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*The curator-as-accomplice:
a self-reflexive and exhibition history study of
contemporary art curation in Aotearoa New Zealand*

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Abstract

This thesis contributes a new description of curating termed the *curator-as-accomplice* which is derived from and tested against examples of contemporary art curatorial practice situated in Aotearoa New Zealand. The ‘curator-as-accomplice’ is defined as a mode of creative and co-operative practice that resists the tendency to centralise curating by working complicitly alongside others to support their unrealised potential. The notion of ‘accomplice’, in association with curating, has received scholarship by Valentina Desideri and Stefano Harney but has not previously been developed into a conceptual framework applied to practice. By addressing this gap, this research provides an original contribution to knowledge via a self-reflexive approach analysing four exhibitions together with related exhibition history research surveying exhibitions within Aotearoa (1970–2020). Given the specific focus on practice situated within Aotearoa, this research has additional significance with regard to how to how the curator-as-accomplice performs both within a post-imperial, colonial context and in relation to Pākehā (New Zealand European) bias.

Acknowledgments

This thesis describes a form of curating that values being both in relationship with and dependent upon others. It is fitting, then, to acknowledge the many exhibition-makers past and present who have created the dynamic network in Aotearoa New Zealand that this research contributes to. I would like to thank the artists, curators, designers, gallery workers, and writers whose work is reproduced in this thesis. Thank you also to Hiraani Himona, Heather Galbraith, Conal McCarthy, James McCarthy, Fiona Moorhead and Sally J. Morgan for your support over the years that has led to the completion of this research. My appreciation goes also to the gallery and museum staff across Aotearoa for facilitating access to their archives and for assisting me in finding information. Thank you to Anna-Marie White and company for organising a fortnightly PhD study group which emphasised to me our responsibility to support each other in the production of knowledge.

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Chapter One: Introduction

To begin, I will outline the position that has driven my creative practice as a contemporary art curator and is central to the exhibition examples used as evidence in this thesis. These examples are creative curatorial projects that I completed before this PhD research began, here analysed and reflected upon with the benefit of distance. Therefore, the projects themselves are not put forward for assessment. In this instance, the claim of an original contribution to knowledge lies in my intellectual analysis of a novel, pragmatic and ideologically-driven curatorial practice; an approach which I describe as the *curator-as-accomplice*.

The characteristic of the ‘accomplice’ within contemporary art curating has received some scholarship in the sector by Valentina Desideri and Stefano Harney.¹ According to the findings of my literature review, Desideri and Harney’s concept of the accomplice has yet to be developed into a conceptual framework that can be applied to examples of curatorial practice. This research addresses this gap by developing a conceptual framework of the curator-as-accomplice and uses it to examine a range of exhibition examples. This conceptual framework, builds on the work of Desideri and Harney with insight drawn from my own curatorial experience and the work of others from within Aotearoa’s exhibition history. The curator-as-

² Armstrong, “‘Black Pain Is Not for Profit’”; Demos, ‘Curating Against the Apocalypse: Documenta 13, 2012’, 86; Dickinson, “‘A Seed of Healing and Change’”; D’Souza, *Whitewalling*, 7, 10, 18; Embrick, Dóminguez, and Weffer, ‘White Sanctuaries: Race and Place in Art Museums’; Grant and Price, ‘Decolonizing Art History’, 13, 16; Knox, ‘The Spinoff Survey on Gender Bias in the Art World, Part 2’; Knox, ‘Gender Bias and Art in Aotearoa’; Lopesi, ‘The Moral Argument’; Lopesi, ‘The Debate over Theo Schoon, Who Built His Career on the Backs of Māori Artists’; Martinon and Rogoff, ‘Preface: Curatorial/Knowledge PhD Programme Goldsmith College’; Matic, ‘Luke Willis Thompson’s Turner Prize Nomination Is a Blow to Artists of Colour’; Ng, ‘Hey, You There! Tactics of Refusal in the Work of Luke Willis Thompson’; O’Neill, ‘Epilogue: Exhibitions as Curatorial Readymade Forms of Escape’, 501; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 38; Phillips, ‘No Common Ground’; Reilly, *Curatorial Activism*, 110, 222–23; Shaw, ‘Curators Defend Turner Prize Nominee Luke Willis Thompson’; Vidokle, ‘Art Without Artists?’; White, ‘Contemporary Māori Art: A Statement Not a Question’; Wood, ‘Was Theo Schoon a Racist?’; Zerovc, *When Attitudes Become the Norm*, 111–12, 139.

accomplice has further relevance to addressing the longstanding debate and recent criticisms surrounding the curatorial.

Over the past decade of 2010 to 2020, curators and the role of curating have come under scrutiny with exhibitions and curators being singled out for alleged bias, cultural appropriation, unequal artist selection and other questionable ethics.² This situation of protest and criticism aligns with a long-held debate surrounding 'the curatorial'. According to views expressed throughout the literature, the curatorial has been described as an ideology that has influenced or grown out of a constellation of practices with discursive, collaborative, performative and self-reflexive characteristics that are said to provide alternatives to or disrupt conventional 'curating' and 'exhibition-making'.³ Curating has been defined as the administrative, managerial and programming practice involved in staging exhibitions and managing/caring for collections.⁴

² Armstrong, "'Black Pain Is Not for Profit'"; Demos, 'Curating Against the Apocalypse: Documenta 13, 2012', 86; Dickinson, "'A Seed of Healing and Change'"; D'Souza, *Whitewalling*, 7, 10, 18; Embrick, Dóminguez, and Weffer, 'White Sanctuaries: Race and Place in Art Museums'; Grant and Price, 'Decolonizing Art History', 13, 16; Knox, 'The Spinoff Survey on Gender Bias in the Art World, Part 2'; Knox, 'Gender Bias and Art in Aotearoa'; Lopesi, 'The Moral Argument'; Lopesi, 'The Debate over Theo Schoon, Who Built His Career on the Backs of Māori Artists'; Martinon and Rogoff, 'Preface: Curatorial/Knowledge PhD Programme Goldsmith College'; Matic, 'Luke Willis Thompson's Turner Prize Nomination Is a Blow to Artists of Colour'; Ng, 'Hey, You There! Tactics of Refusal in the Work of Luke Willis Thompson'; O'Neill, 'Epilogue: Exhibitions as Curatorial Readymade Forms of Escape', 501; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 38; Phillips, 'No Common Ground'; Reilly, *Curatorial Activism*, 110, 222–23; Shaw, 'Curators Defend Turner Prize Nominee Luke Willis Thompson'; Vidokle, 'Art Without Artists?'; White, 'Contemporary Māori Art: A Statement Not a Question'; Wood, 'Was Theo Schoon a Racist?'; Zerovc, *When Attitudes Become the Norm*, 111–12, 139.

³ Amundsen and Mørland, 'Preface'; Berrios and Jakobsen, 'Archives, Struggles and Exhibitions', 239; Bismarck and Rogoff, 'Curating/Curatorial', 24, 35–37; Degot, 'Critical Afterword: Curating as Hand-Sorting and Other Recent Developments', 121; Fowle, 'Who Cares? Understanding the Role of the Curator Today'; Gentles, 'The (Old) New Spirit of Curating and Myths of Nomadism'; Kouris, 'Introduction'; Krishnamurthy and Smith, "'A Three-Hour Tour': Towards a Methodology for Responsive Curating', 469–71, 481, 485; Lind, 'Active Cultures: Maria Lind on the Curatorial'; Hoffmann and Lind, 'To Show or Not to Show'; Milevska, 'Becoming-Curator'; Martinon, 'Introduction', 2–4, 12; Martinon, 'Theses in the Philosophy of Curating', 26–28; Martinon and Rogoff, 'Preface: Curatorial/Knowledge PhD Programme Goldsmith College', ix; Nowotny, 'The Curator Crosses the River: A Fabulation', 60–62; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 33; O'Neill and Wilson, *Curating Research*, 14, 127; O'Neill, 'Epilogue: Exhibitions as Curatorial Readymade Forms of Escape', 499–503; O'Neill, 'When Art Becomes Public: Exhibiting as a Form of Escape'; Pierce, 'The Simple Operator', 99; Rogoff, 'Smuggling: An Embodied Criticality'; Skurvida, 'John Cage, Rolywholyover A Circus, 1993', 231; Sheikh, 'Exhibition-Making and Political Imaginary', 6–7, 10, 14–16, 19, 21, 33–35, 51, 54, 61–63, 95, 186, 171, 192; Simon, 'Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial', 114–18; Simon, 'The Way Things Are Organized: The Mesoscopic, the Metastable, "the Curatorial"', 164–65; Smith, *Thinking Contemporary Curating*, 48–55; Sternfeld, 'Being Able to Do Something', 146–48; Sternfeld, 'What Can the Curatorial Learn from the Educational'; Strauss, 'The Bias of the World: Curating After Szeemann and Hopps'; Szakács, 'Curatorial'; tranzit.hu, 'Curatorial Dictionary: Unpacking the Oxymoron', 247, 250; Velázquez, 'Imagining Curatorial Practice after 1972', 255, 257, 259–60; Vergara, 'An Exhausted Curating', 74–75.

⁴ Amundsen and Mørland, 'Preface'; Berrios and Jakobsen, 'Archives, Struggles and Exhibitions', 239; Bismarck and Rogoff, 'Curating/Curatorial', 24, 35–37; Degot, 'Critical Afterword: Curating as Hand-Sorting and Other Recent Developments', 121; Fowle, 'Who Cares? Understanding the Role of the Curator Today'; Gentles, 'The (Old) New Spirit of Curating and Myths of Nomadism'; Kouris, 'Introduction'; Krishnamurthy and Smith, "'A Three-Hour Tour': Towards a Methodology for Responsive Curating', 469–71, 481, 485; Lind, 'Active Cultures: Maria Lind on the Curatorial'; Hoffmann and Lind, 'To Show or Not to Show'; Martinon, 'Introduction', 2; Martinon, 'Theses in the Philosophy of Curating', 27–28; Martinon and Rogoff, 'Preface: Curatorial/Knowledge PhD Programme Goldsmith College', ix; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 33; O'Neill and Wilson, *Curating Research*, 14, 127; O'Neill, 'Epilogue: Exhibitions as Curatorial Readymade Forms of Escape', 499–503; O'Neill, 'When Art Becomes Public: Exhibiting as a Form of Escape'; Pierce, 'The Simple Operator', 99–100; Rogoff, 'Smuggling: An Embodied Criticality'; Sheikh, 'Exhibition-Making and Political Imaginary', 6–7, 10, 14–16, 19, 21, 33–35, 51, 54, 61–63, 95, 186, 171, 192; Simon, 'Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial', 118; Simon, 'The Way Things Are Organized: The Mesoscopic, the Metastable, "the Curatorial"', 164–65; Smith, *Thinking Contemporary Curating*,

Exhibition-making has been described by some authors as the ‘backstage’ physical and technical labour in fabricating and installing public displays.⁵

In accordance with the relevant literature, the curatorial is also described as encompassing an expanded field of practice involving the development and production of temporary art exhibitions in museums, galleries, alternative venues and public spaces, as well as various types of events, symposia, alternative schools, archives and libraries, publications and research activities, and with application to disciplines outside the contemporary art sector.⁶ As I will discuss later in this chapter, Aotearoa has a related but different history of the curatorial in comparison to that described in the international literature—influenced by a specific arts ecology, education system, and practices emerging out of Māori culture (Māori are the Indigenous people of Aotearoa).

While the curatorial has arguably been beneficial to the profession of contemporary art curating, as well as to artistic practices and audience experiences, many authors have criticised the increased creative agency for curators that the curatorial enables.⁷ Others claim that there is an ethical discrepancy between discourse and practice, or that the curatorial perpetuates an unequal

48–55; Sternfeld, ‘Being Able to Do Something’, 146; Sternfeld, ‘What Can the Curatorial Learn from the Educational’; Strauss, ‘The Bias of the World: Curating After Szeemann and Hopps’; Szakács, ‘Curatorial’; tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 247, 250; Velázquez, ‘Imagining Curatorial Practice after 1972’, 255, 257, 259–60.

⁵ Moreira, ‘Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects’, 226–28, 232.

⁶ Balaskas and Rito, ‘Introduction’; Balzer, *Curationism: How Curating Took Over the Art World and Everything Else*, 7–14, 16, 81; Birchall, ‘Discursive Practice: The Role of Public Practice in the Museum’; Bouteloup, ‘Autohistoria as Praxis’; Cerón, ‘All Those Things Are Also Ours: De Lo Blando En Lo Curatorial’; Charlesworth, ‘Curating Doubt’, 93, 98; Crone, ‘Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage’, 207–9; Degot, ‘Critical Afterword: Curating as Hand-Sorting and Other Recent Developments’, 115–16, 118, 121; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 8, 170, 241–43, 247; Hoffmann and Lind, ‘To Show or Not to Show’; Krysa, ‘Exhibitionary Practices at the Intersection of Academic Research and Public Display’; Martinon, *Curating as Ethics*; Martinon, ‘Introduction’, 2–4, 12; Milevska, ‘Becoming-Curator’, 69; Moon, ‘Curatorial Research as the Practice of Commoning’; O’Neill, ‘Epilogue: Exhibitions as Curatorial Readymade Forms of Escape’; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 5, 9, 38; Pierce, ‘The Simple Operator’, 100, 102; Pringle, ‘“It’s All About Trust”: Reframing the Curator as Practitioner Researcher’; Rendell, ‘Space, Place, and Site in Critical Spatial Arts Practice’; Rito, ‘What Is the Curatorial Doing?’; Rogoff, ‘The Expanded Field’, 41–48; Sheikh, ‘Curation and Futurity’, 156; Sheikh, ‘Exhibition-Making and Political Imaginary’, 34–35, 51, 95, 149; Sheikh, ‘Towards the Exhibition as Research’, 33–34; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 164–65; Smith, ‘Mapping the Contexts of Contemporary Curating’, 175–77, 179; Smith, *Thinking Contemporary Curating*, 228–29; tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 239, 247–48, 250; Vidokle, ‘Art Without Artists?’

⁷ Charlesworth, ‘Curating Doubt’, 93, 98; Groys, ‘The Curator as Iconoclast’, 53; Hoffmann, ‘The Next Documenta Should Be Curated by an Artist’; Hoffmann and Lind, ‘To Show or Not to Show’; O’Neill, ‘When Art Becomes Public: Exhibiting as a Form of Escape’; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 5, 9, 14, 18, 27, 38; Sheikh, ‘Exhibition-Making and Political Imaginary’, 35–37, 38–40, 60, 62–64, 69, 86, 98, 122, 175, 143–47; Smith, *Thinking Contemporary Curating*, 131–36; Vidokle, ‘Art Without Artists?’

neo-liberal and capitalist power structure under the pretence of leftist ideals and value of the international.⁸ In extension to this line of critique, this research proposes that the core character of the curatorial (and the surrounding discourse) is that it centralises the curator as the principal voice and agent to the detriment of others. I term this *curatorial centrality*—which I will define in detail later in this chapter. Within the context of Aotearoa, I posit further in this chapter, curatorial centrality merges with Pākehā bias by implicitly favouring White⁹ settler values and power via the influence of the country’s wider social environment. It is important to note that throughout this thesis I use the Māori word ‘Pākehā’ to refer to the ethnic category of European New Zealanders as opposed to other more inclusive translations and other relevant terms.

I further assert that curatorial centrality privileges terminological and ideological debates and the prevalence of theoretical concerns over examples of tangible practice—qualities that are more commonly grouped in the literature under various definitions of the ‘discursive turn’, ‘educational turn’, or ‘linguistic turn’.¹⁰ Each of these ‘turns’ holds varying meanings depending on the author, ranging from the vague and undefined to the specific and interrelated and, therefore, it is important for me to briefly clarify my use of them.

⁸ Beech, ‘Structure, Subject, Art’, 134; Balzer, *Curatorism: How Curating Took Over the Art World and Everything Else*, 7–14; Charlesworth, ‘Curating Doubt’, 97; Fowkes and Fowkes, ‘Renewing the Curatorial Refrain: Sustainable Research in Contemporary Art’, 48; Gillick, ‘The Complete Curator’, 26; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 73; Green, ‘Why Practice?’, 385; Krieger, ‘Martin Kippenberger MOMAS-Museum of Modern Art Syros, 1993-97’, 255–56; Möntmann, ‘The Rise and Fall of New Institutionalism: Perspectives on a Possible Future’; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 36–38; O’Neill, Steeds, and Wilson, *The Curatorial Conundrum*, 7; O’Neill, ‘Introduction: Inherent Solidarities toward the End of Western-Centric Globalism’, 371; Phillips, ‘Art and the Colonization of Value’; Sharma, ‘A “World” for Art and the Material Turn’, 177; Sheikh, ‘The Magmas: On Institutions and Instituting’, 130; Sheikh, ‘Exhibition-Making and Political Imaginary’, 35–37, 38–40, 60, 62–64, 69, 86, 98, 122, 175, 143–47, 171; Simon, ‘Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial’, 118; Smith, *Thinking Contemporary Curating*, 76; Staniszewski, *The Power of Display*, 307; Velázquez, ‘Imagining Curatorial Practice after 1972’, 260–61, 268–69; Zerovc, *When Attitudes Become the Norm*, 111–12, 133.

⁹ Throughout this thesis I will be capitalising the word ‘white’ when used as a racial, ethnic, and cultural identifier for European peoples. For further discussion on this topic see: Appiah, ‘The Case for Capitalizing the “B” in Black’; Ewing, ‘I’m a Black Scholar Who Studies Race. Here’s Why I Capitalize “White.”’; National Association of Black Journalists, ‘NABJ Style Guide’; Painter, ‘Opinion: Why “White” Should Be Capitalized, Too’.

¹⁰ Balaskas and Rito, ‘Introduction’, 18, 21; Birchall, ‘Discursive Practice: The Role of Public Practice in the Museum’, 111–13; Bismarck and Schaff, *Cultures of the Curatorial*; Bismarck and Rogoff, ‘Curating/Curatorial’, 24, 35–37; Crone, ‘Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage’, 207; Gentles, ‘The (Old) New Spirit of Curating and Myths of Nomadism’; Gillick, ‘The Complete Curator’, 25; Kelly, ‘What Does a Question Do? Micro Politics and Art Education’; Krysa, ‘Exhibitionary Practices at the Intersection of Academic Research and Public Display’, 69–71; Martinon and Rogoff, ‘Preface: Curatorial/Knowledge PhD Programme Goldsmith College’, ix; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 33; O’Neill and Wilson, *Curating Research*, 14, 127; O’Neill, Steeds, and Wilson, ‘The Curatorial Conundrum Introduction’, 7–9; Rito, ‘What Is the Curatorial Doing?’, 59; Sheikh, ‘Curation and Futurity’, 153; Sheikh, ‘Exhibition-Making and Political Imaginary’, 6–7, 10, 14–16, 19, 21, 33, 54, 61–63, 69, 186, 192; Sheikh, ‘Towards the Exhibition as Research’, 33, 40; Smith, *Thinking Contemporary Curating*, 22, 230–32; Sternfeld, ‘Being Able to Do Something’, 146–47; Sternfeld, ‘What Can the Curatorial Learn from the Educational’; Szakács, ‘Curatorial’; Velázquez, ‘Imagining Curatorial Practice after 1972’, 259, 260–61, 269; tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 240–42; Zerovc, *When Attitudes Become the Norm*, 130–34.

For the most part, I will be using the ‘discursive turn’ to refer to the prioritising of codified/cerebral knowledge via writing, speech, and predominance of terminological debate which has a tendency to undervalue tacit/experiential knowledge and neglect the contributions of non-curating professionals who are involved in exhibition-making. In Chapter Four, I will introduce a more expansive definition of the discursive which embraces, rather than discriminates against, forms of tacit knowledge and collaborative practice as it is applied in examples of curatorial practice in Aotearoa.

When I refer to the ‘educational turn’ I use the term specifically to comment on the rise of curatorial studies in university education,¹¹ as opposed to the work of other authors who also use it interchangeably in relation to exhibition-making practices that include forms of workshops, alternative schools, publishing, laboratory environments or curation as research.¹² As suggested by Paul O’Neill, Beti Žerovc and others, the discursive and educational turns have led to a clamour of curatorial voices responding to the latest theory, methodology or trend of exhibition-making in order to participate in a reputational economy.¹³ These assertions align with some of my observations and experiences over the years which have highlighted to me the detrimental effect that curatorial centrality, its emphasis on codified knowledge, individualism¹⁴ and careerism can have on curatorial practice.

¹¹ The dominance of discursivity has been attributed to influencing the curatorial by introducing reputationally motivated career pathways, predominance of political theory and the emergence of exhibition histories, which is said to have mythologised the role of the curator. See: Gentles, ‘The (Old) New Spirit of Curating and Myths of Nomadism’; Kouris, ‘Introduction’, 13; Martinon and Rogoff, ‘Preface: Curatorial/Knowledge PhD Programme Goldsmith College’, viii–ix; O’Neill, Steeds, and Wilson, *The Curatorial Conundrum*, 8–9; Rand, ‘Preface’, 7–10; Sheikh, ‘Curation and Futurity’, 153; Sheikh, ‘Exhibition-Making and Political Imaginary’, 33, 61–63, 186, 192; Sheikh, ‘Towards the Exhibition as Research’, 33, 40; Smith, *Thinking Contemporary Curating*, 230–32; Velázquez, ‘Imagining Curatorial Practice after 1972’, 259, 269; Zerovc, *When Attitudes Become the Norm*, 130–34.

¹² Balaskas and Rito, ‘Introduction’; Cerón, ‘All Those Things Are Also Ours: De Lo Blando En Lo Curatorial’; Crone, ‘Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage’, 207; Kouris, ‘Introduction’, 13; Moon, ‘Curatorial Research as the Practice of Commoning’; O’Neill, Steeds, and Wilson, *The Curatorial Conundrum*, 8–9; Pringle, ‘“It’s All About Trust”: Reframing the Curator as Practitioner Researcher’; Rand, ‘Preface’, 7–10; Rito, ‘What Is the Curatorial Doing?’; Sheikh, ‘Curation and Futurity’, 153; Sheikh, ‘Exhibition-Making and Political Imaginary’, 33, 61–63, 186, 192; Sheikh, ‘Towards the Exhibition as Research’, 33, 40; Smith, *Thinking Contemporary Curating*, 230–32; Zerovc, *When Attitudes Become the Norm*, 130–34.

¹³ Bell, ‘Passionate Instincts’; Charlesworth, ‘Curating Doubt’; Gentles, ‘The (Old) New Spirit of Curating and Myths of Nomadism’; Gillick, ‘The Complete Curator’, 29–30; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 32–38; Sharma, ‘A “World” for Art and the Material Turn’, 177; Sheikh, ‘Curation and Futurity’, 153; Sheikh, ‘Exhibition-Making and Political Imaginary’, 6–7, 10, 14–16, 19, 21, 33, 35, 54, 61–63, 69, 86, 175, 186, 192; Sheikh, ‘Towards the Exhibition as Research’, 33, 40; Velázquez, ‘Imagining Curatorial Practice after 1972’, 259–61, 269; Zerovc, *When Attitudes Become the Norm*, 7–9.

¹⁴ Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 73–78, 139.

There are two predominant theories this literature review has identified in addressing the current political situation and problem of curatorial centrality. These are the curatorial as political imaginary and curatorial activism. In using the term ‘curatorial as political imaginary’ I expand on Simon Sheikh’s classification¹⁵ to encompass a number of related theories and practices that argue for the efficacy of the curatorial to conceive of possibilities or ‘horizons’ via the articulation of alternate political realities in contention with dominant hegemonic social norms, institutions, economies and governmental structures.¹⁶ ‘Curatorial activism’, according to Maura Reilly, is a term used to describe a range of curatorial practices that challenge social inequalities in curatorial processes, the wider art system and discrimination in other sectors of society.¹⁷ These two theoretical propositions are similar in that they both seek to challenge detrimental social norms and the conditions I group within curatorial centrality. They differ, according to my analysis, in that the curatorial as political imaginary prioritises creating new exhibition formats and concepts that are open to multiple interpretations, while curatorial activism tends towards more explicit emancipatory messages and actions through staging exhibitions.¹⁸ However, as discussed further in this chapter, I posit that both theories have limitations in addressing the problem of curatorial centrality. The main limitation being that they maintain the curator as the principal agent of change, and do not acknowledge the contributions of other practitioners in exhibition-making.¹⁹

¹⁵ Sheikh, ‘Towards the Exhibition as Research’, 40.

¹⁶ Athanasiou, and Sheikh, ‘Formations of Political-Aesthetic Criticality: Decolonizing the Global in Times of Humanitarian Viewership’, 71, 77, 79; Beech, ‘Structure, Subject, Art’; Esche, ‘The Demodernizing Possibility’; Falguières, ‘Institution, Invention, Possibility’; Mabaso, ‘Globophobia’, 112; O’Neill, Steeds, and Wilson, ‘Introduction’; O’Neill, ‘Introduction: Institut Solidarities toward the End of Western-Centric Globalism’, 370–72; Ross, ‘The Seventh Wonder of the Zad’, 119; Sheikh, ‘Curation and Futurity’; Sheikh, ‘Exhibition-Making and Political Imaginary’; Sheikh, ‘Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction’; Sheikh, ‘Towards the Exhibition as Research’; Sheikh, ‘The Magmas: On Institutions and Instituting’; Sheikh, ‘The Public and The Imaginary’; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 159, 164, 170–72; Vergès, ‘Beyond the Colonial Discourse of Lack: A Humble and Difficult Art’, 216–17; Wilson, ‘Introduction: Political Imaginaries after the Global’, 42.

¹⁷ Amundsen and Mørland, ‘Request for a Radical Redefinition: Curatorial Politics after Institutional Critique’, 16; Reilly, *Curatorial Activism*, 20–23, 224; Smith, *Thinking Contemporary Curating*, 232–37; Smith, ‘Mapping the Contexts of Contemporary Curating’, 177.

¹⁸ Reilly, *Curatorial Activism*, 20–22.

¹⁹ In relation to other roles, such as artists, administrators, project managers, preparators, invigilators, educators and community liaison positions which all provide vital contributions to exhibition-making.

This thesis proposes the *curator-as-accomplice* as a mode of curatorial practice that seeks to offer a different form of resistance to curatorial centrality. I define the ‘curator-as-accomplice’ as a creative and co-operative mode of practice through which the curator works complicitly *alongside* others to support their unrealised potential. The term ‘others’ alluded to in this rubric embraces any practitioner or group who contributes to exhibition-making which, depending on the context, could include, but not be limited to, artists, gallery staff, designers, preparators, writers, collaborators from other disciplines and communities or their representatives. The ‘unrealised potential’ of these contributors is determined by accessing the degree to which an exhibition-making contributor is underserved or is prevented access to the resources of the exhibitionary complex. For the context of this research, I use Terry Smith’s development of Tony Bennett’s definition of the ‘exhibitionary complex’ as being the system of organisations, agents, exhibition forms, and audiences that inform the financial and social economies of what art is valued and publicly displayed²⁰—the details of this proposition are discussed later in this chapter in relation to the concept of the ‘undercommons’.

I propose that the curator-as-accomplice engages many parts of exhibition-making through a conceptual framework comprising a dynamic of attributes and functions that are scalable to different curatorial and organisational contexts. I designate *complicity* as the primary attribute of the curator-as-accomplice as the term describes a state of working *alongside* others while maintaining creative agency and co-operative tension. These elements of creativity and co-operation, found within the complicity attribute, further value a dynamic of codified and tacit knowledge²¹ alongside constructive critique which enables the curatorial to form what I term *folding together* and *twisting together* with others in exhibition-making. ‘Folding together’ and

²⁰ Bennett, ‘The Exhibitionary Complex’; Smith, ‘Mapping the Contexts of Contemporary Curating’.

²¹ Acord, ‘Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art’, 47; Acord, ‘Beyond the Head: The Practical Work of Curating Contemporary Art’; Eraut, ‘Non-Formal Learning and Tacit Knowledge in Professional Work.’, 118–19; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 13, 156; Green, ‘Why Practice?’, 379.

‘twisting together’, according to my framework, are sub-attributes of complicity that provide a description of curatorial practice becoming integrated with the work and practice of others.

As mentioned, the characteristic of the ‘accomplice’ within curating has received some scholarship in the sector by Valentina Desideri and Stefano Harney.²² Later in this chapter, I discuss their metaphor of the accomplice in detail. I then discuss how I developed aspects of their work, together with my own contributions, into a conceptual framework that can be applied to examples of curatorial practice. In the following chapters, my conceptual framework of the curator-as-accomplice is tested against four exhibition examples, via a union of self-reflexive and exhibition history analysis.

I employ a self-reflexive participant observer approach to analyse how (and why) these exhibitions were conceived, developed, and delivered and to attempt to map how they exemplify the curator-as-accomplice. I also apply exhibition history research which involved a survey of over eight thousand exhibitions, spanning five decades (1970–2020) in forty-seven public art organisations throughout the country.²³ This research identified 517 relevant exhibitions, 216 of which I analysed in detail. Exhibition history research situates my exhibition examples in a network²⁴ of practice in Aotearoa while also identifying possible examples of the curator-as-accomplice in the work of other curators.

²² Desideri and Harney, ‘A Conspiracy Without a Plot’.

²³ See: Appendix 1, Appendix 2, Appendix 3, Appendix 4

²⁴ Beech, ‘Structure, Subject, Art’, 140; Boswell, ‘On Friendship’; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 156; Riggir-Cuddy, ‘Epilogue: On Nonlinear Growth’; Sheikh, ‘Towards the Exhibition as Research’, 45.

1.1 Research Background, Question and Design

1.1.1 Research Background

This research focuses on contemporary art curating as a form of creative and co-operative practice and in particular, the potential of the Pākehā curator to operate as an accomplice. My background in what I would term as creative curation is that of a cisgender, neurodivergent and Pākehā fine art-trained practitioner with seventeen years' experience in the museum and gallery sector. During this time, I have worked in numerous operational and managerial roles from exhibition installation to collection management and from customer service to governance in a variety of large and small organisations. These organisations range from the Museum of Contemporary Art in Chicago, US; to the Govett-Brewster Art Gallery (GBAG) in New Plymouth (Ngāmotu) and Te Tuhi (TT) in Auckland (Tāmaki Makaurau), Aotearoa; and the South London Gallery in London, UK. This varied experience in different institutional contexts has taught me to value tacit knowledge and the expertise that many practitioners contribute to exhibition-making.

1.1.2 Research Question

How, through analysis of and critical reflection on four exhibition examples of my curatorial practice situated within a history of exhibition-making, might I arrive at a more accurate articulation of what defines this practice, and how does it manifest/demonstrate the creative and co-operative function of exhibition-making in Aotearoa?

1.1.3 Research Design

1.1.3.1 Primary Research Methodology

The form of this thesis involves a synthesis of analysis drawing from primary materials in order to arrive at a proposed framework of curatorial practice; the curator-as-accomplice. My primary research focuses on a self-reflexive recording and post-fact analysis of my curatorial practice including four exhibition examples. The public display of these exhibitions took place across four years 2016–2019 in three art organisations including: Te Tuhi in Auckland, The Physics

Room in Christchurch, and COCA Centre of Contemporary Art Toi Moroki also in Christchurch. The exhibitions were not conducted as an active part of the current research project but, rather, they provide material that now acts as the object of research through my analysis of the historical objectives, processes, and outcomes of a contemporary art curatorial practice.

To analyse these exhibitions, I first wrote field notes from which I recalled memories of the exhibition-making process. The field notes resulted in a record of curatorial practice that was illustrated with photographic documentation of artwork installation, floor plans, and design development. Through this research I interrogated my practice including concept development, artist selection, process of commissioning, exhibition installation and publication design, and outcome of audience experience. This enabled me to consider experiential details of curatorial practice that can be difficult to articulate and are not often published in curatorial literature. These field notes were then correlated with ancillary research material for fact checking and further analysis.

Since the proposed research delves into my curatorial practice, I chose a self-reflexive methodological approach. This involved acknowledging the researcher's subjective influence in combination with the larger context in which they are situated.²⁵ Such self-reflexivity is considered an appropriate approach for research where being a participant observer will be more effective in gathering data and understanding this material through the cultural values of the subject.²⁶ In doing so, the researcher is required to acknowledge their personal influence on the research findings and what limitations this might pose.²⁷

²⁵ Adams, Bochner, and Ellis, 'Autoethnography'.

²⁶ Adams, Bochner, and Ellis, 'Autoethnography'.

²⁷ Adams, Bochner, and Ellis, 'Autoethnography'.

As stated earlier, this research approaches the discipline of curating as a creative and co-operative practice and not social science, therefore the self-reflexive methodology has been adapted accordingly. By analysing my personal exhibition narratives, I reveal the creative and co-operative mechanics of curating that mediate the relationship between the curator, institution, public/s and other practitioners who contributed to these exhibitions. Therefore, in this self-reflexive research I provide expertise as a participant observer of how these exhibition examples were conceived, developed and delivered in order to arrive at an articulation of their contributions to the field.

1.1.3.2 Ancillary Research Methods

The ancillary research involved studying the published and unpublished material that directly and indirectly related to the exhibition examples reordered in the primary research. Material directly addressing the exhibition examples included social media posts, radio interviews, reviews, and articles. This research material came from my own records, libraries, art media and news media websites or was supplied by the institutions involved.

This also involved a literature review of existing research relating to national and international literature on curatorial theory and practice including books, magazine and journal articles, theses, lectures, symposium and conference papers in the English language concerning curatorial practice. For the most part this review focused on the history of the curatorial, institutional critique, artist curators, and issues relating to curatorial centrality particularly notions of the accomplice, the curatorial as political imaginary and curatorial activism. Most of the literature, referenced and discussed later in this chapter, addressing these topics was written by European and North American authors, which reflects my reading being limited to the English language but also reflects the common observation by others that there is a predominant

Eurocentric bias within the international curatorial discourse.²⁸ Despite this apparent bias, I have made concerted efforts to review work and content by authors from countries such as Brazil, Egypt, India, Pakistan, Senegal, South Africa, South Korea, Taiwan, Zimbabwe and, in particular, Indigenous artists, curators and theorists from Aotearoa and the Pacific.

My survey of literature also included an eclectic yet relevant selection of other key topics and disciplines including social psychology papers, political theory, and cultural theory. These tangentially related disciplines enabled this review to be exposed to content beyond curatorial discourse which was important in situating curatorial practice within the post-imperial and colonial context of Aotearoa. These insights were also vital in enabling me to define a new conceptual framework by, for instance, gaining insight into the cognitive functions of tacit knowledge, which is not a subject explored to any significant depth in the curatorial literature, according to this review.

1.1.3.3 Archival Research

The archival research focused on a history of temporary exhibitions in Aotearoa and was conducted in physical and online archives in art organisations throughout the country. This research was restricted to a time period of 1970 to 2020 which correlates with the consensus of when trends of contemporary art exhibitions, professional curating, and practices relating to the curatorial, were most widespread in Aotearoa and internationally.²⁹ Selected archives were restricted to art organisations that consistently hold temporary contemporary art exhibitions, that are publicly funded and also have an ongoing contract of service to a local or national government. This restriction ensured that the scales of curatorial practice, resourcing, policy,

²⁸ O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 39, 45, 71, 83, 85; O'Neill, 'Introduction: Institutent Solidarities toward the End of Western-Centric Globalism'; O'Neill, Steeds, and Wilson, 'The Curatorial Conundrum Introduction', 7; Reilly, *Curatorial Activism*, 98–105; Samboh, 'What Does the Elephant Remember? How Did the Ant Win?', 351; Sharma, 'A "World" for Art and the Material Turn', 177; Sheikh, 'Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction', 25; Velázquez, 'Imagining Curatorial Practice after 1972', 269.

²⁹ Bywater, "'NZ Art Can't Exist": The Govett-Brewster and the International', 59; Feeney, 'The Canterbury Society of Arts, 1880–1996', 231; McCredie, 'Going Public: New Zealand Art Museums in the 1970s', iv, 14–16, 19, 22, 43; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 22; Skinner, 'Crucial Issues: Curatorial Survival in New Zealand', 68; Smith, *What Is Contemporary Art?*, 5.

and economies of expectation and attention were comparable and related to the institutional contexts of the exhibition examples.

The archival research content was restricted to material relevant to the exhibition examples and the ‘curator-as-accomplice’ referred to earlier. This included several keyword searches that cross-referenced with relevant artists, curators, concepts, exhibition forms and curatorial approaches. These keyword searches were conducted manually in chronological lists of exhibitions, digital files and physical files containing procedural documents, publications, correspondence, and photographs. Further restrictions were applied to searches, relating to the solo-artist exhibition examples which required a focus on the back catalogue of the two artists featured and comparable exhibitions found within the host institutions.³⁰ Similarly, my own curatorial back catalogue was drawn on to provide additional context to the exhibition examples.

This archival research surveyed fifty years of exhibitions in forty-seven organisations equating to an estimated sample size of 8,621 exhibitions,³¹ of which, I identified 517 exhibitions relevant to my exhibition examples. The findings of this survey are provided in Appendix 1, Appendix 2, Appendix 3, and Appendix 4. Close to half of these exhibitions, a total of 216, I analysed in detail—most of this analysis is discussed in the upcoming chapters.

Of these 216 exhibitions I selected 22 for a survey of artist demographics. This involved collating published demographic information on 335 artists describing representations of nationality, ethnicity, and gender. These findings are presented in Appendix 5 and Appendix 6. A key finding of this demographic research is that most of these artists are defined by

³⁰ With exception of the Yona Lee exhibition *In Transit (Arrival)* which provided a rare opportunity within Aotearoa’s exhibition history that required further research beyond the artist’s portfolio.

³¹ I did not record an exact tally of exhibitions searched. Therefore, the estimate of 8,621 is calculated on the modest assumption that most of the organisations would host a minimum of eight exhibitions per year, multiplied by 1,111 years of available records searched. Exceptions include the non-gallery organisations Circuit, Letting Space, Litmus, and Tautai, where I have kept an accurate count of their total number of exhibitions/events.

nationality and gender but not ethnicity unless the artist is of a non-European ethnicity.³² This has led me to hypothesise that there is a systemic bias in artist selection by curators that mostly does not recognise European ethnicity despite it being Aotearoa's largest ethnic category.³³ However, my sample size is not substantial enough to confirm this hypothesis. Therefore, throughout this thesis I allude to this suspected majority as 'estimate European' ethnicity which is a calculation including European artists and artists of unspecified ethnicity who come from or live in European dominated countries.³⁴ According to this research the total estimated European ethnicity accounts for the largest category of 58 per cent.³⁵ Later in this chapter I will discuss this proposition of estimated European ethnicity in relation to Pākehā curatorial centrality.

This archival research has proved important in situating my exhibition examples within a national history of contemporary art curation in Aotearoa. It also enabled me to find evidence of the curator-as-accomplice in the work of other curators in the sector. Overall, this research was valuable in emphasising to me that curators are dependent on,³⁶ influenced by and in conversation with others across time and space. In this sense, rather than narrating a canonical exhibition history, this research field is perhaps more accurately described in terms of a regional exhibition network connected by professional relationality³⁷ and a creative genealogy³⁸ of past practice³⁹ across a range of publicly funded organisations.

Limitations of the archival research included the inaccessibility of some archives. This ranged from the ongoing impact of natural disasters to a lack of resourcing and insufficient record-keeping. A further limitation was the impact of the global COVID-19 pandemic. This resulted in the closure of archives, galleries, museums, and libraries due to government-enforced social

³² See Appendix 5 for further information.

³³ European 70 per cent, Māori 16.5 per cent, Asian 15.1 per cent, Pacific Peoples 8.1 per cent, Middle Eastern/Latin American/African 1.5 per cent. See: Statistics New Zealand, 'New Zealand's Population Reflects Growing Diversity'.

³⁴ See Appendix 5 for further information.

³⁵ See Appendix 5 for further information.

³⁶ Butler, *The Force of Nonviolence: An Ethico-Political Bind*, 27–51.

³⁷ Bell, 'Passionate Instincts'; Boswell, 'On Friendship'; Riggir-Cuddy, 'Epilogue: On Nonlinear Growth'.

³⁸ Filipovic, 'Introduction', 8; Sheikh, 'Exhibition-Making and Political Imaginary', 68, 199.

³⁹ Steeds, 'Introduction: Activating What Might Have Happened to Shape What Could Be', 225.

distancing restrictions and travel restrictions that prevented me from visiting physical archives in Wellington and the South Island.

Other limitations relate to the scope of the historical research which excluded permanent exhibitions and permanent public artworks, small artist-run initiatives, art festivals⁴⁰ and commercial galleries. These exclusions were due to a combination of available research time and the need to maintain comparable relevance to the exhibition examples in this research. Permanent exhibitions and public artworks were excluded due to the lack of relevance to this research which exclusively examines temporary exhibitions. Relevance of organisations was defined in terms of resourcing scale and institutional responsibilities. The exhibitions examined, for example, were granted financial, infrastructural and staff resourcing that enabled the employment of casual labour, research support, international travel, commissioning of works, production of publications and holding of events which, thereby, influenced the form of the exhibitions.

These exhibition examples were also required to meet the contractual obligations of local and national government funding agencies which required servicing specific audiences. In comparison, artist-run initiatives and commercial galleries in Aotearoa do not always have such resources at their disposal and do not always share the same contractual responsibilities to funders and audiences. Art festivals are slightly more consistent in comparable funding and audience responsibilities but often differ in their resourcing of time and staff, as well as durational differences with programming, in comparison to public art galleries. Due to these inconsistencies, a detailed analysis of small artist-run initiatives, art festivals, and commercial galleries is beyond the scope of this research.

⁴⁰ With the exception of The Performance Arcade which, while operating in the manner of a festival, has more in common with staging an exhibition in relation to my exhibition examples and has made an important contribution to exhibiting performance and social engagement work.

Furthermore, due to these limitations, the findings of this archival research are not to be considered as an assessment of the sector in its entirety. That said, the research conducted with these limitations is still a large sample size of curatorial practice in Aotearoa, sufficient to address the aims and questions of this research. Tables and information detailing findings and limitations of this archival research are included in the appendices.

This research further seeks to highlight the propensity of a dominant culture, in this case Pākehā, to display bias (be that explicit or implicit, conscious, or unconscious) through the selection practices and thematic focus of an exhibition and in the exclusion of non-Pākehā artists. I have found this focus to be an effective analytical tool but at the same time it has its limits and as such I have exercised it with caution. Artist demographic information is not always reliable and is not always sufficient to describe the intersectional nuances of ethnicity, gender and nationality. Similarly, I propose that curatorial writing is also a faulty artefact with which to derive conclusive evidence of discrimination. Such writing is often limited in scope, cannot always represent the details of the curatorial process, and is often written ahead of an exhibition's opening to the public and, therefore, does not always account for changes or learnings that occurred while the exhibition was on display. In recognising these limitations, I use this analytical approach sparingly and with critical caveats.

This analysis also engages the complications of racism in the cultural context of Aotearoa that are not easily defined or untangled. Ethnic identity in Aotearoa is not always easily distinguished and some people may self-identify to many different groups. As art historian Peter Brunt comments, in comparison to other countries “[p]eople’s genealogies, histories, ethnicities and culture are not pinned to colour in quite the same way in the South Pacific”.⁴¹ This research also acknowledges where possible that racism intersects with discriminations against age, class, disability/impairment, gender, and sexual identity affecting people in numerous ways and

⁴¹ Shaw, ‘Curators Defend Turner Prize Nominee Luke Willis Thompson’.

varying degrees depending on economic, environmental, and political contexts.⁴² However, due to the complexity of such intersectional factors, which deserve an analysis that would exhaust the scope of this thesis, this research for the most part focuses on a duality of Māori and Pākehā relations. This specific focus, while limited, is nevertheless effective in highlighting one of the main findings of this research which indicates that curatorial centrality manifests strongly in Aotearoa in conjunction with Pākehā bias—what I term *Pākehā curatorial centrality*.

1.1.3.4 Exhibition Examples

The four exhibition examples I offer from my own curatorial practice include two solo exhibitions, one group exhibition and one process-led exhibition. This range of examples offers an assorted sample of artistic, curatorial, and institutional contexts with which to assess the curator-as-accomplice. They also test the curator-as-accomplice in comparison to different relational dynamics of the various exhibition forms, mix of artists, and audiences.

Solo artist exhibitions include *In Transit (Arrival)* (2017) by artist Yona Lee at TT. Lee's large-scale sculptural installation of stainless-steel pipe and everyday objects reconfigured the spatial experience of communities that frequent the communal spaces of TT. The second solo exhibition is Ruth Watson's *Geophagy* (2017) exhibited at COCA. Watson's exhibition featured a body of work including a large sculptural installation, photography, and video works that explored the ecological and humanitarian cost of civilisation.

The group exhibition example is *THE HIVE HUMS WITH MANY MINDS* (2016–2017) which was a dual-venue exhibition in Auckland and a publication that explored globalisation and the Anthropocene from the perspective of Aotearoa-based artists and within the context of Aotearoa. This exhibition included several new commissions and existing works. The

⁴² Atrey, *Intersectional Discrimination*, 33; Crenshaw, 'Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color', 1245; Green, 'Why Practice?', 384; Ngata, 'New Zealand's Wahine Māori Have More to Contend with than Ordinary Sexism'; Smith, *Decolonizing Methodologies*, 168–70.

publication featured a conceptually-driven design approach, page artworks, essays, and interviews.

The process-led exhibition example is *Share/Cheat/Unite* (2016–2019) which included two different gallery-based exhibitions, a ‘Research Initiative’, a series of ‘Live Off-site’ commissions, a multi-volume e-publication and various events. *Share/Cheat/Unite* explored similarities between social psychology and art through a thematic focus on how altruism, deception, and group formation appear to play a role in shaping social relations in many international contexts.

It is important to note that the critical analysis of these exhibition examples pre-date the COVID-19 pandemic of early 2020 onwards. Due to this, this research does not consider these exhibitions in relation to the complex post-pandemic geo-politics and the local politics of Aotearoa that future readers might be more acquainted with.

1.1.3.5 Chapter Structure

This thesis consists of five chapters. After this introductory chapter the following three chapters discuss the exhibition examples grouped as follows: **Chapter Two: Solo Exhibitions**, **Chapter Three: *THE HIVE HUMS WITH MANY MINDS***, and **Chapter Four: *Share/Cheat/Unite***.

The division of these different exhibition forms relates to the shifts required in curatorial practice. Solo exhibitions, in my experience, require intensive conversations and negotiations with a single artist, and necessitate facilitation, care and creative problem-solving in which the agency of the curator and artist become interdependent—what I later term *folding together*.

Group exhibitions in comparison, from my experience, involve many more relationships to manage, partnerships to procure, concepts to develop into themes, and the management of numerous artists’ work which might be evolving alongside contributions from other exhibition-making contributors—I later define this type of working as *twisting together*. Process-led exhibitions, from my experience, involve a mixture of practice witnessed in both solo and group

exhibitions in addition to durational and processual features which further complicate their analysis—which enables folding *and* twisting to become mixed in what I define as the *complicity dynamic*. Therefore, for the purposes of this thesis, it is important that these exhibitionary forms are kept separate at first and then later brought together in **Chapter Five: Conclusion**. Here the findings of each chapter are brought into conversation to further test the curator-as-accomplice and to explore its tension with aspects of curatorial centrality and Pākehā bias.

Throughout, there are various in-text inclusions and exclusions for readers' convenience and expediency. Full organisation names and locations are given at their first use and then abbreviated throughout, and are supplied in Appendix 1. Long exhibition titles are shortened with parentheses but are provided in full in Appendix 3 and Appendix 4. In most instances, exhibitions are discussed without mention of the venue with the exception of examples where such contextual information is necessary.⁴³ Māori language is used with English translations in brackets with the word's first usage for the benefit of international readers. Unless otherwise noted, these Māori to English translations come from the online version of *Te Aka Māori-English, English-Māori Dictionary and Index*.⁴⁴

⁴³ This information can be found in a given footnote, bibliography entry or in Appendix 3 and Appendix 4 which feature chronological lists of exhibitions and correlating venues researched.

⁴⁴ Visit: <https://maoridictionary.co.nz>

1.2 Literature Review

1.2.1 The Curatorial

‘The curatorial’, as addressed in the published literature concerning contemporary art,⁴⁵ has been described as an elusive and evolving ideology that resists a single definition.⁴⁶ Advocates, such as Jean-Paul Martinon, go so far as to claim that the curatorial is beyond practice and discipline,⁴⁷ unable to be fixed to a period of time,⁴⁸ and even inseparable from thought itself.⁴⁹ The curatorial’s ambiguity is “precisely what gives it power and potential”,⁵⁰ writes Martinon, and “nothing will ever stop the curatorial”.⁵¹ Martinon’s proposition appears to imbue the curatorial with intangibility, infallibility and perhaps even an immortal ideology.⁵² However, as I will discuss later in this chapter there are critics who push back on this logic by indicating that there are, indeed, all too human limitations associated with, or as a tangible result of, the curatorial.

While the curatorial may resist definition, there are many authors, Martinon included, who describe it as an alternative or parallel ideology that disrupts or moves beyond ‘curating’ and ‘exhibition-making’.⁵³ Curating, within this discussion, has been defined as the ‘conventional’

⁴⁵ It is important to situate this research within the discipline of contemporary art curation specifically due to the differences in how the terms ‘curating’ and ‘the curatorial’ are applied not just within sub-disciplines within the cultural sector but in many other subjects and professions let alone their prevalent use in popular culture over the last decade. As I will discuss further later in this chapter, this proliferation of curating and the curatorial has led to the profession being associated with a range of different meanings that in some cases differ to and even undermine its application within the field of contemporary art. See: Balzer, *Curatorialism: How Curating Took Over the Art World and Everything Else*, 16, 81; Gentles, ‘The (Old) New Spirit of Curating and Myths of Nomadism’; Martinon, *Curating as Ethics*, vii–ix, 125–32; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 164–65; Smith, ‘Mapping the Contexts of Contemporary Curating’, 177; Staniszewski, ‘Afterword: Some Notes on Curation, Translation, Institutionalisation, Politicisation, and Transformation’, 247–48.

⁴⁶ Crone, ‘Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage’, 212; O’Neill, ‘Epilogue: Exhibitions as Curatorial Readymade Forms of Escape’, 501; O’Neill, ‘When Art Becomes Public: Exhibiting as a Form of Escape’; Martinon, *Curating as Ethics*, vii, viii; Martinon, ‘Introduction’, 2–4, 12; Mende, ‘Three Short Takes on the Curatorial’, 105; Raqs Media Collective, ‘On the Curatorial, From the Trapeze’, 23; Simon, ‘Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial’, 117–18; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 164–65; Velázquez, ‘Imagining Curatorial Practice after 1972’, 260.

⁴⁷ Martinon, ‘Introduction’, 2–4, 12; Pierce, ‘The Simple Operator’, 99–100.

⁴⁸ Martinon, ‘Introduction’, 5, 11.

⁴⁹ Martinon, ‘Theses in the Philosophy of Curating’, 31.

⁵⁰ Martinon, ‘Introduction’, 3.

⁵¹ Martinon, ‘Theses in the Philosophy of Curating’, 26.

⁵² Martinon, ‘Introduction’, 2–4, 12; Martinon, ‘Theses in the Philosophy of Curating’, 26, 31.

⁵³ Amor and Basualdo, ‘Hélio Oiticica, Apocalipopotese, 1968’, 77; Amundsen and Mørland, ‘Preface’; Bismarck and Rogoff, ‘Curating/Curatorial’; Lind, ‘Active Cultures: Maria Lind on the Curatorial’; Hoffmann and Lind, ‘To Show or Not to Show’; Krishnamurthy and Smith, ‘“A Three-Hour Tour”: Towards a Methodology for Responsive Curating’, 485; Martinon, ‘Introduction’, 2; Martinon, ‘Theses in the Philosophy of Curating’, 27–28; Martinon and Rogoff, ‘Preface: Curatorial/Knowledge PhD Programme Goldsmith College’, ix; Mende, ‘Three Short Takes on the Curatorial’, 105; O’Neill, ‘The Curatorial Turn: From Practice to Discourse’; O’Neill, *The Culture of Curating and the Curating of Culture(s)*; Pierce, ‘The Simple Operator’, 99–100; Simon, ‘Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial’, 114–18; Smith, *Thinking Contemporary*

practice of fixing objects and subjects in time and place.⁵⁴ Such practice is further associated with the administrative,⁵⁵ managerial and programming tasks,⁵⁶ mitigating risk,⁵⁷ juggling time-frames,⁵⁸ securing funding,⁵⁹ maintaining relationships,⁶⁰ asserting authoritative expertise,⁶¹ producing didactic exhibitions, reinforcing fixed classifications and linear histories⁶² and collection-based⁶³ duties. Exhibition-making, has been defined as the physical and skills-based labour of fabricating or assembling a public display.⁶⁴ According to Ines Moreira, exhibition-making encompasses all things “technical, pragmatic and non-discursive”,⁶⁵ and is said to be preoccupied with the ‘backstage’ logistics, art handling and installation, as well as the fabrication of artworks, signage, and all other supports and environmental factors that define the spatial experience of an exhibition.⁶⁶

Underrepresented in this distinction between the curatorial, curating and exhibition-making is the emergence of ‘the organiser’, ‘organised by’, and ‘organising exhibitions’. This literature review has found few examples of the organiser/organised/organising⁶⁷ and therefore it is

Curating; Sternfeld, ‘Being Able to Do Something’, 146; Velázquez, ‘Imagining Curatorial Practice after 1972’, 257–58; Vergara, ‘An Exhausted Curating’, 74–75.

⁵⁴ Amor and Basualdo, ‘Hélio Oiticica, Apocalipoptese, 1968’, 77; Martinon, ‘Introduction’, 2; Filipovic, ‘Introduction’, 13; Martinon, ‘Theses in the Philosophy of Curating’, 27–28; Martinon and Rogoff, ‘Preface: Curatorial/Knowledge PhD Programme Goldsmith College’, ix; Mende, ‘Three Short Takes on the Curatorial’, 105; Pierce, ‘The Simple Operator’, 99–100; Vergara, ‘An Exhausted Curating’, 74–75.

⁵⁵ Pierce, ‘The Simple Operator’, 99; Simon, ‘Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial’, 117–18.

⁵⁶ Mende, ‘Three Short Takes on the Curatorial’, 105.

⁵⁷ Velázquez, ‘Imagining Curatorial Practice after 1972’, 257–58.

⁵⁸ Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 142, 148.

⁵⁹ Esche, ‘Coda: The Curatorial’.

⁶⁰ Mende, ‘Three Short Takes on the Curatorial’, 105.

⁶¹ Simon, ‘Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial’, 114.

⁶² Beech, ‘Structure, Subject, Art’; Fowle, ‘Who Cares? Understanding the Role of the Curator Today’; Krishnamurthy and Smith, ‘“A Three-Hour Tour”: Towards a Methodology for Responsive Curating’, 485; Lind, ‘Active Cultures: Maria Lind on the Curatorial’; O’Neill, ‘The Curatorial Turn: From Practice to Discourse’; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 33; Sheikh, ‘Exhibition-Making and Political Imaginary’, 50, 55, 57–59, 68, 143, 145, 194; Smith, *Thinking Contemporary Curating*; Strauss, ‘The Bias of the World: Curating After Szeemann and Hopps’; Velázquez, ‘Imagining Curatorial Practice after 1972’, 257–58.

⁶³ Here I refer to the predominance, in the international curatorial literature, to critique the logic of art collection acquisition, classification registration, care and display which is said to uphold Eurocentric ideologies of permanence, taxonomy and value—as opposed to forms of practice associated with the New Museology where collection items might be cared for in collaboration or under guidance of the source person/community or in relation to decolonisation and Indigenisation practices. In Aotearoa, the importance of indigenising collection practices is emphasised in order to support mātauranga Māori (Māori knowledge and knowledge systems). See: Cairns, ‘Decolonise or Indigenise’; Cairns, ‘Decolonisation’; Cairns, ‘“Museums Are Dangerous Places” – Challenging History’; Cairns, ‘Is There a Culture of Exclusion in Museums?’; Smith, *Decolonizing Methodologies*; Velázquez, ‘Imagining Curatorial Practice after 1972’, 261–64, 269–70.

⁶⁴ Moreira, ‘Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects’, 226–27, 232.

⁶⁵ Moreira, ‘Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects’, 226.

⁶⁶ Moreira, ‘Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects’.

⁶⁷ Booth, ‘Do You Use “Curate” When “Organise” Will Do? Well You Shouldn’t...’; Crawshay-Hall, ‘Collaborative Curating: Democratizing Inclusion’, 4, 25; Gentles, ‘The (Old) New Spirit of Curating and Myths of Nomadism’; Holte, *TL;DR*; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 44, 98, 116; O’Neill, ‘The Curatorial Turn: From Practice to Discourse’, 23.

difficult to ascertain the reasons for its use and what ideological relationship it might hold with the curatorial. For the time being it appears to be in limited use by specific individuals,⁶⁸ in artist-run initiatives and small- to medium-sized galleries such as Camden Art Centre⁶⁹ in London. Comparable alternative terms that have been in longer use are ‘the facilitator/producer’, ‘facilitated/produced by’ and ‘facilitating/producing’ exhibitions, where the process of creating exhibitions is considered to be done in service of artists or a specific community.⁷⁰

While there is consensus that the curatorial is ‘beyond’⁷¹ curating and exhibition-making there is also indication that the curatorial is connected to, or an extension⁷² of them. For instance, some collection-based practices, associated with curating, can also be viewed as drawing influence from the curatorial.⁷³ In this example, the curatorial has been said to disrupt hegemonic systems of power embedded within ‘traditional’ museological processes by introducing multiple perspectives—such as feminist,⁷⁴ decolonial,⁷⁵ or queer⁷⁶ perspectives. Similarly, exhibition-making is associated with Walter Hopps and Harald Szeemann who are attributed as being forerunners of the curatorial by pioneering the *ausstellungsmacher* (exhibition-maker) approach in which the subversion of exhibition conventions and processes⁷⁷

⁶⁸ Buenfeld, ‘At the Still Point of the Turning World’; Holman, ‘Exhibition History as Organiser, Co-Organiser or Selector’; Holte, *TL;DR*; McCaw, **The Picnic**; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 44, 98, 116.

⁶⁹ Buenfeld, ‘At the Still Point of the Turning World’.

⁷⁰ Birchall, ‘Discursive Practice: The Role of Public Practice in the Museum’, 118; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 36; Witcomb, ‘“A Place for All of Us?” Museums and Communities’, 133–34.

⁷¹ Simon, ‘Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial’, 118.

⁷² Moreira, ‘Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects’, 232.

⁷³ Snauwaert, ‘Marcel Broodthaers, Musée d’Art Moderne Département Des Aigles Section Des Figures, 1972’, 134.

⁷⁴ Musteata, ‘Judy Chicago, Miriam Scapiro, and the CalArts Feminist Art Program, Womanhouse, 1972’; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 108.

⁷⁵ Here I refer to the predominance, in the international curatorial literature, to critique the logic of art collection acquisition, classification registration, care and display which is said to uphold Eurocentric ideologies of permanence, taxonomy and value—as opposed to forms of practice associated with the New Museology where collection items might be cared for in collaboration or under guidance of the source person/community or in relation to decolonisation and Indigenisation practices. In Aotearoa, the importance of indigenising collection practices is emphasised to support *mātauranga Māori* (Māori knowledge and knowledge systems). See: Cairns, ‘Decolonise or Indigenise’; Cairns, ‘Decolonisation’; Cairns, ‘“Museums Are Dangerous Places” – Challenging History’; Cairns, ‘Is There a Culture of Exclusion in Museums?’; Smith, *Decolonizing Methodologies*; Velázquez, ‘Imagining Curatorial Practice after 1972’, 261–64, 269–70. Velázquez, ‘Imagining Curatorial Practice after 1972’, 261–64, 269–70.

⁷⁶ Grace, ‘Group Material, AIDs Timeline 1989’; Reilly, *Curatorial Activism*; Sheikh, ‘Exhibition-Making and Political Imaginary’.

⁷⁷ Amor and Basualdo, ‘Hélio Oiticica, Apocalipopotese, 1968’, 77; Filipovic, ‘Introduction’, 8–13; Huberman, ‘Andy Warhol, Raid the Icebox 1, with Andy Warhol, 1969’, 97; Longoni, ‘Avant-Garde Argentinian Visual Artists Group, Tucuman Arde, 1968’, 64; Moreira, ‘Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects’, 232; Skurvida, ‘John Cage, Rolywholyover A Circus, 1993’, 230.

became recognised as a form of creative expression.⁷⁸ From these and other examples provided throughout this thesis it is possible to see the influence of the curatorial on practice and vice versa.

Moreover, while Martinon claims that the curatorial cannot be located within a period of time⁷⁹ I contend that it is possible to trace, through the literature, its ideological roots what some term the 'curatorial turn'.⁸⁰ The ideological roots of the curatorial turn have been linked to the influence of avant-garde artistic practices of the early twentieth-century; the institutional critique and civil rights movements of the 1960s; and post-modern theory from the 1970s into the 1990s.⁸¹ Aside from Hopps and Szeemann, important contributors to this paradigm shift include multiple generations of artists operating in a curatorial mode ranging from Marcel Duchamp's curation of *The First Papers of Surrealism* (1942),⁸² to Andy Warhol's exhibition *Raid the Icebox 1, With Andy Warhol* (1969)⁸³ and Fred Wilson's exhibition *Mining the Museum* (1992),⁸⁴ not to mention many collaborative artist-run initiatives.⁸⁵ This artist-led history, according to some authors, has until recently received relatively less attention than the curator-centric narrative that attributes the curatorial turn to 'independent' curators.⁸⁶

⁷⁸ Fowle, 'Who Cares? Understanding the Role of the Curator Today'; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*; Storr, 'The Exhibitionists'; Obrist, *Ways of Curating*; Obrist, *A Brief History of Curating*; Smith, *Thinking Contemporary Curating*; O'Neill, *The Culture of Curating and the Curating of Culture(s)*; Sheikh, 'Exhibition-Making and Political Imaginary', 144; Velázquez, 'Imagining Curatorial Practice after 1972', 257.

⁷⁹ Martinon, 'Introduction', 5, 11.

⁸⁰ Degot, 'Critical Afterword: Curating as Hand-Sorting and Other Recent Developments'; Lind, 'Active Cultures: Maria Lind on the Curatorial'; O'Neill, 'The Curatorial Turn: From Practice to Discourse'; Rito, 'What Is the Curatorial Doing?'; Smith, *Thinking Contemporary Curating*.

⁸¹ Bonaspetti and Cernuschi, 'Preface', 5; Filipovic, 'Introduction', 9–10; Grace, 'Group Material, AIDs Timeline 1989'; Longoni, 'Avant-Garde Argentinian Visual Artists Group, Tucuman Arde, 1968', 53; Musteata, 'Judy Chicago, Miriam Scapiro, and the CalArts Feminist Art Program, Womanhouse, 1972'; Skurvida, 'John Cage, Rolywholyover A Circus, 1993'; Velázquez, 'Imagining Curatorial Practice after 1972', 255.

⁸² Filipovic, 'Introduction', 10; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*; Huberman, 'Andy Warhol, Raid the Icebox 1, with Andy Warhol, 1969', 94.

⁸³ Filipovic, 'Introduction', 8; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*; Huberman, 'Andy Warhol, Raid the Icebox 1, with Andy Warhol, 1969'.

⁸⁴ Corrin, *Mining the Museum: An Installation by Fred Wilson*; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*; Filipovic, 'Introduction', 8, 13; Reilly, *Curatorial Activism*, 102.

⁸⁵ Bonaspetti and Cernuschi, 'Preface', 5; Ciric, 'Hank Bull, Shen Fan, Zhou Tiehai, Shi Yong, and Ding Yi, Let's Talk About Money: Shanghai First International Fax Art Exhibition, 1996'; Grace, 'Group Material, AIDs Timeline 1989'; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 182–85; Katsof, 'Collaborative Projects Inc. (Colab, Times Square Show, 1980)'; Möntmann, 'Martha Rosler: If You Lived Here ..., 1989'; Musteata, 'Judy Chicago, Miriam Scapiro, and the CalArts Feminist Art Program, Womanhouse, 1972'.

⁸⁶ Alberro et al., *The Artist as Curator*; Bonaspetti and Cernuschi, 'Preface', 5; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*; Edjabe and Morris, 'Performing Pan-Africanism'; Filipovic, 'Introduction', 7, 13; Montazami, 'L'Atelier Gallery: The Museum without Walls of Trans-Mediterranean Modernism'.

Reflecting this legacy, many different curatorial practices burgeoned from the 1980s to the 2000s both outside and within conventional institutions.⁸⁷ This influence has been attributed to the establishment of curatorial study programmes and the global increase of international biennials.⁸⁸ The globalisation of the curatorial is further attributed to the phenomenon of so-called ‘über’, ‘star’, or ‘jet setting’ curators—a small elite clique of curators who became invited to curate exhibitions and biennials around the world.⁸⁹

Through this history of practice, it is possible to locate the curatorial and to describe it as a constellation of discursive, collaborative and performative approaches that are continually changing in terminology.⁹⁰ Key examples of the curatorial that reflect this constellation of shifting practice include exhibitions such as Jean-Hubert Martin’s *Magiciens de la Terre* (1989), exhibited at Centre Georges Pompidou and the Grande Halle de la Villette in Paris, which aimed to challenge Eurocentric perspectives of art history.⁹¹ Or Mary Jane Jacob’s *Culture in Action* (1993) which expanded notions of public sculpture through temporary socially engaging artist projects that took place across the city of Chicago.⁹² Time and process also became emphasised in the curatorial through evolving exhibitions⁹³ such as Hans Ulrich Obrist’s *do it* (1993–) which has been described as the world’s longest running traveling exhibition which changes in each venue.⁹⁴

⁸⁷ Bismarck and Rogoff, ‘Curating/Curatorial’; Lind, ‘Active Cultures: Maria Lind on the Curatorial’; Moon, ‘Curatorial Research as the Practice of Commoning’, 33–34; O’Neill, *The Culture of Curating and the Curating of Culture(s)*; Rendell, ‘Critical Spatial Practice: Curating, Editing, Writing’; Smith, *Thinking Contemporary Curating*.

⁸⁸ Bismarck and Schaffaff, *Cultures of the Curatorial*; Gillick, ‘The Complete Curator’, 25; Moon, ‘Curatorial Research as the Practice of Commoning’, 36; O’Neill, *The Culture of Curating and the Curating of Culture(s)*; Sheikh, ‘Exhibition-Making and Political Imaginary’, 33, 61–63, 108–34, 186; Smith, *Thinking Contemporary Curating*; Velázquez, ‘Imagining Curatorial Practice after 1972’, 255, 259, 269; Zerovc, *When Attitudes Become the Norm*.

⁸⁹ Balzer, *Curationism: How Curating Took Over the Art World and Everything Else*; Bonaspetti and Cernuschi, ‘Preface’, 5; O’Neill, *The Culture of Curating and the Curating of Culture(s)*; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 77; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 166; Zerovc, *When Attitudes Become the Norm*.

⁹⁰ Bismarck and Rogoff, ‘Curating/Curatorial’, 24, 35–37; Crone, ‘Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage’, 209, 211–12; Martinon and Rogoff, ‘Preface: Curatorial/Knowledge PhD Programme Goldsmith College’; O’Neill, ‘Epilogue: Exhibitions as Curatorial Readymade Forms of Escape’, 500–503; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 33; O’Neill and Wilson, *Curating Research*, 14, 127; Sheikh, ‘Exhibition-Making and Political Imaginary’, 6–7, 10, 14–16, 19, 21, 33–35, 51, 54, 61–63, 95, 186, 171, 192; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 164–65; Szakács, ‘Curatorial’; Velázquez, ‘Imagining Curatorial Practice after 1972’, 255, 257, 259–60.

⁹¹ Hoffmann, *Show Time*; Reilly, *Curatorial Activism*, 108; Steeds, ‘Following Projeto Terra’, 319; Steeds, ‘Introduction: Activating What Might Have Happened to Shape What Could Be’, 223, 225.

⁹² Jacob, ‘Outside the Loop’.

⁹³ Cerón, ‘All Those Things Are Also Ours: De Lo Blando En Lo Curatorial’, 82–83, 87; Grace, ‘Group Material, AIDs Timeline 1989’, 161; Sheikh, ‘Exhibition-Making and Political Imaginary’, 149; Skurvida, ‘John Cage, Rolywholyover A Circus, 1993’, 230.

⁹⁴ Hoffmann, *Show Time*.

Continual linguistic alterations, apparent throughout the literature, highlight another characteristic of the curatorial that seeks to resist the homogenising tendencies of taxonomies of all kinds especially the bias embedded within language.⁹⁵ As an open-ended⁹⁶ and continually shifting body of discourse and practice (often attributed to various definitions of discursive, educational and linguistic turns) the curatorial also creatively resists being described as a distinctive methodology, theory or paradigm.⁹⁷ It has further been recognised to have expanded beyond the discipline of contemporary art to influence other sectors, pop culture and, most notably, content creation and selection practices on digital platforms⁹⁸—a point I will return to shortly.

Other important traits of the curatorial as evidenced in practice include an emphasis on transparency rather than the objective invisible hand and authoritative voice associated with curating.⁹⁹ In particular, the predominance of self-reflexivity¹⁰⁰ has been attributed to the prominence of ‘curator-writers’ including the likes of Ute Meta Bauer, Jens Hoffman, Maria Lind and Hans Ulrich Obrist who, through crafting first-person narratives, are said to have shaped a discourse around the authorial claim of the curator.¹⁰¹

⁹⁵ Bismarck and Rogoff, ‘Curating/Curatorial’, 35–37; Martinon, ‘Introduction’, 3–4, 12; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 33; Sheikh, ‘Exhibition-Making and Political Imaginary’, 6–7, 10, 14–16, 19, 21, 33, 54,61-63, 69, 186, 192; Sternfeld, ‘What Can the Curatorial Learn from the Educational’.

⁹⁶ Velázquez, ‘Imagining Curatorial Practice after 1972’, 259.

⁹⁷ Bismarck and Rogoff, ‘Curating/Curatorial’, 35–37; Martinon, ‘Introduction’, 2–4, 12; Martinon, ‘Theses in the Philosophy of Curating’, 27–28; Martinon and Rogoff, ‘Preface: Curatorial/Knowledge PhD Programme Goldsmith College’, viii–ix; O’Neill, ‘Epilogue: Exhibitions as Curatorial Readymade Forms of Escape’, 500–503; Sheikh, ‘Curation and Futurity’, 153; Sheikh, ‘Exhibition-Making and Political Imaginary’, 6–7, 10, 14–16, 19, 21, 33, 54,61-63, 69, 186, 192; Sheikh, ‘Towards the Exhibition as Research’, 33, 40; Sternfeld, ‘What Can the Curatorial Learn from the Educational’; Velázquez, ‘Imagining Curatorial Practice after 1972’, 259.

⁹⁸ Balzer, *Curatorialism: How Curating Took Over the Art World and Everything Else*, 16, 81; Martinon, *Curating as Ethics*, vii–ix, 125–32; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 164–65; Smith, ‘Mapping the Contexts of Contemporary Curating’, 177; Staniszewski, ‘Afterword: Some Notes on Curation, Translation, Institutionalisation, Politicisation, and Transformation’, 247–48.

⁹⁹ Martinon, ‘Theses in the Philosophy of Curating’, 28; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 33; Sheikh, ‘Exhibition-Making and Political Imaginary’, 50, 55, 57–58, 143, 145, 194.

¹⁰⁰ Berrios and Jakobsen, ‘Archives, Struggles and Exhibitions’, 239; Day, ‘When the Colonizer Comes to Stay’, 92; Degot, ‘Critical Afterword: Curating as Hand-Sorting and Other Recent Developments’, 121; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 19, 21–22, 43, 50, 135, 143, 145; Krishnamurthy and Smith, ‘“A Three-Hour Tour”: Towards a Methodology for Responsive Curating’, 469–71; Memon, ‘Zone of Being and Non-Being’, 153; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 132; Reilly, *Curatorial Activism*, 223–24; Sheikh, ‘Exhibition-Making and Political Imaginary’, 103, 151, 163; Velázquez, ‘Imagining Curatorial Practice after 1972’, 260.

¹⁰¹ Amundsen and Mørland, ‘Request for a Radical Redefinition: Curatorial Politics after Institutional Critique’, 19; Butt, ‘The Curatorial as a Liveable Subject Position: Hospitality and Differential Consciousness’; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 19–20; Sheikh, ‘Exhibition-Making and Political Imaginary’, 63, 143–47.

1.2.1.1 The Curatorial in Aotearoa New Zealand

The history of Aotearoa's curatorial turn requires further scholarship but can be traced to the often noted 'professionalisation' of art galleries and museums throughout the country in the 1970s and 1980s when curatorial positions became more common.¹⁰² This professionalisation emerged alongside the establishment of regional contemporary art galleries, most notably the Govett-Brewster Art Gallery in New Plymouth which opened in 1970 and, through the directorship of John Maynard, became influential in supporting experimental artistic practice.¹⁰³ Examples of unconventional Hopps- and Szeemann-eque exhibition-making is attributed as having emerged from the mid-1980s onwards.¹⁰⁴ This mode of curation can be demonstrated and bookended by the exhibitions *Pakeha Mythology* (1986) curated by Robert Leonard¹⁰⁵ and *Bottled Ocean* (1994–5) curated by Jim Vivicaere.¹⁰⁶

Similar to observations in the international literature, ideologies and practices of the curatorial in Aotearoa can also be traced through political content in exhibitions from 1970 onwards addressing feminist and LGBTQI+ concerns. Some notable exhibitions in this legacy include: *Women's Art [...]* (1975) curated by Allie Eagle and Alison Mitchell which was an early exhibition in Aotearoa's curatorial history that explicitly exposed, via anecdotes recalled in the exhibition catalogue essay, chauvinistic attitudes embedded within Aotearoa's art scene and how this impacted the careers of female artists.¹⁰⁷ Another example is *Implicated and Immune [...]* (1992) curated by Louis Johnston, which remains one of only a few exhibitions supporting artists to confront the societal stigma associated with the AIDS epidemic in Aotearoa.¹⁰⁸ A more recent exhibition is *The Bill* (2016) curated by Misal Adnan Yıldız, which addressed the

¹⁰² Bywater, "'NZ Art Can't Exist': The Govett-Brewster and the International', 59; Feeney, 'The Canterbury Society of Arts, 1880–1996', 231; McCredie, 'Going Public: New Zealand Art Museums in the 1970s', iv, 14–15, 19, 22, 43; McCarthy and Schorch, *Curatopia*, 5; Skinner, 'Crucial Issues: Curatorial Survival in New Zealand', 68.

¹⁰³ Barton, 'No Ordinary Museum: The Govett-Brewster Contemporary Art and the Contingency of History', 259; McCredie, 'Going Public: New Zealand Art Museums in the 1970s', 19, 201.

¹⁰⁴ Skinner, 'Crucial Issues: Curatorial Survival in New Zealand', 68–69.

¹⁰⁵ Bywater, "'NZ Art Can't Exist': The Govett-Brewster and the International', 59.

¹⁰⁶ Vivicaere, *Bottled Ocean*.

¹⁰⁷ Eagle and Mitchell, *Woman's Art: An Exhibition of Six Women Artists*; Mitchell, 'Woman's Art: An Exhibition of Six Women Artists [Exhibition Ephemera]', 3–5.

¹⁰⁸ Johnston, *Implicated and Immune: Artists' Responses to AIDS*.

thirtieth anniversary of the decriminalisation of gay sex in Aotearoa¹⁰⁹—it has been reported that even in the 2000s it was not common for there to be exhibitions providing an emphasis on gay histories.¹¹⁰

Internationalism, another consistent trait of the curatorial emphasised in the literature, can be observed emerging in large part in Aotearoa from the early 1990s onwards. Curatorial internationalism was emphasised during this period arguably to gain global attention for New Zealand art and to exhibit ‘world class’ art within the country.¹¹¹ This is evident in exhibitions curated specifically to export contemporary art from Aotearoa to overseas audiences such as *Te Waka Toi [...]* (1992-1994) which toured the US; *Headlands [...]* (1992) exhibited at the Museum of Contemporary Art in Sydney, Australia; *Pacific Parallels [...]* (1992) exhibited at the San Diego Museum of Art, US; and *Toi Toi Toi [...]* (1999) exhibited at the Museum Fridericianum in Kassel, Germany.¹¹² Within Aotearoa, large international exhibitions focused on bringing significant works into the country as demonstrated by *The World Over [...]* (1996) and *Transformers [...]* (1996) which exhibited notable works by artists such as Nam June Paik and Paul McCarthy.¹¹³ Contextualising the international within Aotearoa was also a curatorial project of exploring the subjects of post-colonialism, biculturalism, and multiculturalism. This was notably addressed by *Headlands* and other exhibitions such as *The Nervous System* (1995)¹¹⁴ and *Cultural Safety [...]* (1996).¹¹⁵

¹⁰⁹ Yıldız, *The Bill*.

¹¹⁰ Amery, ‘Where Are the Queer Art Exhibitions?’; Kani, ‘To Queer or Not to Queer’.

¹¹¹ Bywater, ‘“NZ Art Can’t Exist”: The Govett-Brewster and the International’, 247.

¹¹² Barr, Leonard, and Murphy, *Headlands: Thinking through New Zealand Art*; Block, *Toi, Toi, Toi: Drei Künstlergenerationen Aus Neuseeland [Toi, Toi, Toi: Three Generations of Artists from New Zealand]*; Eldredge, Barr, and Barr, *Pacific Parallels: Artists and the Landscape in New Zealand*; Mane-Wheoki, ‘The Resurgence of Maori Art’.

¹¹³ Mason, ‘Honolulu Biennial 2017’.

¹¹⁴ Barr, Leonard, and Murphy, *Headlands: Thinking through New Zealand Art*; Pitts and Smith, *The Nervous System: Twelve Artists Explore Images and Identities in Crisis*.

¹¹⁵ Burke and Weiermair, *Cultural Safety: Contemporary Art from New Zealand*; Burke and Weiermair, *Cultural Safety: Contemporary Art from New Zealand*, 1995.

The international focus of the 1990s to 2000s was further influential for its Māori contributions and participation in a “global Indigenous arts network”¹¹⁶ following the connections made through the international tour of exhibitions, including *Te Maori [...]* (1984)¹¹⁷ and *Te Waka Toi*, particularly with Indigenous peoples in North America.¹¹⁸ This network has been attributed to the influence of a number of events, symposia and exhibitions such as the many wānanga (an educational gathering)¹¹⁹ and other events run by Te Ātinga across Aotearoa that invited pan-Indigenous participants;¹²⁰ and to large-scale exhibitions such as *Sakahàn [...]* (2013) in Ottawa, Canada, which was billed as “the largest-ever global survey of contemporary Indigenous art”¹²¹ and featured the work of Aotearoa artists and contributions from New Zealand curators Megan Tamati-Quennell and Ngahiraka Mason.¹²² Mason, followed by fellow Aotearoa curator Nina Tonga, would later go on to curate the first (2017)¹²³ and second (2019)¹²⁴ editions of the Honolulu Biennial respectively—accolades which could indicate a degree of support and opportunity in Aotearoa’s exhibitionary complex which has enabled individual curators to become internationally influential.

From 2000 through to the 2010s the curatorial in Aotearoa was further influenced by unspecialised education,¹²⁵ on-the-job training together with international travel, exposure to biennial trends and visits by foreign curators. Since Aotearoa has had no dedicated curatorial studies university programme,¹²⁶ curatorial practice was not aided by the educational turn in the

¹¹⁶ Borell, ‘Te Ātinga 25 Years of Contemporary Māori Art’, 14; White, ‘Te Ahi Kaa: A Future for Te Ātinga and Contemporary Māori Art’, 61.

¹¹⁷ Mead, *Te Maori: Maori Art from New Zealand Collections*.

¹¹⁸ Bryant-Toi, ‘Ko Te Rā Pūhoro – Te Ātinga Gatherings’, 49.

¹¹⁹ For further definitions and discussion see section: 4.1.3

¹²⁰ Borell, ‘Te Ātinga 25 Years of Contemporary Māori Art’, 14; Bryant-Toi, ‘Ko Te Rā Pūhoro – Te Ātinga Gatherings’, 50; Jahnke, ‘Ngā Ngaru e Toru, the Three Waves of Tertiary Intervention in Māori Art’, 48; White, ‘Te Ahi Kaa: A Future for Te Ātinga and Contemporary Māori Art’, 61.

¹²¹ ‘Sakahàn: International Indigenous Art’.

¹²² White, ‘Te Ahi Kaa: A Future for Te Ātinga and Contemporary Māori Art’, 60.

¹²³ Mason, ‘Honolulu Biennial 2017’.

¹²⁴ Tonga, ‘Honolulu Biennial 2019’.

¹²⁵ By unspecialised education, I refer to contemporary art curating being taught tangentially through the disciplines of art history, museums studies, and fine art which, while related, they are not sufficiently specialised to enable students to develop detailed knowledge of and experience of the curatorial in the expanded field. For instance, over the years the University of Auckland, University of Canterbury and Victoria University art history departments have run elective papers in contemporary art curation or papers that offer the possibility of curating an exhibition.

¹²⁶ As discussed above, while there has been no dedicated curatorial programme of study there have been some elective papers run by art history departments, as well as dedicated symposia, workshops, and intensives.

same way that it has been documented in Europe, the UK and the US.¹²⁷ The influence of the educational turn in Aotearoa's curatorial shift came second-hand via reading international literature and via the influence of curators such as Heather Galbraith and Mercedes Vicente, who returned or migrated to Aotearoa after attending curatorial programmes in London and New York respectively.¹²⁸ Other Aotearoa-based curators, including myself, have been educated through a mixture of fine/visual art, design, Māori visual arts, art history, and museum studies programmes. This lack of specialised curatorial education necessitated work experience as an informal curatorial apprenticeship or being involved in artist-run initiatives.¹²⁹

This generation of curators emerging during the early 2000s and 2010s, were also exposed to the curatorial through a number of international tours, residencies, internships, and institutional partnerships spearheaded by government and non-government organisations.¹³⁰ The confluence of these factors has, based on my analysis, led to a multi-skilled¹³¹ form of curatorial practice that is adept at shifting between a number of contexts and scales of institutions while also participating within the international¹³² curatorial discourse. It is also a multicultural generation of curators who have been engaged in recontextualising Aotearoa's place within the historical and contemporary oceanic mobility across the Asia-Pacific/Oceania region as opposed to being defined by a Eurocentric perspective.¹³³ As curator Vera Mey writes, while being part of a conversation in the country's curatorial practice since the 1990s,¹³⁴ this 'geo-terrain' had previously been "under-discussed within a New Zealand cultural framework [...] beyond

¹²⁷ Gentles, 'The (Old) New Spirit of Curating and Myths of Nomadism'; Kelly, 'What Does a Question Do? Micro Politics and Art Education', 138; Kouris, 'Introduction', 13; O'Neill, Steeds, and Wilson, 'The Curatorial Conundrum Introduction', 7–9; Rand, 'Preface', 7–10; Sheikh, 'Curation and Futurity', 153; Sheikh, 'Exhibition-Making and Political Imaginary', 33, 61–63, 186, 192; Sheikh, 'Towards the Exhibition as Research', 33, 40; Smith, *Thinking Contemporary Curating*, 230–32; Velázquez, 'Imagining Curatorial Practice after 1972', 259, 269; Zerovec, *When Attitudes Become the Norm*, 130–34.

¹²⁸ Artpulse Magazine, 'Art Critics' Reading List: Mercedes Vicente'; Barton, 'State of the Art New Zealand'; Double Denim, 'Heather Galbraith'; Massey University: College of Creative Arts Toi Rauwharangi, 'Heather Galbraith, Professor'.

¹²⁹ Boswell, Geoghegan, and Shingade, 'Editors' Foreword'.

¹³⁰ Jahnke, 'Ngā Ngaru e Toru, the Three Waves of Tertiary Intervention in Māori Art', 38.

¹³¹ Geoghegan and Reith, 'Tools for Slowing Down'.

¹³² Geoghegan and Reith, 'Tools for Slowing Down'.

¹³³ Huddleston and Mey, 'Introduction'; Gordon-Smith and Lopesi, 'Feeling Welcome?'; Mey, 'We're in This Together'; Shingade, 'Community, Community Art, Community Art in Howick'.

¹³⁴ Mey, 'Seamless Integration? On the Development of Contemporary Asian Art in New Zealand and New Zealand as Part of Contemporary Asia'.

acknowledging a history of Asian diaspora in New Zealand”.¹³⁵ This recontextualisation has also been explored in the exhibitions *The Asia-Pacific Century: Part One* (2016) and *Part Two* (2017) curated by Ioana Gordon-Smith and Emma Ng.¹³⁶

The increased travel of ‘star curators’ to Aotearoa¹³⁷ such as Carolyn Christov Bakargiev, Ute Meta Bauer, Hou Hanru, Jens Hoffmann, Robert Storr and Harald Szeemann during the 2000s and 2010s also contributed to the curatorial discourse and practice in Aotearoa.¹³⁸ The invitation of these curators has not always led to a reciprocation of critical respect and attention, such as Hoffman’s commentary in his keynote address at the 2013 ST PAUL St Curatorial Symposium, implying that there had been no significant exhibitions curated in Aotearoa.¹³⁹ There has also been a growing criticism of directorships and curatorial positions in Aotearoa being awarded to ‘non-New Zealanders’¹⁴⁰ leading some to argue for a degree of cultural competency with such appointments, particularly of mātauranga Māori (Māori knowledge) and awareness of accountability to the Tiriti o Waitangi (Treaty of Waitangi)—a factor which most notably has been discussed in relation to the resignation of Nigel Borell¹⁴¹ as Auckland Art Gallery Toi o Tāmaki’s specialised Māori curator.¹⁴² Despite such tensions, the presence of globally celebrated curatorial figures and the alleged implications of internationalism more generally,

¹³⁵ Mey, ‘We’re in This Together’.

¹³⁶ Gordon-Smith and Ng, *The Asia-Pacific Century: Part One*; Gordon-Smith and Ng, *The Asia Pacific Century: Part Two*; Mey, ‘We’re in This Together’.

¹³⁷ The curators in this list have been invited to Aotearoa rather than driven purely by their own research interests which might further reveal the desire of New Zealand institutions to attract the attention of the Western European dominated art world—or alternatively—for New Zealand institutions to cement their status within the country’s arts ecology by proving their international pulling power. These invitations have been to judge the Walters Prize: Carolyn Christov Bakargiev, Robert Storr and Harald Szeemann; curate The Auckland Triennial: Hou Hanru; and to present at the ST PAUL St symposium: Ute Meta Bauer and Jens Hoffmann.

¹³⁸ Barton, ‘State of the Art New Zealand’; Hoffmann, ‘Symposium Keynote Lecture: Jens Hoffmann – The Show Must Go On’; Hurrell, ‘St. Paul Street Gallery Curators’ Forum’; Walters Prize’.

¹³⁹ This comment was made in relation to his then forthcoming book *Show Time: The 50 Most Influential Exhibitions of Contemporary Art*, and why he had not included any exhibitions from the Australasian region, including Aotearoa and other South Pacific nations. See: Hoffmann, *Show Time*. Hoffmann, ‘Symposium Keynote Lecture: Jens Hoffmann – The Show Must Go On’; Hurrell, ‘St. Paul Street Gallery Curators’ Forum’.

¹⁴⁰ I argue that this assumption of nationality is fraught with complications which if left unchallenged could lead to xenophobia and entrenched localism—evident in the fact that ‘internationals’ who have been awarded these senior positions have devoted significant portions of their lives to be based in Aotearoa. For instance, the claim that has been made that most Auckland Art Gallery directors have been non-New Zealanders discriminates against the fact that some such as Rhana Devenport had lived in the country for several years before taking up the position. I contend that it is not necessarily one’s country of birth nor their citizenship that needs to be questioned but rather the issue of Pākehā curatorial centrality which I outline later in this thesis. For further debate surrounding internationalism affecting directorships and curation in Aotearoa see: Amery, ‘Wake-up Call’; Stewart, ‘Auckland Gallery Māori Arts Curator Calls out Colonial Institutions after Resigning’; Wane, “‘Why I Couldn’t Stay’”.

¹⁴¹ Ngāi Te Rangi, Ngāti Ranginui, and Te Whakatōhea.

¹⁴² Amery, ‘Wake-up Call’; Stewart, ‘Auckland Gallery Māori Arts Curator Calls out Colonial Institutions after Resigning’; Wane, “‘Why I Couldn’t Stay’”.

have, nevertheless, enabled an opportunity within Aotearoa to participate in an European-dominated international conversation.

The country's Indigenous curatorial practices have also had a defining influence on how the curatorial as an ideology is understood within Aotearoa, especially in forging collaborative modes of practice and operating within relational ontologies that have provided an alternate to Eurocentric¹⁴³ conceptions of the curatorial and its alleged predilection towards individualism.¹⁴⁴ This is especially apparent in the work of artists, curators, collectives, and communities making exhibitions through a 'kaupapa Māori' framework. Leading Māori scholar, Linda Tuhiwai Smith¹⁴⁵ defines kaupapa Māori as practice that "take[s] being Māori as a given, to think critically and address structural relations of power, to build upon cultural values and systems and contribute research back to communities that are transformative".¹⁴⁶ Artist and curator Taarati Taiaroa's¹⁴⁷ research traces this history of kaupapa Māori in exhibition-making practices which she attributes to artists, political leaders, art societies and collectives who revitalised art making traditions and ran hui (meetings), wānanga,¹⁴⁸ events and exhibitions in a range of venues such as marae and school halls as well as in museums and galleries in various waves of activity in the 1940s, 1960s, and 1970s.¹⁴⁹ It has been suggested by multiple authors that from the late 1970s to early 2010s, kaupapa Māori exhibition practices were influential in integrating tikanga (customary protocol), as well as te ao Māori (Māori world views) and

¹⁴³ Gordon-Smith and Lopesi, 'Feeling Welcome?'; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 39, 45, 71, 83, 85; O'Neill, 'Introduction: Inherent Solidarities toward the End of Western-Centric Globalism'; O'Neill, Steeds, and Wilson, 'The Curatorial Conundrum Introduction', 7; Reilly, *Curatorial Activism*, 98–105; Samboh, 'What Does the Elephant Remember? How Did the Ant Win?', 351; Sharma, 'A "World" for Art and the Material Turn', 177; Sheikh, 'Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction', 25; Velázquez, 'Imagining Curatorial Practice after 1972', 269.

¹⁴⁴ Butt, 'The Curatorial as a Liveable Subject Position: Hospitality and Differential Consciousness'; Cairns, 'Decolonise or Indigenise'; Cairns, 'Decolonisation'; Cairns, 'Is There a Culture of Exclusion in Museums?'; Cairns, "'Museums Are Dangerous Places" – Challenging History'; Gordon-Smith and Lopesi, 'Feeling Welcome?'; Phillips, 'The Tidal Rhythms of Māori Curating'; Smith, 'Mana Taonga and the Micro World of Intricate Research and Findings around Taonga Māori at the Museum of New Zealand Te Papa Tongarewa'; Taiaroa, 'Kaupapa Māori Exhibiting Histories'; Taiaroa, 'The Development of the Māori Art Exhibition – a Typology?'; White, 'Māori Curatorship at Auckland Art Gallery Toi o Tāmaki 1998-2001'.

¹⁴⁵ Ngāti Awa, Ngāti Porou.

¹⁴⁶ Smith, *Decolonizing Methodologies*, 214.

¹⁴⁷ Ngāti Tūwharetoa, Ngāti Apa, and Te Āti Awa.

¹⁴⁸ For an expanded definition and further discussion of wānanga see section 4.1.3.

¹⁴⁹ Taiaroa, 'Kaupapa Māori Exhibiting Histories'.

matāuranga Māori, into gallery spaces and through which a generation of Māori curators were professionally developed and forged international Indigenous networks.¹⁵⁰

Such kaupapa Māori curatorial practices have also been influential on non-Māori curators, myself included, and have emphasised the importance of exhibition-making that recognises the relations of people and place and de-centres the individual.¹⁵¹ However, the role of non-Māori practitioners in kaupapa Māori approaches is an area of debate since, according to Smith, a defining characteristic is Māori self-determination.¹⁵² Nevertheless, it is clear that kaupapa Māori exhibition-making practices have influenced non-Maori curators in Aotearoa. For instance, it is now common for Pākehā curators to observe Māori customs, under the leadership of Māori, within events, exhibitions and to guide the proceedings of symposia and process-led projects, and use te reo Māori (the Māori language) in speech and in writing.¹⁵³ Some Pākehā curators have also been open to and enquiring of Indigenous research methods and ways in which creative practices are conceived and positioned within te ao Māori, and to be more conscious of how to sensitively approach relationships.¹⁵⁴ In Chapter Three, I provide some examples of being influenced by and supporting the efforts of kaupapa Māori from my own practice as a Pākehā curator via working alongside artist Rangituhia Hollis.¹⁵⁵

This history of exhibition-making driven by or influenced by kaupapa Māori prefigures dominant narratives of the curatorial turn in Aotearoa which, as discussed above, has focused predominantly on Pākehā curators from the 1970s onwards. The legacy of kaupapa Māori

¹⁵⁰ Borell, 'Te Ātinga 25 Years of Contemporary Māori Art'; Bryant-Toi, 'Ko Te Rā Pūhoro – Te Ātinga Gatherings'; Jahnke, 'Ngā Ngaru e Toru, the Three Waves of Tertiary Intervention in Māori Art'; McCarthy, *Exhibiting Māori*, 1, 3; Taiaoroa, 'The Development of the Māori Art Exhibition – a Typology?', 49–84; White, 'Māori Curatorship at Auckland Art Gallery Toi o Tāmaki 1998-2001'; White, 'Te Ahi Kaa: A Future for Te Ātinga and Contemporary Māori Art'.

¹⁵¹ Butt, 'The Curatorial as a Liveable Subject Position: Hospitality and Differential Consciousness'; Cunnane, 'These Things Are Agents of the World and They Announce Themselves: The Sculptural Object in Artworks by Maddie Leach and Bianca Hester'; Phillips, 'The Tidal Rhythms of Māori Curating'.

¹⁵² Smith, *Decolonizing Methodologies*, 181, 186.

¹⁵³ For instance, the 2016 ST PAUL St Curatorial Symposium, convened by Pākehā curators Charlotte Huddleston and Abby Cunnane, included a wānanga following tikanga (protocol). In recent times, the City Gallery's Pākehā staff have sung waiata (songs) after speeches as part of their exhibition openings. Galleries such as ST PAUL St Gallery, COCA and others have included te reo (language) Māori text in exhibitions and on their websites.

¹⁵⁴ Butt, 'The Curatorial as a Liveable Subject Position: Hospitality and Differential Consciousness'; Cunnane, 'These Things Are Agents of the World and They Announce Themselves: The Sculptural Object in Artworks by Maddie Leach and Bianca Hester'.

¹⁵⁵ Ngāti Porou, and Ngāti Kahungunu.

informed exhibition-making further problematises the curatorial due to its collective ethos that, in some cases, eschews the requirement of a ‘professional’ curator¹⁵⁶ and, in this sense, can be considered as resistant to what I term curatorial centrality. Therefore, further research and discussion is required to ascertain whether such kaupapa Māori exhibition-making is to be aligned with, considered in parallel with, or differentiated from the larger history of the curatorial turn as it operates from within a cultural frame that need not be defined in relation to Pākehā and Western European curatorial practices.¹⁵⁷ I return to aspects of kaupapa Māori exhibition-making in relation to the curatorial in Chapter Four in a discussion of process-led curating.

The cumulative influence of this history from 1970 to 2020 provides a specific context for the curatorial in Aotearoa. Aotearoa’s history is in conversation with Eurocentric discourse and yet the country’s modest published history of the curatorial also complicates this dominant narrative. This complication is in part due to the country’s lack of specialised contemporary art curatorial training as well as its colonial context and how this adds accountabilities to and influences from Māori culture which I will explore later in this chapter.

1.2.1.2 Curatorial Centrality: Curationism, Curatoria Euphoria and the Curatorial Conundrum

While the curatorial has arguably been influential in transcending conventions, the lead protagonists of this paradigm shift have also been accused of using curatorial rhetoric and “hyperbolic claims”¹⁵⁸ to obfuscate personal and institutional agendas. For instance, Paul O’Neill among others,¹⁵⁹ suspects that waxing lyrical about transparency and self-reflexivity

¹⁵⁶ Taiaroa, ‘The Development of the Māori Art Exhibition – a Typology?’, 86. One caveat to this point is raised by Sarah Pierce who claims that the curatorial need not be dependent on a professional curator. See: Pierce, ‘The Simple Operator’, 100.

¹⁵⁷ Phillips, ‘The Tidal Rhythms of Māori Curating’; Taiaroa, ‘The Development of the Māori Art Exhibition – a Typology?’, 11, 87.

¹⁵⁸ Velázquez, ‘Imagining Curatorial Practice after 1972’, 260.

¹⁵⁹ Balzer, *Curationism: How Curating Took Over the Art World and Everything Else*; Bell, ‘Passionate Instincts’; Butt, ‘The Curatorial as a Liveable Subject Position: Hospitality and Differential Consciousness’; Charlesworth, ‘Curating Doubt’; Esche, ‘Coda: The Curatorial’, 241–44; Gentles, ‘The (Old) New Spirit of Curating and Myths of Nomadism’; Sheikh, ‘Exhibition-Making and Political Imaginary’, 35–37, 38–40, 60, 62–64, 69, 86, 98, 122, 175, 143–47, 171; Velázquez, ‘Imagining Curatorial Practice after 1972’, 260; Zerove, *When Attitudes Become the Norm*.

serves as a distraction from unaddressed issues such as seeking “celebrity, economic advantages [...] career advancement for artist friends, and the influence of the art market.”¹⁶⁰ Simon Sheikh further suggests that proclamations of ‘curatorial ethics’ are sometimes exercised as an empty indulgence with little application in practice.¹⁶¹ David Balzer goes further to suggest that “a willingness to discuss the contradictions, even the hypocrisies, of contemporary curating [...] might be the primary characteristic of the star curator”.¹⁶² This point is echoed in Jens Hoffman’s term the ‘paracuratorial’ which refers to curatorial actions that exist externally from exhibition-making such as symposia and publishing which he accuses of occurring without art present.¹⁶³

It is within these dissenting voices that we can begin to see the cracks appear within the curatorial and the emergence of what Balzer terms ‘curationism’.¹⁶⁴ His enquiry is a cutting critique of the upper echelon of so-called ‘star curators’¹⁶⁵ such as Hans Ulrich Obrist who, Balzer and others¹⁶⁶ argue, have become subsumed with celebrity culture amidst an age of hyper-consumerism and dizzying bombardment of digital information in which ‘taste-makers’ and ‘influences’ select or create ‘content’¹⁶⁷ for the masses¹⁶⁸ of “internetizens”¹⁶⁹.

Curating as a zeitgeist for the millennium is also examined by Mary Anne Staniszewski. Staniszewski terms this phenomenon as ‘curatoria euphoria’ and dates its origin to around 2011 during the Arab Spring when journalists started to report on the uprising via a selection of

¹⁶⁰ O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 38.

¹⁶¹ Sheikh, ‘Exhibition-Making and Political Imaginary’, 175. Similar sentiments are expressed by Joshua Simon. See: Simon, ‘Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial’, 118.

¹⁶² Balzer, *Curatorialism: How Curating Took Over the Art World and Everything Else*, 7–14.

¹⁶³ Crone, ‘Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage’, 207; Hoffmann and Lind, ‘To Show or Not to Show’; Geoghegan and Reith, ‘Tools for Slowing Down’; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 208; Mutambu and Pickens, ‘Pressing Singularities’; Smith, *Thinking Contemporary Curating*, 228–29; tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 239.

¹⁶⁴ Balzer, *Curatorialism: How Curating Took Over the Art World and Everything Else*.

¹⁶⁵ Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 77; Sheikh, ‘Exhibition-Making and Political Imaginary’, 64, 122, 144.

¹⁶⁶ Gentles, ‘The (Old) New Spirit of Curating and Myths of Nomadism’; Moon, ‘Curatorial Research as the Practice of Commoning’, 33; Sheikh, ‘Exhibition-Making and Political Imaginary’, 35–37, 38–40, 60, 62–64, 69, 86, 98, 122, 175, 143–47.

¹⁶⁷ Martinon, *Curating as Ethics*, vii–ix, 125–32; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 165.

¹⁶⁸ Balzer, *Curatorialism: How Curating Took Over the Art World and Everything Else*, 16, 81.

¹⁶⁹ Smith, ‘Mapping the Contexts of Contemporary Curating’, 177.

twitter feeds to “curate the revolution”; and also to the post-9-11 period when the US Patriot Act heralded a global shift in the way masses of digital information were tracked, collected and controlled or curated by “governments, corporations, non-state actors, and anyone who might be able to make a soft- or hardware breach”.¹⁷⁰ Therefore, the curatorial has become considered to be a signifier for the abuse of power and the organising force behind objects and information in an age of consumerism, accelerationism and digital communications.¹⁷¹

I propose that this perspective reveals the core issue residing at the heart of the curatorial which is more accurately termed ‘curatorial centrality’.¹⁷² The centrality of curating is alluded to by other authors,¹⁷³ such as O’Neill who briefly uses the term curator-centred¹⁷⁴ to describe the curatorial discourse of the 1990s. Rather than it being a convenient descriptor, I propose that this centralising tendency is a defining attribute of the curatorial and its alleged hypocrisies. For, in the act of centralising their voice, writings, and exhibition-making contributions, a curator undermines claims of the curatorial as an ideology of ‘becoming’¹⁷⁵ in ‘co-operation’ and ‘co-production’ with others.¹⁷⁶ While Sarah Pierce proposes that the curatorial need not involve a professional curator,¹⁷⁷ which would make the field less curator-centric, her view is in the minority.¹⁷⁸ Another contrary view, proposed by Charles Esche, is that curatorial agency is “rarely fully deployed”¹⁷⁹ as it is often compromised by a variety of pressures. However, these points, in my opinion, do not excuse the tendency for curatorial authorship to be privileged

¹⁷⁰ Staniszewski, ‘Afterword: Some Notes on Curation, Translation, Institutionalisation, Politicisation, and Transformation’, 247–48.

¹⁷¹ Gentles, ‘The (Old) New Spirit of Curating and Myths of Nomadism’; Martinon, *Curating as Ethics*, vii–ix, 125–32; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 165–66.

¹⁷² According to this literature review, the earliest use of the term ‘curatorial centrality’ is by Clive Gray in 2016. See: Gray, ‘Structure, Agency and Museum Policies’, 125.

¹⁷³ Gentles, ‘The (Old) New Spirit of Curating and Myths of Nomadism’; Karen, ‘Curatorial Cultures: Considering Dynamic Curatorial Practice’; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 5; Rueda and Sol, ‘Inherent Pedagogies’; Szakács, ‘Curatorial’; Vidokle, ‘Art Without Artists?’; Vogel, ‘Notes on Exhibition History in Curatorial Discourse’.

¹⁷⁴ O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 5, 9.

¹⁷⁵ Bismarck and Rogoff, ‘Curating/Curatorial’, 21–38; Milevska, ‘Becoming-Curator’.

¹⁷⁶ Graziano, ‘The Politics of Residual Fun’, 151–52; Martinon, ‘Theses in the Philosophy of Curating’, 27; Moon, ‘Curatorial Research as the Practice of Commoning’; O’Neill, ‘Epilogue: Exhibitions as Curatorial Readymade Forms of Escape’, 501.

¹⁷⁷ Pierce, ‘The Simple Operator’, 100.

¹⁷⁸ Charles Esche also calls for non-curators to have input on what the curatorial is. See: Esche, ‘Coda: The Curatorial’, 244.

¹⁷⁹ Esche, ‘Coda: The Curatorial’, 241.

above artists and other contributors.¹⁸⁰ More fundamentally, I contend that there is a systemic centralising of the curator within the paradigm of the curatorial itself¹⁸¹—a self-reflexive centralising which, as others have argued, could be fuelled, and rewarded by self-interested desire for power, control, and attention.¹⁸²

If we accept this proposition, that the curatorial is essentially a self-centring ideology, then this has significant repercussions for curating being an effective ethical and political form of cultural practice. This leads us to what O’Neill, Wilson and Steeds term the ‘curatorial conundrum’—a damned if you do damned if you don’t scenario.¹⁸³ To operate within the awareness of this conundrum requires either admitting compromise and risking the urge to esoterically¹⁸⁴ smooth over inequalities or to satirically give in to the compromised ultimatum and perpetuate bias.¹⁸⁵ All roads out of this conundrum appear to reinforce curatorial centrality. Later in this chapter I examine this condition across different geopolitical contexts which provides a perspective into recent criticism and activism.

1.2.1.3 Pākehā Curatorial Centrality

Given that this research concerns my own practice as a Pākehā curator I have further developed the concept of curatorial centrality to address what I term *Pākehā curatorial centrality*. I define ‘Pākehā curatorial centrality’ as a geographical variation of curatorial centrality that is implicitly biased in favour of European New Zealand values, power, and privilege. This bias arguably centralises a Pākehā curatorial perspective via curating and exhibition-making

¹⁸⁰ Groys, ‘The Curator as Iconoclast’, 53; Hoffmann, ‘The Next Documenta Should Be Curated by an Artist’; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 14, 18, 27; Sheikh, ‘Exhibition-Making and Political Imaginary’, 60–63, 122, 143–47; Vidokle, ‘Art Without Artists?’

¹⁸¹ Bridget Crone has similarly suggested that the curatorial appears to create “a stage for its own realization” which speaks to me of a self-centralising paradigm. See: Crone, ‘Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage’, 209.

¹⁸² Bell, ‘Passionate Instincts’; Charlesworth, ‘Curating Doubt’, 93, 98; Degot, ‘Critical Afterword: Curating as Hand-Sorting and Other Recent Developments’, 121; Sharma, ‘A “World” for Art and the Material Turn’, 177; Sheikh, ‘Exhibition-Making and Political Imaginary’, 36–40, 62–63; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 166; tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 247–48, 250.

¹⁸³ O’Neill, Wilson, and Steeds, *The Curatorial Conundrum*, 7.

¹⁸⁴ Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 8.

¹⁸⁵ O’Neill, Steeds, and Wilson, ‘The Curatorial Conundrum Introduction’, 7.

practices.¹⁸⁶ The concept is based on the understanding that the cultural construct of Pākehā¹⁸⁷ ethnicity is the product of a history and norms of contemporary society that have supported those that might be considered Caucasian/White of European origin and have disproportionately disenfranchised those that might be considered non-European.¹⁸⁸ The negative impact of Pākehā bias is also understood to intersect with discriminations against age, class, disability/impairment, gender, and sexual identity,¹⁸⁹ and especially against wāhine Māori (Māori women),¹⁹⁰ within Aotearoa.

I use the Māori word ‘Pākehā’ to refer to the ethnic category of European New Zealanders as opposed to other translations that are inclusive of all non-Māori immigrants¹⁹¹ and other relevant terms such as Tauīwi (non-Māori foreigner) and Tangata Tiriti (people of the Treaty). My reason for this distinction is influenced by social psychology research conducted by Claire Gray et al. which suggests that European New Zealanders¹⁹² who self-identify as Pākehā tend to express a “detachment from dominant white culture”.¹⁹³ Gray et al. claims that this detachment is intended to acknowledge a relationship with Māori and to politically stand against forms of overt racism. Counterintuitively this political stance can have an opposite psychological effect in obscuring the awareness of White privilege and implicit bias.¹⁹⁴

¹⁸⁶ Laura Raicovich suggests that there is a similar bias of centering a White perspective in US museums and cultural organisations. See: Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 10, 22, 24–26, 39, 57, 70, 74.

¹⁸⁷ ‘Pākehā’ is a Māori word commonly given to immigrants, most often of European settler heritage but there are also a few historical and contemporary indications of the word to referring to any non-Māori immigrant regardless of ethnicity. Notwithstanding the broad use of the term, I use it throughout this thesis as a signifier for European New Zealand identity. See: Gray, Anglem, and Jaber, ‘Pakeha Identity and Whiteness’, 84, 86, 96; Campbell, ‘Negotiating Biculturalism : Deconstructing Pākehā Subjectivity’, 121–23; Costello, ‘Pākehā: The Real Meaning behind a Beautiful Word’; King, *Being Pakeha Now*, 10; King, *The Penguin History of New Zealand.*, 168; Taonui, ‘What’s in a Name?’; Walker, *Ka Whawhai Tonu Matou*, 94.

¹⁸⁸ I acknowledge that such demographic categories in Aotearoa such as Māori, European/Pākehā, Pacific Peoples, and Asian do not necessarily represent the nuances of the country’s ethnic identities which can be experienced as mixed and multiple rather than binary and singular. Therefore, when I emphasise Pākehā ethnicity here I am not referring to some homogeneous group based on their physical appearance but rather I am referring to a system of social codes, behaviours, and institutions. For more on the nuances of ethnic categories in Aotearoa see: Campbell, ‘Negotiating Biculturalism : Deconstructing Pākehā Subjectivity’, 47; McCarthy, *Museums and Maori*, 230–39; Shaw, ‘Curators Defend Turner Prize Nominee Luke Willis Thompson’.

¹⁸⁹ Arey, *Intersectional Discrimination.*, 33; Crenshaw, ‘Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color’, 1245; Green, ‘Why Practice?’, 384; Ngata, ‘New Zealand’s Wahine Māori Have More to Contend with than Ordinary Sexism’; Smith, *Decolonizing Methodologies*, 168–70.

¹⁹⁰ Ngata, ‘New Zealand’s Wahine Māori Have More to Contend with than Ordinary Sexism’.

¹⁹¹ King, *Being Pakeha Now*, 10; King, *The Penguin History of New Zealand.*, 168; Taonui, ‘What’s in a Name?’

¹⁹² It is important to highlight that the participants in this study were also classified as middle class and lived in Christchurch which has a predominately European population. See: Gray, Anglem, and Jaber, ‘Pakeha Identity and Whiteness’, 87.

¹⁹³ Gray, Anglem, and Jaber, ‘Pakeha Identity and Whiteness’, 82.

¹⁹⁴ Gray, Anglem, and Jaber, ‘Pakeha Identity and Whiteness’, 82, 85–94, 96, 100; Campbell, ‘Negotiating Biculturalism : Deconstructing Pākehā Subjectivity’, 133, 135–41.

Based on this understanding, I use the term Pākehā to signify a specific social construction of White settler culture in Aotearoa and how this might be encoded in certain ideologies, language, behaviours, and institutions.¹⁹⁵ My proposal here is that implicit White bias is present in the practice of self-identifying Pākehā curators, such as myself, and couples with curatorial centrality as a means through which White privilege is maintained throughout the exhibitionary complex in Aotearoa. This literature review has found no specific study into the bias of Pākehā contemporary art curators that can substantiate this concept of Pākehā curatorial centrality.¹⁹⁶ However, by drawing on insight from social psychology research, it is reasonable to propose that Pākehā bias is present in curatorial practice as a result of being influenced by the wider social environment.

Aotearoa's current social environment has developed out of nineteenth-century British colonisation, colonial industry, settlement, and military occupation.¹⁹⁷ In the early to mid-twentieth-century, popular White supremacist ideologies such as the Eugenics movement were influential on many of the country's key politicians, academics, and community leaders who established some of the nation's leading education and health institutions and governmental

¹⁹⁵ Gray, Anglem, and Jaber, 'Pakeha Identity and Whiteness'; Campbell, 'Negotiating Biculturalism : Deconstructing Pākehā Subjectivity', 129–30, 133, 135–41; Turner, 'Settler Dreaming'.

¹⁹⁶ Pākehā bias in contemporary art curation is addressed in the below texts but it remains an area requiring further study in order to examine its prevalence, impact, and means through which it might be understood and addressed. Most of this research has so far been conducted by non-Pākehā practitioners which could reveal a disconnection or lack of interest by Pākehā curators to scrutinise their role in institutional racism. See: Butt, 'The Curatorial as a Liveable Subject Position: Hospitality and Differential Consciousness'; Cairns, 'Decolonise or Indigenise'; Cairns, 'Decolonisation'; Catchpole et al., *Pākehā Now!*; Cunnane, 'These Things Are Agents of the World and They Announce Themselves: The Sculptural Object in Artworks by Maddie Leach and Bianca Hester'; Gordon-Smith and Lopesi, 'Feeling Welcome?'; Lopesi, 'The Debate over Theo Schoon, Who Built His Career on the Backs of Māori Artists'; Lopesi, 'The Moral Argument'; Mutambu and Pickens, 'Pressing Singularities'; White, 'Contemporary Māori Art: A Statement Not a Question'; White, *Kaihono Ahua*; White, 'Māori Curatorship at Auckland Art Gallery Toi o Tāmaki 1998-2001'.

¹⁹⁷ In Aotearoa, this resulted in loss of Māori land, often through coercive acquisition or violent confiscation, and was coupled with enforcing a hegemonic system of European supremacy embedded within law, bureaucracy, commerce and culture that punished and controlled Māori individuals, especially women, communities and world views. Māori culture also suffered through this past through many forms of loss including the theft of taonga (tangible and intangible cultural treasures), the decline of Māori artforms due to religious instruction, and suppression of Māori language in schools. Its effects are echoed in research revealing that Māori experience negative stereotypes of criminality, lesser intelligence, and lower educational ability in their daily lives at internalised, interpersonal, institutional, and societal levels. These experiences are reported to take place in daily interactions with Pākehā at the corner store, in the classroom, at the police stop and in news broadcasts. See: Pack, Lyons, and Tuffin, 'Reducing Racism against Māori in Aotearoa New Zealand', 31, 36; McCarthy, *Museums and Maori*, 45; Ngata, 'New Zealand's Wahine Māori Have More to Contend with than Ordinary Sexism'; Smith, *Decolonizing Methodologies*, 4, 23; Stokes, 'Contesting Resources: Māori, Pākehā and a Tenurial Revolution', 35, 46, 51; Walker, *Ka Whawhai Tonu Matou*, 146–47, 176, 193, 268, 277–78, 294; White, 'Māori Curatorship at Auckland Art Gallery Toi o Tāmaki 1998-2001', 18.

policies.¹⁹⁸ Social psychology research and cultural criticism suggests that contemporary Pākehā culture continues this history of White supremacy by normalising Whiteness, appropriating and discrediting Māori culture, perpetuating a historical amnesia of colonial trauma,¹⁹⁹ and perpetrating myths of Aotearoa being an egalitarian ‘colour blind’ society.²⁰⁰

Social psychology research on this phenomenon, in Aotearoa and in other countries with predominantly White populations, point to the influence of the social environment²⁰¹ in influencing racial bias in spite of an individual’s stated beliefs or the laws of a nation.²⁰² In the social environment of Aotearoa, studies such as those conducted by Sylvia Pack et al. link a widespread culture of Pākehā bias to the ongoing trauma, morbidity, and social exclusion of Māori²⁰³—not to mention the intersectional implications on gender, sexuality, disability/impairment, and other non-European groups.²⁰⁴ Some studies have reinforced this understanding of White bias by correlating large fact-checked data sets with government data and other studies utilising internet-generated big data.²⁰⁵ In the context of police shootings in the US, such research conducted by Eric Hehman et al. claims that pressures of time, confusion, and fear play a role in enabling implicit bias to overcome objective decision-making.²⁰⁶ On this

¹⁹⁸ Sullivan and Stace, ‘A Brief History of Disability in Aotearoa New Zealand’.

¹⁹⁹ It has also been proposed that this phenomenon affects the wellbeing of Pākehā by limiting their knowledge of history, exposure to cultural diversity and being desensitised to the suffering of others which potentially is an underlying cause for violence and other anti-social behaviours perpetrated by Pākehā. This is not necessarily particular to Pākehā but rather is part of the oppressor’s condition which, as Paulo Freire argues, “marks not only those whose humanity has been stolen, but also [...] those who have stolen it”. See: Freire, *Pedagogy of the Oppressed*, 18, 30; Kiddle, ‘Colonisation Sucks for Everyone’; Ng, *Old Asian, New Asian*, 82–83; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 57, 59, 70, 74; Thomas, ‘Pākehā and Doing the Work of Decolonisation’; Turner, ‘Settler Dreaming’, 119, 121.

²⁰⁰ Gray, Anglem, and Jaber, ‘Pakeha Identity and Whiteness’, 83; Campbell, ‘Negotiating Biculturalism : Deconstructing Pākehā Subjectivity’, 133, 135–41; Kiddle, ‘Colonisation Sucks for Everyone’, 71; King, *Being Pakeha Now*, 70; Pack, Lyons, and Tuffin, ‘Reducing Racism against Māori in Aotearoa New Zealand’, 31; Ng, *Old Asian, New Asian*, 82–83; Steven, ‘Land and White Settler Colonialism: The Case of Aotearoa’, 219; Turner, ‘Settler Dreaming’, 116, 121–22.

²⁰¹ Research conducted in the US, suggests that 30–40 per cent of political beliefs are influenced by biological factors leaving 60–70 per cent influenced by social environmental aspects. See: Alford, Hibbing, and Smith, *Predisposed*.

²⁰² Alford, Hibbing, and Smith, *Predisposed*; Gray, Anglem, and Jaber, ‘Pakeha Identity and Whiteness’, 85–86, 98–99; Hehman, Calanchini, and Flake, ‘Disproportionate Use of Lethal Force in Policing Is Associated with Regional Racial Biases of Residents’; Pack, Lyons, and Tuffin, ‘Reducing Racism against Māori in Aotearoa New Zealand’, 30, 33.

²⁰³ Pack, Lyons, and Tuffin, ‘Reducing Racism against Māori in Aotearoa New Zealand’, 30–33; Campbell, ‘Negotiating Biculturalism : Deconstructing Pākehā Subjectivity’, 45–47; Ministry of Health New Zealand, ‘Mortality and Demographic Data 2011’; Walker, *Ka Whawhai Tonu Matou*, 197–99.

²⁰⁴ Atrey, *Intersectional Discrimination*, 33; Crenshaw, ‘Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color’, 1245; Green, ‘Why Practice?’, 384; Ngata, ‘New Zealand’s Wahine Māori Have More to Contend with than Ordinary Sexism’; Smith, *Decolonizing Methodologies*, 168–70.

²⁰⁵ Hehman, Calanchini, and Flake, ‘Disproportionate Use of Lethal Force in Policing Is Associated with Regional Racial Biases of Residents’.

²⁰⁶ Hehman, Calanchini, and Flake, ‘Disproportionate Use of Lethal Force in Policing Is Associated with Regional Racial Biases of Residents’.

point it is important that such findings are respected for their context specificity and that policing in the US is certainly not comparable to exhibition-making in Aotearoa. Rather, the learning here, I argue, is that the dominant culture of a given social environment will influence its constituents in ways that might contradict their stated beliefs, in ways they may not always be cognisant of, and that we can expect this to be exacerbated in moments of pressure.²⁰⁷

As a result of being part of this social environment, it is to be expected that racism might also be present in exhibition-making practices and experienced when visiting public art organisations in Aotearoa. For instance, studies by Conal McCarthy and Taarati Taiaroa into the history of Māori art exhibitions,²⁰⁸ highlight that until at least the 1940s Aotearoa's public fine art museums and galleries largely overlooked Māori audiences and excluded Māori art or situated it in craft or anthropological contexts.²⁰⁹ This legacy of discrimination has been traced into the turn of the millennia through research conducted by Anna-Marie White.²¹⁰ Here White provides an account of a "racially prejudiced discourse of art [...] that reflects and enforces the social order within New Zealand"²¹¹ present at Auckland Art Gallery. Her findings are based on an analysis of the gallery's history, since the late 1880s, of representing Māori in exhibitions which she argues created an unwelcoming environment for Māori visitors;²¹² and into the late 1990s via the experiences of Ngāhiraka Mason²¹³ the gallery's first Māori curator.

²⁰⁷ Laura Raicovich also suggests that the wider social environment is influential on perpetuating bias in museums and galleries, see: Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 43, 62, 93.

²⁰⁸ It is well documented that museums and art galleries are a bourgeois European construct that among its project of ritualistically ordering objects, bodies and minds that it has also been used, since at least the nineteenth-century, to perpetuate the ideologies of class, nationalism, empire expansion, scientific racism and patriarchal European superiority. Aotearoa's art galleries and museums, and their curators, have been instrumental in constructing these historical narratives which is evident in the exclusion of Māori art. See: Bennett, 'The Exhibitionary Complex'; Bennett, *The Birth of the Museum: History, Theory, Politics*, 7–9, 82, 97; Duncan; Kirshenblatt-Gimblett, 'Historical Space and Critical Museologies: POLIN Museum of the History of Polish Jews', 147–48; McCarthy, *Museums and Maori*, 4–5, 34; Mouffe, *Agonistics*, 100–101; Reilly, *Curatorial Activism*, 22, 99–103, 110–11, 116, 123, 149, 193, 215; Sheikh, 'Exhibition-Making and Political Imaginary', 59, 165, 142; White, 'Contemporary Māori Art: A Statement Not a Question'; White, 'Māori Curatorship at Auckland Art Gallery Toi o Tāmaki 1998–2001', 17–18, 149.

²⁰⁹ McCarthy, *Museums and Maori*, 34; Taiaroa, 'The Development of the Māori Art Exhibition – a Typology?', 21–22.

²¹⁰ Te Ātiawa.

²¹¹ White, 'Māori Curatorship at Auckland Art Gallery Toi o Tāmaki 1998–2001', 17.

²¹² White, 'Māori Curatorship at Auckland Art Gallery Toi o Tāmaki 1998–2001', 13.

²¹³ Ngāi Tūhoe, Te Arawa, Ngāiterangi.

White's study finds support in more recent international social psychology research claiming systemic racism in exhibition-making practices and visitation experiences at the Art Institute of Chicago.²¹⁴ This research was conducted by sociologists Embrick et al. who suggest that implicit racism embedded within cultural organisations can create what they term 'White sanctuaries'.²¹⁵ Embrick et al. define White sanctuaries as spaces, such as gallery and museum environments, in which White people are assured of their cultural supremacy over and to the detriment of non-White people.²¹⁶ White sanctuaries, they argue, are maintained through a composite of artwork placement, exhibition design, language, and visitor experience.²¹⁷ While the US' and Aotearoa's racial politics are different in many ways, comparing White's and Embrick et al.'s findings demonstrates that there are many similarities in identifying Eurocentric values and how they arguably 'other', exclude, or discriminate against non-European people via curatorial and institutional practices.²¹⁸

My research on artist demographic representation, see Appendix 5, provides further evidence of probable Pākehā bias. As discussed in section 1.1.3.3, this research suggests that it is rare for artists to be identified with European ethnicity—equating to just 13 per cent of 335 artists surveyed. According to this research, when European ethnicity is mentioned, it is most often used to indicate an international artist from Europe or in relation to a non-European ethnicity. In Aotearoa, where the majority of the population is European,²¹⁹ the absence of a stated European ethnicity being mentioned could be due to the conditioning of a social environment which arguably reasserts Whiteness as the 'norm' and 'neutral', and therefore is not considered noteworthy by curators in describing an artist. By adjusting for this bias, I have calculated that the total estimated European ethnicity accounts for the largest category of 58 per cent out of 335

²¹⁴ Embrick, Dóminguez, and Weffer, 'White Sanctuaries: Race and Place in Art Museums'.

²¹⁵ Embrick, Dóminguez, and Weffer, 'White Sanctuaries: Race and Place in Art Museums'.

²¹⁶ Embrick, Dóminguez, and Weffer, 'White Sanctuaries: Race and Place in Art Museums'.

²¹⁷ Embrick, Dóminguez, and Weffer, 'White Sanctuaries: Race and Place in Art Museums'.

²¹⁸ Laura Raicovich also makes a similar conclusion in comparing the contexts of Australia and the US via a history of colonisation and White supremacy in museums. See: Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 13, 22, 24–26, 42, 52, 54.

²¹⁹ European 70 per cent, Māori 16.5 per cent, Asian 15.1 per cent, Pacific 8.1 per cent, Middle Eastern/Latin American/African 1.5 per cent. See: Statistics New Zealand, 'New Zealand's Population Reflects Growing Diversity'.

artists surveyed. Chapters Three and Four will discuss the findings of this research in further detail.

In Aotearoa, there are professional expectations, reinforced via institutional policies and a code of ethics²²⁰ that cite a responsibility to Te Tiriti o Waitangi (Treaty of Waitangi) of 1840.²²¹ This professional responsibility²²² emphasises to me the importance of ensuring that the self-determination of Māori artists is supported in exhibition-making and that Māori audiences and communities are accommodated in the visitation experience.²²³ While the Treaty is not officially recognised as a legal document, it is supported by the Human Rights Act of 1993 which prohibits discrimination.²²⁴ From this basis, we can reasonably require that curators respect Māori and non-Māori alike and do not to exclude or prevent access to public exhibitions based on age, disability/impairment, ethnicity, relationship status, religion and so on.

²²⁰ Museums Aotearoa Te Tari o Ngā Whare Taonga o te Motu, *Code of Ethics and Professional Practice: For Governing Bodies, Managers and Staff of Museums and Art Galleries in Aotearoa New Zealand*; Te Puni Kōkiri, *He Tirohanga o Kawa Ki Te Tiriti o Waitangi = A Guide to the Principles of the Treaty of Waitangi as Expressed by the Courts and the Waitangi Tribunal*.

²²¹ In 1840 the British Crown formed this treaty with several Māori chiefs that promised, at least in the Māori language version, to honour their tino rangatiratanga (sovereignty and self-government). Subsequently the Crown contravened the Treaty through the violent and coercive confiscation of Māori land which led to the devastating wars of the 1860s. While the Treaty is not technically recognised as a legal document it is in museum and gallery practice frequently referred to as such. It is common for art organisations to have the values of the Treaty inscribed in policy or in other public declarations of best practice such as the Museums Aotearoa Code of Ethics. In this sense the Treaty is an agreement with some quasi-legal status that informs a cultural responsibility of curatorial practice in Aotearoa. Some authors highlight that the Māori translation of the Treaty outlines three core articles which can be summarised as: 1. The country is founded on a bicultural partnership between Māori and the Crown; 2. Māori are guaranteed protection and agency over their land, settlements and taonga; 3. Māori are guaranteed equal citizenship and respect. In its contemporary usage these articles are especially relevant to curatorial practice. In effect, the Treaty's three articles combined form a constitutional proposition that if instituted into law would, in Stephen Turner's words, "require a majority of the people to reconceive themselves in the view of a minority, a prior peoples whose longer history disturbs the slumber of a second people's dreaming." In their contemporary interpretation, therefore, these articles are especially relevant to curatorial practice and if respected as legally binding would pose a radical disturbance to the implicit bias and 'settler dream' that informs Pākehā curatorial centrality. See: Kawharu, 'Translation of the Te Reo Māori Text, Waitangi Tribunal'; Museums Aotearoa Te Tari o Ngā Whare Taonga o te Motu, *Code of Ethics and Professional Practice: For Governing Bodies, Managers and Staff of Museums and Art Galleries in Aotearoa New Zealand*, 2–3; Te Puni Kōkiri, *He Tirohanga o Kawa Ki Te Tiriti o Waitangi = A Guide to the Principles of the Treaty of Waitangi as Expressed by the Courts and the Waitangi Tribunal*, 17–18; Turner, 'Settler Dreaming', 119–20; Walker, *Ka Whawhai Tonu Matou*, 113.

²²² As exemplified by practice at the Museum of New Zealand Te Papa Tongarewa (Te Papa). Te Papa is one of a few cultural organisations in Aotearoa that has attempted to challenge its colonial foundations by creating bicultural policies and governance which are carried through into its staffing, architecture and exhibition-making practices. For example, staff conduct and curatorial practice within Te Papa is said to follow the Māori principle of mana taonga—a system of thought and action which according to Huhana Smith "recognises the authority that derives from the whakapapa (genealogical reference system) of the creator of the cultural item." Some Te Papa curators argue that now it is over twenty years old it is time to re-evaluate the museum's example of biculturalism and how it might be improved, via forms of Indigenisation and reMāorification/Māorification, to better embody or support mātauranga Māori. Nevertheless, Te Papa provides one compelling example of how a cultural organisation can begin to address its obligations to the Treaty of Waitangi. See: Cairns, 'Decolonise or Indigenise?'; Cairns, 'Decolonisation?'; Cairns, 'Is There a Culture of Exclusion in Museums?'; Cairns, "'Museums Are Dangerous Places" – Challenging History'; McCarthy, *Te Papa: Reinventing New Zealand's National Museum, 1998-2018*; Smith, 'Mana Taonga and the Micro World of Intricate Research and Findings around Taonga Māori at the Museum of New Zealand Te Papa Tongarewa', 8.

²²³ Gordon-Smith and Lopesi, 'Feeling Welcome?'

²²⁴ New Zealand Parliamentary Council Office, New Zealand Government, Human Rights Act 1993 No 82 (as at 01 December 2020), Public Act 21 Prohibited grounds of discrimination, New Zealand Legislation.

While policy and legislative approaches to combatting discrimination are important, some argue that this alone is not enough to resist the influence of the wider social environment. Pack et al. suggest that in the face of anti-racism laws the discrimination just becomes less overt.²²⁵ This form of discrimination, influenced by White bias laced within the social environment, is said to be more furtive and difficult to identify precisely because it is concealed by subtle shifts in language and proclamations of ‘equality’ when the opposite might be the case.²²⁶

In following the guidance of this research, I suspect that Pākehā bias has persisted in contemporary art curation by taking on more hidden forms within judgements of artistic quality and contemporary relevance²²⁷ as well as following exhibition trends and institutional cultures. This bias is arguably present even when a Pākehā curator might incorporate Māori art, artists, and principles in their practice and if they work within bicultural or diversity and inclusion policies.

1.2.2 The Geopolitical Context and the Exhibitionary Complex

Over the past decade from 2010 to 2020, there has been a reported global increase in social justice activism across many sectors of society creating a type of reckoning for systemic injustices and the agents who are accused of benefiting from and perpetuating them.²²⁸ This period of intensified social tension has been attributed to a growing momentum of “leaderless

²²⁵ Pack, Lyons, and Tuffin, ‘Reducing Racism against Māori in Aotearoa New Zealand’, 30, 33.

²²⁶ Campbell, ‘Negotiating Biculturalism: Deconstructing Pākehā Subjectivity’, 44; Pack, Lyons, and Tuffin, ‘Reducing Racism against Māori in Aotearoa New Zealand’, 30, 33; Kinder and Sears, ‘Prejudice and Politics: Symbolic Racism versus Racial Threats to the Good Life’; Pettigrew and Meertens, ‘In Defense of the Subtle Prejudice Concept: A Retort.’

²²⁷ There may be other identifying markers to evaluate implicit racism such as target audiences and who is considered a key stakeholder. However, analysis of these markers would require further research of marketing material, programming meeting minutes and directorial material which is beyond the scope of this study. The relevance of scrutinising assumptions and insinuations of quality and contemporaneity are discussed at length by: Athanasiou, and Sheikh, ‘Formations of Political-Aesthetic Criticality: Decolonizing the Global in Times of Humanitarian Viewership’, 75–76; Geoghegan and Reith, ‘Tools for Slowing Down’; Gentles, ‘The (Old) New Spirit of Curating and Myths of Nomadism’; Grant and Price, ‘Decolonizing Art History’, 13, 16; Lippard, ‘Foreword: The More Things Change . . .’, 7; Mabaso, ‘Globophobia’, 100, 104, 107; O’Neill, ‘Introduction: Instituent Solidarities toward the End of Western-Centric Globalism’, 371; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*; Reilly, *Curatorial Activism*, 17, 37, 100, 104, 110–11, 116, 127–28, 175, 217, 220, 223; Sheikh, ‘Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction’, 25–27; Smith, *What Is Contemporary Art?*

²²⁸ De Kosnik and Feldman, *#identity: Hashtagging Race, Gender, Sexuality, and Nation*, 5; Pringle, “‘It’s All About Trust’: Reframing the Curator as Practitioner Researcher”, 171; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 1, 11, 63.

networks²²⁹ and social media aided protest movements²³⁰ such as Occupy, the Arab Spring, the Sunflower Movement, Umbrella Revolution, Black Lives Matter and #MeToo.²³¹

The activism during this period has also manifested across the entertainment, sports, culture, and heritage sectors, including contemporary art, with a particular emphasis on racial, gender, sexuality, class, mental health and disability/impairment discrimination²³² and its intersection with legacies of colonisation, slavery, global capitalism, and environmental degradation.²³³ This has resulted in ‘cancelled’ and boycotted exhibitions,²³⁴ revision of institutional policies and ethical codes,²³⁵ vandalised and removed public statues,²³⁶ artefacts taken in protest,²³⁷ plans for

²²⁹ Mouffe, *Agonistics*, 110.

²³⁰ In heeding the caution of authors such as Chantal Mouffe, it is important to clarify that the influence of social media was just one among many communication media used in the early 2010s (see: Mouffe, *Agonistics*, 107–8.) but then in the late 2010s it became more influential. Likewise, it is important that we do not homogenise many different social justice movements each of which have their own complex histories and contexts—using terms like the ‘Arab Spring’ for instance risks such homogeneity. However, for my purposes this shorthand is helpful to describe the broader geopolitical context.

²³¹ Chulov, ‘10 Years on, the Arab Spring’s Explosive Rage and Dashed Dreams’; D’Souza, *Whitewalling*, 3–5; De Kosnik and Feldman, *#identity: Hashtagging Race, Gender, Sexuality, and Nation*, 5; Li, ‘Dangerous Correctness’, 139; Thompson, *Seeing Power*, 150–51.

²³² D’Souza, *Whitewalling*; D’Souza, ‘Worst-Case Scenarios’; Fusco, ‘We Need New Institutions, Not New Art’; Green, ‘Why Practice?’, 384; Holmes, ‘The Guggenheim’s First Black Curator Is Denouncing the Museum’s Treatment of Her’; Liscia, ‘Pennsylvania Art School Asks Faculty to Keep Professional Affiliation Separate from Activism’; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 1, 11, 63; Reilly, *Curatorial Activism*; Sheikh, ‘Exhibition-Making and Political Imaginary’, 11, 21–22, 25, 32, 62–63, 88–106, 108–34, 157, 213; Sheikh, ‘Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction’, 25–27; Wagley, ‘What to Do About Klaus’; Zerovc, *When Attitudes Become the Norm*.

²³³ Green, ‘Why Practice?’, 384; Mabaso, ‘Globophobia’, 99–100, 102–4; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*; Sheikh, ‘Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction’; Vergès, ‘Beyond the Colonial Discourse of Lack: A Humble and Difficult Art’, 203–12; Wilson, ‘Introduction: Political Imaginaries after the Global’, 37.

²³⁴ Amery, ‘No Mercy’; Bishara, ‘In the Wake of Severe Criticism, Postponed Philip Guston Exhibition Moved to 2022’; Davis, ‘The Strongest Reactions to the Philip Guston Show’s Postponement Miss Two Key Points. Here’s What They Are—and Why They Matter’; Helmore, ‘Sense or Censorship? Row over Klan Images in Tate’s Postponed Show’; Bishara, ‘Artists Demand Answers One Year after Withdrawing Work from London Design Museum’; Hyperallergic and QOLEKTIV, ‘Collective Pens Open Letter to Creative Time Regarding Femen’; Liscia, ‘In Protest of School’s Actions during Black Lives Matter Demonstrations, Students Boycott Annual Show’; Lopesi, ‘The Debate over Theo Schoon, Who Built His Career on the Backs of Māori Artists’; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 89; Small, ‘Eight Artists Withdraw Their Work from 2019 Whitney Biennial [Updated]’; Vartanian, ‘Chinatown Art Brigade Protests Omer Fast’s “Racist” Exhibition at James Cohan Gallery’; Voon, ‘Protesters Call on ICA Boston to Cancel Dana Schutz Show’; Vartanian, ‘Why Did the Whitney Museum Cancel a Political Art Exhibition?’; Weber, ‘Texas Museum Deliberates How to Display a Mural about Hate Crimes against Latinos’.

²³⁵ Decolonize This Place, ‘Brooklyn Museum, We Await Your Response to the Call for a Decolonization Commission’; Liscia, ‘Amid Historic Black Lives Matter Protests, One Museum’s Call for a “Nonpartisan Approach” Disappoints’; Liscia, ‘Artists Ask Whitney Museum to “Commit to a Year of Action”’; Sarah E., ‘Can Art Museums Help Illuminate Early American Connections To Slavery?’; Small, ‘A New Definition of “Museum” Sparks International Debate’; Steinhauer, ‘Ford Foundation Refocuses Grant Giving to Fight Inequality’.

²³⁶ BBC News, ‘Edward Colston Statue Pulled out of Bristol Harbour’; Coughlan, ‘Oxford College Wants to Remove Cecil Rhodes Statue’; Decolonize This Place, ‘AMNH’; Dewes, ‘Community to Protest Endeavour Replica Monuments’; Draper, ‘Toppling Statues Is a First Step toward Ending Confederate Myths’; Godfery, ‘The Removal of Hamilton’s Statue Is Only the Start, We Should Tear It All down | Morgan Godfery’; Hutt, ‘Five Warned for Wilful Damage over Vandalism of Sir George Grey Statue’; Mabaso, ‘Globophobia’, 100–102; New Zealand Herald, ‘Captain James Cook Statue Defaced in Gisborne’; New Zealand Herald, ‘Captain James Cook Statue Vandalised with the Words “Thief Pakeha” in Gisborne’; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 126–29; Tokalau, ‘Police Investigating as Auckland’s Sir George Grey Statue Loses Thumb and Nose’.

²³⁷ Weber, ‘Activists Fined After Anti-Colonial Protest at Quai Branly Museum’.

diversifying collections,²³⁸ resignations and redundancies,²³⁹ employment disputes,²⁴⁰ highlighted environmental impact of art tourism,²⁴¹ challenged/discontinued funding and patronage,²⁴² political oppression²⁴³ and allegations of gender discrimination and sexual harassment.²⁴⁴

Curators and the role of curating have also come under scrutiny during this time with individual curators being singled out for alleged unaddressed bias, profiting off appropriation, exclusionary artist selection, and other dubious ethics.²⁴⁵ As I explain throughout this section, this increased scrutiny on curating practices and individual curators by public commentary and

²³⁸ Cairns, 'Decolonise or Indigenise'; Cairns, 'Decolonisation'; Cairns, 'Is There a Culture of Exclusion in Museums?'; Cairns, "'Museums Are Dangerous Places" – Challenging History'; Frye, 'The Baltimore Museum Wants to Diversify Its Collection; It Should Be Allowed To'; Kassim, 'The Museum Will Not Be Decolonised'; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*.

²³⁹ Batycka, 'A Promising Biennial in Kochi, India Is Marred by Sexual Misconduct Mishandling'; Bishara, 'After Cooper Hewitt Director Is Ousted, Six Trustees Resign in Protest'; d'Avignon, 'Union at Cal State Long Beach Leaks Email from Fired Museum Director, Revealing Divisive Perspectives'; Ragbir, 'Who Is Threatened by Women Who Curate Political Art?'; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 4, 9, 72; Selvin, 'Former Remai Modern Director Gregory Burke Removed from Workplace Harassment Complaint'; Seymour, 'Martin Parr's Resignation from Photo Festival Sparks "Cancel Culture" Debate'; Shaked, 'After a Director Is Fired and a Work of Art Paused, We Must Demand Social Justice'; Warsza and Zolghadr, 'Belletristic Embargo', 27.

²⁴⁰ Green, 'Why Practice?', 384; Lefebvre, 'Teachers, Staff Block Traffic in Escalating Labor Dispute at California College of the Arts'; Liscia, 'After Artist Pens Open Letter, Unseen Art Fair Owners Promise Payment'; Liscia, 'Brooklyn Museum Employees Accuse Administration of Staff Mistreatment'; Novick, 'Museum of Modern Art Staff Protest Outside Fundraising Gala, Demanding a Fair Contract'; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 74, 93, 162; Small, 'The Art Handler Who Fell down an Elevator Shaft'; Tamir, 'A Report on the Cultural Boycott of Israel', 43; Voon, 'Gulf Labor Criticizes Guggenheim's Silence on Migrant Workers' Rights'.

²⁴¹ Demos, 'Curating Against the Apocalypse: Documenta 13, 2012'; Green, 'Why Practice?', 384; Steiner, 'The Insidious Carbon Footprint of Travel to Art and Cultural Festivals'; Sheikh, 'Curation and Futurity', 159; Sheikh, 'Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction', 27.

²⁴² Beech, 'Notes on the Art Boycott', 15; Bishara, 'Artists Demand Answers One Year after Withdrawing Work from London Design Museum'; Bishara, 'Decolonize This Place Launches "Nine Weeks of Art and Action" with Protest at Whitney Museum'; Decolonize This Place, '9 Weeks of Art in Action'; Giridharadas, 'Opinion: When Your Money Is so Tainted Museums Don't Want It'; Liscia, 'Week in Review'; Polonsky, 'Anti-Oil Activists Stage Largest Protest yet at British Museum, with Trojan Horse in Tow'; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 15–21, 78–109; Sargent, 'To Fight Racism within Museums, They Need to Stop Acting like They're Neutral'; Small, Vartanian, and Weber, 'Whitney Museum Staffers Demand Answers after Vice Chair's Relationship to Tear Gas Manufacturer Is Revealed'; Tamir, 'A Report on the Cultural Boycott of Israel', 43; Warsza and Zolghadr, 'Belletristic Embargo', 27; Warsza, 'Introduction: I Can't Work like That', 11–12; Weber, 'A Whitney Museum Vice Chairman Owns a Manufacturer Supplying Tear Gas at the Border'; Weber, 'Decolonize This Place Plans Action at the Whitney Opposing Tear Gas Manufacturer on Museum Board'; Weber, 'Whitney Museum Director Pens Letter after Vice Chair's Relationship to Weapons Manufacturer Is Publicized'.

²⁴³ Beech, 'Notes on the Art Boycott', 14; Ögüt, 'CCC: Currency of Collective Consciousness'; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*; Tamir, 'A Report on the Cultural Boycott of Israel'; Warsza, 'Introduction: I Can't Work like That'; Warsza and Zolghadr, 'Belletristic Embargo'.

²⁴⁴ Battaglia, 'Jens Hoffmann Responds to Termination by Jewish Museum Following Alleged Sexual Harassment [Updated]'; Batycka, 'A Promising Biennial in Kochi, India Is Marred by Sexual Misconduct Mishandling'; Corbett, 'Artforum Publisher Knight Landesman Accused of Sexual Misconduct'; Green, 'Why Practice?', 384; Selvin, 'Former Remai Modern Director Gregory Burke Removed from Workplace Harassment Complaint'; Vartanian, 'Art World Largely Silent as Artforum and Landesman Continue to Fight Sexual Harassment-Related Lawsuit'; Vartanian, 'Over 1,800 Artists and Art Workers Sign Letter against Sexual Harassment'; Weber, 'Former Artforum Employee Will Appeal Defamation Case against Publication and Knight Landesman'.

²⁴⁵ Amery, 'No Mercy'; Battaglia, 'Jens Hoffmann Responds to Termination by Jewish Museum Following Alleged Sexual Harassment [Updated]'; D'Souza, *Whitewalling*, 7; D'Souza, 'Worst-Case Scenarios'; Halperin and Perlson, 'The Venice Biennale and Documenta Curators Both Put Their Lovers in Their Shows'; Holmes, 'The Guggenheim's First Black Curator Is Denouncing the Museum's Treatment of Her'; Lopesi, 'The Moral Argument'; Lopesi, 'The Debate over Theo Schoon, Who Built His Career on the Backs of Māori Artists'; Moyo, 'Social Work: The Art World Online'; Phillips, 'No Common Ground'; Shaw, 'Curators Defend Turner Prize Nominee Luke Willis Thompson'; Viso, 'Why Taking down Sam Durant's Scaffold Was the Right Thing to Do'.

activism has become a defining issue for the ideology of the curatorial. This is clearly seen in high-profile controversies such as the apparent lack of consultation with Indigenous communities when in 2017 the Walker Art Center in Minnesota installed Sam Durant's work *Scaffold* (2012).²⁴⁶ The 2017 Whitney Biennial's inclusion of *Open Casket* (2016) a painting by Dana Schutz a White artist who painted an abstracted representation of Emmett Till's mutilated corpse which was criticised for profiting from Black trauma.²⁴⁷

In Aotearoa, examples include: Lana Lopesi's questioning of cultural appropriation by the artist Francis Upritchard and the Pākehā curators that support her;²⁴⁸ Accusations of profiting from Black trauma surrounded the work of New Zealand Fijian artist Luke Willis Thompson and his nomination for the 2018 Turner Prize;²⁴⁹ Curator Christina Barton's admitted that the first group exhibition dedicated to Māori women artists at the Adam Art Gallery Te Pātaka Toi in Wellington only took place because the work of a prominent international artist became unavailable;²⁵⁰ The Auckland Art Gallery has been criticised for the lack of explicitly 'queer' art exhibitions and lack of inclusion and visibility of LGBTQI+ artists in their collection;²⁵¹ Artists protested at the City Gallery Wellington Te Whare Toi against a retrospective exhibition of the artist Theo Schoon, who has been reported to have held racist views and practices;²⁵² The 2020 exhibition *People of Colour* held at Mercy Pictures gallery attracted controversy²⁵³ coupled with accusations of un-permissioned use of Māori flags and claims that members of Mercy Pictures

²⁴⁶ Cascone, 'Walker Art Center's Gallows Sculpture to Be Removed and Burned'; Dickinson, "'A Seed of Healing and Change'"; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 26, 64–72; Viso, 'Opinion | Decolonizing the Art Museum'; Viso, 'Why Taking down Sam Durant's Scaffold Was the Right Thing to Do'.

²⁴⁷ D'Souza, *Whitewalling*; Pringle, "'It's All About Trust': Reframing the Curator as Practitioner Researcher", 176–77; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 26, 47–55.

²⁴⁸ Lopesi, 'The Moral Argument'.

²⁴⁹ Armstrong, "'Black Pain Is Not for Profit'"; Matic, 'Luke Willis Thompson's Turner Prize Nomination is a Blow to Artists of Colour'; Ng, 'Hey, You There! Tactics of Refusal in the Work of Luke Willis Thompson'; Shaw, 'Curators Defend Turner Prize Nominee Luke Willis Thompson'.

²⁵⁰ Phillips, 'No Common Ground'.

²⁵¹ Amery, 'Where Are the Queer Art Exhibitions?'; Kani, 'To Queer or Not to Queer'.

²⁵² Lopesi, 'The Debate over Theo Schoon, Who Built His Career on the Backs of Māori Artists'; Wood, 'Was Theo Schoon a Racist?'

²⁵³ This exhibition took place in an artist-run commercial gallery and featured an artwork comprising a selection of international flags including some bearing Nazi swastikas plus other White supremacist and alt-right symbols as well as those associated with the 2019 Christchurch 'mosque shooting' terror attack. See: Amery, 'Lowdown on 2020'; Amery, 'No Mercy'; Bywater, 'A Rose, Is a Flag, Is a Racist'; Franks, 'Auckland Gallery under Fire for Displaying Nazi Symbols alongside Māori Flags'; Harper, 'Discount Code'; Hopkinson, 'False Flag'; Hurihanganui, 'Group Calls out Art Exhibition of Neo-Nazi Flags, White Nationalism Symbols'; McAllister, 'First Clear the Weeds, Then Plant'; Samaha, 'Swastikas off K Road'; Southon, 'Raising Te Wepu'; Tyson, 'Auckland Gallery under Scrutiny for "People of Colour" Exhibition'.

perpetrated online harassment.²⁵⁴ The Mercy Pictures exhibition organisers received nationwide criticism, protest actions,²⁵⁵ and an open letter demanding accountability.²⁵⁶

There is much to be debated about the “good/bad dichotomy”²⁵⁷ that has been associated with many of these protests, boycotts, ‘call-outs’, and criticism which may have resulted in unintended consequences.²⁵⁸ For the purposes of my enquiry, however, it is sufficient to acknowledge that there has been a distinctive shift in which the agency of some curators and their processes²⁵⁹ have become challenged by activism and criticism. According to some authors, this challenge speaks to long-held systemic issues within the global art system.

As discussed by Aruna D’Souza, in her examination of the Whitney’s *Open Casket* controversy, these instances of protest and criticism have publicly challenged institutions and curators “to rethink how they conceive of their publics: who they represent, whose interests they serve”,²⁶⁰ and to question whether there are “limits and responsibilities that go along with artistic freedom and with curatorial judgement?”.²⁶¹ David Beech goes so far as to say that such protests represent the “first serious challenge to the rise of the curator”²⁶² and that they are essentially an attempt to address the unequal distribution of power in the artworld.²⁶³ Therefore, even if we conservatively accept the concerns voiced by activists and critics it is logical to conclude that the problems with individual curators and the curatorial profession as a whole are to some

²⁵⁴ Amery, ‘Lowdown on 2020’; Harper, ‘Discount Code’; Hopkinson, ‘False Flag’; Southon, ‘Raising Te Wepu’.

²⁵⁵ There was also an associated boycott of the art criticism website EyeContact following a review of the exhibition by the site’s editor and a subsequent commissioned piece which were judged by some as being supportive of the exhibition. The critical response to the exhibition had significant influence. For instance, a prominent art dealer resigned from a governance position as a result of appearing in a photograph visiting the show and the EyeContact boycott saw approximately thirty-one of ninety-nine writers withdraw their reviews, essays and bios from the site. See: Handscomb, ‘What Went Down at Mercy Pictures’; Hurrell, ‘Hoist That Rag’. Auckland Pride Festival and Lett, ‘Auckland Pride Condemns Mercy Pictures’; Anevili, Charan, and Singh, ‘Open Letter in Regards to the Mercy Pictures Exhibition’.

²⁵⁶ Anevili, Charan, and Singh, ‘Open Letter in Regards to the Mercy Pictures Exhibition’.

²⁵⁷ Mouffe, *Agonistics*, 116.

²⁵⁸ Decter, ‘Politics Burned a Hole through My Heart’; Glass, ‘637’; Hanru, ‘Be Active against the Activism of “Good Morals” (Fragmentary and Contradictory Notes on Some Current Challenges)’; Li, ‘Dangerous Correctness’, 140; Moon, ‘Curatorial Research as the Practice of Commoning’, 42; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 50, 124–25; Schulman, *Conflict Is Not Abuse*, 67, 71–73; Smith, ‘Against Rogues: Curating in States of Crisis’, 80; Sternfeld, ‘Being Able to Do Something’, 148; Wilson, “‘What Is to Be Done?’: Negations in the Political Imaginary of the Interregnum”, 39.

²⁵⁹ Particularly that of curators employed by publicly funded institutions.

²⁶⁰ D’Souza, *Whitewalling*, 7.

²⁶¹ D’Souza, *Whitewalling*, 18.

²⁶² Beech, ‘Notes on the Art Boycott’, 19.

²⁶³ Beech, ‘Notes on the Art Boycott’, 19; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 11, 78.

degree the result of, or at least enabled by, an unequal system.²⁶⁴ Of particular note is the probable perpetuation of implicit White supremacy through the curatorial which I discussed in the previous section.

This invisible power structure is scrutinised by Beti Žerovc who argues that curatorial practice is deeply entrenched within a neo-colonial system that is wedded to capitalist and neo-liberal imperatives²⁶⁵ and where art and artists arguably become only a minor part of the curator's focus.²⁶⁶ In this system, as described by Žerovc, curators are encouraged to focus on social manoeuvring and gaining cultural capital through a mindset of individualism²⁶⁷ and global expansion of European values.²⁶⁸ Overall, Žerovc and others²⁶⁹ draw attention to the contradiction that curatorial discourse is pervaded by declarations of humanitarian leftist politics that condemn the evils of capitalism while also participating in and perpetuating that very same system.²⁷⁰ To this I might add that the ideological premise of the curatorial can play into this hegemonic system by appealing to neo-liberal values²⁷¹ through its supposed resistance to policy and praise of rule-breaking²⁷² and disruption²⁷³ of pragmatic processes and ever-

²⁶⁴ D'Souza, *Whitewalling*, 10; Reilly, *Curatorial Activism*, 102, 217, 224.

²⁶⁵ An assertion also held by others such as curator Simon Sheikh. See: Arsanios, 'Toward a Feminist Organisation: Between the Rubble, the Garbage and the Institution', 419–20; Athanasiou, and Sheikh, 'Formations of Political-Aesthetic Criticality: Decolonizing the Global in Times of Humanitarian Viewership', 72; Green, 'Why Practice?', 385; Ögüt, 'CCC: Currency of Collective Consciousness', 61; O'Neill, 'Introduction: Constituent Solidarities toward the End of Western-Centric Globalism', 371; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 76–78; Sharma, 'A "World" for Art and the Material Turn', 177; Sheikh, 'Exhibition-Making and Political Imaginary', 36–40, 63; Sheikh, 'Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction', 25–26; Velázquez, 'Imagining Curatorial Practice after 1972', 255.

²⁶⁶ Žerovc, *When Attitudes Become the Norm*, 139.

²⁶⁷ Arndt, 'Mutualizing Knowledge, Bridging Differences, Sharing Resources: On Collaborative Production Conducted by Réseau Cinema', 397; Bell, 'Passionate Instincts'; Geoghegan and Reith, 'Tools for Slowing Down'; Velázquez, 'Imagining Curatorial Practice after 1972', 258.

²⁶⁸ Simon, 'The Way Things Are Organized: The Mesoscopic, the Metastable, "the Curatorial"', 166; Žerovc, *When Attitudes Become the Norm*, 111–12.

²⁶⁹ Bell, 'Passionate Instincts'; Moon, 'Curatorial Research as the Practice of Commoning', 33–34; Sharma, 'A "World" for Art and the Material Turn', 177; Sheikh, 'Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction', 25–27; Sheikh, 'Exhibition-Making and Political Imaginary', 35–37, 38–40, 60, 62–64, 69, 86, 98, 122, 175, 143–47; Velázquez, 'Imagining Curatorial Practice after 1972', 260.

²⁷⁰ Žerovc, *When Attitudes Become the Norm*, 112.

²⁷¹ Crone, 'Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage', 209; Esche, 'Coda: The Curatorial', 244; Graziano, 'The Politics of Residual Fun', 157; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 76–78.

²⁷² Martinon, 'Introduction', 4, 9; Raqs Media Collective, 'On the Curatorial, From the Trapeze', 21–22.

²⁷³ Martinon, 'Theses in the Philosophy of Curating', 26, 28; Martinon and Rogoff, 'Preface: Curatorial/Knowledge PhD Programme Goldsmith College', ix; Vergara, 'An Exhausted Curating', 75.

expanding fields²⁷⁴ of production. Žerovc is not alone in her damning critique of the curatorial profession's contradictions and complicity within a hegemonic art system.²⁷⁵

Liam Gillick makes a comparable argument that curating has become informed by three dominant contextual structures: the art market,²⁷⁶ the curatorial, and the “posting of art as a paradigm of potential”.²⁷⁷ This rubric, Gillick argues, acts to “provide varying degrees of self-awareness within a regime of continued submission”.²⁷⁸ As discussed earlier, this is similar to Paul O’Neill’s assertions of curatorial myth-making²⁷⁹ and David Balzer’s notion of ‘curationism’,²⁸⁰ and we could add here what Terry Smith has termed the ‘conformist contemporary’ a phenomenon where the language of institutional critique has been supposedly absorbed “into their official language while never having become at all critical”.²⁸¹

Maja and Reuben Fowkes extend this discussion by claiming that the “relentless search for innovative forms”, arguably a value championed by the curatorial, is in direct collusion with capitalist art market imperatives and serves to maintain art world hierarchies.²⁸² Comparable arguments have been discussed by many as the ‘institutionalisation of critique’, the ‘institution of critique’ and ‘superficial emancipation’, a range of related conditions attributed to the ‘New

²⁷⁴ Crone, ‘Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage’, 212; Rogoff, ‘The Expanded Field’, 41–44.

²⁷⁵ See also: Reilly, *Curatorial Activism*; Sharma, ‘A “World” for Art and the Material Turn’, 177; Sheikh, ‘Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction’, 25–27.

²⁷⁶ Esche, ‘Coda: The Curatorial’, 242–43; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 76–77.

²⁷⁷ Gillick, ‘The Complete Curator’, 26.

²⁷⁸ Gillick, ‘The Complete Curator’, 26.

²⁷⁹ Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 8; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 36–38; Sheikh, ‘Exhibition-Making and Political Imaginary’, 35, 69, 86, 175.

²⁸⁰ Balzer, *Curationism: How Curating Took Over the Art World and Everything Else*.

²⁸¹ Smith, *Thinking Contemporary Curating*, 76.

²⁸² Fowkes and Fowkes, ‘Renewing the Curatorial Refrain: Sustainable Research in Contemporary Art’, 48; Sheikh, ‘Exhibition-Making and Political Imaginary’, 36–40, 63; Sheikh, ‘Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction’, 25–26.

Institutionalism',²⁸³ in which public museums and galleries appear to support critical practice²⁸⁴ and public engagement²⁸⁵ but without making actual structural change.²⁸⁶

Moreover, others claim that this collusion also extends to the sublimation of ecological and humanitarian issues,²⁸⁷ such as T. J. Demos who highlights ecological concerns by pointing out that large exhibitions such as documenta are “resource-consumption engines” that leave an extensive carbon footprint in their creation and visitor attendance despite claiming a liberal green rhetoric.²⁸⁸

There are also labour and class politics²⁸⁹ to be considered here as suggested by Valeria Graziano who points out that the curatorial might reinforce a division of labour and social hierarchy between those that think and those that do.²⁹⁰ As discussed earlier, the curatorial is described as being distinct from curating and exhibition-making. Graziano suggests that this division of labour could be considered as designating an elite who have the privilege to write and pontificate about ‘the curatorial’, and a lower cultural class who perform the practical administration and technical duties required to stage exhibitions.²⁹¹ Such a social hierarchy, according to Graziano, will most likely correlate with the existing disenfranchisements within society along the lines of race and class,²⁹² of which we could also add gender, sexuality and disability. Given that the curatorial is said to disrupt²⁹³ curating and exhibition-making it could

²⁸³ Crone, ‘Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage’, 207; Möntmann, ‘Martha Rosler: If You Lived Here ..., 1989’, 193; Möntmann, ‘The Rise and Fall of New Institutionalism: Perspectives on a Possible Future’; Sheikh, ‘Exhibition-Making and Political Imaginary’, 88–90, 95–99, 105–6; Sheikh, ‘The Public and The Imaginary’, 6–7; Velázquez, ‘Imagining Curatorial Practice after 1972’, 258.

²⁸⁴ Kirshenblatt-Gimblett, ‘Historical Space and Critical Museologies: POLIN Museum of the History of Polish Jews’, 147–48.

²⁸⁵ Sheikh, ‘Exhibition-Making and Political Imaginary’, 95–97, 106; Sheikh, ‘The Public and The Imaginary’, 6–7.

²⁸⁶ Beech, ‘Structure, Subject, Art’, 134; Charlesworth, ‘Curating Doubt’; Möntmann, ‘The Rise and Fall of New Institutionalism: Perspectives on a Possible Future’; Phillips, ‘Art and the Colonization of Value’, 33; Sheikh, ‘The Magmas: On Institutions and Instituting’, 130; Staniszewski, *The Power of Display*, 307.

²⁸⁷ Green, ‘Why Practice?’, 384–85; Prashad, ‘In the Ruins of the Present’, 66; Sheikh, ‘Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction’, 25–27; Wilson, ‘Introduction: Political Imaginaries after the Global’, 37.

²⁸⁸ Demos, ‘Curating Against the Apocalypse: Documenta 13, 2012’, 86; Fowkes and Fowkes, ‘Renewing the Curatorial Refrain: Sustainable Research in Contemporary Art’, 48; Demos, *Decolonizing Nature: Contemporary Art and the Politics of Ecology*.

²⁸⁹ Arsanios, ‘Toward a Feminist Organisation: Between the Rubble, the Garbage and the Institution’, 419–20; Boswell, ‘On Friendship’; Geoghegan and Reith, ‘Tools for Slowing Down’; Green, ‘Why Practice?’, 384; Sheikh, ‘Exhibition-Making and Political Imaginary’, 32; Vidokle, ‘Art Without Artists?’

²⁹⁰ Graziano, ‘The Politics of Residual Fun’, 155; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 74, 93, 162.

²⁹¹ Amor and Basualdo, ‘Hélio Oiticica, Apocalipopotese, 1968’, 80; Graziano, ‘The Politics of Residual Fun’.

²⁹² Graziano, ‘The Politics of Residual Fun’, 155.

²⁹³ Martinon, ‘Theses in the Philosophy of Curating’, 26, 28; Martinon and Rogoff, ‘Preface: Curatorial/Knowledge PhD Programme Goldsmith College’, ix.

be further proposed that it is a particular type of person²⁹⁴ who gets to interrupt the responsibilities of others.

Similar sentiments are voiced by Gregory Sholette who proposes, through the metaphor of artworld ‘dark matter’, that a large portion of the art system is comprised of an undervalued network of agents who create a vibrant ecology of exchange, experimentation, debate, and community.²⁹⁵ This premise echoes Carol Duncan's earlier critique against the art elite by claiming that there is a great waste of creative energy measured in the “millions [of artists] whose creative potential is never touched”²⁹⁶—an argument that we could extend out to include the creative potential of all manner of gallery workers and contractors involved in exhibition-making.

If we accept these descriptions of a hegemonic contemporary art system—and the system’s inevitable privileging of the White, hetero, cis gendered, able-bodied,²⁹⁷ and neuronormative male and the capitalist imperatives that incentivise profiting off leftist humanitarian ideals—then it is hard to ignore the systemic issue of curatorial centrality which feeds off and perpetrates this inequality to the detriment of the collective²⁹⁸ good. Still, there is a disempowering sentiment²⁹⁹ being propagated here, especially in Žerovc’s examination of the art system, in which the levers of change are described as being far beyond our reach. Žerovc’s description of the ‘system’ is also very Eurocentric and assumes that the only free agency is exercised from a Western-European powerbase that colonises less powerful artworld margins.³⁰⁰ This underlying assumption overlooks the resilience of many Indigenous communities across the globe who maintain their values while also adaptively participating in and subverting the

²⁹⁴ Graziano, ‘The Politics of Residual Fun’, 155.

²⁹⁵ Sholette, ‘Heart of Darkness: A Journey into the Dark Matter of the Art World’.

²⁹⁶ Duncan, 1993, 180.

²⁹⁷ Athanasiou, and Sheikh, ‘Formations of Political-Aesthetic Criticality: Decolonizing the Global in Times of Humanitarian Viewership’, 75.

²⁹⁸ Graziano, ‘The Politics of Residual Fun’, 158.

²⁹⁹ Mouffe, *Agonistics*, 100.

³⁰⁰ Athanasiou, and Sheikh, ‘Formations of Political-Aesthetic Criticality: Decolonizing the Global in Times of Humanitarian Viewership’, 81; Velázquez, ‘Imagining Curatorial Practice after 1972’, 269.

Western European dominated art system.³⁰¹ As outlined earlier in relation to recent critique and activism, there are very real implications if we submit to the idea of a system that cannot be changed.

One problem with Žerovc's treatise of the all-encompassing 'art system' is that it gives the impression of an unstoppable force that essentially collapses the distinction between the infrastructural and the institutional. This could act to mystify how power is distributed and forecloses the potential to imagine alternatives. At least this is the argument of Dave Beech who asserts that institutions "should not be equated with the dominant infrastructures",³⁰² but also that institutions, "cannot survive without belonging to an infrastructural network".³⁰³

Terry Smith's conception of the 'visual arts exhibitionary complex' is further helpful in distinguishing between infrastructural and the institutional. Building on Tony Bennett's influential 1988 text *The Exhibitionary Complex*,³⁰⁴ Smith provides a schematic tool with which to map and navigate the macro and micro strata of the contemporary art system and through which it may be possible to derive alternatives or even to practice what he terms 'infrastructural activism'.³⁰⁵ Similar to Beech, Smith emphasises the importance of separating the institutional from the infrastructural and even further to the exhibition form, practitioner and audience. These strata-like layers are discussed in relation to seven different diagrams depicting the combined complex of large and small institutions, curator types, exhibition types, historical display formats, modes of exhibition meaning-making, and two different groupings of audience. It is the variances between these layers and how one perceives them that, according to Smith, constitute

³⁰¹ Athanasiou, and Sheikh, 'Formations of Political-Aesthetic Criticality: Decolonizing the Global in Times of Humanitarian Viewership', 81–86; Mane-Wheoki, 'The Resurgence of Maori Art'; Phillips, 'The Tidal Rhythms of Māori Curating'; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 123; Samboh, 'What Does the Elephant Remember? How Did the Ant Win?', 351; Sharma, 'A "World" for Art and the Material Turn', 177; Smith, 'Mana Taonga and the Micro World of Intricate Research and Findings around Taonga Māori at the Museum of New Zealand Te Papa Tongarewa'; Taiaroa, 'Kaupapa Māori Exhibiting Histories'; Velázquez, 'Imagining Curatorial Practice after 1972', 269; White, 'Contemporary Māori Art: A Statement Not a Question'; White, 'Māori Curatorship at Auckland Art Gallery Toi o Tāmaki 1998-2001'; White, 'Te Ahi Kaa: A Future for Te Ātinga and Contemporary Māori Art'.

³⁰² Beech, 'Structure, Subject, Art', 141.

³⁰³ Beech, 'Structure, Subject, Art', 140.

³⁰⁴ Bennett, 'The Exhibitionary Complex'; Sheikh, 'Exhibition-Making and Political Imaginary', 23, 138–39, 140–42, 191.

³⁰⁵ Smith, 'Mapping the Contexts of Contemporary Curating', 177.

a type of ‘syntax of curating’³⁰⁶ in which the “patterns of rule following and rule-breaking” are possible within the ‘structural array’ of the exhibitionary complex.³⁰⁷

Through this curatorial grammar, Smith claims that some curators practice ‘infrastructural activism’ by departing from the regimented models to collaborate and work on a small scale within shared communal values.³⁰⁸ Beech proposes a similar concept he terms the ‘infrastructure of dissent’ through a network of institutions that align in solidarity through imagining alternative practices.³⁰⁹ These two models of curating are aligned with two prevalent themes I have identified in the literature of the last ten years which address issues of curatorial centrality. These are *the curatorial as political imaginary* and *curatorial activism*. However, as I will discuss in the following subsections, these two tend to situate the curator within a central position rather than being alongside others as emphasised in the curator-as-accomplice.

1.2.3 The Curatorial as Political Imaginary

I am using *the curatorial as political imaginary*, a term I attribute to Simon Sheikh,³¹⁰ in an expanded sense to group a number of related theories and practices that argue for the efficacy of the curatorial, while also being critical of ‘the curatorial’, to conceive of possibilities that are alternative to or in contention with dominant hegemonic social norms, institutions, economies and governmental structures.³¹¹ I observe that this family of related curatorial theory has been

³⁰⁶ Simon Sheikh proposes a similar theory that he refers to as the ‘exhibition as articulation’ and ‘mode of address’. See: Sheikh, ‘Exhibition-Making and Political Imaginary’, 7–9, 23, 35–36, 83–84, 119, 135, 147, 151–52, 154. The term ‘syntax’ in relation to exhibition-making is further used by others, see: Krieger, ‘Martin Kippenberger MOMAS-Museum of Modern Art Syros, 1993-97’, 255; Simon, ‘Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial’, 117; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 172.

³⁰⁷ Smith, ‘Mapping the Contexts of Contemporary Curating’, 179.

³⁰⁸ Smith, ‘Mapping the Contexts of Contemporary Curating’, 177.

³⁰⁹ Beech, ‘Structure, Subject, Art’, 140.

³¹⁰ Sheikh, ‘Towards the Exhibition as Research’, 40.

³¹¹ Cramerotti and Martinon, ‘Whence the Future?’, 38; Filipovic, ‘Introduction’, 13; Kelly, ‘What Does a Question Do? Micro Politics and Art Education’, 139–42; Mabaso, ‘Globophobia’, 105–6; Martinon, ‘Theses in the Philosophy of Curating’, 28–31; Mende, ‘Three Short Takes on the Curatorial’, 108; Moreira, ‘Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects’, 229; O’Neill, ‘Introduction: Inherent Solidarities toward the End of Western-Centric Globalism’, 370–71; Nowotny, ‘The Curator Crosses the River: A Fabulation’, 63; Rogoff, ‘The Expanded Field’, 47–48; Sheikh, ‘Exhibition-Making and Political Imaginary’; Sheikh, ‘Curation and Futurity’; Sheikh, ‘Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction’; Sheikh, ‘The Magmas: On Institutions and Instituting’; Sheikh, ‘The Public and The Imaginary’; Simon, ‘Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial’, 117–20; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 159; Sternfeld, ‘Being Able to Do Something’, 146–48; Vergara, ‘An Exhausted Curating’, 74; Vergès, ‘Beyond the Colonial Discourse of Lack: A Humble and Difficult Art’, 216–17.

proposed by a number of curators through a range of different terms and inferences including ‘world-making’, ‘radical imagination’, ‘instituent practice’, ‘the pluriversal’, ‘cartographic gestures’, ‘commoning’ and many generalised claims to creating alternative art schools, archives, economies, and possible social realities.³¹² I argue throughout this sub-section, that some proponents of the curatorial as political imaginary appear to argue for greater curatorial responsibility but at the same time appear to re-centre the curator as the principal agent of change.

Theories of the ‘political imaginary’ within the curatorial have been specifically proposed by curators Patricia Falguières and Simon Sheikh who are directly influenced by the work of philosopher Cornelius Castoriadis and proponents of institutional critique such as Andrea Fraser.³¹³ Falguières and Sheikh posit that the notion of the curatorial as political imaginary reveals that institutions are essentially social constructs, that are formed through an arrangement of laws, norms, habits, rituals, and customs³¹⁴ that “define a field of possible experiences for a time”³¹⁵ in order to constitute a social reality.³¹⁶

Understanding that reality is relationally constituted is another important factor highlighted by Alison Green in her explanation of world-making in exhibition-making. This proposition is expanded through a reading of Pierre Bourdieu’s theory of ‘habitus’ which highlights how normative principles govern ‘reasonable’ and ‘unreasonable’ human behaviour within a given

³¹² Athanasiou, and Sheikh, ‘Formations of Political-Aesthetic Criticality: Decolonizing the Global in Times of Humanitarian Viewership’, 71, 77, 79; Beech, ‘Structure, Subject, Art’; Esche, ‘The Demodernizing Possibility’; Falguières, ‘Institution, Invention, Possibility’; Mabaso, ‘Globophobia’, 112; Martinon, ‘Introduction’, 4; O’Neill, Steeds, and Wilson, ‘Introduction’; O’Neill, ‘Introduction: Instituent Solidarities toward the End of Western-Centric Globalism’, 370–72; Moon, ‘Curatorial Research as the Practice of Commoning’; Ross, ‘The Seventh Wonder of the Zad’, 119; Sheikh, ‘Curation and Futurity’; Sheikh, ‘Exhibition-Making and Political Imaginary’; Sheikh, ‘Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction’; Sheikh, ‘Towards the Exhibition as Research’; Sheikh, ‘The Magmas: On Institutions and Instituting’; Sheikh, ‘The Public and The Imaginary’; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 159, 164, 170–72; Wilson, ‘Introduction: Political Imaginaries after the Global’, 42; Wilson, “‘What Is to Be Done?’: Negations in the Political Imaginary of the Interregnum’; Vergès, ‘Beyond the Colonial Discourse of Lack: A Humble and Difficult Art’, 216–17.

³¹³ Falguières, ‘Institution, Invention, Possibility’; Sheikh, ‘Exhibition-Making and Political Imaginary’, 74; Sheikh, ‘The Magmas: On Institutions and Instituting’; Sheikh, ‘The Public and The Imaginary’, 8; Sheikh, ‘Towards the Exhibition as Research’.

³¹⁴ Sheikh, ‘The Magmas: On Institutions and Instituting’, 126–27; Sheikh, ‘Exhibition-Making and Political Imaginary’, 38, 57, 74–75, 77, 84, 169.

³¹⁵ Falguières, ‘Institution, Invention, Possibility’, 32.

³¹⁶ Athanasiou, and Sheikh, ‘Formations of Political-Aesthetic Criticality: Decolonizing the Global in Times of Humanitarian Viewership’, 77; Kelly, ‘What Does a Question Do? Micro Politics and Art Education’, 139–42; Sheikh, ‘Exhibition-Making and Political Imaginary’, 72–79.

relational network.³¹⁷ Via Bourdieu, Green explains that habitus is what construes a group's social reality and in turn limits or broadens the horizon of possibilities.³¹⁸ Through this understanding, of institutions and society being socially constructed, it is then conceivable to consider how they are subject to change.³¹⁹ Therefore, it is proposed that there is a window of possibility through which to imagine alternatives and to have these changes instituted within society via the curatorial and exhibition environments.³²⁰

What is argued here is considered different to the previous waves of institutional critique which first rallied against and fled from the institution and then later became part of the institution.³²¹ In comparison, conceptions of the curatorial as political imaginary are described as encompassing all manner of approaches of past and current generations of institutional critique—combined not in synthesis but remaining in a processual state of becoming—what philosopher Gerald Raunig describes as 'instituent practice'.³²² Or what curator Charles Esche considers as the 'pluriversal' in which a multiplicity of worldviews co-exist and therefore resist forming one dominant ideology.³²³ Such variations of the curatorial as political imaginary accommodate working within or outside, and colluding with or against, the institution but ultimately work towards ongoing infrastructural change.

Sheikh further discusses how the opening up of possibilities or 'horizons'³²⁴ within the curatorial is instituted through attention given to the exhibition as an articulation³²⁵ of textual

³¹⁷ Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 156.

³¹⁸ Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 150; Bourdieu, *Outline of a Theory of Practice*.

³¹⁹ Amundsen and Mørland, 'Request for a Radical Redefinition: Curatorial Politics after Institutional Critique', 16.

³²⁰ Athanasiou, and Sheikh, 'Formations of Political-Aesthetic Criticality: Decolonizing the Global in Times of Humanitarian Viewership', 77; O'Neill, 'Introduction: Instituent Solidarities toward the End of Western-Centric Globalism', 372; Ross, 'The Seventh Wonder of the Zad', 119; Sheikh, 'The Public and The Imaginary', 6; Sheikh, 'Exhibition-Making and Political Imaginary', 21–22, 42–43, 78, 82–83, 96, 142, 213, 217; Vergès, 'Beyond the Colonial Discourse of Lack: A Humble and Difficult Art', 216–17.

³²¹ Falguières, 'Institution, Invention, Possibility'; Sheikh, 'Exhibition-Making and Political Imaginary', 88, 99, 101, 103, 166–67; Wilson, 'Institution and Political Community with the Dead'.

³²² O'Neill, 'Introduction: Instituent Solidarities toward the End of Western-Centric Globalism', 369; Raunig, 'Instituent Practices: Fleeing, Instituting, Transforming'; Sheikh, 'Exhibition-Making and Political Imaginary', 78–79.

³²³ Esche, 'The Demodernizing Possibility', 217; Mabaso, 'Globophobia', 112.

³²⁴ Martinon, 'Theses in the Philosophy of Curating', 29–30; Prashad, 'In the Ruins of the Present', 66; Sheikh, 'Exhibition-Making and Political Imaginary', 24, 26, 67, 82, 83, 86, 208, 217; Sheikh, 'The Public and The Imaginary', 7, 9–10; Simon, 'Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial', 117.

³²⁵ This notion is also proposed later by Joshua Simon. See: Simon, 'The Way Things Are Organized: The Mesoscopic, the Metastable, "the Curatorial"', 171–72.

elements which constitute a ‘mode of address’.³²⁶ By this I understand that Sheikh means that the outcome of an exhibition is made of an assemblage³²⁷ of various elements ranging from the exhibition’s title through to artwork placement and communicative material.³²⁸ These ‘textual elements’, according to Sheikh hold the ability to articulate a political imaginary “with real effects”,³²⁹ to realise instituent practice³³⁰ and even the power to ‘produce’³³¹ the public.³³² This is founded on an assertion that the exhibition and the institution can be a “model for society”³³³ and in that regard it is possible to have real effects³³⁴ on society, if only on a micro scale to expand what is ‘unthinkable’ to what is ‘thinkable’.³³⁵ Therefore, according to Sheikh, in paying attention to the exhibition as a mode of address a curator can institute new world views, make worlds/‘worlding’,³³⁶ envision new horizons of possibility³³⁷ and exist in uncertainty³³⁸ through creating new exhibition formats and altering old ones, queering of space, (re)writing histories and rethinking structures.³³⁹

There are many points within Shiekh’s extensive work in theorising the curatorial as political imaginary that are applicable to the curator-as-accomplice. Salient aspects include his work on the exhibition as articulation, notions of the horizon, the “curator as police”³⁴⁰ and his criticisms

³²⁶ Sheikh, ‘Exhibition-Making and Political Imaginary’, 7–9, 23, 83–84, 119.

³²⁷ Rogoff, ‘The Expanded Field’, 46; Sheikh, ‘Curation and Futurity’, 158.

³²⁸ Sheikh, ‘Exhibition-Making and Political Imaginary’, 8–9, 35–36, 135.

³²⁹ Sheikh, ‘Exhibition-Making and Political Imaginary’, 142.

³³⁰ O’Neill, ‘Introduction: Instituent Solidarities toward the End of Western-Centric Globalism’, 369; Raunig, ‘Instituent Practices: Fleeing, Instituting, Transforming’; Sheikh, ‘Exhibition-Making and Political Imaginary’, 78–79.

³³¹ Similarly, in her description of ‘commoning’ Je Yun Moon articulates a comparable position of the curatorial “producing relationships”. Carolina Rito also describes that the curatorial is a form of research that is able to “generate an audience-in-the-making”. See: Moon, ‘Curatorial Research as the Practice of Commoning’, 34; Rito, ‘What Is the Curatorial Doing?’, 50.

³³² Sheikh, ‘Exhibition-Making and Political Imaginary’, 22–23, 25, 28, 31, 38, 118, 142, 151; Sheikh, ‘The Public and The Imaginary’, 1–2.

³³³ Sheikh, ‘Exhibition-Making and Political Imaginary’, 96, 213, 217; A similar proposition is proposed by Joshua Simon. See: Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 170.

³³⁴ Sheikh, ‘Exhibition-Making and Political Imaginary’, 142.

³³⁵ Martinon, ‘Theses in the Philosophy of Curating’, 31; Sheikh, ‘Exhibition-Making and Political Imaginary’, 82–83, 181, 209; Sheikh, ‘The Public and The Imaginary’, 10–11; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 159.

³³⁶ Sheikh, ‘Curation and Futurity’, 157, 159; Sheikh, ‘The Magmas: On Institutions and Instituting’, 127; Sheikh, ‘The Public and The Imaginary’, 1; Wilson, ‘Introduction: Political Imaginaries after the Global’, 42.

³³⁷ Athanasiou, and Sheikh, ‘Formations of Political-Aesthetic Criticality: Decolonizing the Global in Times of Humanitarian Viewership’, 77; Prasad, ‘In the Ruins of the Present’, 66; Raqs Media Collective, ‘On the Curatorial, From the Trapeze’, 18; Ross, ‘The Seventh Wonder of the Zad’; Sheikh, ‘Exhibition-Making and Political Imaginary’, 24, 26, 67, 82, 83, 86, 208, 217; Sheikh, ‘The Public and The Imaginary’, 7, 9–10; Simon, ‘Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial’, 117–20; Sternfeld, ‘Being Able to Do Something’, 146–49.

³³⁸ Sheikh, ‘Towards the Exhibition as Research’, 46.

³³⁹ O’Neill, ‘Introduction: Instituent Solidarities toward the End of Western-Centric Globalism’, 371–72; Sheikh, ‘Exhibition-Making and Political Imaginary’, 84–85.

³⁴⁰ Sheikh, ‘Exhibition-Making and Political Imaginary’, 37, 39, 129–30, 175–76.

of the curatorial, the discursive turn and art history.³⁴¹ I will return to these topics later in this chapter³⁴² and will further reference the influence of his thinking on this research and relevance to the curatorial field throughout this thesis.

Despite the significance of Sheikh's work, in my analysis³⁴³ I found that his theoretical ideology tends towards placing curators at the centre of the exhibition-making apparatus. This is evident in his emphasis upon the end result of the exhibition³⁴⁴ as a type of product rather than being relational and processual,³⁴⁵ and his avoidance of acknowledging the influence of other practitioners aside from curators in the act of exhibition-making.³⁴⁶ Furthermore, he makes the centrality of the curatorial role most clear by his assertion that curators can produce the political imagination of the public³⁴⁷ through controlling the textual elements of an exhibition—which to me imbues the curatorial ego with an alarming degree of power *over* others³⁴⁸ rather than displacing their power by working *alongside* others.³⁴⁹ In addition, there is one small but vital difference between Sheikh's work on the curatorial as political imaginary and my definition of the curator-as-accomplice. This difference is his claim that curation is not a creative act,³⁵⁰ as

³⁴¹ Butt, *Artistic Research in the Future Academy*, 86; Duncan; Grant and Price, 'Decolonizing Art History'; Martinon and Rogoff, 'Preface: Curatorial/Knowledge PhD Programme Goldsmith College', viii–ix; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 85; McDowell, 'Falling in Love (Or Is the Curatorial a Methodology?)', 55; Sheikh, 'Exhibition-Making and Political Imaginary', 37, 39, 129–31, 175–76; Sternfeld, 'Being Able to Do Something', 146; Reilly, *Curatorial Activism*, 21–23.

³⁴² See: 1.3.2.2

³⁴³ Which included a close read of his PhD thesis, five published essays and a lecture. See: Athanasiou, and Sheikh, 'Formations of Political-Aesthetic Criticality: Decolonizing the Global in Times of Humanitarian Viewership'; Sheikh, 'Curation and Futurity'; Sheikh, 'Exhibition-Making and Political Imaginary'; Sheikh, 'Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction'; Sheikh, 'The Magmas: On Institutions and Instituting'; Sheikh, 'The Public and The Imaginary'; Sheikh, 'Towards the Exhibition as Research'.

³⁴⁴ My observation here is evident in the case studies he discusses in his PhD thesis and in other texts which primarily emphasise the finished outcome of the exhibition as experienced by a visitor rather than revealing the process of developing the shows or the relations with other practitioners in its making such as preparators, administrators, cleaners, and even at times an absence of the artist. See: Sheikh, 'Exhibition-Making and Political Imaginary'; Sheikh, 'Towards the Exhibition as Research', 35–36.

³⁴⁵ This tendency for emphasising the 'product' or 'outcome' of an exhibition to the detriment of an exhibition's process or performativity is addressed by several authors. See section: 4.1.3, 4.3.1. Also see: Huybrechts and Dreessen, *Participation Is Risky: Approaches to Joint Creative Processes*; Riggir-Cuddy, 'Epilogue: On Nonlinear Growth'.

³⁴⁶ With one exception of Sheikh noting the importance of design. See: Sheikh, 'Exhibition-Making and Political Imaginary', 8, 135.

³⁴⁷ Sheikh, 'Exhibition-Making and Political Imaginary', 22–23, 25, 28, 31, 38, 118, 142, 151; Sheikh, 'The Public and The Imaginary', 1–2.

³⁴⁸ Acord, 'Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art', 220.

³⁴⁹ One caveat to make here is that in Sheikh's later texts he begins to introduce a notion of care for others and by working alongside rather than over artworks within the curatorial as political imaginary. However, these aspects are somewhat underdeveloped and don't address the primary concern of the curator re-asserting centrality via attempts at care—a point noted later in this section in regard to responsibility and hospitality. For Sheikh on working 'alongside' artworks see: Sheikh, 'Exhibition-Making and Political Imaginary', 194. For Sheikh on 'care' see: Sheikh, 'Curation and Futurity', 156, 159, 160; Sheikh, 'Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction', 27.

³⁵⁰ In Sheikh's PhD thesis (2012) he categorically claims that the curator is not a creative agent yet in an earlier paper (2008) he claims that creative acts are important in changing how the world is understood. I am left to conclude that perhaps he is referring to the creativity of the artist as opposed to the curator in the latter example or perhaps his opinion has changed over time. See: Sheikh, 'Exhibition-Making and Political Imaginary', 176; Sheikh, 'The Public and The Imaginary', 8.

opposed to my insistence made throughout this research that curation can indeed be a creative act in co-operation with others.

This tendency to centralise the power of the curator is also present within some other variations of the curatorial as political imaginary by other authors that I have discussed so far.³⁵¹ As mentioned, within this mode of the curatorial as political imaginary, the uniting theory between different authors and terminology is the assertion that: the curator's agency, exercised via exhibition-making, is able to create worlds, publics, realities, possibilities, and horizons. While some authors point to increasing 'curatorial responsibilities' such as hospitality and care to offset the curator's authoritarian tendencies, again in many examples the agency of the curator is centralised in the enforcement of such responsibilities.³⁵² Sheikh also casts doubt on the effectiveness of collaboration in curation³⁵³ which, to me, insinuates a degree of implicit individualism within his conception of the curator as political imaginary. This again raises concern of curatorial centrality which appeals to the myth of the curator as a sovereign individual³⁵⁴ rather than an agent inextricably dependent³⁵⁵ on others, as Judith Butler reminds us in her critique of individualism,³⁵⁶ and bound to working *alongside* others.³⁵⁷

There is further claim that this mode of curating is opposed to performing police-like behaviour,³⁵⁸ making good/bad distinctions or assertions of curatorial ethics.³⁵⁹ Despite this

³⁵¹ With exception of Alison Green who bases her notion of world-making on the role of the artist within curatorial practice. See: Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 150.

³⁵² Amundsen and Mørland, 'Preface', 5, 25–27; Arndt, 'Mutualizing Knowledge, Bridging Differences, Sharing Resources: On Collaborative Production Conducted by Réseau Cinema', 397; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 130–45; López, 'What If An Institution Was Curated? Intermediae As An Institutional Hypothesis', 105; O'Neill and Wilson, *Curating Research*, 15–16; Sheikh, 'Curation and Futurity', 156, 159, 160; Sheikh, 'Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction', 27; Skerritt, 'Book Review: Paul O'Neill: The Culture of Curating and the Curating of Culture(s)'.

³⁵³ Sheikh, 'Exhibition-Making and Political Imaginary', 106–7, 178.

³⁵⁴ Arndt, 'Mutualizing Knowledge, Bridging Differences, Sharing Resources: On Collaborative Production Conducted by Réseau Cinema', 397; Velázquez, 'Imagining Curatorial Practice after 1972', 258, 268, 270.

³⁵⁵ The role of dependence in curation is also emphasised by Andrea Bell via a reference to the work of behavioural psychologist Bruce Tuckman; and Balamohan Shingade via a discussion of community art and Laura Raicovich in terms of resisting individualism of the art system. See: Bell, 'Passionate Instincts'; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 73–78, 139; Shingade, 'Community, Community Art, Community Art in Howick'.

³⁵⁶ Butler, *The Force of Nonviolence: An Ethico-Political Bind*, 27–51.

³⁵⁷ This notion of dependency is similar to Danny Butt's discussion of responsibility, hospitality and care via reference to Gayatri Spivak's concept of the 'mother-debt'. See: Butt, 'The Curatorial as a Liveable Subject Position: Hospitality and Differential Consciousness'.

³⁵⁸ Sheikh, 'Exhibition-Making and Political Imaginary', 37, 39, 129–30, 175–76.

³⁵⁹ Sheikh, 'Exhibition-Making and Political Imaginary', 175.

assertion, authors such as Sheikh have little restraint in proclaiming how curators “should”³⁶⁰ and “must”³⁶¹ think and practice. This last point indicates to me that the curatorial as political imaginary is still bound in the paradigm of curatorial centrality which could add credence to the critique made by Beti Žerovc that the curatorial is overcome by self-effacing leftist ideals.³⁶²

1.2.4 Curatorial Activism

Curatorial activism consists of a number of different practices that utilise the curatorial with an unambiguous emancipatory agenda.³⁶³ Through a self-reflexive understanding of their bias and position within the exhibitionary complex, curatorial activist strategies and tactics attempt to intervene within it.³⁶⁴ This mode of practice is distinctively objective and strategically focused in comparison to the curatorial as political imaginary which tends towards an emphasis on creating new forms of exhibition-making with more elusive outcomes that are open to interpretation.³⁶⁵

Variations on curatorial activism include Terry Smith’s theory of ‘infrastructural activism’³⁶⁶ which he describes as curators working collaboratively on a small scale within shared communal values outside of the power of larger institutions.³⁶⁷ Similar to Smith’s infrastructural activism are concepts of the anti-exhibition and anti-institution, as discussed by Heidi Bale Amundsen and Gerd Elise Mørland. These authors discuss this mode of practising in relation to the political theory of Jacques Rancière who observes that “politics is not the exercise of power;

³⁶⁰ Sheikh, ‘Curation and Futurity’, 157; Sheikh, ‘Exhibition-Making and Political Imaginary’, 8, 10, 23, 29, 39, 56–58, 85–86, 123, 132, 148, 176, 195, 221.

³⁶¹ Sheikh, ‘Exhibition-Making and Political Imaginary’, 19, 20, 25, 27, 30, 37–39, 51, 58, 59, 61, 75, 76, 80, 84, 85, 103, 107, 117–19, 123, 132, 145, 148, 149, 151, 153, 192, 197, 198, 202, 210, 215, 217, 227; Sheikh, ‘Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction’, 25.

³⁶² As discussed in section 1.2.2. See also: Žerovc, *When Attitudes Become the Norm*.

³⁶³ Reilly, *Curatorial Activism*, 20–22.

³⁶⁴ Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 108; Reilly, *Curatorial Activism*, 224.

³⁶⁵ As discussed in the previous section 1.2.3.

³⁶⁶ Irit Rogoff has some similar observations in terms of activist practice challenging the infrastructural. See: Rogoff, ‘The Expanded Field’, 47–48.

³⁶⁷ Smith, *Thinking Contemporary Curating*, 99; Smith, ‘Mapping the Contexts of Contemporary Curating’, 177.

rather it is constituted by what occurs when the dominant social order is ruptured or revealed as a contingent structure and reconfigured for the better”.³⁶⁸

According to this literature review, the most comprehensive definition of curatorial activism is made by Maura Reilly. She defines curatorial activism as being practice grounded on an uncompromising vision to change an unequal art system that privileges a White cis gendered heterosexual male perspective on art including how quality is determined and what constitutes contemporary relevance.³⁶⁹ Her definition of curatorial activism includes: collecting statistics to reveal gender and ethnicity bias in galleries and museums; forms of historical revisionism that challenge hegemonic narratives;³⁷⁰ area studies and strategic essentialism in place-based and identity focused shows; and relational approaches that include a multiplicity of perspectives and notions of transnationalism.³⁷¹

Exhibition examples explored by Amundsen, Mørland, and Reilly attest to the past efficacy and great need of such an unwavering activist position³⁷² and yet in doing so they do not consider the potential of causing unintended harm.³⁷³ Such harm that could arise through curatorial activism includes patronising compassion that demeans and objectifies,³⁷⁴ committing forms of what Paulo Freire terms ‘pseudo-participation’.³⁷⁵ Freire describes pseudo-participation as a condition in which the oppressor rationalises their “guilt though paternalistic treatment of the oppressed” and asserts that “they [the oppressor] must be the executors of the

³⁶⁸ Amundsen and Mørland, ‘Request for a Radical Redefinition: Curatorial Politics after Institutional Critique’, 16.

³⁶⁹ Reilly, *Curatorial Activism*, 17, 20–22, 37, 110–11, 127–28, 175, 198, 217, 220, 223.

³⁷⁰ To this we could add the forensic archaeology methods proposed by Vali Mahlouji, the political activism of Argentinian group Tucuman Arde, the CalArts Feminist Art Program, and initiatives by Martha Rosler. See: Mahlouji, ‘Archaeology of the Final Decade: The Case of the Citadel’. Longoni, ‘Avant-Garde Argentinian Visual Artists Group, Tucuman Arde, 1968’; Möntmann, ‘Martha Rosler: If You Lived Here, 1989’, 183, 190; Musteata, ‘Judy Chicago, Miriam Scapiro, and the CalArts Feminist Art Program, Womanhouse, 1972’, 107, 114.

³⁷¹ Katsof, ‘Collaborative Projects Inc. (Colab, Times Square Show, 1980)’, 144; Reilly, *Curatorial Activism*.

³⁷² Their work has also been of significant influence on my enquiry and is cited numerous times throughout this thesis.

³⁷³ With one exception where Maura Reilly discusses the complications and potential harm of ‘outing’ the sexual identity of artists. See: Reilly, *Curatorial Activism*, 159–62, 174.

³⁷⁴ Nelson, *The Art of Cruelty: A Reckoning*, 9.

³⁷⁵ Cammarota, ‘Blindsided by the Avatar: White Saviors and Allies out of Hollywood and in Education’; Cole, ‘The White-Savior Industrial Complex’; Straubhaar, ‘The Stark Reality of the “White Saviour” Complex and the Need for Critical Consciousness: A Document Analysis of the Early Journals of a Freirean Educator’.

transformation”.³⁷⁶ Pseudo-participation has been further discussed as a component of ‘White saviour complex’—a manifestation of implicit White bias which is said to be inevitable despite a person’s best intentions.³⁷⁷ I argue, therefore, that curatorial activism as it is proposed by Reilly and others avoids confronting the possibility of pseudo-participation and White saviour complex. Nor do these authors address the inherent power imbalances³⁷⁸ between curators and artists, gallery staff, contractors and others in situations when curators might have secure employment,³⁷⁹ with the resources of an institution at their disposal, and when some artists or casual exhibition workers might not have employment security or resources to draw on.³⁸⁰ Due to these concerns, if exercised uncritically, curatorial activism could unintentionally act to veil bias under emancipatory claims and to re-inscribe curatorial centrality.

Part of the reason for these omissions, based on my analysis, could be due to the moral agendas that are necessary for activism which requires unambiguous motivations to be communicated and executed.³⁸¹ Reilly makes this explicitly apparent where she repeatedly states what curators “should” do in “battling for equality”.³⁸² Within curating, however, I argue that such communication and actions can risk foreclosing important complexities and contradictions that are found within artworks and in social experience.³⁸³

Herein lies the main distinction between the curatorial as political imaginary and curatorial activism—that the former is politically ambiguous and desires ‘innovative’ action and the latter

³⁷⁶ Freire, *Pedagogy of the Oppressed*, 23–24, 34, 39, 43.

³⁷⁷ Brownstein and Saul, ‘Introduction’, 1.

³⁷⁸ Acord, ‘Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art’, 220; Arsanios, ‘Toward a Feminist Organisation: Between the Rubble, the Garbage and the Institution’, 419–20; Geoghegan and Reith, ‘Tools for Slowing Down’; Green, ‘Why Practice?’, 384; Sheikh, ‘Exhibition-Making and Political Imaginary’, 32.

³⁷⁹ Important to note here is that even though a curator might have the security of employment the context in which they work might not be secure. This is considered by Simon Sheikh and others who argue that curators operate in a reputational economy which is a precarious employment situation since their position might be threatened or supplanted if they are deemed irrelevant or without reputational favour. Birchall, ‘Discursive Practice: The Role of Public Practice in the Museum’, 114; Boswell, ‘On Friendship’; Davidson and Preston, ‘A Text, A Working Week’; Mutambu and Pickens, ‘Pressing Singularities’; Sheikh, ‘Exhibition-Making and Political Imaginary’, 62–63.

³⁸⁰ Birchall, ‘Discursive Practice: The Role of Public Practice in the Museum’, 115; Geoghegan and Reith, ‘Tools for Slowing Down’; Vidokle, ‘Art Without Artists?’

³⁸¹ Thompson, *Seeing Power*, 34.

³⁸² Reilly, *Curatorial Activism*, 216–17.

³⁸³ Moon, ‘Curatorial Research as the Practice of Commoning’, 42; Thompson, *Seeing Power*, 44–47.

is politically explicit, and desires ‘revolutionary’ action. In utilising the philosophy of Cornelius Castoriadis, Simon Sheikh further describes this difference between innovation and revolution. He equates innovation in relation to the example of Newtonian physics which radically changed our understanding of the universe. In comparison, Sheikh’s example of revolution is defined by a role of causing change by force, as in the 1789 French revolution.³⁸⁴ Similarly, therefore, we could also distinguish between the characteristics of the curatorial as political imaginary and curatorial activism—by linking the former with an emphasis on innovation and the latter with revolution. Both want to bring forth change from the conditions of what I associate with curatorial centrality, but each has a different emphasis on and approach to how that change is achieved. Both approaches also position the curator as the central figure through which this change is made which I argue simply re-inscribes power over others rather than working *alongside* others.

Another aspect overlooked by both the curatorial as political imaginary and curatorial activism is the emphasis on curating’s theoretical and political efficacy as opposed to the role’s creative and co-operative contributions to a network of practice and practitioners in exhibition-making. I describe this dynamic as the *co-operative framework* of exhibition-making. The ‘co-operative framework’ is the complex interchange of all the moving parts that result in the creation of an exhibition—including but not limited to administration, idea generation, conversations, exhibition installation, education programming, events, and publishing. This co-operative framework of exhibition-making encapsulates how most curation is implemented. Therefore, I propose that by focusing only on the theoretical and political implications of practice, proponents of the curatorial as political imaginary and curatorial activism fixate on how curating ‘should’ be ideologically framed but overlook the mechanics of *how* curating is practised. In the next section, I outline a conceptual framework which I believe is effective in

³⁸⁴ Castoriadis, *The Imaginary Institution of Society*; Sheikh, ‘Exhibition-Making and Political Imaginary’, 76, 79, 106, 164, 229.

bringing together the creative and co-operative mechanics of curating—this is the *curator-as-accomplice*.

1.3 Conceptual Framework

I define the ‘curator-as-accomplice’ as a mode of curatorial practice that seeks to establish complicity with others to support their unrealised potential. I have developed this conceptual framework after conducting self-reflexive and exhibition history research and by building upon the speculative philosophy of Valentina Desideri and Stefano Harney. This mode of practice is further reinforced by a diverse range of knowledge spanning political theory to social and educational psychology as well as etymology and criminal law.

By drawing on these influences, I identify attributes and functions of the curator-as-accomplice—which, I propose, can be used as a tool to identify and apply the accomplice mode within curatorial practice. According to this research, this conceptual framework is an original contribution to knowledge which has relevant application to the field of contemporary art curation.

1.3.1 The Accomplice in Law, Academia and Activism

I claim that the core attribute bound in the metaphor ‘to curate as an accomplice’ is to be complicit with other exhibition-making practitioners and audiences. However, due to the term accomplice being associated with criminality, this metaphor appears to hold nefarious intentions, which warrants further discussion and clarification. Under English common law, to be labelled an ‘accomplice’ was to be judged less guilty than the principal who actually carried out the crime.³⁸⁵ This changed, however, under English modern law where the accomplice is considered integral to the crime and in some cases can be judged as being equally guilty as the

³⁸⁵ Encyclopaedia Britannica, ‘Accomplice (Law)’.

principal.³⁸⁶ Depending on jurisdiction, the accomplice can be further considered as either an accessory or an abettor.³⁸⁷

The ‘accessory’, in legal definition, is someone who is not present at the crime but supports the intent and aids in the planning.³⁸⁸ In comparison, an ‘abettor’ is defined as someone who is intimately involved in enabling the principal to carry out the crime such as driving the getaway car or covering up evidence of the wrongdoing.³⁸⁹ Again, in both instances of the accessory or abettor, modern law can find these auxiliary actants equally guilty as the principal.³⁹⁰

Being of equal guilt with a criminal is an accomplice characteristic which has been appropriated by some writers, identifying as operating in the intersection of academia and activism, as an alternative to the term ‘allyship’ which, according to them, has become associated with so-called ‘slacktivism’ or ‘performative activism’ through social media platforms.³⁹¹ For instance, Amber Kelly and Jessica Powell³⁹² explain that being an ‘accomplice’ means working alongside of oppressed peoples and risking equal culpability in fighting towards their cause.³⁹³ Kelly and Powell note that to act as an ‘accomplice’ requires a degree of self-reflexivity to understand how it is possible that academics might not face equal penalties as those they are working alongside due to a degree of racial or socio-economic disparities.³⁹⁴ They discuss the frequency of academic and activist accomplices being White, and how they are typically afforded certain privileges not shared by the people they are attempting to work alongside, in societies where systemic racism is prevalent.³⁹⁵ Through the exhibition examples, I expand on this problem by

³⁸⁶ Encyclopaedia Britannica, ‘Accomplice (Law)’.

³⁸⁷ The National Archives, ‘Accessories and Abettors Act 1861’.

³⁸⁸ The National Archives, ‘Accessories and Abettors Act 1861’.

³⁸⁹ The National Archives, ‘Accessories and Abettors Act 1861’.

³⁹⁰ The National Archives, ‘Accessories and Abettors Act 1861’; ‘2474. Elements Of Aiding And Abetting’.

³⁹¹ Glenn, ‘Activism or “Slacktivism?”: Digital Media and Organizing for Social Change’; Kelly and Powell, ‘Accomplices in the Academy in the Age of Black Lives Matter’, 42.

³⁹² Kelly and Powell, ‘Accomplices in the Academy in the Age of Black Lives Matter’, 42–46.

³⁹³ Kelly and Powell, ‘Accomplices in the Academy in the Age of Black Lives Matter’, 44.

³⁹⁴ Kelly and Powell, ‘Accomplices in the Academy in the Age of Black Lives Matter’, 44–46.

³⁹⁵ Kelly and Powell, ‘Accomplices in the Academy in the Age of Black Lives Matter’, 44–46.

examining the role of the curator-as-accomplice in relation to my practice as a Pākehā working in Aotearoa, with consideration of the privilege afforded me within the art sector and society.

Considering the legal definitions and use in academia/activism, there are some correlations that make the accomplice a desirable metaphor for curating and an appropriate characteristic in de-centring the curatorial. However, as I will discuss shortly, the legal interpretation of the accomplice acting with equal guilt with the principal appeals to a desire for police-like control. Being of equal guilt, metaphorically speaking, also does a disservice to the different responsibilities that a curator has in relation to, for example, artists, preparators, customer service staff, or designers. For these reasons, the legal interpretation of the accomplice and its associations with criminality and guilt is ill-fitting for curatorial practice and therefore requires further definition.

1.3.2 The Accomplice in Curating

In its broadest application, the metaphor of the accomplice could be applied to the intimate relationship between the curator and artists, designers, gallery staff, audiences and many others involved in exhibition-making as a type of conspiratorial pact with a common goal. This process is described by David K. Dean as collaboratively developing an exhibition as a result of months or years of clandestine work in preparation for a moment of reveal in the form of public display.³⁹⁶ If we accept this description then it could be claimed that exhibition-making is a co-operative effort made possible by being in conspiracy with each other. Therefore, we might, figuratively speaking, also consider the curator-as-accomplice as equally culpable with others. This culpability of the curator-as-accomplice, I posit, does not transform the curator into an artist, designer, educator, invigilator, or any other contributor into a curator. Rather, the curator-as-accomplice is distinguished by what they contribute to this conspiratorial alliance of working

³⁹⁶ Dean, 'Planning for Success: Project Management for Museum Exhibitions'.

alongside others, while respecting the agency and specialist contributions of other members of the exhibition-making team.

Furthermore, similar to the critical acknowledgement of White privilege, as outlined by Kelly and Powell in relation to academic and activist contexts,³⁹⁷ it is logical to require that the curator-as-accomplice exercises self-reflexivity to repeatedly seek out understanding about their relationship with the principal and the context of the exhibition's realisation. For instance, this self-reflexivity could lead the curator-as-accomplice to understand their creative authorship as being distinct from that of the artist's.³⁹⁸ Depending on the context, such self-reflexivity could also be helpful in being aware of a potential power imbalance in the instance of a curator being in stable fulltime employment as opposed to the artist whose financial situation might be more precarious.³⁹⁹ The curator-as-accomplice, therefore as an appropriate metaphor, maintains a role that is always seeking self-reflexive understanding of how they might be practising *alongside* of the artist, preparator, designer, director, a community, gallery staff and others that might be involved in exhibition-making.

Lastly, there is a precedent in associating the 'accomplice' epithet to curators and the curatorial found in a description of curator Harald Szeemann—recognised as being one of the curatorial's key instigators. The epithet of 'accomplice' has been deemed a suitably attributable to Szeemann's curatorial approach of being described as a conspirator with artists and a transgressor of exhibition conventions.⁴⁰⁰ These accomplice-like characteristics earned Szeemann praise as, one critic claims, the "most influential curator of his generation—and,

³⁹⁷ Kelly and Powell, 'Accomplices in the Academy in the Age of Black Lives Matter', 42–46.

³⁹⁸ Here I am not arguing against the curator being 'creative' but simply a self-reflexive understanding that their role is to work alongside the artist to aid or carry out the creation of the artist's artwork under their direction rather than supplanting the artist's authorship of the artwork. The distinction here is the difference between exercising power *over* another person rather than working *alongside* them which I discuss further in relation to *complicit love*, acting as the artist's proxy and attending to the attribute of responsibility.

³⁹⁹ Vidokle, 'Art Without Artists?'

⁴⁰⁰ Sheikh, 'Exhibition-Making and Political Imaginary', 144; Velázquez, 'Imagining Curatorial Practice after 1972', 257.

arguably, the most influential of all time, since he practically defined the curator's role as we understand it today".⁴⁰¹

Despite its relevance, the notion of the role of the curator having accomplice-like characteristics has received only a small amount of critical attention in the literature. According to this literature review, the earliest published use of the term accomplice in relation to curating is by Hans-Ulrich Obrist in conversation with Walter Hopps in brief reference to the practice of curator Katherine Dreier.⁴⁰² Later that year Obrist would use the term again to define Szeemann's approach.⁴⁰³ Yet, neither Obrist nor Szeemann elaborated further on the term 'accomplice' in relation to the "curator's role as we understand it today".⁴⁰⁴ As a result, the accomplice remained a simple descriptor for Szeemann's style of curating until artist Valentina Desideri and scholar Stefano Harney examined the philosophical possibilities of the term in their 2013 essay *A conspiracy without a plot*.⁴⁰⁵ This text, to the best of my knowledge, is the only detailed consideration of the 'accomplice' associated with curating and is the closest I have found to resembling aspects of my curatorial practice. I will in the following subsections examine the core concepts introduced by Desideri and Harney's essay. Since their work is a short text and presumably written as a speculative philosophical exercise, it is at times necessary for me to expand or augment their concepts with insight from my own curatorial experience as well as with insight provided from etymology and the work of Sophia Krzys Acord, Tony Bennett, Terry Barrett, Gilles Deleuze, Michael Eraut, Catherine Malabou, Fred Moten, Chantal Mouffe, Jacques Rancière, Simon Sheikh, and Terry Smith.

⁴⁰¹ Birnbaum, 'When Attitude Becomes Form: Daniel Birnbaum on Harald Szeemann'.

⁴⁰² Obrist, *A Brief History of Curating*, 19.

⁴⁰³ Obrist, *A Brief History of Curating*, 99.

⁴⁰⁴ Birnbaum, 'When Attitude Becomes Form: Daniel Birnbaum on Harald Szeemann'.

⁴⁰⁵ Desideri and Harney, 'A Conspiracy Without a Plot'.

1.3.2.1 *A conspiracy without a plot*

Desideri and Harney discuss what for them constitutes an accomplice and how it might guide practice (via hypothetical examples from disciplines of performance, education, and curation) against policing tendencies which they describe as aiming to constrain life.⁴⁰⁶ For Desideri and Harney, a key aspect of the accomplice is that it avoids creating a definitive plot by sustaining a mode of complicity that incorporates risk and opportunity.⁴⁰⁷ They contend that the key mechanism in sustaining this mode is the fabrication of a *conspiracy without a plot*.⁴⁰⁸ ‘Conspiracy without a plot’ is defined, by Desideri and Harney, as a pact that resists any overall agenda.⁴⁰⁹ While ‘conspiracies’ and ‘plots’ are further discussed as unavoidable conditions of life and participation in society, to create life itself the authors claim that the accomplice is required to forge a conspiracy *without* a plot.⁴¹⁰

Initially, this attribute appeared to me as an oxymoron since the meaning of ‘conspiracy’ commonly implies the creation of a secret plot.⁴¹¹ This is not addressed by Desideri and Harney. However, by expanding their enquiry through an investigation into its etymology in *conspire* reveals an alternative meaning: “to act in harmony toward a common end”.⁴¹² Harmony, in my interpretation, requires many parts in co-operation to work towards a communal understanding that sustains multiplicity. This might appear to resemble a plot, but I argue it more precisely pertains to commonality of difference. In this sense, holding a commonality does not presuppose that a consensus is fixed but rather is sustained within a relationship. Deleuze has a similar reflection on harmony in relation to the multiplicity of ‘Nature’ as being a “collective unity” that “does not contradict the other unity”.⁴¹³

⁴⁰⁶ Desideri and Harney, ‘A Conspiracy Without a Plot’.

⁴⁰⁷ Desideri and Harney, ‘A Conspiracy without a Plot’, 125–27, 134.

⁴⁰⁸ Desideri and Harney, ‘A Conspiracy without a Plot’, 125, 128–29, 134–35.

⁴⁰⁹ Desideri and Harney, ‘A Conspiracy without a Plot’, 125.

⁴¹⁰ Desideri and Harney, ‘A Conspiracy without a Plot’, 125–26.

⁴¹¹ Oxford English Dictionary. ‘Conspiracy’.

⁴¹² The Merriam-Webster Dictionary. ‘Definition of Conspire’.

⁴¹³ Deleuze, *The Fold*, 135.

Therefore, a conspiracy without a plot, according to my interpretation, refers to a co-operative action moving in a communal manner that sustains difference among its parts and does not succumb to a single predetermined goal, order, or certainty. This notion could be expanded to also include situations or relations where agonism/dissensus can occur—as per theories proposed by Chantal Mouffe and Jacques Rancière respectively—which suggests that democracy is enabled through an unresolved tension between disagreeing opinions without final reconciliation or enforced consensus.⁴¹⁴ Being able to maintain a conspiracy free of one fixed agenda is also important for the accomplice to resist the divisive agenda of what Desideri and Harney define as the *police*.

1.3.2.2 *The Police*

To maintain a conspiracy without a plot, Desideri and Harney require that accomplices are found in contention with police. Desideri and Harney consider ‘police’ to be anyone who seeks to control social behaviour, be that by physical force or control via governance, policy and policing.⁴¹⁵ Desideri and Harney emphasise that police-like attributes are driven by a paranoia that there is a plot behind the accomplice’s conspiracy.⁴¹⁶ By demanding a plot, they claim that the police then gain power to criminalise the accomplice and their co-conspirators—be that finding them guilty of scheming against the state or core societal values.⁴¹⁷ While Desideri and Harney’s metaphorical depiction of police characteristics verge on establishing a binary opposition to the accomplice it is possible to seek more nuance from their proposition by incorporating Jacques Rancière’s consideration of the police and politics.⁴¹⁸

⁴¹⁴ It is worth mentioning that other curators have utilised these or similar theories in their work and research. See: Baroni, ‘The Post-Agonistic Institution: Four Positions on the Structural Relation Between Art and Democracy’; Bouteloup, ‘Autohistoria as Praxis’, 168; Katsof, ‘Collaborative Projects Inc. (Colab, Times Square Show, 1980)’, 144; Kester, ‘The Sound of Breaking Glass, Part II’; Mahlouji, ‘Archaeology of the Final Decade: The Case of the Citadel’; Moreira, ‘Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects’, 230; Noor, ‘On Curating Dissensus’; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 143; Schrag, ‘Agonistic Tendencies’; Simon, ‘Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial’, 117–18; Sternfeld, ‘Being Able to Do Something’, 147. I will return to these theories later in Chapter Four, see section: 4.2.1 Also see: Mouffe, ‘Artistic Activism and Agonistic Politics’; Rancière, *Dissensus: On Politics and Aesthetics*.

⁴¹⁵ Desideri and Harney, ‘A Conspiracy without a Plot’, 125, 129–30.

⁴¹⁶ Desideri and Harney, ‘A Conspiracy Without a Plot’.

⁴¹⁷ Desideri and Harney, ‘A Conspiracy Without a Plot’.

⁴¹⁸ Rancière, *Dissensus: On Politics and Aesthetics*, 36–37.

Similar to Desideri and Harney, Rancière writes that the essence of the police lies in “the dividing-up of the world (de monde) and of people (du monde) [...] that which separates and excludes”⁴¹⁹ and determines “what is visible and what not, of what can be heard and what cannot”.⁴²⁰ According to Rancière, the police enact politics which is a concrete and finite action as opposed to operating within the political which is infinite.⁴²¹ There is, however, one concession for the police within Rancière’s definition. This concession is that the police’s power to control also “allows participation” within certain parameters.⁴²² Ultimately, according to Rancière, the police need to be disrupted by the political to transform and reconfigure the divisions and boundaries that are policed.⁴²³ I would like to propose, therefore, in addition to Desideri and Harney’s scrutiny of the police, that the police as a metaphor of curatorial practice can enable participation but only by demarcating the rules in which participation can take place.

In adding this one redeemable quality, I suggest that Desideri and Harney’s philosophy of the accomplice is freed from being locked in a fixed dichotomy with the police. In following this logic, this proposition provokes the question that if both the accomplice and the police have the potential to enable participation then how is police enablement different to that of the accomplice? The answer to this question, I propose, is found in the enablement that certainty provides in comparison to the enablement that uncertainty provides.

As described by Desideri and Harney and Rancière, the police seek to create and enforce certainty via creating categories, dividing up the world and people,⁴²⁴ and by controlling what can be performed, seen, and heard.⁴²⁵ For example, Desideri and Harney argue that these police-like characteristics correlate with art history due to their judgement of the discipline’s tendency

⁴¹⁹ Rancière, *Dissensus: On Politics and Aesthetics*, 36.

⁴²⁰ Rancière, *Dissensus: On Politics and Aesthetics*, 36.

⁴²¹ Rancière, *Dissensus: On Politics and Aesthetics*, 36–37.

⁴²² Rancière, *Dissensus: On Politics and Aesthetics*, 36.

⁴²³ Rancière, *Dissensus: On Politics and Aesthetics*, 36–37, 42, 53.

⁴²⁴ This point that divisions, borders and designating territory functions with a logic of creating difference and control is further shared by: Ross, ‘The Seventh Wonder of the Zad’, 122–24.

⁴²⁵ Desideri and Harney, ‘A Conspiracy without a Plot’, 129–30; Rancière, *Dissensus: On Politics and Aesthetics*, 36–37.

to create certainty via categorising artworks and media, and by establishing a canon of artists which supposedly limits creative freedom and enforces Eurocentric notions of quality, and a reputational economy.⁴²⁶ While there may be support for this assertion,⁴²⁷ if we instead recognise art history as an enabling force for participation then we could argue that its police-like qualities of providing certainty enable a study and discourse to be supported. It may be formulaic⁴²⁸ and bound within a specific taxonomy but it is through this controlling force, it could be argued, that the discipline of art history establishes a commonality⁴²⁹ of communication⁴³⁰ from which some participation can emerge. This may take place even though, as others have suggested,⁴³¹ art history's categories and methods might appear certain but in practice prove to be nebulous, subjective, biased, and changing.

Maria Lind and Joshua Simon have further attributed Rancière's distinction of politics and the political to the supposed difference between curating and the curatorial.⁴³² Curating (and I would add exhibition-making), according to Lind and Simon, is to be correlated with politics and the curatorial is to be equated with the political.⁴³³ This distinction makes sense in relation to the earlier discussion, in terms of both curating and exhibition-making being pragmatic practices that concern maintaining certainty in order to make sure, for instance, that communication is clear, that budgets and policies are adhered to, that artworks arrive or are fabricated on time. If we accept this definition of curating and exhibition-making then these roles and practices could be aligned with Rancière's definition of politics and likened to the police by enabling a range of participation within certain limits.

⁴²⁶ Desideri and Harney, 'A Conspiracy without a Plot', 133; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 34.

⁴²⁷ Acord, 'Beyond the Head: The Practical Work of Curating Contemporary Art', 448; Butt, *Artistic Research in the Future Academy*, 86; Butt, 'The Curatorial as a Liveable Subject Position: Hospitality and Differential Consciousness'; Duncan; Grant and Price, 'Decolonizing Art History'; Mabaso, 'Globophobia', 104; McDowell, 'Falling in Love (Or Is the Curatorial a Methodology?)', 55; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 85; Sheikh, 'Exhibition-Making and Political Imaginary', 37, 39, 129–31, 175–76; Reilly, *Curatorial Activism*, 21–23.

⁴²⁸ Iversen and Melville, *Writing Art History: Disciplinary Departures*, 8.

⁴²⁹ O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 44.

⁴³⁰ Iversen and Melville, *Writing Art History: Disciplinary Departures*, 7.

⁴³¹ Iversen and Melville, *Writing Art History: Disciplinary Departures*, 1–2, 10, 15–16; Mabaso, 'Globophobia', 104; Reilly, *Curatorial Activism*.

⁴³² Lind, 'Active Cultures: Maria Lind on the Curatorial'; Simon, 'Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial', 117–18.

⁴³³ Lind, 'Active Cultures: Maria Lind on the Curatorial'; Simon, 'Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial', 117–18.

In contrast, I reason, via the logic of Desideri and Harney,⁴³⁴ that the accomplice is required to be complicit with others by embracing uncertainty. This form of complicity is inherently uncertain because it is required to be adaptable to what others might require in any situation. This accomplice-like approach, I determine, inclines towards a lateral branching out from the self *to* others,⁴³⁵ and a branching out from concept to concept and between and through multiplicities of knowledge, experiences and contexts—a proposition I develop later as enabled by a *co-operative framework* and visualised as a complex network of nodes and lines webbing the connections between themes, key topics and contributions from artists, curators, designers, writers and gallery workers. Therefore, the difference is not that the police are ‘anti-life’ and that the accomplice is ‘pro-life’, so to speak, rather I conclude that they *both* enable life-giving energies but just through different degrees of certainty and uncertainty.

I argue that such a proposition, erodes the police-versus-accomplice dichotomy and engages a dynamic of unresolved tension, to use Rancière’s explanation of how dissensus functions,⁴³⁶ where the two converge at the point of enabling participation while also being in fertile disagreement as to how participation might be best enabled. Later in this chapter, I will discuss how such an unresolved tension and dissensus places an emphasis upon the curator-as-accomplice to incessantly seek out complicity and resist the certainty that the curator-as-police is pre-disposed towards. This discussion will also be extended in a following subsection where I examine the potential dominance of codified knowledge within the curatorial. The privileging of codified knowledge qualifies as a police-like characteristic⁴³⁷ and that there is a need to retain codified knowledge in a complex dynamic with tacit knowledge rather than emphasising a polarity. That said, in vouching for the police via Rancière I do so with caution for the divisive powers of the police metaphor can have real impact by excluding certain people from the

⁴³⁴ Desideri and Harney, ‘A Conspiracy Without a Plot’.

⁴³⁵ Desideri and Harney, ‘A Conspiracy without a Plot’, 127, 135.

⁴³⁶ Rancière, *Dissensus: On Politics and Aesthetics*, 183.

⁴³⁷ Sheikh, ‘Exhibition-Making and Political Imaginary’, 37, 39, 129–31, 175–76.

commons—thereby requiring forms of resistance to form, what Desideri and Harney refer to as the *undercommons*.⁴³⁸

1.3.2.3 *Undercommons*

The *undercommons* is defined by Desideri and Harney as the “practice of space and time” where the accomplice and co-conspirators are free to exercise their fugitivity.⁴³⁹ This complex idea is further explained in Harney’s 2013 book *The Undercommons: Fugitive Planning and Black Study* co-authored with poet and theorist Fred Moten. Here Harney and Moten describe the undercommons as “maroon communities”⁴⁴⁰ which consists of those who are poorly served by the commons and who “refuse to ask for recognition” and “instead want to take apart, dismantle, tear down the structure that, right now, limits our ability to find each other [...] and to access the places that we know lie outside its walls”.⁴⁴¹ As the antithesis of the commons, which is defined by regulatory boundaries set by the sovereign,⁴⁴² the undercommons is the relational bond of those who “have been denied resources”.⁴⁴³ This description of the undercommons, as a type of allyship in resistance to an exclusion from the commons,⁴⁴⁴ can be augmented with Terry Smith’s conception of the visual arts exhibitionary complex.

As introduced earlier, in building upon the work of Tony Bennett,⁴⁴⁵ Smith provides a schematic tool of seven tables that attempt to map the intricacies and dynamics of the contemporary art system, or what he terms ‘visual arts exhibitionary complex’—which for brevity throughout this thesis I will refer to using Bennett’s original shorter term the *exhibitionary complex*. In mapping

⁴³⁸ Desideri and Harney, ‘A Conspiracy without a Plot’, 128–29; Harney and Moten, *The Undercommons: Fugitive Planning and Black Study*.

⁴³⁹ Desideri and Harney, ‘A Conspiracy without a Plot’, 128–29; Harney and Moten, *The Undercommons: Fugitive Planning and Black Study*.

⁴⁴⁰ Harney and Moten, *The Undercommons: Fugitive Planning and Black Study*, 30.

⁴⁴¹ Harney and Moten, *The Undercommons: Fugitive Planning and Black Study*, 6.

⁴⁴² Desideri and Harney, ‘A Conspiracy without a Plot’, 128–29; Harney and Moten, *The Undercommons: Fugitive Planning and Black Study*, 20.

⁴⁴³ G. H. Greer, ‘Who Needs the Undercommons? Refuge and Resistance in Public High Schools’, 6.

⁴⁴⁴ A similar proposition is suggested by Mélanie Bouteloup with regard to engaging a network of immigrants and migrants to embrace globalised narratives, which she claims are marginalised by a Eurocentric ideologies in the curatorial. See Bouteloup, ‘Autohistoria as Praxis’, 164–66. In a similar vein we could include the noted international Indigenous art networks which have been reportedly influential on curators in Aotearoa. See earlier discussion in section: 1.2.1.1

⁴⁴⁵ Bennett, ‘The Exhibitionary Complex’; Sheikh, ‘Exhibition-Making and Political Imaginary’, 23, 138–39, 140–42, 191.

the exhibitionary complex, Smith emphasises different scales of operation from an overarching infrastructural level to various types of institutions and then even further to distinguish exhibition formats, types of art practitioners and audiences. This depiction of the exhibitionary complex, in my opinion resembles Harney and Moten's definition of the commons,⁴⁴⁶ and therefore describes its mechanistic functions within which artists, curators, preparators, designers, all other manner of gallery workers, and audiences might aspire to contribute to or might be expected to work within, participate and visit.

I contend that this description also resembles the underlying skeleton of the contemporary art sector in Aotearoa. While an extensive description of Aotearoa's exhibitionary complex would exhaust the scope of this thesis, the exhibition history research discussed in following chapters and appendices does describe a substantial portion of such a system, including a range of institutional types and exhibition forms. In addition, extensive research conducted over numerous years by Creative New Zealand (Arts Council of New Zealand Toi Aotearoa) detailing the country's infrastructural, institutional, practitioner and audience attributes,⁴⁴⁷ plus critical overviews of the country's art system by New Zealand critics, art historians, and curators,⁴⁴⁸ could be used to assemble an exhibitionary complex schematic similar to what Smith has outlined. However, as discussed earlier in relation to kaupapa Māori practices, there would need to be some additions made to Smith's mappings to include the influence of Māori perspectives,⁴⁴⁹ organisations, practices, and audiences.⁴⁵⁰

⁴⁴⁶ Desideri and Harney, 'A Conspiracy without a Plot', 128–29; Harney and Moten, *The Undercommons: Fugitive Planning and Black Study*.

⁴⁴⁷ Creative New Zealand, 'Audience Atlas New Zealand 2017'; Creative New Zealand, 'Audience 360 Report 2011'; Creative New Zealand, 'Culture Segments in Focus'; Creative New Zealand, 'New Zealanders and the Arts 2014'; Creative New Zealand, 'New Zealanders and the Arts Full Report 2011'.

⁴⁴⁸ Barton, 'No Ordinary Museum: The Govett-Brewster Contemporary Art and the Contingency of History'; Barton, 'State of the Art New Zealand'; Barton et al., *Readymix: Essays and Pictures from the Concrete Deal*; Feeney, 'The Canterbury Society of Arts, 1880–1996'; McCredie, 'Going Public: New Zealand Art Museums in the 1970s'; McCarthy, *Te Papa: Reinventing New Zealand's National Museum, 1998-2018*; Skinner, 'Crucial Issues: Curatorial Survival in New Zealand'; Taiaroa, 'Kaupapa Māori Exhibiting Histories'; Taiaroa, 'The Development of the Māori Art Exhibition – a Typology?'

⁴⁴⁹ Not to mention the contributions of practitioners of Asian and Pacific heritage who are challenging the Eurocentric bias within Aotearoa's arts scene and history.

⁴⁵⁰ Taiaroa, 'Kaupapa Māori Exhibiting Histories'; Taiaroa, 'The Development of the Māori Art Exhibition – a Typology?'

That said, the core emphasis of Smith's work is applicable to Aotearoa and also to the expectation that such a system holds for exhibition-making practitioners in the experiences, opportunities, and resources that might be publicly accessible and attainable—especially since many of these aspects of the Aotearoa exhibitionary complex are funded, owned or operated by registered charities, local councils, or national government agencies. Therefore, by proposing that the exhibitionary complex is a formation equivalent to the commons, I further propose it is possible then to consider that there is an *undercommons* of this same system.

Influenced by Harney and Moten, I posit that the undercommons in Aotearoa is inclusive of all those who are denied or given limited access to the common resources of the exhibitionary complex—which I refer to as 'unrealised potential'. Here, I include any practitioners that contribute to exhibition-making which depending on the context could include, but not be limited to, artists, gallery staff, designers, preparators, writers, communities, or their representatives. My definition also includes a range of practitioners from those that have not been selected for exhibition-making opportunities. I further include those who have had a relative degree of success within the exhibitionary complex but might have been restricted by stereotyping, or been type-cast for particular exhibitions, and thereby have been subject to inclusion that has limited the creative horizons of their work. By my reasoning, this unrealised potential could further be the result of implicit bias and explicit discrimination, as has been discussed earlier in terms of curatorial centrality and Pākehā curatorial centrality. The exhibition examples, in the following chapters, examine how these conditions of the undercommons might manifest within Aotearoa's exhibitionary complex.

1.3.2.4 Three Examples: the teacher, the performer, and the curator

Desideri and Harney explain that the creation of *conspiracy* can also verge into acts of policing due to the accomplice's ability to affect others.⁴⁵¹ This ability to affect others, Desideri and

⁴⁵¹ Desideri and Harney, 'A Conspiracy without a Plot', 129.

Harney explain, has the equal ability to enable risky freedoms *or* conversely to become an organising mechanism of plot-making which necessitates police-like enforcement.⁴⁵² Desideri and Harney emphasise that to avoid slipping from the role of accomplice into the role of police one is required to maintain a level of affect that sustains a conspiracy without a plot.⁴⁵³ To illustrate this point, they give three examples of the accomplice while acting as: the teacher, the performer, and the curator.⁴⁵⁴

Desideri and Harney discuss how the teacher can be in an authoritative position by being contracted to enforce standards of learning—in effect to police knowledge.⁴⁵⁵ Similarly, they suggest that the performer also has the potential to display policing behaviour by organising the audience and enforcing a contract of expectation. In both examples, of teacher and performer, the characteristic of the accomplice manifests in order to thwart these policing tendencies.⁴⁵⁶ For the teacher operating in the mode of accomplice they might, for instance, empower students to seek freedom through studying subjects of individual interest regardless of the curriculum requirements.⁴⁵⁷ Equally the performer can act as an accomplice by involving the audience in the performance and disrupting codes of audience behaviour.⁴⁵⁸

In shifting to the curator example, they explore this resistance to plotting further through an emphasis on caretaking.⁴⁵⁹ Here Desideri and Harney describe how a curator operates as an accomplice-like practitioner when they act as a ‘caretaker’⁴⁶⁰ who establishes an environment

⁴⁵² Desideri and Harney, ‘A Conspiracy without a Plot’, 129–30.

⁴⁵³ Desideri and Harney, ‘A Conspiracy without a Plot’, 125, 129.

⁴⁵⁴ Desideri and Harney, ‘A Conspiracy without a Plot’, 131–34.

⁴⁵⁵ Desideri and Harney, ‘A Conspiracy without a Plot’, 131–32.

⁴⁵⁶ Desideri and Harney, ‘A Conspiracy without a Plot’, 131–33.

⁴⁵⁷ Desideri and Harney, ‘A Conspiracy without a Plot’, 131–32.

⁴⁵⁸ Desideri and Harney, ‘A Conspiracy without a Plot’, 132–33.

⁴⁵⁹ Desideri and Harney, ‘A Conspiracy without a Plot’, 133–34.

⁴⁶⁰ As many authors have noted, the role of the curator has been described as a caretaker due to the etymology of ‘curate’ being the verb ‘curare’ meaning to care. Desideri and Harney do not explicitly mention this fact but it is suggested in their emphasis of care and caretaker in relation to the curatorial. See: Fisher, ‘Curare’, 7; Fowle, ‘Who Cares? Understanding the Role of the Curator Today’, 26, 27, 33; Martinon, *Curating as Ethics*, 151–58; Nowotny, ‘The Curator Crosses the River: A Fabulation’, 59, 61–62; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 9, 47; Pringle, ‘“It’s All About Trust”: Reframing the Curator as Practitioner Researcher’, 172, 178–79; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 30, 57, 64, 71; Smith, *Thinking Contemporary Curating*, 19; Storr, ‘Show and Tell’, 14; Strauss, ‘The Bias of the World: Curating After Szeemann and Hopps’, 15.

for art to be created⁴⁶¹ with no expectations or knowledge about what will be made.⁴⁶² By resisting the desire to plot what might be made, the caretaking function of the curator as an accomplice suspends the policing agendas that want to make exhibition-making contributors answerable to certainty.⁴⁶³ In comparison, operating in the mode of the police enforces the plot of certainty upon an artist and their artwork or the work of other exhibition-making contributors.⁴⁶⁴ Such certainty enables the curator as the police to establish cultural and market value, garner artworld reputation and attention, and to position the artist's work within art historical classifications.⁴⁶⁵

To recap, Desideri and Harney define the accomplice as an agent who creates conspiracies without a plot.⁴⁶⁶ These conspiracies take refuge in the undercommons—which they describe as maroon communities that support risk taking, experimentation, and fugitivity against the commons.⁴⁶⁷ They further suggest that the accomplice is offered as a mode to empower those in their care by opening up possibilities rather than enforcing the plotting traits of certainty and control.⁴⁶⁸ The accomplice, in their description, is inherently a fugitive and enabler of freedoms,⁴⁶⁹ but we are also warned by Desideri and Harney that the accomplice is a source of danger by convincing those in the undercommons to expose themselves to the police.⁴⁷⁰ This danger necessitates Desideri and Harney to explain how it is possible for the accomplice to maintain the safety of their co-conspirators by practising *complicit love*.⁴⁷¹

⁴⁶¹ There is some similarity here with Tim Barlow's concept of 'caring deception' which he describes as maintaining an ethics of care by requiring a "negotiation of the terms of deception and care in the making of the art work". The 'deception' referred to here is considered to be a type of productive criticality in working with others. See: Barlow, 'Caring Deception: Community Art in the Suburbs of Aotearoa (New Zealand)', 16.

⁴⁶² Desideri and Harney, 'A Conspiracy without a Plot', 133–34.

⁴⁶³ Desideri and Harney, 'A Conspiracy without a Plot', 133–34.

⁴⁶⁴ Desideri and Harney, 'A Conspiracy without a Plot', 129–30, 133–34.

⁴⁶⁵ Butt, *Artistic Research in the Future Academy*, 86; Desideri and Harney, 'A Conspiracy without a Plot', 133–34; Duncan; Grant and Price, 'Decolonizing Art History'; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 85; McDowell, 'Falling in Love (Or Is the Curatorial a Methodology?)', 55; Sheikh, 'Exhibition-Making and Political Imaginary', 37, 39, 129–31, 175–76; Rancière, *Dissensus: On Politics and Aesthetics*, 36–37; Reilly, *Curatorial Activism*, 21–23.

⁴⁶⁶ Desideri and Harney, 'A Conspiracy without a Plot', 125.

⁴⁶⁷ Desideri and Harney, 'A Conspiracy without a Plot', 128–29; Harney and Moten, *The Undercommons: Fugitive Planning and Black Study*, 30.

⁴⁶⁸ Desideri and Harney, 'A Conspiracy without a Plot', 125, 129–30, 133–34.

⁴⁶⁹ Desideri and Harney, 'A Conspiracy without a Plot', 127; Harney and Moten, *The Undercommons: Fugitive Planning and Black Study*, 114–15, 221, 227, 247, 442, 505, 532, 544, 549, 668–69, 736, 816, 834.

⁴⁷⁰ Desideri and Harney, 'A Conspiracy without a Plot', 127.

⁴⁷¹ Desideri and Harney, 'A Conspiracy without a Plot', 134–35.

At the outset of the essay Desideri and Harney explain that ‘complicit love’ “makes us safe to unmake ourselves”.⁴⁷² Towards the end of their text they further add that complicit love is a type of extra-perception that dissolves the boundaries between one and another.⁴⁷³ Desideri and Harney also claim that complicit love resolves the risk of complicity by making it safe to be “other than one” and to unmake the self in the presence of others and “with and for” others.⁴⁷⁴ Their essay stops short⁴⁷⁵ of providing a concrete analogy of complicit love that might assist the reader to make sense of this philosophical riddle. However, by my interpretation,⁴⁷⁶ complicit love can be defined as being a type of reciprocal trust⁴⁷⁷ between the accomplice and the principal that, with care⁴⁷⁸ and humility,⁴⁷⁹ resists a single agenda.⁴⁸⁰

⁴⁷² Desideri and Harney, ‘A Conspiracy without a Plot’, 135.

⁴⁷³ Desideri and Harney, ‘A Conspiracy without a Plot’, 135.

⁴⁷⁴ Desideri and Harney, ‘A Conspiracy without a Plot’, 126.

⁴⁷⁵ Assumedly due to the short form of the text and the style of it being philosophical and speculative nature rather than a theory to be articulated in detail in relation to practice.

⁴⁷⁶ My understanding of ‘complicit love’ is further influenced by Jean Luc Nancy’s notion of shattered love. Here Nancy describes love, in a similar circular logic, as an impossibility of “at once the promise of completion—but a promise always disappearing—and the threat of decomposition, always immanent” (Nancy, p.93) This suspended delivery of the promise, Nancy reasons, is due to the nature of love being a reciprocal gift of the self to the other which necessitates a continual cutting of the self. This state of cutting across, breaking or shattering allows the coming-and-going of love to and from the other. (Nancy, pp. 98, 102, 106) In this sense, I propose that shattered love is similar to complicit love—as a state of being safe to unmake ourselves with others—by sustaining a perpetual suspension of the promise in a coming-and-going of love between the self and the other. (Nancy, p.99, 106) Furthermore, the awareness of this perpetual coming-and-going of love is further similar to the extra-perception alluded to by Desideri and Harney. This extra-perception, I suggest via Nancy, allows the accomplice to sense the necessity of maintaining a vulnerability of the self to allow love to cut across from the self to the other. (Nancy, p.98, 102, 106) What I understand Desideri and Harney are proposing, therefore, is not the abdication of agendas altogether. This self-reflexive understanding is in acceptance that we all have intrinsic and extrinsic motivations that influence our behaviour and inform agendas. It also allows for the possibility of a single agenda to be consensually shared by the parties involved, but that such consensus is not required for the dynamic to function, and in awareness that even with giving consent there may still be sustained differences on details or that the grounds of consent may change overtime. Accommodating consensual agendas and multiple differing agendas is, in my interpretation, what creates a safe context in which the accomplice and principal are free to reveal their vulnerability—what I understand Desideri and Harney mean when they state that complicit love is being “safe to unmake ourselves” or what Nancy would term the cutting of the self for the other. See: Nancy, ‘Shattered Love’.

⁴⁷⁷ This notion of dependency is similar to Danny Butt’s discussion of responsibility, hospitality and care via reference to Spivak’s concept of the ‘mother-debt’. See: Butt, ‘The Curatorial as a Liveable Subject Position: Hospitality and Differential Consciousness’.

⁴⁷⁸ Political scientist Joan C. Tronto argues that care is imperative to relational dynamics and specifically concerns meeting needs, accepting that something needs to be done, and the work of caregiving in ‘less-than-ideal circumstances’, and finally receiving care. There are many applicable aspects of Tronto’s definition of care in relation to the curator-as-accomplice that require further research. See: Tronto, *Who Cares?: How to Reshape a Democratic Politics.*, 5–6.

⁴⁷⁹ Memon, ‘Zone of Being and Non-Being’, 153; Vergès, ‘Beyond the Colonial Discourse of Lack: A Humble and Difficult Art’, 210.

⁴⁸⁰ In the context of Aotearoa, I could further investigate the relevance of the Māori word ‘aroha’ which is commonly translated in English as ‘love’ but can hold distinct differently meanings similar to the concept of ‘complicit love’. In an earlier text co-written with artist Jordana Bragg, referenced below, I explored aroha and its possible meanings within mātauranga Māori and its relevance to contemporary art curation in resisting extractive practices. However, in the absence of Bragg’s collaboration, I do not have the expertise in mātauranga Māori to develop this proposition further and given the potential of implicit Pākehā bias discussed earlier, I will not risk the possibility of misappropriating a Māori term and concept in this study. See: Bragg and Phillips, ‘Considering Love’. Another theme that Bragg and I explore in this text is the capitalist and colonial mythology of ‘lack’ which encourages extractive and competitive behaviours, as well as themes of the individual and the collective. Similar perspectives are explored by other curators, see: Arndt, ‘Mutualizing Knowledge, Bridging Differences, Sharing Resources: On Collaborative Production Conducted by Réseau Cinema’, 397; Bell, ‘Passionate Instincts’; Boswell, ‘On Friendship’; Butt, ‘The Curatorial as a Liveable Subject Position: Hospitality and Differential Consciousness’; Riggir-Cuddy, ‘Epilogue: On Nonlinear Growth’; Shingade, ‘Community, Community Art, Community Art in Howick’; Velázquez, ‘Imagining Curatorial Practice after 1972’, 260, 270; Vergès, ‘Beyond the Colonial Discourse of Lack: A Humble and Difficult Art’, 203–4.

1.3.3 The Curatorial: Accomplice or Police?

In this examination of the accomplice, I have explained how it is a relevant descriptor for contemporary art curation due to its characteristics of working in complicity with those who contribute to exhibition-making. I have also discussed its application in academia and activism, which according to Amber Kelly and Jessica Powell, adds a self-reflexive requirement of critically acknowledging an accomplice's privilege in an unequal world. Valentina Desideri and Stefano Harney further describe the accomplice as a figure who empowers others by opening up possibility, in safety via a shared vulnerability, rather than enforcing compliance to a plot or single agenda.⁴⁸¹ Based on this logic, the accomplice holds considerable relevance to the curatorial in theory and practice.

It is tempting, therefore, to conclude that the accomplice is the equivalent of the curatorial but this, I contend, would be an inaccurate conclusion. By finding similarities and critical differences between the accomplice and the curatorial this discussion will outline the importance of de-centring the curatorial through my proposed conceptual framework of the curator-as-accomplice which I outline in detail in the following and final sections of this chapter.

The curatorial, as discussed at length, is defined in the literature as an alternative or parallel of curating⁴⁸² and exhibition-making⁴⁸³—a distinction that also has a strong correlation to Desideri and Harney's division of the accomplice and the police.⁴⁸⁴ The definition of curating (as administrative, managerial and programming practice) and exhibition-making (as the logistical and technical labour)⁴⁸⁵ shares likeness with Desideri and Harney's depiction of police practices

⁴⁸¹ Desideri and Harney, 'A Conspiracy Without a Plot'.

⁴⁸² Amundsen and Mørland, 'Preface'; Bismarck and Rogoff, 'Curating/Curatorial'; Lind, 'Active Cultures: Maria Lind on the Curatorial'; Hoffmann and Lind, 'To Show or Not to Show'; Martinon, 'Introduction', 2; Martinon and Rogoff, 'Preface: Curatorial/Knowledge PhD Programme Goldsmith College', ix; O'Neill, 'The Curatorial Turn: From Practice to Discourse'; O'Neill, *The Culture of Curating and the Curating of Culture(s)*; Sheikh, 'Exhibition-Making and Political Imaginary', 50, 55, 57–59, 68, 143, 145, 194; Smith, *Thinking Contemporary Curating*; Velázquez, 'Imagining Curatorial Practice after 1972', 257–58.

⁴⁸³ Moreira, 'Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects'.

⁴⁸⁴ Desideri and Harney, 'A Conspiracy Without a Plot'.

⁴⁸⁵ Moreira, 'Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects'.

of plot-making due to being described by many authors as seeking out certainty, be that through the curation of a didactic exhibition or maintaining institutional time-frames to ensure the smooth delivery of an exhibition outcome.⁴⁸⁶ Pertaining to this classification, curating and exhibition-making practices are plot driven and within Desideri and Harney's logic they act to order objects and people, limit freedom, and fabricate certainty.⁴⁸⁷

In comparison, the curatorial as outlined in the literature review is similar to Desideri and Harney's attributes of the accomplice. The curatorial is defined as a continually shifting constellation of discourse and practice that shares traits of discursivity, collaboration, performativity, and self-reflexivity.⁴⁸⁸ The embrace of this ideological pluralism was, according to many authors, driven by the desire to resist the organising tendencies of curating and exhibition-making.⁴⁸⁹ Similar to the accomplice, the curatorial is further attributed to embracing transparency, multiplicity, process over outcome, experimentation, and risk-taking.⁴⁹⁰ In Desideri and Harney's language, the curatorial could be considered to be a conspiracy without a plot⁴⁹¹—a conspiracy that encourages critique of the author, critique of art history, and critique of institutions their time-frames, spaces, rituals, and values.⁴⁹²

⁴⁸⁶ On the topic of 'conventional' curation see: Beech, 'Structure, Subject, Art'; Desideri and Harney, 'A Conspiracy without a Plot'; Fowle, 'Who Cares? Understanding the Role of the Curator Today'; Krishnamurthy and Smith, "'A Three-Hour Tour': Towards a Methodology for Responsive Curating', 485; Lind, 'Active Cultures: Maria Lind on the Curatorial'; O'Neill, 'The Curatorial Turn: From Practice to Discourse'; O'Neill, *The Culture of Curating and the Curating of Culture(s)*; Smith, *Thinking Contemporary Curating*; Strauss, 'The Bias of the World: Curating After Szeemann and Hopps'; Velázquez, 'Imagining Curatorial Practice after 1972', 257–58.

⁴⁸⁷ Desideri and Harney, 'A Conspiracy Without a Plot'.

⁴⁸⁸ Bismarck and Rogoff, 'Curating/Curatorial', 24, 35–37; Degot, 'Critical Afterword: Curating as Hand-Sorting and Other Recent Developments', 121; Krishnamurthy and Smith, "'A Three-Hour Tour': Towards a Methodology for Responsive Curating', 469–71; Martinon, 'Introduction', 3–4, 12; O'Neill, 'Epilogue: Exhibitions as Curatorial Readymade Forms of Escape', 500–503; O'Neill, *The Culture of Curating and the Curating of Culture(s)*; O'Neill, 'The Curatorial Turn: From Practice to Discourse'; O'Neill and Wilson, *Curating Research*, 14, 127; Simon, 'The Way Things Are Organized: The Mesoscopic, the Metastable, "the Curatorial"', 165; Smith, *Thinking Contemporary Curating*; tranzit.hu, 'Curatorial Dictionary: Unpacking the Oxymoron', 247–48, 250.

⁴⁸⁹ Amundsen and Mørland, 'Preface'; Beech, 'Structure, Subject, Art'; Bismarck and Rogoff, 'Curating/Curatorial'; Hoffmann and Lind, 'To Show or Not to Show'; Lind, 'Active Cultures: Maria Lind on the Curatorial'; O'Neill, 'The Curatorial Turn: From Practice to Discourse'; O'Neill, *The Culture of Curating and the Curating of Culture(s)*; Sheikh, 'Exhibition-Making and Political Imaginary', 50, 55, 57–59, 68, 143, 145, 194; Smith, *Thinking Contemporary Curating*; Strauss, 'The Bias of the World: Curating After Szeemann and Hopps'.

⁴⁹⁰ Doherty, 'Performative Curating'; Geoghegan and Reith, 'Tools for Slowing Down'; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 16, 184; Krishnamurthy and Smith, "'A Three-Hour Tour': Towards a Methodology for Responsive Curating', 481, 485; Malzacher, 'Feeling Alive: The Performative Potential of Curating'; Malzacher and Warsza, *Empty Stages, Crowded Flats. Performativity as Curatorial Strategy: Performing Urgencies 4*; Martinon, 'Introduction', 2–4, 12; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 34, 36–38, 79, 116, 118, 120, 127; Reilly, *Curatorial Activism*, 30–31, 33, 50, 72, 76–77, 100, 108, 116, 156; Sheikh, 'Exhibition-Making and Political Imaginary', 35, 112, 118, 145, 163, 151; Sheikh, 'Towards the Exhibition as Research', 46; Smith, 'Mapping the Contexts of Contemporary Curating', 179.

⁴⁹¹ Desideri and Harney, 'A Conspiracy without a Plot'; Martinon, 'Introduction', 3.

⁴⁹² Desideri and Harney, 'A Conspiracy without a Plot', 133; Duncan; Martinon, 'Introduction', 2–4, 12.

The curatorial was influenced by practices of first- and second-wave institutional critique, which saw a rebuttal of and retreat from institutions, but brought those critiques and strategies into the institution from what has been described as third-wave institutional critique.⁴⁹³ These sites of first- and second-wave institutional critique are similar to what Harney and Moten describe as the undercommons.⁴⁹⁴ This resulted in strategies first seen in alternative spaces, site-specific, and community situated practice, and later being implemented by large museums and international biennials.⁴⁹⁵ While the curatorial is attributed with influencing practices operating within the commons (e.g. curating and exhibition-making within state-sanctioned and funded institutions), it ideologically sought to create a safe haven for the undercommons to sometimes exist undetected and at other times visibly celebrated within the museum or biennial. This has been further described as the institutionalisation of critique, or as Terry Smith has termed the ‘conformist contemporary’, in which subversive voices are co-opted by curators and institutions supposedly for their own agendas.⁴⁹⁶ An answer to this proposition could be found in the teacher example given by Desideri and Harney in which the teacher is located within the school environment but operates in the mode of accomplice to enable free thought rather than compliance with the system.⁴⁹⁷

However, the attributes of the curatorial do not always match the lived practice of curators who have championed its virtues. As I discussed earlier, mounting criticism has observed that the curatorial and their advocates in fact have been accused of operating contrary to their ideological claims—operations that appear to resemble police-like behaviour rather than as an accomplice of the artist and other contributors to exhibition-making. Such accusations include various levels of sublimating critique, hypocrisy, nepotism, exploitation, racial, gender and class

⁴⁹³ Raunig, ‘Instituent Practices: Fleeing, Instituting, Transforming’; Sheikh, ‘Exhibition-Making and Political Imaginary’, 88, 99, 101, 103, 166–67; Wilson, ‘Institution and Political Community with the Dead’.

⁴⁹⁴ Harney and Moten, *The Undercommons: Fugitive Planning and Black Study*, 30.

⁴⁹⁵ Moon, ‘Curatorial Research as the Practice of Commoning’, 36–38; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 28; Rendell, ‘Space, Place, and Site in Critical Spatial Arts Practice’; Sheikh, ‘Exhibition-Making and Political Imaginary’, 88, 99, 101, 103, 108–34, 166–67.

⁴⁹⁶ Smith, *Thinking Contemporary Curating*, 76.

⁴⁹⁷ Desideri and Harney, ‘A Conspiracy without a Plot’, 131–32.

discrimination, environmental harm and operating out of self-interest which play into the values of neo-liberalism, global capitalism, and the settler colonial state.⁴⁹⁸ This can be seen to manifest through the predominance of curatorial discourse within the art world, curating's pop culture status, or simply through the power that curators are accused of exercising over artists as gatekeepers and managers of access, resources, and funding.⁴⁹⁹

These accusations point to what I have termed curatorial centrality as it emphasises the main problem of the curatorial in relation to the accomplice—that 'the curatorial' situates the curator as the central agent of change rather than recognising the curator as being just one agent among many in the field that fosters the collective potential for change. I propose that there would be no curatorial turn without the curator being the centrifugal force. In light of this, I further suggest that the curatorial is different to the role of the accomplice due to its tendency to centralise the curator as the principal, a dynamic riddled with various self-indulgent plots and veiled police-like attributes.

By way of Jacques Rancière, Simon Sheikh also comes to this conclusion—that the curatorial, along with art history, is a policing force.⁵⁰⁰ However, as explored in my earlier examination of Rancière's definition of the police, the controlling power of the police does in fact serve a need in enabling participation but it requires the intervention of politics to ensure this power enables life rather than oppresses it.⁵⁰¹ In this regard, if the curatorial is matched with an intervening force it is possible the ideology could become de-centred in practice. The problem remains,

⁴⁹⁸ Amundsen and Mørland, 'Request for a Radical Redefinition: Curatorial Politics after Institutional Critique', 27; Balzer, *Curationism: How Curating Took Over the Art World and Everything Else*, 7–14, 16, 81; Demos, 'Curating Against the Apocalypse: Documenta 13, 2012', 86; D'Souza, *Whitewalling*, 7, 10, 18; Green, 'Why Practice?', 384–85; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 38; Reilly, *Curatorial Activism*, 20–21, 101, 103–5, 222–224; Sheikh, 'Exhibition-Making and Political Imaginary', 11, 21–22, 25, 32, 62–63, 88–106, 108–34, 157, 213; Sheikh, 'Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction', 25–27; Staniszewski, *The Power of Display*, 307; Staniszewski, 'Afterword: Some Notes on Curation, Translation, Institutionalisation, Politicisation, and Transformation', 247–48; Vidokle, 'Art Without Artists?'; Zerovc, *When Attitudes Become the Norm*, 111–12, 139.

⁴⁹⁹ Acord, 'Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art', 220; Balzer, *Curationism: How Curating Took Over the Art World and Everything Else*, 7–14, 16; Fowkes and Fowkes, 'Renewing the Curatorial Refrain: Sustainable Research in Contemporary Art', 48; Gillick, 'The Complete Curator', 26; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 36–38; Smith, *Thinking Contemporary Curating*, 76; Zerovc, *When Attitudes Become the Norm*, 139.

⁵⁰⁰ Sheikh, 'Exhibition-Making and Political Imaginary', 37, 39, 129–31, 175–76.

⁵⁰¹ Rancière, *Dissensus: On Politics and Aesthetics*, 36–37.

however, that the curatorial has been relatively unmediated thus attracting criticism and activism, as discussed earlier. Therefore, there is need for a new conceptual framework applied to practice—one that can act as the intervening political force, as suggested by Rancière,⁵⁰² to align the curatorial to the collective rather than to serve its own bias and privileges. This is the work that the curator-as-accomplice can contribute.

At this point it may be tempting to propose that the accomplice is akin to the model of the curator as facilitator/producer where the curator is at the selfless service of artists or a specific community.⁵⁰³ However, this model is also not entirely comparable to the accomplice. While the accomplice characteristically aids others, as does a facilitator, Desideri and Harney tell us that the accomplice tends to lure us into danger where we are at risk of being exposed.⁵⁰⁴ To expand this point, I propose that the accomplice creates a space where disagreement is embraced and where social and institutional norms are challenged which stands at odds to the facilitator which emphasises consensus and service⁵⁰⁵. I further argue that the accomplice still has some creative authorship to contribute by maintaining a dynamic tension between the curator and those they work with which again is at odds to a role dedicated to facilitation.

By considering the qualities and criticisms of the curatorial, the accomplice presents a contradiction of being both aligned with and ill-fitting in relation to curatorial practice.

These points lead me to conclude that the accomplice shares ideological similarities and critical differences with the curatorial. This tension reveals the potential for the accomplice to resist curatorial centrality. Yet as it stands, this potential is so far unfulfilled in the curatorial literature. Desideri and Harney outline a strong philosophical reasoning of the accomplice, but they stop short of providing detail or case studies of how the accomplice could be applied in

⁵⁰² Rancière, *Dissensus: On Politics and Aesthetics*, 36–37.

⁵⁰³ Birchall, 'Discursive Practice: The Role of Public Practice in the Museum', 118; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 36; Witcomb, "'A Place for All of Us?'" *Museums and Communities*, 133–34.

⁵⁰⁴ Desideri and Harney, 'A Conspiracy without a Plot', 127.

⁵⁰⁵ Witcomb, "'A Place for All of Us?'" *Museums and Communities*, 133–34.

curatorial practice. Therefore, this thesis undertakes to develop a conceptual framework of the curator-as-accomplice, unpacked through analysis of past-practice exhibition examples to identify accomplice attributes and functions that may be useful to inform future critical and self-aware curatorial practices.

1.3.4 Curator-as-accomplice Conceptual Framework

This conceptual framework develops key aspects of Desideri and Harney’s philosophy of the accomplice to identify how it might function in practice. The framework is intended to be activated as a modality that enables variations of accomplice-like thinking and action rather than a strict methodology. As a flexible modality, this framework allows adaption in response to others and in doing so resists police-like tendencies, curatorial centrality, and Pākehā bias. The logic for this framework is outlined in Table 1–1. I divide the conceptual framework of the curator-as-accomplice into aspects that enable it to be identified and applied to practice. These aspects include a primary attribute, sub-attributes, and functions.

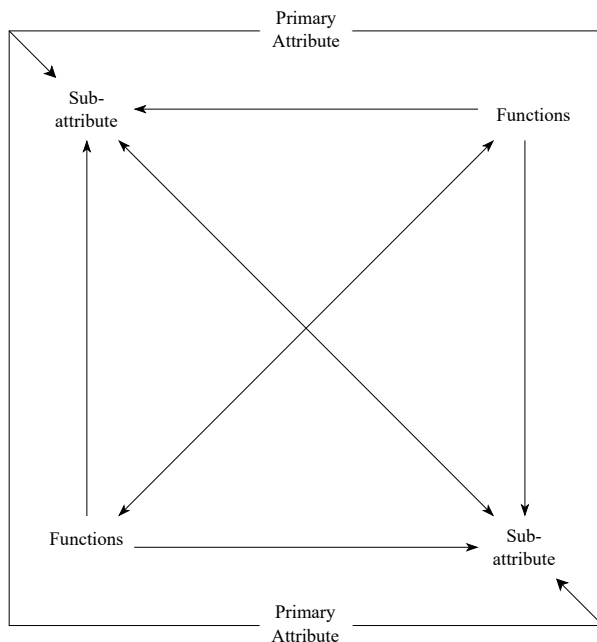


Table 1–1: Conceptual Framework

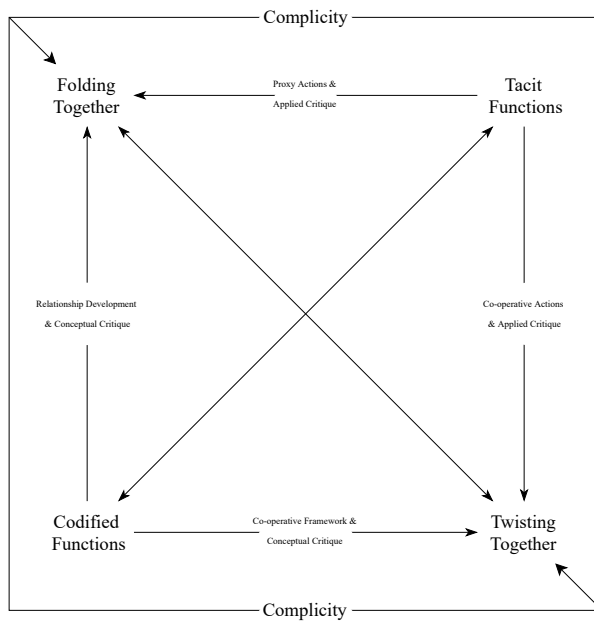


Table 1–2: Curator-as-accomplice Conceptual Framework

The primary attribute is the overall behavioural pattern of the accomplice within curatorial practice. Sub-attributes are characteristics that provide alternative modes in which the primary attribute is applied to practice. Two sub-attributes are represented in Table 1–1 as equally weighted and connected to indicate that they can be recognised as distinct and combined. Functions are types of curatorial tasks that are performed in service to the sub-attributes. These functions are also represented in Table 1–1 as equally weighted and connected to indicate that they work in tandem to perform the sub-attribute.

Table 1–2 illustrates the framework with the key terms of the conceptual framework. The primary attribute is *complicity* and is further divided into two sub-attributes *folding together* and *twisting together*. Folding together and twisting together further correlate to a combination of *codified functions* and *tacit functions*. I will define and discuss these aspects in more detail in the following subsections. First, however, it is important to emphasise how this framework operates as a modality that is flexible rather than a methodology that is fixed. The distinction of the curator-as-accomplice as a modality as opposed to a methodology is important as it enables necessary adaptability in relation to personal, cultural, institutional, and geographic variations

within curatorial practice. Mode, modality, or modalities are rereferred to in the curatorial literature⁵⁰⁶ but in this review I have found few⁵⁰⁷ that offer a clear definition. This may be because the meaning of the term, in stemming from its use in linguistics, has been the source of much debate and ambiguity.⁵⁰⁸

In awareness of the term's slipperiness, I use 'modality' to describe a coherent range within which one and/or several elements might be emphasised with an unfixed number of combinations and applications.⁵⁰⁹ This is reflected in Table 1–1 and Table 1–2 where the sub-attributes and functions are connected in a dynamic dependence rather than being binary opposites. By this logic, the modal dynamic illustrated here enables variations to emerge that can be tailored to a specific context or situation. I will explain this dynamic in further detail in the following subsections. In comparison, a methodology can be defined as a formalised⁵¹⁰ variety of methods within a field of practice which,⁵¹¹ while also allowing degrees of variability,⁵¹² is nevertheless bound to a prescription of action to be replicated.⁵¹³

I propose that this modal adaptability enables the curator-as-accomplice to be complicit with others thereby resisting police-like plots, curatorial centrality, and Pākehā bias. As discussed earlier in this chapter, curatorial centrality arguably manifests when curators are considered the main agents of change rather than just one role among many positions who contribute to the exhibition-making process. Within the context of Aotearoa, I have further discussed how curatorial centrality might align with Pākehā bias to favour Pākehā perspectives, values, and

⁵⁰⁶ Amor and Basualdo, 'Hélio Oiticica, Apocalipopotese, 1968', 76, 82; Balaskas and Rito, 'Introduction', 14; Graziano, 'The Politics of Residual Fun', 153; Martinon and Rogoff, 'Preface: Curatorial/Knowledge PhD Programme Goldsmith College', viii; Moon, 'This Is Not about Us', 235–36; Moreira, 'Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects', 232; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 6; Pringle, "'It's All About Trust': Reframing the Curator as Practitioner Researcher', 175–76; Rogoff, 'The Expanded Field', 46; Sheikh, 'Exhibition-Making and Political Imaginary', 51, 87; Simon, 'The Way Things Are Organized: The Mesoscopic, the Metastable, "the Curatorial"', 164, 170, 171.

⁵⁰⁷ Persohn, 'Curation as Methodology', 2.

⁵⁰⁸ Declerck, 'The Definition of Modality', 21–22; Narrog, 'On Defining Modality Again', 265.

⁵⁰⁹ Narrog, 'On Defining Modality Again', 170, 189.

⁵¹⁰ Persohn, 'Curation as Methodology', 2.

⁵¹¹ Iversen and Melville, *Writing Art History: Disciplinary Departures*, 8.

⁵¹² A compelling argument for an adaptive curatorial methodology, which shares some similarities with the curator-as-accomplice, is described by Prem Krishnamurthy and Emily Smith in their description of 'responsive curating'. See: Krishnamurthy and Smith, "'A Three-Hour Tour": Towards a Methodology for Responsive Curating', 480–84.

⁵¹³ Persohn, 'Curation as Methodology', 2–19.

privilege. Functioning as a modality the curator-as-accomplice can resist these tendencies. The key here, this research suggests, is that the flexibility of a modality enables a curator to adapt in relation to those they work alongside rather than following a fixed methodology which might centralise curatorial agency or a Pākehā perspective. Modal adaption, I propose, requires a degree of self-reflexivity and accommodation to work *alongside* others.

This proposition finds comparable support in the writing of Ines Moreira who suggests that considering the curatorial practice as a modality might also enable a flexibility to transcend divisions of the curatorial, curating, and exhibition-making by embracing thinking, process and making.⁵¹⁴ Moreira adds one caveat by stating that different scales of institution might allow varying degrees of curators to be involved in exhibition-making.⁵¹⁵ The following exhibition examples will provide evidence of Moreira's hypothesis. In my experience of working in small to medium sized organisations I can attest to the greater freedom and at times necessity of moving between modes of research, administration, and making. However, in larger organisations it is likely that this flexibility may not always be feasible or permitted within the organisational structure or contracted roles. While this may be the case there is still opportunity to develop understanding and respect for the threshold of practice, find ways of including multiple voices and develop an understanding of the implication that curatorial decisions might have on colleagues, artists, and audiences.

It stands to reason then, as a modality rather than a methodology,⁵¹⁶ that evidence of the curator-as-accomplice will present itself in a number of different compositions within the exhibitionary complex.⁵¹⁷ Therefore, rather than there being one type of accomplice there may be many different permutations of the curator-as-accomplice which might change moment-to-moment,

⁵¹⁴ Moreira, 'Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects', 232.

⁵¹⁵ Moreira, 'Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects', 231.

⁵¹⁶ Iversen and Melville, *Writing Art History: Disciplinary Departures*, 8; Rito, 'What Is the Curatorial Doing?', 45.

⁵¹⁷ Smith, 'Mapping the Contexts of Contemporary Curating'.

project-to-project, context-to-context as easily as it might from person-to-person within the exhibitionary complex's many strata.

1.3.4.1 *Complicity*

In building upon the work of Desideri and Harney, I designate 'complicity' as the primary attribute (see Table 1–2) of the curator-as-accomplice because it arguably unites the curator with others in the conspiracy of creating exhibitions.⁵¹⁸ To recap, Desideri and Harney describe the accomplice as an agent, operating to the side of others, who guides them towards a conspiracy without a plot. By considering the etymology of 'conspiracy', to mean acting "in harmony toward a common end",⁵¹⁹ I further defined a 'conspiracy without a plot' to be a co-operative action moving communally without succumbing to a single predetermined goal. The accomplice, according to Desideri and Harney, is also said to be operating with the constituents of the undercommons—which includes those that are denied access or are poorly served by the commons of a society. To care for those of the undercommons, Desideri and Harney claim that the accomplice practises complicit love. Complicit love, by my understanding is a type of reciprocal trust between the accomplice and the principal that resists a single agenda. In deriving the above influence from Desideri and Harney, I define the attribute of *complicity* as the characteristic of sustaining a mode of working *alongside* others to support their unrealised potential.

Complicity, in this sense, is *resistant* to curatorial centrality and Pākehā bias by always being situated alongside of others rather than imposing a distinctive plot decided by the curator that everyone must follow. I use the term 'resistance' here to suggest that the curator-as-accomplice cannot guarantee that curatorial centrality and Pākehā bias will not be present to some degree. As discussed earlier, research suggests that we are all subject to internalising the prejudices

⁵¹⁸ This discussion of complicity shares some similarity to Danny Butt's comparison of curation with midwifery in terms of bringing art into the world by supporting the creator of the art. See: Butt, 'The Curatorial as a Liveable Subject Position: Hospitality and Differential Consciousness'.

⁵¹⁹ The Merriam-Webster Dictionary. 'Definition of Conspire'.

informed by a social environment and we may not always understand how our decisions might perpetuate bias. In the face of inevitable bias, it could be said that resistance is a pragmatic action that can be applied to limit bias rather than to eliminate it. This understanding of resistance is informed by the philosophy of Catherine Malabou in her discussion of the fold and habit.⁵²⁰ Here Malabou suggests that continual resistance can aid an ethical response to adapting to external forces in a generative life-giving way⁵²¹—I will discuss this concept in more detail in the next section in relation to folding and twisting together.

Therefore, in resistance to curatorial centrality, the attribute of complicity prompts the curator-as-accomplice to be situated alongside others and to be adaptive to how this is maintained in a given context. In resistance to Pākehā curatorial centrality, the attribute of complicity prompts the curator-as-accomplice to work alongside Māori to support their self-determination (and that of other non-European practitioners and communities in Aotearoa) and to be self-critical of White bias and its intersectional implications. What this research attempts to demonstrate, is that complicity makes it possible to resist an individual's faults and behaviour informed by a and social environment by being in constant relation with others especially those who might align with the undercommons. As Desideri and Harney emphasise, “[t]he curator who is the accomplice is the one that operates through care, an ongoing care”⁵²² and “a care without guarantees”.⁵²³

1.3.4.2 Folding Together and Twisting Together

Complicity, is comprised of two sub-attributes which I term *folding together* and *twisting together* (see Table 1–3). According to this research, it is through these two sub-attributes that the curator-as-accomplice works alongside others. The meaning and application of these two sub-attributes are derived from complicity's etymology which can be understood to describe a

⁵²⁰ Malabou, 'The Relation between Habit and the Fold'.

⁵²¹ Malabou, 'The Relation between Habit and the Fold'.

⁵²² Desideri and Harney, 'A Conspiracy without a Plot', 133.

⁵²³ Desideri and Harney, 'A Conspiracy without a Plot', 134.

folding and twisting together of several layers. The etymology of ‘complicity’ traces back to the French words ‘complicité’ and even older ‘complice’ from which the word ‘accomplice’ and its contemporary meaning, of participating in a crime, is also derived.⁵²⁴ These words are further derived from the Latin ‘complicare’ meaning to fold together—com (together) and plicare (to fold).⁵²⁵ ‘Pli’ being the root of ‘ply’ also adds to the imagery as a noun, “one of several layers”, and as a verb, “to twist together”.⁵²⁶

This second meaning, to twist together, is further attributed to complicare that is also the root of ‘complicate’, the original English meaning of which was “to unite intimately by intertwining”.⁵²⁷ It is important to note that this etymological lineage also contains the word ‘care’—a source of the word ‘curate’.⁵²⁸ The etymology of complicity, therefore, offers two alternate root definitions: to fold several layers together and to twist several layers together with care. When applied to exhibition-making, these become fitting metaphors to illuminate how a curator can become complicit with others in order to make exhibitions together.

⁵²⁴ The Merriam-Webster Dictionary, ‘Definition of COMPLICIT’.

⁵²⁵ The Merriam-Webster Dictionary, ‘Definition of COMPLICIT’.

⁵²⁶ The Merriam-Webster Dictionary, ‘Definition of COMPLICIT’.

⁵²⁷ Oxford English Dictionary, ‘Complicate’.

⁵²⁸ For further etymological discussions of curate and its relation to care see: Fisher, ‘Curare’, 7; Fowle, ‘Who Cares? Understanding the Role of the Curator Today’, 26, 27, 33; Martinon, *Curating as Ethics*, 151–58; Nowotny, ‘The Curator Crosses the River: A Fabulation’, 59, 61–62; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 9, 47; Smith, *Thinking Contemporary Curating*, 19; Storr, ‘Show and Tell’, 14; Strauss, ‘The Bias of the World: Curating After Szeemann and Hopps’, 15.

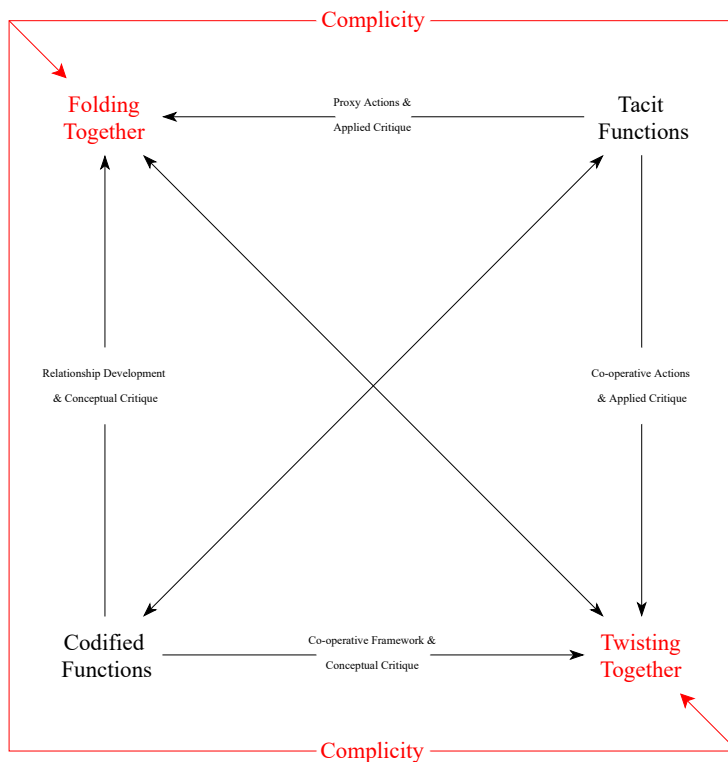


Table 1–3: Complicity and Folding/Twisting Together

I define *folding together* as the sub-attribute of working *for* others. In working for others, I observe that the curator’s contribution to an exhibition becomes metaphorically folded within the agency of whomever they are working with. I determine that folding together is most evident in, but not exclusive to, the curation of solo exhibitions and the commissioning of artworks. In these situations, according to this research, the curator’s contribution is less apparent to the public due to the authorship of, for example, the artist taking central emphasis in marketing and display. This comparative invisibility of the curatorial contribution is also due to how, in this example, the curator-as-accomplice *folds* with the artist’s creative authorship.

Due to the nature of folding, metaphorically speaking, only one surface is visible from an anterior perspective and in the curation of, for instance, a solo exhibition it is the artist’s authorship that occupies this front face. To extend this metaphor, if we were to view a side elevation, we would observe many folded layers where the artist’s thinking processes and experimentations are interleaved with curatorial research, decision-making and many other roles

and responsibilities that support and accommodate the artist's needs. In this example, these discreet folded layers of the curator's and artist's practices are made possible because of the complicity the curator-as-accomplice has gained through a knowledge of another's practice. These hidden folded layers are demonstrated in further detail in the next section by examining codified and tacit functions.

The 'fold' as a philosophical concept has been explored most notably discussed by Gilles Deleuze,⁵²⁹ in relation to the work of Michel Foucault⁵³⁰ and Gottfried Wilhelm Leibniz,⁵³¹ in which he describes 'le pli' (the fold) as the dynamic between the self and the other,⁵³² or between the inside and outside,⁵³³ as being intimately and continually folded.⁵³⁴ This examination leads Deleuze to claim that the fold (also described as pleats, twists, veins, bends, envelopes, inclusions) is one of infinite becoming, a vital life-giving force, where everything endlessly "folds, unfolds, refolds".⁵³⁵

Another, more recent application of the fold is found in the work of philosopher Catherine Malabou, who explores an alternate attribution of the French 'pli' to refer not just to 'fold' but also to 'habit'.⁵³⁶ 'Pli', Malabou explains, as fold and as habit can refer to a state of repetition via the condition of doubling of one over another and to yielding under pressure.⁵³⁷ This leads her to consider how habit manifests in life as two folds in one—the fold of 'grace', which is a generative creative force evolving through novel adaptations that retains its resistance and plasticity; and the fold of 'addiction', being the repetitive folding of routine that loses its strength of resistance and loses its ability to produce difference.⁵³⁸ The two, she says, are bound

⁵²⁹ My survey of the literature has found one instance, by Bridget Crone, of applying Deleuze's theory of the fold to curation in terms of describing bodies that "act together" in the curatorial but she stops short of elaborating on this concept. See: Crone, 'Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage', 210.

⁵³⁰ Deleuze, *Foucault*.

⁵³¹ Deleuze, *The Fold*.

⁵³² Conley, 'Folds and Folding', 198; Deleuze, *Foucault*.

⁵³³ Deleuze, *The Fold*, 28-29, 31, 35.

⁵³⁴ Deleuze, *The Fold*, 3, 6, 24, 34-35, 60, 62, 79, 80, 124.

⁵³⁵ Deleuze, *The Fold*, 139.

⁵³⁶ Malabou, 'The Relation between Habit and the Fold'.

⁵³⁷ Malabou, 'The Relation between Habit and the Fold'.

⁵³⁸ Malabou, 'The Relation between Habit and the Fold'.

to each other but suggests that by attending to a continual vigilance it may be possible to attend to an ethics of folding with life-giving grace as opposed to folding into the death drive of addiction.⁵³⁹

This research draws on aspects of the fold⁵⁴⁰ from Deleuze and Malabou. From Deleuze, the attribute of folding together is recognised as a continual process of becoming in relation of one to another, of inside to outside⁵⁴¹—which, as I will discuss in the next subsection is present in the curatorial functions of relationship development which occur years before and after the public frame of an exhibition. From Malabou, folding together is influenced by her understanding of being adaptive to the other in folding.⁵⁴² On this point Malabou explains that to avoid addictive habits, and thus to fold in grace, requires adaption whereby one retains a plastic⁵⁴³ resistance—weak enough to yield to force but strong enough not to break.⁵⁴⁴ In this sense folding together can be considered a process of becoming⁵⁴⁵ where the curator-as-accomplice folds with the principal exhibition-maker while sustaining an adaptive resistance to the other. In this process the curator-as-accomplice also maintains a resistance of care⁵⁴⁶ by being vigilant against the tendency to centralise the curatorial and Pākehā bias.

Adaptive resistance is also present in the sub-attribute of *twisting together*. I define ‘twisting together’ as the sub-attribute of working *with* others where the curator-as-accomplice’s contribution becomes integrated in co-operation with the agency and practices of other exhibition-making practitioners. In using the term ‘co-operative’ it is intended that the dynamic of this engagement with others, to what degree the co-operation is vertical/horizontal or exploitative/emancipatory, is not presupposed. Rather it is contingent on attending to an

⁵³⁹ Malabou, ‘The Relation between Habit and the Fold’.

⁵⁴⁰ It is worth mentioning that curator Carolina Cerón has used the term ‘unfolding’ in relation to collapsing roles between exhibition-makers. This could be considered as an alternative to my instance of maintaining roles via a respect of difference. See: Cerón, ‘All Those Things Are Also Ours: De Lo Blando En Lo Curatorial’, 79.

⁵⁴¹ Conley, ‘Folds and Folding’; Deleuze, *The Fold*; Deleuze, *Foucault*.

⁵⁴² Malabou, ‘The Relation between Habit and the Fold’.

⁵⁴³ Deleuze also discusses the plactic, flexible and elastic forces in relation to Leibniz and the fold. See: Deleuze, *The Fold*, 6–8, 23.

⁵⁴⁴ Malabou, ‘The Relation between Habit and the Fold’.

⁵⁴⁵ Bismarck and Rogoff, ‘Curating/Curatorial’, 21–38; Milevska, ‘Becoming-Curator’.

⁵⁴⁶ Desideri and Harney, ‘A Conspiracy without a Plot’, 133–34.

adaptive resistance, as suggested by Malabou, via practising care within a specific exhibition-making context.

By my observations, the attribute of twisting together is most evident in, but not exclusive to, the curation of group exhibitions, where there are multiple artists and other key contributors such as designers, writers, additional curators, and participating audiences. For example, in the situation of a group exhibition the curator-as-accomplice's contribution is equally apparent to the public alongside the artists' authorship due to being publicly recognised as the chief selector and organising agent of the exhibition. Artists, in this example, are also equally visible since their artworks comprise the exhibition's primary content. This visibility of the curatorial contribution entwined with the artists' authorships is also due to how the curator-as-accomplice twists in co-operation with artistic practice and/or the practices of others involved in exhibition-making.

Metaphorically speaking, due to the nature of twisting the entangled strands of practice are equally visible no matter which vantage point you observe it from. Similarly, I argue that the curatorial sub-attribute of twisting together means, for instance, that the curator-as-accomplice's and the artists' contributions will be equally apparent and co-dependent on each other. To continue this metaphor, while twisting together still hides some aspects from an anterior view, this hidden side replicates the front and therefore reveals how, in this case, curatorial and artistic are complicity bound—they work together, each adapting in resistance to the other, in mutual support. This co-operative twisting is demonstrated in further detail in the next subsection by examining the codified functions and tacit functions.

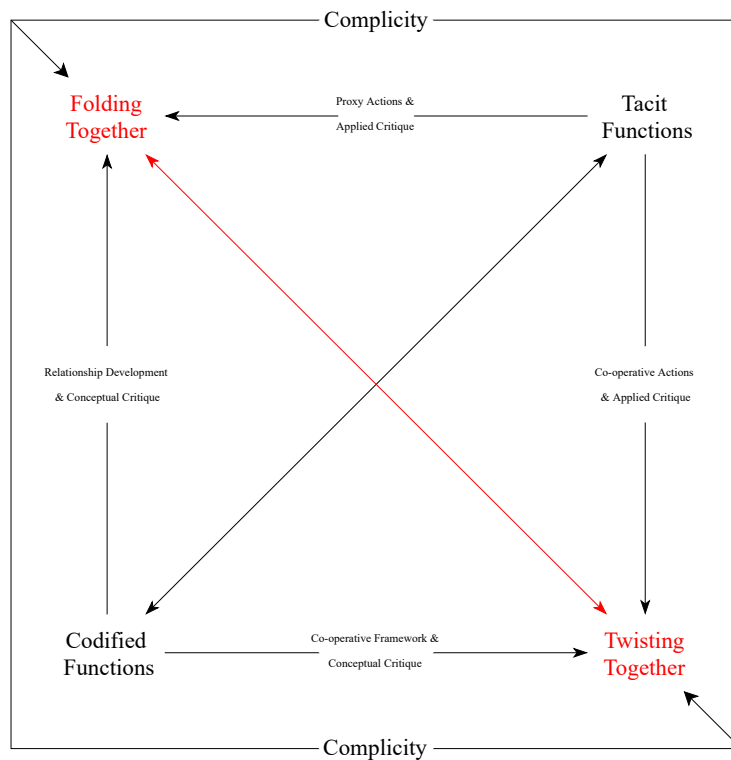


Table 1–4: Complicity Dynamic

To explain these sub-attributes of *folding together* and *twisting together* I have so far associated them with solo exhibitions or group exhibitions respectively where, from a public perspective, authorship appears to be single or shared. As my findings in following chapters will highlight, these sub-attributes are not exclusively fixed to specific exhibition forms but can be layered and mixed with more complexity—as a dynamic of complicity—to be generative and continually changing as alluded to by Deleuze and Malabou. This complicity dynamic is illustrated in Table 1–4. For example, in solo exhibitions, which according to this research most obviously appear to require folding together of the curator within the artist’s practice, the curator might also need to twist together especially with colleagues and contractors.

Similarly, as per the findings of this research, a group exhibition most clearly shows evidence of twisting together through the appearance of multiple authorships. Still the complicity dynamic might be apparent here in instances where the production of a commissioned artwork requires the curator to fold with the agency of a single artist while also twisting within a larger network

of other exhibition contributors. Regardless of the degree to which these sub-attributes are adaptively mixed, their purpose is for them to serve the primary attribute of *complicity*.

1.3.4.3 Codified and Tacit Functions

Within the curator-as-accomplice framework, I define *functions* as types of curatorial tasks that are used working alongside others in exhibition-making. I have identified two types of functions, which I call *codified functions* and *tacit functions* that are bound in a dynamic with each distinct but dependent on each other (see Table 1–5). I have appropriated this concept from the terms ‘codified knowledge’ and ‘tacit knowledge’ as they are addressed in the discipline of psychology.

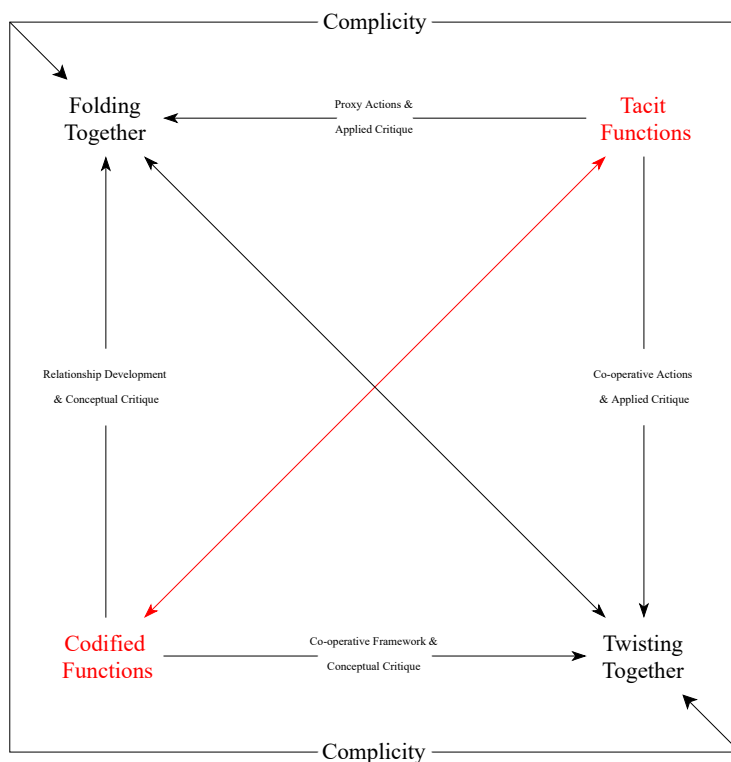


Table 1–5: Codified and Tacit Functions

According to educational psychologist Michael Eraut, tacit knowledge involves information acquired through experience which is impossible or difficult to describe in its entirety.

Notwithstanding much specialist debate, tacit knowledge can be defined as a dynamic spectrum

between knowledge that is not entirely *explicit* and that which is not entirely *implicit*.⁵⁴⁷ Due to its nebulous nature, Eraut emphasises that tacit knowledge mostly evades our ability to explicitly detect and define and yet it is arguably one of our most important repositories of information that we call on in thousands of situations every day.⁵⁴⁸ That said, there are situations, such as moments of crisis, flow, or epiphany, when inklings of tacit knowledge are said to become more explicit to us and can then be studied⁵⁴⁹ rather than being deemed unexplainable and overlooked by researchers.⁵⁵⁰

On this last point sociologist Sophia Krzys Acord suggests, in her comprehensive study of tacit knowledge in curatorial practice,⁵⁵¹ that exhibition-making situations provide such moments in which the tacit is made apparent. These moments of crisis, flow, or epiphany in curating could include when the arrangement and placement of art is being decided, when concepts are discussed, when there is a form of critique, during moments of introspection, or by paying attention to forms of non-verbal⁵⁵² communication such as drawing, hand gestures, play, and experimentation.⁵⁵³ Acord's research also highlights the importance of tacit knowledge in enabling, what could be described as, the creative and co-operative functions of exhibition-making to take place.⁵⁵⁴

⁵⁴⁷ Eraut, 'Non-Formal Learning and Tacit Knowledge in Professional Work.', 118–19.

⁵⁴⁸ Acord, 'Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art', 47; Eraut, 'Non-Formal Learning and Tacit Knowledge in Professional Work.', 118.

⁵⁴⁹ Acord, 'Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art', 164, 183; Acord, 'Beyond the Head: The Practical Work of Curating Contemporary Art', 450–51; Eraut, 'Non-Formal Learning and Tacit Knowledge in Professional Work.', 119–20.

⁵⁵⁰ Acord, 'Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art', 47.

⁵⁵¹ Acord's research combines an analysis of tacit knowledge in conjunction with an understanding of embodied cognition, situated in specific environments and in relation with objects via a utilisation of actor-network theory. See: Acord, 'Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art'.

⁵⁵² Acord, 'Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art', 77; Birchall, 'Discursive Practice: The Role of Public Practice in the Museum'.

⁵⁵³ Acord, 'Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art', 19–25, 50, 77, 80, 82, 127–29; Acord, 'Beyond the Head: The Practical Work of Curating Contemporary Art', 450.

⁵⁵⁴ Acord, 'Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art', 50, 77, 80; Acord, 'Beyond the Head: The Practical Work of Curating Contemporary Art', 450.

Eraut adds that tacit knowledge is bound in a complex dynamic with ‘codified knowledge’,⁵⁵⁵ which he describes as the explicit abstract information of skills⁵⁵⁶ such as the information acquired and assessed through formal learning,⁵⁵⁷ but minus the embodiment of the skills which tacit knowledge enables.⁵⁵⁸ The two, according to Eraut, are not to be considered mutually exclusive⁵⁵⁹ but equally valued as two parts of a complex dynamic of thinking, experience, and being situated in the world.⁵⁶⁰

My experience of curating, as evidenced in the following chapters, aligns with Eraut’s and Acord’s findings.⁵⁶¹ Exhibition-making from my perspective, involves tacit knowledge such as learning through touching, sensing, playing, experimenting, performing, collaborating and improvising with people, materials, movements, sounds, images, objects, concepts and effects in space and time.⁵⁶² This perspective is informed by receiving tertiary art education and from experience working as an art handler, artist’s assistant, and exhibition preparator. Based on this understanding, a curator carrying out *tacit functions* might be responsible for operational tasks or have a hands-on role in producing the artwork, ranging from making the work under the artist’s directions or overseeing its fabrication in proxy of the artist. Curatorial functions that fit the trait of tacit knowledge are listed in the right column of Table 1–6.

Codified knowledge, according to my experience, also plays a role in exhibition-making especially in the role of theorising about curatorial practice, researching and developing

⁵⁵⁵ Also termed public knowledge or propositional knowledge. See: Eraut, ‘Non-Formal Learning and Tacit Knowledge in Professional Work.’, 113.

⁵⁵⁶ Eraut, ‘Non-Formal Learning and Tacit Knowledge in Professional Work.’, 114–15, 117.

⁵⁵⁷ Eraut, ‘Non-Formal Learning and Tacit Knowledge in Professional Work.’, 114–15.

⁵⁵⁸ Eraut, ‘Non-Formal Learning and Tacit Knowledge in Professional Work.’, 114.

⁵⁵⁹ As has been arguably reinforced by a dominance of Cartesian philosophy promoting a divide between body and mind. See: Mabaso, ‘Globophobia’, 103.

⁵⁶⁰ Eraut, ‘Non-Formal Learning and Tacit Knowledge in Professional Work.’, 114, 119.

⁵⁶¹ While not using the term ‘tacit’, curators such as Valeria Graziano, Alison Green, Bill Balaskas and Carolina Rito also allude to curating providing evidence of tacit-like knowledge in exhibition-making. See: Balaskas and Rito, ‘Introduction’, 15–16; Graziano, ‘The Politics of Residual Fun’, 156; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 13, 156; Green, ‘Why Practice?’, 379.

⁵⁶² This perspective of experiential exhibition-making and art production is also shared by others. See: Amor and Basualdo, ‘Hélio Oiticica, Apocalipopotese, 1968’, 80; Butt, *Artistic Research in the Future Academy*, 3; Cerón, ‘All Those Things Are Also Ours: De Lo Blando En Lo Curatorial’, 77–79; Filipovic, ‘Introduction’, 8; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*; Green, ‘Why Practice?’; Moffat, ‘Richard Hamilton and Victor Pasmore, an Exhibit 1957’, 21, 24; Riggir-Cuddy, ‘Epilogue: On Nonlinear Growth’; Ross, ‘The Seventh Wonder of the Zad’, 122; Taiaroa, ‘Conversational Research: Praxis and Emergence’.

exhibition themes, learning through listening⁵⁶³ to artists, colleagues, community members and other specialists, as well as applying self-reflexivity to assess one’s bias and be aware of institutional power dynamics. Within this logic, I propose that a curator acts with *codified functions* when they are working in an executive capacity in setting strategic directions, planning curatorial frameworks, conducting research, creating exhibition concepts, selecting artists, identifying relationships, writing essays, and reporting on outcomes. Curatorial functions that fit the trait of codified knowledge are listed in the left column of Table 1–6.

Codified Traits in Curating	Tacit Traits in Curating
Visualising	Experiencing
Strategy	Tactics
Planning	Actions
Research	Production
Conceptualisation	Delivery
Selection	Facilitation
Budgeting	Spending
Identifying	Managing
Reporting	Installing

Table 1–6: Codified and Tacit Traits in Curatorial Practice

It could be argued that codified functions have been ideologically more valued than tacit functions in the curatorial and the discursive turn.⁵⁶⁴ This may have occurred to the extent that

⁵⁶³ Lipari, *Listening, Thinking, Being: Toward an Ethics of Attunement*, 157–58, 183.

⁵⁶⁴ Bismarck and Schaffaff, *Cultures of the Curatorial*; Bismarck and Rogoff, ‘Curating/Curatorial’, 24, 35–37; Gentles, ‘The (Old) New Spirit of Curating and Myths of Nomadism’; Gillick, ‘The Complete Curator’, 25; Martinon and Rogoff, ‘Preface: Curatorial/Knowledge PhD Programme Goldsmith College’, ix; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 33; O’Neill and Wilson, *Curating Research*, 14, 127; O’Neill, Steeds, and Wilson, ‘The Curatorial Conundrum Introduction’, 7–9; Sheikh, ‘Curation and Futurity’, 153; Sheikh, ‘Exhibition-Making and Political Imaginary’, 6–7, 10, 14–16, 19, 21, 33, 54, 61–63, 69, 186, 192; Sheikh, ‘Towards the Exhibition as Research’, 33, 40; Smith, *Thinking Contemporary Curating*, 22, 230–32; Sternfeld, ‘What Can the Curatorial Learn from the Educational’; Szakács, ‘Curatorial’; tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 240–42; Velázquez, ‘Imagining Curatorial Practice after 1972’, 260–61; Zerovc, *When Attitudes Become the Norm*, 130–34.

codified knowledge, in the form of abstract thinking performed through speaking and writing, has become considered synonymous with the curatorial. As discussed earlier, this aspect of the curatorial has been associated with police-like behaviour. This proposition might find support in the debate surrounding the discursive turn where the performativity of curatorial speech and writing is said to have dominated the profession and to have resulted in a proliferation of empty rhetoric.⁵⁶⁵ However, such an argument linking a bias of codified knowledge over tacit knowledge in the curatorial would require further research, with expertise in psychology, which is beyond the scope of this research.

For the purposes of this research, it is sufficient to highlight that in valuing tacit knowledge a curator can be attentive to rich forms of information and communication beyond verbal and written language. Such sources of tacit information could include the intuitive, haptic,⁵⁶⁶ kinaesthetic, the social, and any other forms of deriving knowledge via experience relevant to making an exhibition with others. For this reason, the creative and co-operative dimension of tacit knowledge is crucial for complicity folding and twisting together because arguably it enables the curator to seek out experiential understanding with those that they work with—their practices, behaviours, values, and expectations.⁵⁶⁷

Before discussing how codified and tacit functions relate to curatorial tasks it is first important to outline one task in particular—constructive critique. According to art academic Terry Barrett, constructive critique or ‘crits’ are a widely utilised method of engaging with art and artists

⁵⁶⁵ Bismarck and Schaff, *Cultures of the Curatorial*; Bismarck and Rogoff, ‘Curating/Curatorial’, 24, 35–37; Gentles, ‘The (Old) New Spirit of Curating and Myths of Nomadism’; Gillick, ‘The Complete Curator’, 25; Graziano, ‘The Politics of Residual Fun’, 158; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 33; O’Neill and Wilson, *Curating Research*, 14, 127; O’Neill, Steeds, and Wilson, ‘The Curatorial Conundrum Introduction’, 7–9; Sheikh, ‘Curation and Futurity’, 153; Sheikh, ‘Exhibition-Making and Political Imaginary’, 6–7, 10, 14–16, 19, 21, 33, 54, 61–63, 69, 186, 192; Sheikh, ‘Towards the Exhibition as Research’, 33, 40; Smith, *Thinking Contemporary Curating*, 22, 230–32; Sternfeld, ‘What Can the Curatorial Learn from the Educational’; Szakács, ‘Curatorial’; tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 240–42; Velázquez, ‘Imagining Curatorial Practice after 1972’, 260–61; Zerovec, *When Attitudes Become the Norm*, 130–34.

⁵⁶⁶ Balaskas and Rito, ‘Introduction’, 16.

⁵⁶⁷ Acord, ‘Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art’, 19–25, 50, 77, 80, 82, 127–29; Acord, ‘Beyond the Head: The Practical Work of Curating Contemporary Art’, 450; Eraut, ‘Non-Formal Learning and Tacit Knowledge in Professional Work.’, 113–14.

especially in the developmental stages of art making and in tertiary art education.⁵⁶⁸ Barrett's research, of crits conducted in university contexts, highlights that while there are different methods of conducting and participating in critical discussion,⁵⁶⁹ crits typically provide a pause in the flow of making in order to test out provisional ideas and to receive feedback, guidance, and lateral thinking.⁵⁷⁰ Barrett suggests that by pausing the making of an artwork the artist enters a discursive space with others in which to gain a perspective beyond their own⁵⁷¹—which, I add, is similar to my definition of seeking complicity with others. As part of this state of complicity, Barrett alludes to how knowledge is exchanged with trust and constructive debate.⁵⁷² However, he reports that crits do not always follow these principles and can sometimes be used for the abuse of power through the passing of judgement or the desire to laud expertise over others.⁵⁷³ Barrett argues that crits are most beneficial when there is reciprocation, mutual respect, reflection, support, and encouragement⁵⁷⁴—again, in my definition, such elements are relevant to complicity. Exhibition-making contexts are possibly less formal than an educational context where contributors might be being assessed for their participation and might indeed follow a prescriptive session of engagement in a class dynamic.⁵⁷⁵ However, there are situations in which crits could take place in a similar way within exhibition-making.

This research suggests that constructive critique in exhibition-making can occur in two forms that I term *conceptual critique* and *applied critique*, that are utilised as codified and tacit functions respectively. 'Conceptual critique', within the logic of this framework, is a codified

⁵⁶⁸ Terry Barrett, 'Studio Critiques of Student Art: As They Are, as They Could Be with Mentoring', 29.

⁵⁶⁹ Exchange during a critical conversation, according to Barrett, can also be ordered and structured in different ways. Ranging in size and scope, Barrett adds, a crit may involve two or more people and can take place over various durations and in various locations, but they generally involve the display of an artwork, experience of the work and discussion in relation to the work. See: Terry Barrett, 'Studio Critiques of Student Art: As They Are, as They Could Be with Mentoring', 29–30.

⁵⁷⁰ Terry Barrett, 'Studio Critiques of Student Art: As They Are, as They Could Be with Mentoring', 30.

⁵⁷¹ Terry Barrett, 'Studio Critiques of Student Art: As They Are, as They Could Be with Mentoring', 29–30.

⁵⁷² Terry Barrett, 'Studio Critiques of Student Art: As They Are, as They Could Be with Mentoring', 33–35.

⁵⁷³ Terry Barrett, 'Studio Critiques of Student Art: As They Are, as They Could Be with Mentoring', 31.

⁵⁷⁴ Terry Barrett, 'Studio Critiques of Student Art: As They Are, as They Could Be with Mentoring', 33–35.

⁵⁷⁵ Here I acknowledge that exhibitions in the expanded field can take on pedagogical forms that operate as schools, classes, labs and other educational situations. Many exhibitions also incorporate or are supplemented by educational events, workshops and other programmes.

function that primarily involves abstract thinking and concerns the individual consideration and collective discussion of ideas, associations, theories, visualising, writing, and researching histories of various practices that aid in the early stages of an exhibition's development. 'Applied critique' is a tacit function which concerns individual responses and collective discussions focused on pragmatic decisions that draw on experiential knowledge. Applied critique is used in time-critical moments of exhibition-making such as the final stages of artwork fabrication, and the final placement of artworks in an exhibition layout.

Aside from constructive critique there are also a range of other tasks that are built into this conceptual framework. As illustrated in Table 1–7, folding together consists of a combination of codified functions and tacit functions. To recap, folding together is the sub-attribute of working *for* a principal practitioner in exhibition-making. Folding together is most clearly apparent in producing a solo artist exhibition where the curator-as-accomplice supports the authorship of the exhibiting artist. I define the codified functions of folding together to involve the tasks *relationship development* and *conceptual critique*. Tacit functions of folding together involve *proxy actions* and *applied critique*.

The codified function of 'relationship development' requires acquiring understanding of another exhibition-making practitioner overtime through building a relationship. Once relationally bound with the other, I observe that the codified function of conceptual critique is utilised. This task leans on conventions of critique not too dissimilar to how it is sometimes used in tertiary art education between teacher and student but with additional self-reflection to navigate potential power imbalances. This notion of relationship development is influenced by Deleuzian concepts of the fold which I understand to involve a process of continual becoming and through which an assemblage might emerge⁵⁷⁶—what I describe as folding together.

⁵⁷⁶ Deleuze, *The Fold*.

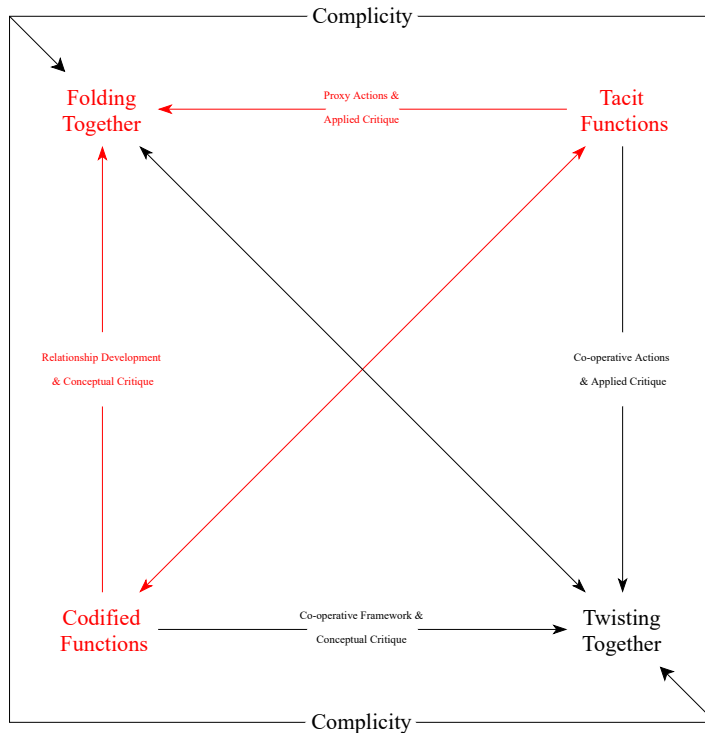


Table 1-7: Folding Together

This research has observed that ‘relationship development’ is present in practice when the curator meets with another practitioner both casually and formally, sometimes over many years, to gain understanding of their work and practice. According to this research, what this means as a practical task is committing to regular meetings to get to know each other and could also involve the curator inviting the artist to exhibit a small-scale project before committing to a larger solo show at a later date. This research further indicates that an in-depth study of another practitioner’s back catalogue is also required through, for example, studying an artist’s or designer’s work through images and reading essays and reviews. While relationship development is predominantly a strategic long-term task, requiring codified knowledge acquisition, it is also forged in a dynamic with experiential tacit knowledge as it involves a degree of learning through sharing experiences over time. Once the relationship has developed, to a stage where there has been a sufficient level of codified knowledge acquired, the curator-as-accomplice will then be able to *fold together*—that is to work *for* them from a relational

foundation. From this foundation the curator-as-accomplice will then be able to employ the function of *conceptual critique*.

In folding together, I propose that the codified function of ‘conceptual critique’ involves working for another exhibition-making practitioner to question, visualise, or speculate on their motivations, research, and ideas in relation to their history of practice and their potential future. This critical engagement takes place in the form of a crit with the aim of folding within the principal’s authorship, for example, in the case of an artist in a solo exhibition context. Since the curator-as-accomplice has taken the time to develop a relationship with the artist, they will ideally hold a degree of trust with the curator and will hopefully feel comfortable to share their unresolved thoughts and provisional works for discussion. With relational confidence in the curator, the artist or other relevant practitioner might also seek out specific types of feedback from the curator. As a codified function, I propose that conceptual critique is an effective tool in generating strategic thinking which might enable the artist to see their work from a new perspective. It could equally enable, for example, the curator to write an essay about the artist’s work and to strategically foresee what additional help the artist might need in the lead up to their solo exhibition.

The tacit functions of folding together involve performing *proxy actions* and *applied critique*. By my definition, since tacit functions are inherently geared towards tactical tasks, which involve snap decisions made in the moment, they are primarily governed by forms of tacit knowledge. Through these tactical tasks informed by tacit knowledge, the curator becomes intimately folded into the other’s practice to the extent that they might be able to, with permission, become their proxy in certain situations. This is what I term ‘proxy actions’. Operating as the artist’s proxy (or whoever the principal exhibition-maker may be) the curator-as-accomplice will, to the best of their knowledge, think like the artist to the extent that they are able to perform certain tasks in the manner of the other practitioner. This function is applicable to a range of situations where a curator is required to assume a role of maker, producer,

advocate, and mediator to navigate any number of requirements, pressures, and power dynamics that are beyond the ability or availability of the artist, or other contributor, to attend to.

Another tacit function utilised in folding together is *applied critique*. As opposed to conceptual critique, which by my logic takes place in the early stages of exhibition development, ‘applied critique’ takes place in the later stages of production and installation. By taking place during a time-pressured phase, this critical discussion requires tacit knowledge by drawing on intuition and experiential understanding of performing operational tasks. This discussion will typically address the feel of, say, an artwork’s material or social presence in a gallery space. An applied outcome of this discussion might concern aspects such as refining the finer details of an installation’s lighting, placement, and other physical relationships in the gallery. It could also take place as a critique between, for example, the curator and the artist in a solo exhibition context, because the aim here for the curator-as-accomplice is to ensure that all effort is focused on working *for* the principal. This may take place as a one-on-one or group context as long as the effort of folding within the principal’s agency is maintained. Applied critique also requires having an intimate tacit knowledge of what type of visitor experience the artist (or another exhibition-contributor) is hoping to achieve. Equipped with this tacit understanding the curator-as-accomplice can guide the critique in certain directions by asking questions and offering suggestions that might enable them to consider the work differently or affirm their position. In these examples the curator-as-accomplice (and other exhibition-making practitioners) folds into the other’s practice. *Twisting together*, in comparison, has a slightly different approach.

As illustrated in

Table 1–8, I determine that the codified functions of twisting together consist of a combination of codified functions and tacit functions. As discussed earlier, twisting together is the sub-attribute of co-operating with many other exhibition-making practitioners especially in a group exhibition context. This twisting together occurs in a way that each person’s contributions receive a relative degree of visibility and agency while respecting the differences of each

person's role. The codified functions of twisting together involve the tasks of creating a *co-operative framework* and performing *conceptual critique*. Tacit functions of twisting together involve *co-operative actions* and *applied critique*.

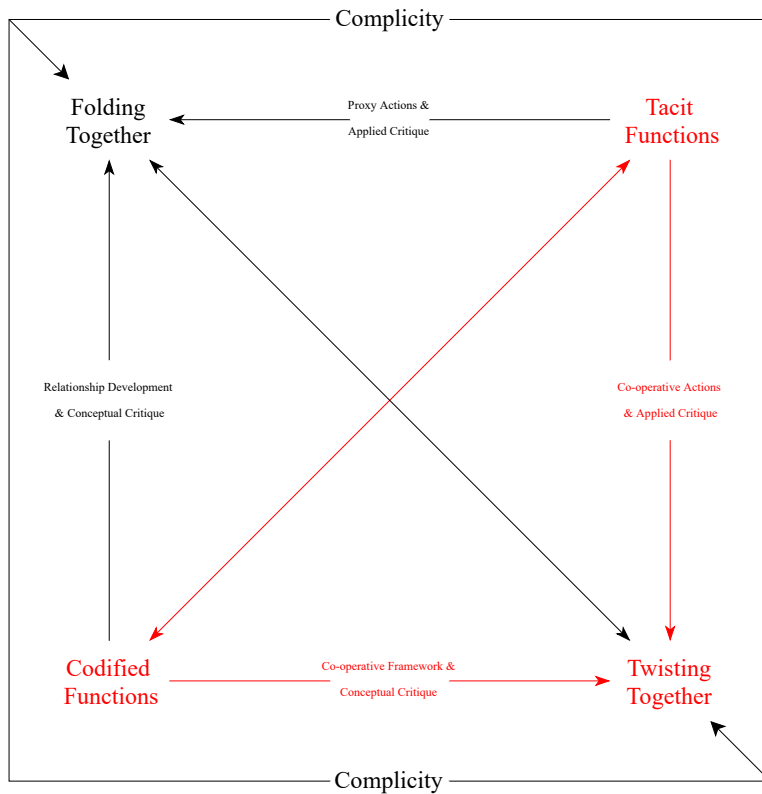


Table 1-8: Twisting Together

Creating an exhibition's 'co-operative framework' is, by my definition, a codified function which enables the curator-as-accomplice to strategically construct a provisional structure from which co-operation can emerge in conversation with others. It is possible, within this reasoning, to define a group exhibition as being driven by some type of organising logic, sometimes referred to generally as a 'curatorial framework', network, open system, compositional environment, web of relations, contact zone, an assemblage that groups concepts, artists, and

artworks⁵⁷⁷ or what Joshua Simon more specifically terms a “multi-stable event”.⁵⁷⁸ A co-operative framework, by my definition, is the organising principle that enables working *with* others so that everyone involved has a relative degree of agency within the framework and a degree of ability to change the framework.⁵⁷⁹ It is important to emphasise that this co-operative framework does not guarantee that there is an equality of agency, or that such an ideal is even possible in a given exhibition-making context.⁵⁸⁰ Similarly, while major changes to the co-operative framework are limited, the curator-as-accomplice seeks to counteract this limitation as much as possible by inviting input from others, accommodating their requests, and designing it from a basis in codified knowledge of each contributor’s practice.⁵⁸¹

According to this research, a co-operative framework is combined with *conceptual critique*. As opposed to conceptual critique utilised in folding together, in twisting together a crit situation most often occurs in a group context where there are multiple artworks, thoughts, ideas and projects under development and needing feedback and discussion. Conceptual critique, by my definition, plays an important role in twisting together as it enables opportunities for group discussion and collective idea generation.⁵⁸² By including multiple voices, I contend that these group crits resist curatorial centrality and enable the possibility of multiple agents to complicitly twist together.

⁵⁷⁷ Amor and Basualdo, ‘Hélio Oiticica, Apocalipopotese, 1968’, 77–78, 80–82; Balaskas and Rito, ‘Introduction’, 16, 18, 20; Bouteloup, ‘Autohistoria as Praxis’, 158; Cerón, ‘All Those Things Are Also Ours: De Lo Blando En Lo Curatorial’, 78; Crone, ‘Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage’, 211–12; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 187–210; Mende, ‘Three Short Takes on the Curatorial’, 105; Moon, ‘Curatorial Research as the Practice of Commoning’, 34; Moreira, ‘Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects’, 227; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 6, 66, 68; Raqs Media Collective, ‘On the Curatorial, From the Trapeze’, 23; Skurvida, ‘John Cage, Rolywholyover A Circus, 1993’, 230; Simon, ‘Betrayal and the Curatorial - A Testimony of the Committee on the Curatorial’, 117–18; Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 171–72; Smith, ‘Mapping the Contexts of Contemporary Curating’; Sternfeld, ‘Being Able to Do Something’, 147.

⁵⁷⁸ Simon, ‘The Way Things Are Organized: The Mesoscopic, the Metastable, “the Curatorial”’, 171.

⁵⁷⁹ Lind, ‘The Collaborative Turn’, 17; Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 139; tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 235.

⁵⁸⁰ Laura Raicovich similarly proposes that it is important that practice is self-reflectively accommodating of the potential for failure and bias and that there should be honest and constructive methods to addressing imperfection. See: Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 62, 67, 93.

⁵⁸¹ Examples of this will be discussed in the exhibition example featured in Chapter Four. See section: 4.3

⁵⁸² It is worth noting here some relevance to the work of Sophie Hope whose PhD on participation in art commissioning processes the importance of “critical reflection in the context of art as labour”. See: Hope, ‘Participating in the “Wrong” Way? Practice Based Research into Cultural Democracy and the Commissioning of Art to Effect Social Change’, 39–48.

Within the logic of twisting together, the curator-as-accomplice also utilises tacit functions to perform *co-operative actions* and *applied critique*. ‘Co-operative actions’ involves collective experimentation without pressure of producing a certain outcome. As an ‘action’ the emphasis here is on tactical operations and where interactions between those in the group happen intuitively and spontaneously without premeditation. This might involve testing out potential exhibition layouts with artists and staff by physically moving artworks around a gallery space but without the immediate pressure to decide on one configuration. Another example could be conducting site visits with a group of exhibition contributors to collectively experience the social and environmental aspects of a location. Co-operative actions utilise tacit knowledge in application to exhibition-making because it requires understanding developed through experiential learning in time and space with others.

Applied critique is used in a similar way to its application in folding together but in service to twisting together it is used in a group crit scenario. Here, applied critique in a group situation involves multiple agents that feed into the critical discussions impacting an exhibition’s final form. Those involved in this collective discussion could include, but not be limited to, artists, gallery staff, designers, and external contractors. By being ‘applied’ this critical discussion will be tactical in nature and conducted during time pressured moments when fast thinking or intuition is drawn on to make a decision such as during the final moments of an exhibition installation. This will most likely be concerned with the practical and physical elements of exhibition-making such as material manipulation and technical skills. Therefore, the group will utilise their tacit knowledge of performing certain tasks or their intuitive insight to collectively discuss and decide.

Chapter Two: Solo Exhibitions

2.1 Yona Lee: In Transit (Arrival)

Yona Lee's 2017 site-specific installation *In Transit (Arrival)* (Figure 2–1) was a large-scale sculptural intervention designed to encompass most of Te Tuhi's (TT) Pakuranga venue and to engage the communities that frequent the building. As a solo exhibition example, it demonstrates the curator-as-accomplice sub-attribute of folding together. Folding together is revealed in this example through a combination of codified and tacit functions.

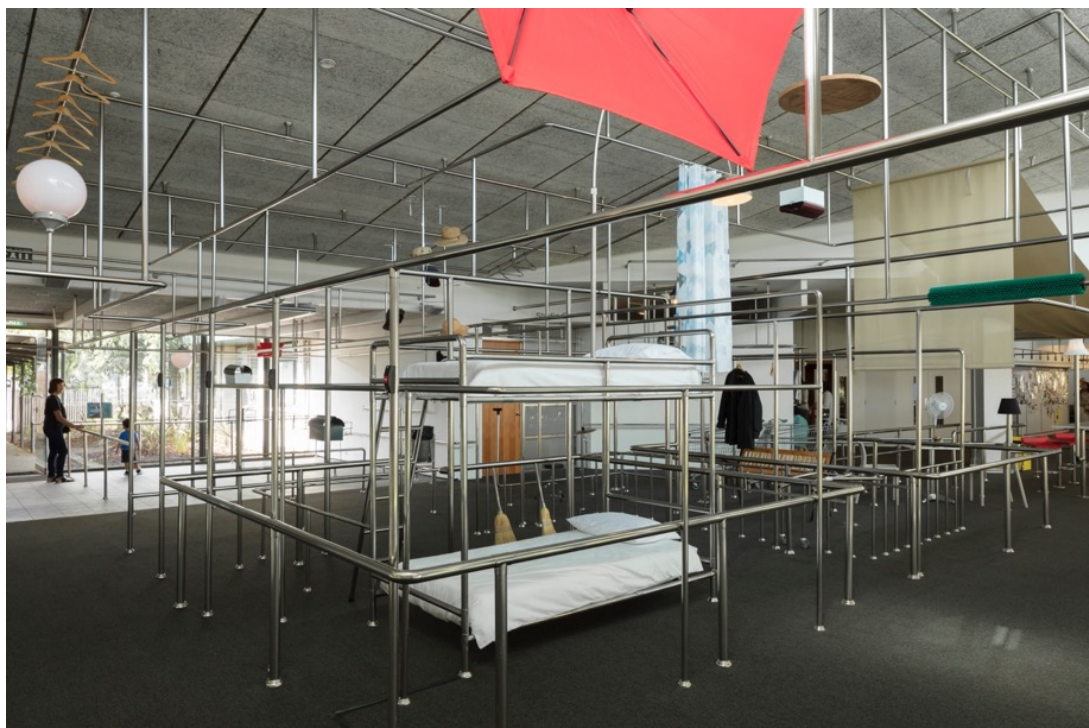


Figure 2–1: Yona Lee, *In Transit (Arrival)*, (2017). Stainless-steel tube, fixings, objects, dimensions variable. Commissioned by Te Tuhi, Auckland, in association with Auckland Arts Festival. Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Photo by Sam Hartnett. Installation view: *Yona Lee, In Transit (Arrival)* (11 March 2017–19 November 2017), curated by Bruce E. Phillips, Te Tuhi, Auckland. Reproduction by permission of rights holder.

2.1.1 Background

This research proposes that the codified function of *relationship development* enables the curator-as-accomplice to forge complicity by establishing trust and gaining knowledge of an artist and their practice. By developing a relationship with the artist, a curator-as-accomplice acquires awareness of an artist's perspective, motivations, background, and their sensibilities regarding artwork production. Since codified and tacit functions inform each other, this relationship development also involves a degree of tacit knowledge, gained through experiences of art production, and experiencing art. This exhibition example provides a detailed example of relationship development and its role in establishing complicity. In later sections, I will also discuss other relationships such as the influence of the curator John Maynard upon my career and the influence of artist Leon Narbey, via artist Peter Robinson, on Lee's work.

At the time of writing this thesis, *In Transit (Arrival)* remains Lee's largest and most complex installation to date. It involved the fabrication of 1.5 kilometres of stainless-steel tube, hundreds of welded joints, thousands of drilled holes, and hours of labour in the planning and installation. *In Transit (Arrival)* was also one of TT's most expensive and demanding exhibitions to finance and organise which invited a substantial amount of risk. This opportunity and investment of time and resources was built on a seven-year working relationship with Lee.

Our first opportunity to work together came in 2010 the year she graduated from a Master's degree in fine arts. Lee was preparing for her first exhibition in a public art gallery—an installation titled *Constrained Organism* (Figure 2–2) in the window space at the Govett-Brewster Art Gallery in New Plymouth.¹ Her plans for this installation, coupled with what I had seen at her graduation exhibition, had convinced me and TT's Assistant Curator Shannon Te Ao, that she held promise and so we invited her to propose a work for TT's Project Wall—a small emerging artist platform located near TT's rear entrance.

¹ Phillips, 'States of Entanglement in the Artwork of Yona Lee', 54.

In spending time with Lee in this space we observed the flow of visitors. We discussed the obvious requirements of maintaining fire egress routes and maintaining a safe environment for people of all ages and mobility. Over time, this conversation grew to consider the significance of this movement of bodies in space and what it might mean to intervene within its flow. This led to further observations into how this human energy in time and space constituted the cadence of the building rather than the inert materials that form the architecture.

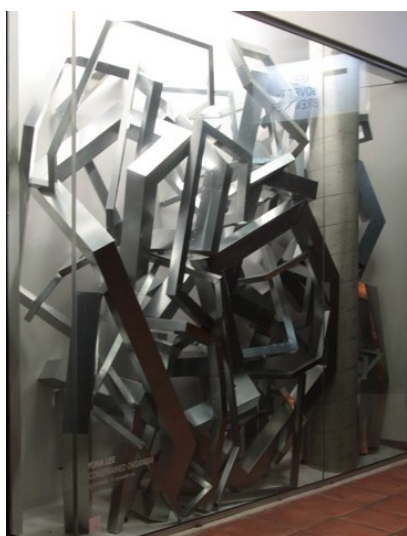


Figure 2–2: Yona Lee, *Constrained Organism* (2011). Riveted and folded galvanized steel sheeting. Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Photo Bryan James. *Courtesy the artist*. Govett-Brewster Art Gallery Open Window (10 September–27 November 2011). Reproduction by permission of rights holder.

For Lee, this pulse of activity reminded her of the structure of classical music from practising for many years as a cellist.² This thought enabled Lee to further develop her sculptural language by merging the rhythmic social dimension of TT with the composition of sheet music. The resulting work was titled *Composition* (Figure 2–3) and consisted of lines of bent and welded stainless-steel rod extending from walls, the ceiling, and floor.³ Configured to echo the passage of gallery visitors as they entered and exited the building, the formality of the work also held a visual resemblance to musical bars and notation through parallel lines and circular fixtures.⁴ At intervals, coinciding with TT’s highest visitation, a cello was added to the heart of the installation which drew the curiosity of passers-by.

² Lee and Lister, ‘Yona Lee’.

³ Hurrell, ‘Yona Lee Installations’; Lee, ‘Composition’; Phillips, ‘States of Entanglement in the Artwork of Yona Lee’, 54.

⁴ Hurrell, ‘Yona Lee Installations’; Lee, ‘Composition’; Phillips, ‘States of Entanglement in the Artwork of Yona Lee’, 54.



Figure 2-3: Yona Lee, *Composition* (2012). Stainless-steel rod, fixings and cello, dimensions variable. Commissioned by Te Tuhi, Auckland. Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Photo by Sam Hartnett. Installation view: *Yona Lee, Composition* (18 August 2012–10 February 2013), curated by Bruce E. Phillips and Shannon Te Ao. Te Tuhi, Auckland. Reproduction by permission of rights holder.



Figure 2-4: Yona Lee, *Line Works* (2012). Corten steel. Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Photo by Sam Hartnett. Installation view: *Yona Lee: Line Works*, (7 September–6 October 2012), Artspace Aotearoa. Reproduction by permission of rights holder.

The process of producing this work necessitated many site visits for Lee as well as numerous conversations and testing on site with myself and TT staff. Through this sustained relationship development, I gained codified insight, via discussions and observations, into the step-by-step process of Lee's thinking, decision-making, and planning methods. I learnt of her meticulous discipline of attaining measurements within a narrow tolerance crucial to making steel appear as if it effortlessly grew in situ.



Figure 2-5: Yona Lee, *Tangential Structures* (2013). Stainless-steel rod, objects, dimensions variable. Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Photo by Lance Cash. Installation view: *Yona Lee: Tangential Structures*, (17 April 2013–11 May 2013), Enjoy Public Art Gallery in Wellington. Reproduction by permission of rights holder.



Figure 2-6: Yona Lee, *Specific Objects* (2014). Stainless-steel rod, objects, dimensions variable. Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Installation view: *Yona Lee: Specific Objects*, (2 July 2014–26 July 2014), Blue Oyster Art Project Space, Dunedin. Reproduction by permission of rights holder.

During the commissioning of this installation, I learnt that Lee was influenced by the work of the constructivists such as El Lissitzky but it was apparent to me that there was also tension to this legacy of practice.⁵ On one hand I identified that her practice sought to maintain a formalist universality and on the other to embrace the complexity of the everyday. Lee later embraced this tension in several works.

Soon after *Composition*, Lee exhibited *Line Works* (2012), an installation in the attic space of Artspace Aotearoa gallery in Auckland (Figure 2–4).⁶ Here Lee worked with sound artist James McCarthy to sonically activate her sculpture in a performance involving resonating the work's COR-TEN steel members with cello bows.⁷ Their bows created low-frequency reverberations which transmitted through the steel into the attic's surfaces and the bodies of those attending.⁸ This interaction further sought out the tension between Lee's hard-edge formal abstraction with the organic reality of bodies and materials in space.⁹

The following year Lee explored this tension further by letting go of straight lines in favour of unravelled coils of thin steel rod used to suspend scores of everyday objects. This approach was utilised in two related works: *Tangential Structures* (Figure 2–5) at Enjoy Contemporary Art Space in Wellington; and *Specific Objects* (Figure 2–6) at Blue Oyster Art Project Space in Dunedin (Ōtepoti). Writer Julia Lomas observed that, in the work *Tangential Structures*, Lee was engaging a sense of 'deep communication' by manifesting a communally recognised state of being through objects in space.¹⁰ Through this reading, I further recognised that Lee's use of formalist abstraction and the quotidian acted to enliven the object and material relations of her modernity.¹¹

⁵ Lee, 'Hybrid Spaces in a Transposed Daily Life', 65; Suh, 'Introduction: Yona Lee's Geometrical Installation', 27.

⁶ Hurrell, 'Yona Lee Installations'; Phillips, 'States of Entanglement in the Artwork of Yona Lee', 55.

⁷ Hurrell, 'Yona Lee Installations'; Phillips, 'States of Entanglement in the Artwork of Yona Lee', 55.

⁸ Phillips, 'States of Entanglement in the Artwork of Yona Lee', 55.

⁹ Phillips, 'States of Entanglement in the Artwork of Yona Lee', 55.

¹⁰ Lomas, 'Reading Sordid Space'.

¹¹ Phillips, 'States of Entanglement in the Artwork of Yona Lee'.

As this codified knowledge deepened, I started to understand Lee's practice as conversing with abstractions that relate to flows of objects, bodies, and energy in the built environment and through orders of global mobility. Through further reading and consideration I recognised that this quality shared similarity with other artists such as Sarah Sze whose expansive installations constitute hordes of meticulously ordered mass-produced objects.¹² The paintings of Julie Mehretu also came to mind due to her confounding lines resembling blueprints and network schematics.¹³ Further comparisons, I reasoned, could be made to the work of Aotearoa geometric abstract painters Simon Morris and Jeena Shin.¹⁴ Or the sculptural work of Peter Robinson whose installations of polystyrene chains (Figure 2–7) envelop spaces and engage a type of 'meta-formalism' by carrying significance as abstract forms and as cultural cyphers—from Māori cosmology to binary code and quantum physics.¹⁵ It should be noted here that Robinson was also Lee's teacher throughout her university art education which, she has commented, is an important influence on her sculptural work.¹⁶ Maureen Lander's elaborate string and woven flax installations¹⁷ also came to mind alongside Lee's contemporaries Mata Aho Collective¹⁸ who produce architecturally responsive textile installations. Other similarities could be found in the work of Paul Cullen,¹⁹ John Lyall²⁰ and Pauline Rhodes²¹ who have sustained long careers in Aotearoa investigating installation practices incorporating everyday objects.

¹² Phillips, 'States of Entanglement in the Artwork of Yona Lee'.

¹³ Phillips, 'States of Entanglement in the Artwork of Yona Lee'.

¹⁴ Phillips, 'States of Entanglement in the Artwork of Yona Lee'.

¹⁵ Byrt, *This Model World: Travels to the Edge of Contemporary Art*, 132, 135, 138, 152; Phillips, 'States of Entanglement in the Artwork of Yona Lee', 54.

¹⁶ Leonard, 'Yona Lee: Fix and Fit'.

¹⁷ Lander, *Maureen Lander: Talking to a Brick Wall*; Lander and Fairclough, *Maureen Lander and John Fairclough: Hyperthreads*; 'Techno Māori: Māori Art in the Digital Age'.

¹⁸ Corballis and Mata Aho Collective, 'Mata Aho: Mana Wāhine in Contemporary Art'; Hopkins, 'Mata Aho Collective'.

¹⁹ Moore and Smith, *Paul Cullen: Building Structures ++*.

²⁰ Barton, 'Alt.Nature.'; Clark, *Alt.Nature: Vicki Kerr, John Lyall, Boyd Webb*; Lyall, *Towards a Hyper-Feral Art, Aotearoa: Pumping up the Ssublime: Given Both a Waterfall, and a Designated Feat*.

²¹ Rhodes et al., *Pauline Rhodes: Dark Watch*.



Figure 2–7: Peter Robinson, *Snow Ball Blind Time* (2008). Polystyrene, dimensions variable. Photos by Brian James, courtesy of Govett-Brewster Art Gallery. Installation view: *Peter Robinson: Snow Ball Blind Time* (13 September 2008–23 November 2008), curated by Rhana Devenport, Govett-Brewster Art Gallery, New Plymouth. Reproduction by permission of rights holder.

This relationship development with Lee and her practice was carried on by maintaining contact with her as she worked on subsequent projects. The sustained connection with her enabled my codified knowledge of her practice to deepen and to become more perceptive as to what type of opportunities she might be receptive to and ready to embrace. Of note was the ever-increasing scale and complexity that she took on with each succeeding project.

Therefore, Lee was at the top of my list when considering artists to take on the challenge of activating TT's foyer space. Via a basis in the codified function of relationship development, I identified that this opportunity might push her practice to a level that she had the knowledge and ambition to envision but could prove difficult to for her attain on her own. Lee accepted my invitation and over the following months we worked together in developing the initial concept for the TT installation.

In accepting this invitation, the process of folding together was initiated which required my curatorial role to be used in service to Lee's agency. This is not to infer that I was merely acting as a facilitator. After all, I was responsible for selecting Lee and for proposing the scope of the commission which could be argued as a type of editorial control. While my contributions as curator in this instance of invitation were important, the contribution here acted from a basis of

complicity with the artist that was forged via relationship development over several years. This complicity encouraged me to consider how I might work alongside Lee, such as coming to an understanding of what opportunity I could offer her which might contribute to her practice.

This also provides an example of resisting curatorial centrality. My curatorial motives here were decentralised through the curatorial function of relationship development which emphasises a slow accumulation of knowledge and understanding of a principal practitioner. This relationship development led to conceiving of a situation folding together where I proposed an opportunity to Lee in which I would work in support of her vision.

This support of her practice, via relationship development, continued during the early stages of the commission by assisting Lee's application for two artist residencies and an art award in Seoul, Korea. She was accepted into both residency programmes and received the award which came with a solo exhibition at Alternative Space LOOP in Seoul.²² This solo show at LOOP was developed simultaneously with the installation at TT and the two would serve as companion pieces each informing the other conceptually and logistically.

2.1.2 Concept Development

The commissioning opportunity which led to Yona Lee's installation *In Transit (Arrival)* grew from an observation I made (in the early 2010s) that there appeared to be a relative lack of large-scale site-specific installation practice in Aotearoa. After conducting this post-fact analysis and exhibition history research I have subsequently found evidence to substantiate this observation. This research involved exploring two threads of curatorial practice in Aotearoa's exhibition history: first is the curation of large-scale solo artist sculptural installations that encompass most of a gallery's building;²³ and second, the curation of solo artist site-specific

²² Lee, 'In Transit'.

²³ This classification excludes installations that are contained within the parameter of a gallery space and that do not engage most of a gallery's building. The reason for this exclusion is that installations contained/framed within a 'white cube' style gallery space

works that respond to transitory spaces in galleries such as foyers, cafes, courtyards, façades, forecourts, stairwells, terraces, and windows. This exhibition history research also correlates with possible examples of the curator-as-accomplice in the practice of other curators. In considering this history of exhibition practice, opportunities to utilise the potential of Aotearoa's exhibitionary complex are emphasised.

This research revealed only two installations within Aotearoa's exhibition history (prior to 2017) that were comparable in scale and opportunity to *In Transit (Arrival)*.²⁴ These are *Real Time* (1970) by Leon Narbey and *Snow Ball Blind Time* (2008) by Peter Robinson both of which were exhibited at the Govett-Brewster Art Gallery (GBAG). I describe these installations as being single sculptural installation works made by an individual artist that intervened throughout most of a building, beyond the designated gallery spaces, in a way that mediates a visitor's movement and experience of that building.

Narbey's *Real Time* (Figure 2–8) was commissioned for the GBAG's grand opening in 1970 curated by Gallery Director John Maynard. This installation required navigating a number of technical, institutional, and political issues not to mention taking a calculated risk in selecting twenty-one-year-old Narbey who had only recently graduated from art school.²⁵ The work encompassed the gallery's building in an immersive sound and light environment with reflective materials and geometric sculptural forms.²⁶ Correspondence surrounding the preparation and installation of this work reveals the dedication and impact of Maynard's curation which would

arguably do not engage physically and conceptually with the entirety of a building. Due to this, I argue that there is a substantial difference exercised when a curator and/or artist foresees the potential to utilise most of a building's space or footprint.

²⁴ Again, it is important to emphasise that I am making a specific distinction here that a commissioning opportunity which invites an individual artist to encompass most of a building with a singular sculptural work is different to inviting an artist to develop a work to be contained within the parameters of a designated gallery space. However, it is worth noting that this specific dividing line does eliminate some important contributions to Aotearoa's exhibition history. On this list of significant yet not applicable installations we could include exhibitions by Billy Apple in particular his *Alterations* series; Ruth Buchanan's two installations at the GBAG: *The actual and its document* (2016) and *The scene in which I find myself [...]* (2019), and her installation *Bad Visual Systems* (2016) at Adam Art Gallery; Don Driver's *Boxes* (1988), Wellington City Gallery; and Joseph Kosuth's *Guests and Foreigners, Rules and Meanings (Te Kore)* (2000) at the Adam Art Gallery, Wellington. While installations such as these are significant, they are either not single sculptural works or stop short of reaching beyond the designated gallery spaces and therefore are not comparable to the opportunity offered to Lee, Narbey and Robinson.

²⁵ Maynard, 'Proposals for the Opening Exhibition'; McCredie, 'Going Public: New Zealand Art Museums in the 1970s', 192, 199–201.

²⁶ Barton, 'No Ordinary Museum: The Govett-Brewster Contemporary Art and the Contingency of History', 260; McCredie, 'Going Public: New Zealand Art Museums in the 1970s', 199–201.

later influence the gallery's future direction and identity.²⁷ This is illustrated in Maynard's ability to convince the gallery committee on producing an all-encompassing new-media installation rather than the committee's insistence on Narbey creating a "fairly safe" painting show, as noted in correspondence.²⁸ On top of this, Maynard assures Narbey that "if this exhibition becomes a reality I can assure you outside of the practical consideration of finance, you will have a completely free hand."²⁹

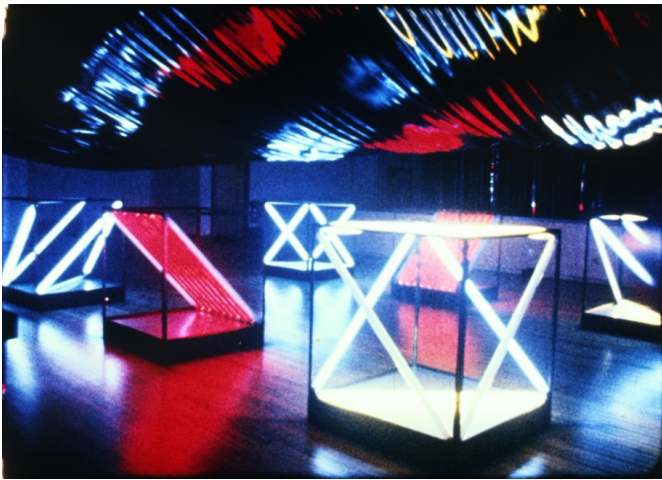


Figure 2-8: Leon Narbey, *Real Time* (1970). Multimedia installation, dimensions variable. Installation view: *Leon Narbey: Real Time*, (22 February 1970–19 April 1970), curated by John Maynard, Govett-Brewster Art Gallery, New Plymouth. Film still, 16mm colour film, from *A Film of Real Time* (1971) by Leon Narbey. Reproduction by permission of rights holder.

Maynard's assurance to Narbey reveals to me a degree of complicity comparable to that described in the curator-as-accomplice conceptual framework. It further appears that Maynard has developed a relationship with Narbey from which he has identified an opportunity to fold with the artist's creative vision. Another instance of complicity and the function of relationship development, is revealed in numerous letters written by Maynard which provide evidence of him identifying and understanding that film documentation was an important part of Narbey's practice. In recognising this, it appears that Maynard went to some trouble to make this film documentation a reality. This is evidenced by Maynard's work required in making repeated phone calls and written correspondence involved in an unsuccessful bid to the National Film

²⁷ McCredie, 'Going Public: New Zealand Art Museums in the 1970s', 222.

²⁸ Maynard to Narbey, 12 September 1968, 1.

²⁹ Maynard to Narbey, 12 September 1968, 2.

Unit to produce the documentation.³⁰ Following this unsuccessful attempt, Maynard dedicated further work in researching and budgeting for the film production to convince the gallery committee to approve the expense.³¹

This film documentation, later titled *A Film of Real Time* (1971), has proven to be a valuable artefact for the GBAG in telling the story of this inaugural exhibition and the visionary aspirations that the gallery has built its organisational identity around.³² The subsequent career success of Narbey becoming a respected cinematographer has also been attributed to the influence of the *Real Time* exhibition and the importance of the film documentation.³³ While Narbey is responsible for his career, there is convincing evidence in the GBAG archive, as discussed above, attesting to the important accomplice-like role that Maynard played in providing a unique opportunity and complicitly working to support Narbey. Maynard's legacy, via Narbey's work, also influenced me in the time I spent as a GBAG invigilator (2004–2008). This work experience involved me spending numerous hours watching and minding Narbey's film while it was on semi-permanent display and discussing its merits with gallery visitors some of whom had experienced the installation in 1970.

Maynard's actions would also influence future GBAG curating directors as evident in *Snow Ball Blind Time* (Figure 2–7) by artist Peter Robinson and curated by Director Rhana Devenport.³⁴ Similar to *Real Time*, *Snow Ball Blind Time* was a single sculptural work which took over most of the GBAG's building. Robinson's work consisted of white polystyrene chains in varying scales draped and snaking throughout the many levels of the gallery.³⁵ Devenport is explicit about the curation of this project being in direct conversation with Maynard's ambition

³⁰ Maynard to Narbey, 12 September 1968; Maynard, 'Proposals for the Opening Exhibition', 8; Maynard to Scott, 11 September 1969.

³¹ Maynard, 'Proposals for the Opening Exhibition'.

³² Govett-Brewster Art Gallery/Len Lye Centre, 'A Film of Real Time'.

³³ Barton, Bywater, and Curnow, *Now Showing: A History of the Govett-Brewster Art Gallery*; Govett-Brewster Art Gallery/Len Lye Centre, 'A Film of Real Time'.

³⁴ Devenport and Robinson, *Snow Ball Blind Time*; Hurrell, 'The Robinson Theory of Art History'.

³⁵ Devenport and Robinson, *Snow Ball Blind Time*.

thirty-eight years earlier and as such her own approach could be considered as being influenced by accomplice-like attributes.³⁶ Maynard's influence, via Devenport, was further embedded in my practice as I was employed as an exhibition preparator working for Robinson to install *Snow Ball Blind Time*. Robinson's influence should also be recognised here in embracing this opportunity and in his subsequent influence on Lee who was a student of his.³⁷



Figure 2-9: Peter Robinson, *Field Work* (2018). Mixed media installation, dimensions variable. Photos by Daniela Aebli. Installation view: Peter Robinson: *Fieldwork*, (3 March 2018–13 May 2018), curated by Khye Hitchcock, Paula Orrell and Bruce E. Phillips, Centre of Contemporary Art Toi Moroki, Christchurch. Reproduction by permission of rights holder.

In conversation with *Snow Ball Blind Time* and *Real Time*, we can now also include Robinson's 2018 installation *Field Work* (Figure 2-9). Produced a year after Lee's *In Transit (Arrival)*, *Field Work* was installed at the Centre of Contemporary Art Toi Mokori (COCA) in Christchurch. This exhibition was initiated by COCA Director Paula Orrell and later realised by Gallery Curator Khye Hitchcock and myself as Advisory Curator.³⁸ This installation was produced on a relatively small budget during a time of institutional precarity and as such also welcomed a degree of ambition and risk relatively comparable to *Real Time* and *In Transit (Arrival)*.

As single sculptural installation works, fitting the qualities discussed earlier, these installations are rare within Aotearoa's exhibition history. This rarity suggests to me that the commissioning

³⁶ Barton, 'No Ordinary Museum: The Govett-Brewster Contemporary Art and the Contingency of History', 61; Devenport and Robinson, *Snow Ball Blind Time*.

³⁷ Leonard, 'Yona Lee: Fix and Fit'.

³⁸ Feeney, 'Robinson's Fieldwork'; Phillips, 'Peter Robinson'; Robinson, 'Fieldwork'; Robinson, 'Peter Robinson'.

curators were cognisant of how the resources at their disposal could be creatively utilised to provide the artists with an unconventional opportunity. This awareness could also indicate the curators operated with a degree of complicity to fold within the agency of the artists they worked alongside.

Another legacy of solo artist exhibition curation in Aotearoa, that is relevant to Lee's *In Transit (Arrival)*, are exhibitions that utilise transitory spaces within gallery and museum buildings.³⁹

This research has identified that curating solo artist opportunities within transitory spaces has a long history in Aotearoa which includes a mixture of small- to large-scale opportunities intervening into window spaces,⁴⁰ stairwells,⁴¹ feature walls,⁴² atriums/foyers/lobbies,⁴³ outside spaces such as courtyards, forecourts and terraces,⁴⁴ as well as cafés⁴⁵ and building façades.⁴⁶

These opportunities concern curators finding spaces within their galleries that could be utilised to give artists new opportunities to create art and for audiences to encounter art.

³⁹ It is important to note that to maintain relevance to Lee's exhibition this research has been limited to surveying 'solo artist exhibitions' that operate in this capacity. While this was a necessary limitation to maintain research specificity, this limitation also excludes numerous installations in transitory spaces that have been made as part of group exhibitions. The exclusion of these group exhibitions does not impact the main purpose of this research but is simply to acknowledge that the exhibition example is situated within a network of practice that bears some similarity to the curator-as-accomplice. Some notable exclusions of installations in transitory spaces as part of group exhibitions include: Ruth Thomas Edmond's *Sugared Heap* (2012) and Sian Torrington's installation *Soft is Stronger than Hard* (2012) in the City Gallery Wellington within the group exhibition *An Obstinate Object* [...]; Anton Parson's doorway works such as *Fly* (2000) which was included in *Telecom Prospect 2001* [...] at City Gallery Wellington; the collaborative installation *Ka Kata Te Po* (2013) by artists Saffronn Te Ratana, Ngataiharuru Taepa and Hemi Macgregor included in the 5th Auckland Triennial; and *The House of Economy* (2010) by Learning Site collective which was exhibited in the 4th Auckland Triennial.

⁴⁰ Dedicated window exhibition spaces include: *Window* (2002–), at The University of Auckland, Auckland; *Window Work* (1989–2003), Auckland Art Gallery, Auckland; *The Dowse Window* (2017–), at the Dowse Art Museum, Lower Hut; *Rear Window Project* (2013–), at the Dunedin Public Art Gallery, Dunedin; *Open Window* (2008–), at the Govett-Brewster Art Gallery, New Plymouth. *Front Box* (2004–), ST PAUL St Gallery, Auckland.

⁴¹ Stairwells have been utilised as exhibition spaces for temporary and permanent work by galleries such as Artspace Aotearoa, Auckland Art Gallery, Christchurch Art Gallery, Govett-Brewster Art Gallery, Te Manawa, and Te Uru.

⁴² Dedicated feature wall exhibition spaces include: *Big Wall* (2002–) Dunedin Public Art Gallery; *Feature Wall Series* (2003), Enjoy Gallery, Wellington; *Te Tuhi Project Wall* (2001–), previously known as the 'Cameo Wall' and 'Drawing Wall', Te Tuhi, Auckland.

⁴³ This research has identified that atriums/foyers/lobbies have been used by various art organisations for permanent/long-term works or as a dedicated space for a series. Permanent/long-term works include: *Cones* (2000) by Neil Dawson, Dunedin Public Art Gallery, Dunedin; *Void* (2006) by Bill Culbert and Ralph Hotere, Te Papa, Wellington. Series include: *North Atrium* (2011–), Auckland Art Gallery; 'foyer' (circa 2007), Christchurch Art Gallery; *Atrium* (circa 1989–), Tauranga Art Gallery, Tauranga; *Te Tuhi Foyer Project* (2011–), Te Tuhi Auckland. While not technically a foyer, it would be possible to add the Sarjent Gallery's 'dome' space which has seen a number of sculptural and installation works since 1919. Another transitional space that could be included here is *Te Pap's Te Ara a Hine* (1997–), which is a ramp walkway space used for art installations functioning as a gateway to Te Marae.

⁴⁴ Courtyards, forecourts and terraces dedicated to permanent or ongoing series of temporary work include: *East and North Terrace* (2011–), and *Forecourt Pool* (2012–), Auckland Art Gallery, Auckland; *Sculpture Terrace* (2001–), Te Papa, Wellington; *Te Tuhi Courtyard* (circa 1986–), Te Tuhi, Auckland.

⁴⁵ This research only identified two café-based works other than Lee's work. These are *The Golden Grain* (2011) by Sara Hughes at the Govett-Brewster Art Gallery, New Plymouth; and the permanent work *Rainscreen* (2006) by Simon Morris in collaboration with Athfield Architects at the Dowse Art Museum, Lower Hut.

⁴⁶ Works commissioned for building façades include works such as *Fault* (1994) by Bill Culbert and Ralph Hotere at the City Gallery, Wellington; *Rainscreen* (2006) by Simon Morris in collaboration with Athfield Architects at the Dowse Art Museum, Lower Hut; *Pin Wall* (2015) by Sara Hughes and Gregor Kregar at the MTG, Napier.



Figure 2–10: Jae Kang, *Gurmon Sup* (2016). PVC piping, dimensions variable. Photos by Sam Hartnett. Installation views: *Jae Kang: Gurmon Sup* (18 June 2016–7 September 2016), curated by Ioana Gordon-Smith, Te Uru Waitākere Contemporary Gallery, Auckland. Reproduction by permission of rights holder.

This exhibition history research has identified that many of these curated transitory spaces make use of areas that appear to be either too large, too small, too difficult, or inconsequential for other uses. Of particular relevance to Lee’s work are opportunities given to artists that have enabled a single work to span across multiple transitory sites. This includes projects such as Jae Kang’s 2016 installation *Gurmon Sup* (Figure 2–10) which consisted of black PVC piping encompassing a gallery space, hallway, and the stairwell void at Te Uru Waitākere Contemporary Gallery.⁴⁷ Kang’s work is further relevant to this exhibition example given its display in 2016, which coincides with the development stage of Lee’s *In Transit* series, and the accomplice-like support given by Te Uru curator Ioana Gordon-Smith to envision this opportunity.

Similarly, I identified that there was an opportunity to contribute to this legacy of exhibition-making in Aotearoa, I pursued exhibition ideas that could enable artists to work on a large scale. This led me to curate an installation series making use of the TT foyer space that I intended

⁴⁷ Kang, ‘Jae Kang: Gurmon Sup’.

could be used to expand opportunities for artists. I also envisioned that it might challenge TT's institutional practices and diversify the experiences of audiences.

The TT foyer space serves to unify the organisation's dual function as a contemporary art gallery and a community centre. Built in 2001, the foyer is an extension connecting two earlier buildings: the octagonally shaped, 1975 Pakuranga Art Society hall and classroom complex; and the Fisher Gallery, a rectilinear 'white cube'-style gallery space built in 1984. Despite being an important space, the foyer design struggles to support these multiple functions. It accommodates an office reception, a café, a children's play area, as well as the central gathering point where people access classrooms, a community hall and galleries all of which intersect with the foyer at odd angles. The result is an unusual architecture of competing geometries which makes it a confusing space to experience and navigate oneself through.

My observations of people in this space revealed to me that it is a common occurrence for new visitors to enter the foyer bemused about where to go, who to ask, or what to look at. For regular visitors, who have learnt to navigate the building's idiosyncrasies, their habitual path would typically be well tuned to pass through the busy foyer with no detours. Despite its significant shortcomings, the TT foyer space was Pakuranga's only non-commercial interior space in which the public could freely assemble and due to this it was an important hub for local residents to congregate or loiter.



Figure 2–11: Eve Armstrong, *COMFORT ZONE PROTOTYPE* (2007). Second-hand furniture, carpet underlay, transparent pvc sheeting. Courtesy of the artist and Michael Lett, Auckland. Photo by Victoria Chidley. Installation view: *COMFORT ZONE and Reading Room*, (12 May 2007–17 June 2007), *Interact!* series of artist projects, curated by Emma Bugden, Te Tuhi, Auckland. Reproduction by permission of rights holder.

These architectural issues and social behaviours proved difficult to overcome in connecting local audiences with the exhibition programme. In response, I launched the *Te Tuhi Foyer Project* (TTFP). *TTFP* was influenced by a history of sculptural and socially engaged practice at TT such as the *Interact!* (2006–2007) series curated by Emma Bugden (Figure 2–11).⁴⁸ My curation of the *TTFP* added to this legacy by formalising the use of the space as a series of commissions thereby creating expectation for audiences and potential artists and incentivising long-term institutional commitment to installation practices. Beginning in 2011, *TTFP* was conceived as a series of large-scale, site-specific sculptural interventions in which artists were tasked with responding to the site’s unusual architectural form and vital social function. Flooded with natural light, a ceiling stud height of 6 metres and 300 square metres of floor space the foyer space enabled ample room for large-scale works.

By occupying the large empty space in the building’s heart, I was able to ensure that the total number of visitations engaged with the exhibition programme. Installation practices can serve this role by responding to the physical qualities and social use of a given space which provides audiences with an experience tailored to their time in the space. Throughout the commissioning process, I invited artists to consider the use of the space and to spend time observing how

⁴⁸ Armstrong, Cameron, and Tearle, *COMFORT ZONE and Reading Room*; Darragh, *Arts Society*; Kerr, *Music 4 SeniorNet*; Yul Oh, *Bearing*.

people flowed through the foyer and how it was used. Artists were not restricted by what they observed and were not required to serve the public's use of the foyer, but they were challenged to consider the social dimension of the space within their work and were encouraged to meet with and gain understanding from the communities that visited most often.

To initiate a commission, I would meet with the selected artist learn of their proposed idea and what was important for them in terms of artwork development and creation. Through further discussions involving the TT exhibition team, we would then identify aspects of the artist's proposal that could benefit from further support such as: research assistance, site visits, testing and prototyping, access to specialist facilities and tools, or applying for additional finances. This process might also involve questioning an artist's assumptions or challenging them to work on an even larger scale, to experiment with technology or materials, or to attempt something that they would not normally have the ability to achieve on their own.

The combination of processes and tasks described here engage qualities of the curator-as-accomplice such as working complicity with the artists to fold together and by applying a mixture of codified and tacit functions. There is not the capacity in this thesis to elaborate on the particulars of each of these projects and how they relate to the curator-as-accomplice conceptual framework. However, in the next section I will detail these qualities in relation to the process and outcome of curating Lee's work. For the purposes of this discussion, it is sufficient to acknowledge that the curation of Lee's work grew out of at least six years of prior practice of utilising the foyer space. It is possible that these curator-as-accomplice traits led to the ever-increasing ambition of the *TTFP* series including installations by Elisapeta Heta (Figure 2–12) and Gregor Kregar (Figure 2–13) and multimedia works by Philip Dadson and Eddie Clemens. Lee's work was the seventh artwork in this series and, at the time of writing, remains the largest and most ambitious to take place at TT.



Figure 2-12: Elisapeta Heta, *Mega Mall Information Centre* (2011). Digital video, vinyl signage, timber, MDF, cardboard. Commissioned by Te Tuhi, Auckland. Photo by Sam Hartnett. Installation view: *Rapid Change* (09 July 2011–04 September 2011), curated by Bruce E. Phillips, Te Tuhi Auckland. Reproduction by permission of rights holder.



Figure 2-13: Gregor Kregar, *Dream House Project* (2012). Repurposed waste timber, nails, dimensions variable. Commissioned by Te Tuhi, Auckland. Photo by Sam Hartnett. Installation view: *Gregor Kregar: Dream House Project* (28 April 2012–21 October 2012), curated by Bruce E. Phillips, Te Tuhi Auckland. Reproduction by permission of rights holder.

2.1.3 Process and Outcome

The process and outcome of curating Lee’s installation required mediating numerous relationships between the artist, staff, community groups, and to embrace the unpredictability of the work’s design, fabrication, and maintenance. To initiate the commission, I invited Lee to a meeting on site within the foyer space to explore the site in detail. During this meeting I outlined the scope and possibility of engaging with the space. In this discussion, I highlighted that the invitation came with the opportunity to encompass most of the building equating to approximately 1,750 square metres (excluding the three dedicated gallery spaces). As a responsibility of intervening in this vast amount of socially active space, I further emphasised the requirement of accommodating the use of approximately 127,500 visitors over a duration of nine months.⁴⁹ This was offered as a flexible opportunity which could be adapted depending on her interests.

As the discussion developed, I took Lee on a tour of the building adjacent to the foyer to invite her to consider the spaces that are lesser known to most visitors. Here we discussed the use of each classroom, hire space, corridor, café, toilet, and cupboard. I explained how each area was used at different times of the day and week ranging from orchestra rehearsals and dance classes to weddings and church events. As we passed through the building, practical concerns were also addressed such as the surfaces of the building and what can and cannot be drilled into and whether the gallery café and other tenants of the building were conducive to the work being present in their space. Here I impressed on Lee the importance of spending time in the space as observational research, as she had done for her 2011 work *Composition* (Figure 2–3), but this time to consider the movement of people throughout the entirety of the building and the types of activities that were taking place and how an artwork could accommodate these functions. Acting on this advice and understanding, Lee made several visits to take detailed measurements of the physical space but also to build relationships with the people, and to observe their movement within the foyer and larger building.

She then departed to undertake her residencies in Seoul during which she developed a small-scale work titled *In Transit Intro* (Figure 2–14) experimenting with using stainless-steel tubing and common objects. These works signalled a synthesis of her linear sculptural language and inclusion of consumer items. Upon her return to Aotearoa, she revealed to me that these smaller scale studies had informed larger scale ambitions for TT. In this meeting she shared 3D computer generated drawings (Figure 2–16) of possible installations that would occupy both TT and LOOP gallery with a labyrinth of steel tube.



Figure 2–14: Yona Lee, *In Transit Intro* (2016). Stainless-steel tube, fixings, objects, dimensions variable. Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Photo by Yona Lee. Installation view: SeMA Nanji Hall, Seoul. Reproduction by permission of rights holder.



Figure 2–15: Yona Lee, *In Transit* (2016). Stainless-steel tube, fixings, objects, dimensions variable. Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Installation view: *Yona Lee: In Transit* (10 October 2016–7 November 2016), curated by Jung Ah Lee, Alternative Space LOOP. Reproduction by permission of rights holder.

LOOP gallery, in preparation for their exhibition (Figure 2–15), had committed to produce a publication documenting the work and recognised an opportunity to connect with the TT iteration.⁵⁰ I was then invited by LOOP to contribute an essay for this publication. Later I used this writing process to serve as the basis for communicating to the public via a publication documenting the TT installation. In my essay, I recorded an imagined encounter with the work in each venue. I reflected on how the virtual computer model (Figure 2–16) of the installations described steel extending from walls and ceilings and leading down stairwells at LOOP and corridors at TT.⁵¹

⁵⁰ Lee, Lee, and Phillips, *Yona Lee: In Transit*.

⁵¹ Lee, Lee, and Phillips, *Yona Lee: In Transit*; Lee et al., *Yona Lee: In Transit (Arrival)*.

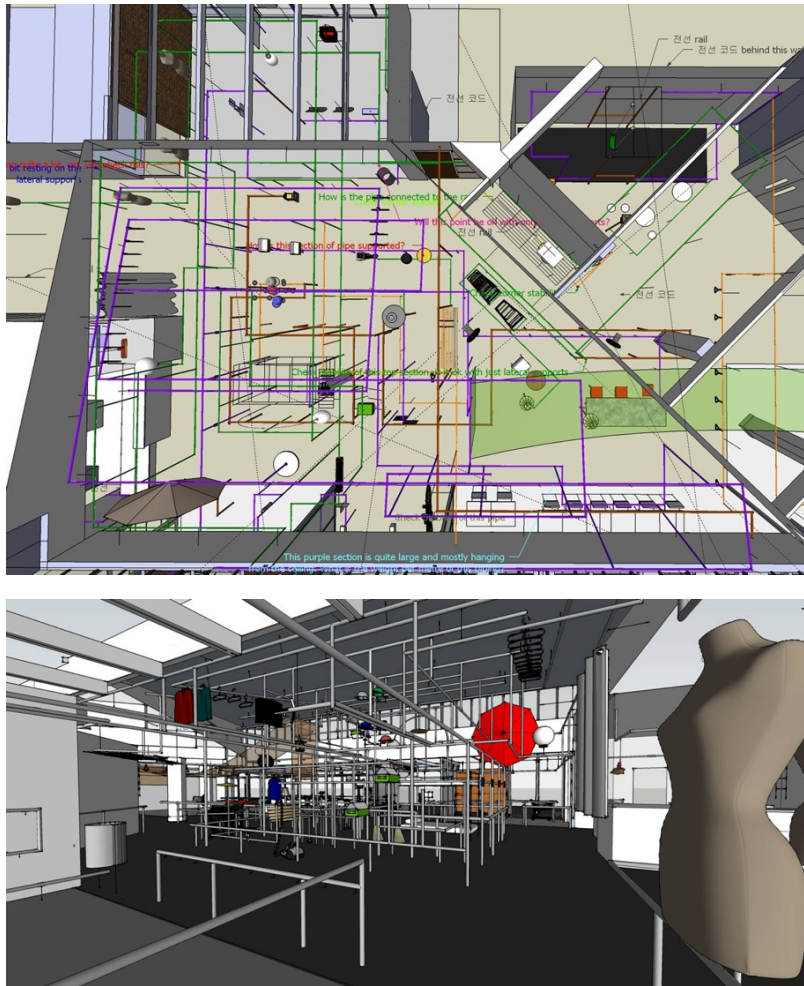


Figure 2-16: Yona Lee, installation plans for *In Transit (Arrival)* at Te Tuhi, Auckland. Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Reproduction by permission of rights holder.

By engaging with the work in imagined form, I utilised the codified function of conceptual critique by writing about the work, making conceptual associations, and engaging in discussion with Lee. In doing so, I deepened my codified knowledge of Lee's practice which in turn enabled me to become complicitly folded within her authorship. The labyrinthine form depicted in Lee's drawings (Figure 2-16) conjured for me notions of entanglement—of the imagined physical experience of being entrapped within an environment of steel lines but also of the theory of quantum entanglement of particles sharing a connection across spacetime. This lateral trajectory of thought drew my attention to the desire of humans to overcome the limitations of space and time through technology.⁵²

⁵² Phillips, 'States of Entanglement in the Artwork of Yona Lee'.

In discussing this conceptual association with Lee, she informed me that the type of steel tube and fixings that she planned to use was an existing system that cities globally depend on. This steel tube system is used for the handrailing in subway stations, inside buses, to corral people in airports, and in all number of other public spaces where accessibility or security are a factors in enabling and controlling the flow of bodies.⁵³ By recalling experiences, I had conducted for two previous exhibitions, *Unstuck in Time*⁵⁴ and *THE HIVE HUMS WITH MANY MINDS*, my thinking was drawn to the understanding that the invention of modes of rapid transit have collapsed our perception of time and space. This technological advantage is what has led to what is termed the Great Acceleration of modern industrial production, globalisation, and the onset of the Anthropocene. In returning to Lee's experiences of transiting on the Seoul subway system, which gave her the idea to use this steel railing, I was reminded that it was the observation of a railway station clock that led to Einstein conceiving of the theory of relativity.⁵⁵

This codified function of conceptual critique also enabled me to understand how Lee's proposed installation was also a means to address her dual nationality as being a New Zealander and South Korean. Being 'in transit' was intended as a literally condition of her mobility between countries and metaphorically as a reflection of being between cultures.⁵⁶ However, my essay consciously stopped short of discussing the cultural and political significance of being 'in transit' between countries. I avoided emphasising this aspect but instead focused on the relation of her work as a commentary on international trade between both countries and Lee's contribution within Aotearoa's art scene.

My reticence to delve into this discussion of Lee's dual nationality developed out of conceptual critique. By applying conceptual critique, I recognised that I had insufficient knowledge of

⁵³ Phillips, 'States of Entanglement in the Artwork of Yona Lee'.

⁵⁴ Phillips, 'Curating Unstuck in Time'.

⁵⁵ Phillips, 'States of Entanglement in the Artwork of Yona Lee', 51.

⁵⁶ Lee, 'Hybrid Spaces in a Transposed Daily Life', 68; Leonard, 'Yona Lee: Fix and Fit'; Suh, 'Introduction: Yona Lee's Geometrical Installation', 27.

South Korean culture and of the Asian New Zealand experience to provide responsible insight. I also identified that my Pākehā implicit bias might enforce a colonial patriarchal perspective of assuming the right to classify the ‘other’ and to assume what was and wasn’t of importance for an Asian New Zealander.

Instead, as part of developing the TT publication, I invited South Korean curators Jinsuk Suh and Jungah Lee to lead this discussion by contributing essays written from their regional expertise.⁵⁷ Suh and J. Lee described Y. Lee’s work in relation to notions of cultural “hybridity” and “heterotopic character”.⁵⁸ J. Lee was also the curator at LOOP who worked with Y. Lee. Therefore, inviting J. Lee to contribute to the TT publication also worked to acknowledge the influence that she had in developing this wider body of work with Y. Lee. This, I propose, further reinforces the notion that the curator-as-accomplice is not a solo operator but always working alongside others and within a network of practitioners.

This choice to enlist the expertise of South Korean curators was a deliberate attempt to resist Pākehā curatorial centrality but not necessarily eliminate it. In recognising that it is not possible to eliminate implicit bias there may be instances where Pākehā curatorial centrality is present in this exhibition example. One possible blind spot here could be that, while I invited the regional expertise of Suh and J. Lee, I did not seek out a voice that could talk to the specificity of the Korean New Zealand experience. This could be an indication that I overlooked Lee’s identity and thereby risked reinforcing the association of Whiteness with New Zealand’s national identity.

In the process of writing the essay and promotional texts, the artwork was also not fully developed, and the total funding had yet to be secured. This required accepting a degree of risk

⁵⁷ Reilly, *Curatorial Activism*, 77, 105.

⁵⁸ Lee, ‘Hybrid Spaces in a Transposed Daily Life’, 68; Suh, ‘Introduction: Yona Lee’s Geometrical Installation’, 27.

in venturing off in a direction that held potential but significant uncertainty. Embracing this uncertainty was integral to making sure the installation would sufficiently challenge the curation and artistic practice as well as the institution and the communities that would eventually engage with the work. As discussed earlier, this was a calculated risk based on the trust we had formed via the function of relationship development which spanned seven years of working with Lee to develop the codified knowledge of her practice.

This degree of risk, which enabled artistic ambition, also enabled me to attract key stakeholders to be involved in a project that promised a new experience. This resulted in securing funding for steel fabrication and institutional partners such as the Auckland Arts Festival who had agreed to profile *In Transit (Arrival)* as the headline visual art contribution to their 2017 programme.

Further communication of the proposed work, made possible via the codified function of conceptual critique, proved beneficial in the practical planning and development of the work. Being able to describe the work also enabled consultation with specific community groups and in meetings concerning the accommodation of egress routes, disability access requirements, and sightlines for security cameras. Conceptual critique was also employed in discussions where there was a tension between functional requirements, community needs, and the artistic goals of quality, meaning, and visitor experience.



Figure 2-17: Yona Lee's work *In Transit (Arrival)* being fabricated and installed at Te Tuhi, Auckland. Photos, courtesy of Te Tuhi, Auckland. Reproduction by permission of rights holder.



Figure 2–18: Public interaction with the installation *In Transit (Arrival)* (2017) by Yona Lee at Te Tuhi. Photos by Amy Weng. Reproduction by permission of rights holder.



Figure 2–19: Public interaction with the installation *In Transit (Arrival)* (2017) by Yona Lee at Te Tuhi. Photos by Bruce E. Phillips. Reproduction by permission of rights holder.



Figure 2–20: Yona Lee, *In Transit (Arrival)*, (2017). Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Photo by Sam Hartnett. Reproduction by permission of rights holder.



Figure 2–21: Yona Lee, *In Transit (Arrival)*, (2017). Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Photo by Sam Hartnett. Reproduction by permission of rights holder.

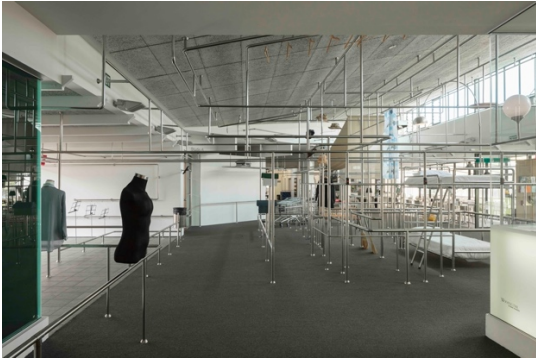


Figure 2–22: Yona Lee, *In Transit (Arrival)*, (2017). Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Photo by Sam Hartnett. Reproduction by permission of rights holder.

Since planning is a form of codified knowledge that deals with the abstraction of something, but not the embodied knowledge of performing the task, it inherently lacks the detail and complexity that one gains through experiential tacit knowledge. Due to this understanding, as we approached the installation period, I ensured that the tacit function of applied critique was also utilised by staging meetings and mediating discussions with Lee and gallery staff. This involved testing and experimenting to assess if Lee's plans measured up to the reality of the space and its social function. For example, this required test-driving a wheelchair around mapped versions of the installation to experience the accessibility of the planned work. It also required testing out fixings in various wall, floor, and ceiling surfaces to ensure that they were secure enough to support the planned work.

Switching back to the codified function of conceptual critique also extended into the temporal aspects of the work's production, installation (Figure 2–17), and de-installation. Timing was crucial in making sure this work was realised on time. For the most part, it was Lee's labour and that of gallery staff which accomplished this task, but it was also supported with curatorial strategy. By enacting strategic budgeting over the year's programme, I was able to allocate proportions of TT's exhibition budget to support any unforeseen changes to the work. My strategic budgeting also allowed for the employment of a welder to assist Lee in making the work over this period and also additional casual labour to support TT's permanent staff.

Despite these strategic measures that had been planned for and tested out, via a combined dynamic of conceptual and applied critique, there were still instances of overlooked detail. Herein lies the risk of creating an opportunity that is rare within the exhibition history of Aotearoa. With rarity comes a lack of knowledge of myself, the artist, and gallery staff by the simple fact that an installation of this nature had never been attempted at TT.⁵⁹ In this instance,

⁵⁹ TT has a long history of large-scale sculptural installations, some of which I had curated. However, none of these installations had encompassed the whole building or used stainless-steel which requires a low tolerance and high degree of accuracy.

a lack of knowledge translated into a potential safety risk to the public in terms of the structure's stability. In identifying this lack of knowledge through self-reflection, I emphasised the importance of employing the expertise of a structural engineer to assess the integrity of the planned construction. This consultancy led to several finer adjustments to the work by increasing the diameter of bolts, double checking the strength of anchor points in the floor and ceiling and testing out the quality of welded joints prior to fabrication.

Once opened to the public, the work received enthusiastic public engagement (Figure 2–18, Figure 2–19) which put the installation's physical strength to the test. Some gallery visitors pushed the limits of the engagement beyond what was anticipated by climbing and swinging off the work's appendages with force. Despite all the planning and testing mentioned, this vigorous public interaction resulted in minor damage to the work over time.⁶⁰

This damage could indicate that I was not sufficiently operating as the curator-as-accomplice by failing to understand the extent to which TT's audience might respond. Alternatively, it may also suggest that there are limitations to what the curator-as-accomplice framework might be able to achieve. From this more apologetic perspective, the curator-as-accomplice could be considered less of an ideology but rather more akin to a modality that allows for a degree of flexibility or failure. Regardless of potential curatorial limitations, the unanticipated engagement and damage was not the end of the story in testing the limits of the curator-as-accomplice.

Responding to the damage required me to pivot in the moment to the tacit function of proxy actions. This required me and my colleagues to respond to damage within a short time-frame. This caretaking involved a variety of tasks throughout the nine-month exhibition, including cleaning and polishing the steel piping, plastering holes and painting adjacent walls, tidying the

⁶⁰ Leonard, 'Yona Lee: Fix and Fit'.

bed, fastening fixings, and regularly testing the structural integrity of the work via feel. As proxy actions, these maintenance duties involved making repairs in Lee's absence that were in keeping with her instruction and vision for the work.

These proxy actions rely on tacit knowledge. As discussed earlier, tacit knowledge encompasses the complex understanding and skill of performing a certain task gained via experience. Due to the complex mix of sensorial, somatic, and kinaesthetic information generated via experience it has been said that tacit knowledge can be difficult or indeed impossible to describe in full.⁶¹ In this exhibition example the tacit knowledge applied here consists of repairing an artwork.

The skills required in this instance were informed by tacit knowledge acquired via experiences accumulated over many years. Including spending hours of handling and manipulating steel in making my own sculptures at art school where sensorial familiarity of the material was developed. The mix of maintenance duties also relied upon other practical skills I had learnt from working as an exhibition technician and in other operational roles in galleries and museums throughout my career. It was further informed by the experience gained through the process of installing and developing the work with Lee over the prior weeks and months.

Therefore, this tacit knowledge, while being difficult to articulate in words, in this instance was nevertheless a verifiable occurrence in the application of maintenance tasks—that—I argue could not have been performed in a time-efficient manner without this basis of tacit knowledge. These tasks as proxy actions proved to be a valuable curatorial service in supporting Lee's work and the visitor experience within time-pressured moments of public display.

Despite these isolated instances of minor damage, the structure did mostly manage to perform its designed function. For instance, it performed well in accommodating school visits by providing areas for classes to gather and hang their school bags. The beds were slept in, the

⁶¹ Eraut, 'Non-Formal Learning and Tacit Knowledge in Professional Work.'; Acord, 'Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art'; Acord, 'Beyond the Head: The Practical Work of Curating Contemporary Art'.

benches and tables were used as workstations. The installation became a structure for communal living and engaged the public (Figure 2–18, Figure 2–19) in the way I had envisioned that the *TTFP* series would function.

While acknowledging the work’s achievement in engaging the public, critic Mark Amery suggested that the artist’s agency was limited by not being able to expand the installation into TT’s gallery spaces. Amery writes:

The avoidance of the gallery spaces is understandable but problematic. The sanctity of the gallery space is preserved, that of the community space less so. This is very interesting, but far more interesting would be [sic] the opportunity for artists to work this year with the intervention that Yona Lee imposes.⁶²

Amery’s critique here could indicate a limitation in my ability to sustain working in the mode of the curator-as-accomplice. In this sense it could be argued that by imposing a constraint on Lee I was operating as the curator-as-police—which as discussed in Chapter One could be described as a curatorial mode that allows freedoms but only within certain limits.

From another perspective, excluding Lee’s work from the gallery spaces could be judged as a form of resistance where I maintained my contracted responsibilities while also being complicit with the artist. TT has contracted obligations to its principal funder Auckland Council to stage ten exhibitions per year. Due to this requirement, it was necessary to exclude TT’s three ‘white cube’ style gallery spaces from Lee’s remit to allow for other exhibitions to take place. While this may appear to be a limitation, the opportunity to stage *In Transit (Arrival)* would not have been possible if TT’s core funding responsibilities were not met. In this sense the exclusion of the gallery spaces was a form of resistance that maintained my curatorial responsibilities while also enabling Lee to make her work.

⁶² Amery, ‘Spatial Discomfort’.

Working complicitly with Lee's vision also enabled the work to span a substantial amount of space—approximately 1,750 square metres which is several times larger than the dedicated gallery spaces which have a combined total of only 261 square metres. This strategic approach also involved Lee's work receiving most of TT's annual exhibition budget and staff resources. Therefore, from a proportionality perspective, the complicity practised here provides evidence of substantial emphasis and support given to Lee's artistic agency.

Amery's further suggestion, of having other exhibiting artists to respond to Lee's work is a creative solution which could have negated the exclusion from the galleries. Yet, this would have equally introduced an imposing limitation on those artists whose proposed exhibitions and practices had little relevance to *In Transit (Arrival)*. There were seven artists exhibiting in TT's 2017 gallery-based programme⁶³ and all their solo exhibitions had been in development prior to Lee's final plans for *In Transit (Arrival)*. In working complicitly with the other artists, therefore, I deemed it necessary to provide them with a space over which they had agency.

In later iterations of the work—at galleries such as the Art Gallery of New South Wales in Sydney (Figure 2–23), the City Gallery in Wellington (Figure 2–24)—*In Transit* became a sculpture within a gallery context rather than as an installation integrated into the social life of a place.⁶⁴ This highlights to me that the curated opportunity of *TTFP* provided the basis for Lee's practice to grow through a unique context of audience engagement. This emphasis on the social space of TT's building might not have occurred if access to the gallery spaces had been granted—which, due to the prominence that 'white cube' style spaces have within the ideology and culture of contemporary art,⁶⁵ it could have led Lee to make a gallery-centred work. Even

⁶³ Te Tuhi's 2017 gallery-based programme included seven solo artist exhibitions: *Kalisolaite 'Uhila: Pigs in the yard II* (12 November 2016–19 March 2017); *Jem Noble: Dream Dialects* (12 November 2016–19 March 2017); *Bruce Barber: I Swear* (13 May 2017–29 October 2017); *Jeremy Leatinu'u: Earthpushers* (13 May 2017–29 October 2017); *Lisa Crowley: The Incandescents* (12 August 2017–22 October 2017); *Shannon Te Ao: With the sun aglow, I have my pensive moods* (18 November 2017–25 February 2018); *Gary Peters: A Slow Take* (18 November 2017–25 February 2018).

⁶⁴ Biennale d'art contemporain, 'Yona Lee-15th Lyon Biennale of Contemporary Art'; Lee, 'Yona Lee'; Lee, 'In Transit (Double-Function Form)'; Lee and Lister, 'Yona Lee'.

⁶⁵ Amery, 'Spatial Discomfort'; Filipovic, 'The Global White Cube'; O'Doherty, *Inside the White Cube*; Rendell, 'Space, Place, and Site in Critical Spatial Arts Practice'.

with other iterations, from the *In Transit* series, that were installed in warehouse spaces—such as at the 15th Lyon Biennale of Contemporary Art (Figure 2–25), and the 2020 Busan Biennale (Figure 2–26)—these still delivered to the expectations of a dedicated art audience. In contrast, TT’s audience was a mixture of people visiting the building for not just contemporary art but also a wide variety of leisure and community activities, ranging from Muslim prayer groups to pre-school ballet classes, and from senior citizen bingo events to mystic gatherings. In turn, this further emphasises the complicity sub-attribute of folding together, by folding layers of curatorial practice within layers of artistic agency to support and encourage new forms of practice.



Figure 2–23: Yona Lee, *In transit (double-function form)*, (2018). Stainless-steel tube, fixings, objects, dimensions variable. Courtesy the artist and generously supported by Creative New Zealand, Ruth Vincent, Jim Barr and Mary Barr, and Fine Arts, Sydney. © Yona Lee. Photo by Jenni Carter, courtesy of AGNSW. Installation view: *Yona Lee: In transit (double-function form)*, (22 October 2018–17 February 2019), curated by Justin Paton, Art Gallery of New South Wales, Sydney, Australia. Reproduction by permission of rights holder.



Figure 2–24: Yona Lee, *In Transit* (2018). Stainless-steel tube, fixings, objects, dimensions variable. Courtesy the artist and Fine Arts, Sydney. © Yona Lee. Photo by Shaun Waugh. Installation view: *Yona Lee: In Transit* (8 December 2018–24 March 2019), curated by Aaron Lister, City Gallery Wellington. Reproduction by permission of rights holder.



Figure 2–25: Yona Lee, *In transit (highway)*, (2019). Stainless-steel tube, fixings, objects, dimensions variable. Courtesy of the artist, the 2019 Lyon Biennale and Fine Arts, Sydney © Yona Lee. Photo by Blaise Adilon. Installation view: *Là où les eaux se mêlent*, 15th Lyon Biennale (18 September 2019–5 January 2020), Fagor Factory and the Musée d'Art Contemporain de Lyon. Reproduction by permission of rights holder.



Figure 2–26: Yona Lee, *En route home*, (2020). Stainless-steel, objects, variable dimensions. Installation view: Yeongdo Harbor. 2020 Busan Biennial (5 September–8 November 2020). Courtesy of the artist and Fine Arts, Sydney. © Yona Lee. Reproduction by permission of rights holder.

2.2 Ruth Watson: Geophagy

The 2017 solo exhibition *Geophagy* (Figure 2–27) by artist Ruth Watson provides a unique example with which to examine the curator-as-accomplice in practice because it concerns the adaptation of an existing exhibition, in comparison to the first example which concerned the commissioning of a new work. Through this difference I demonstrate how, even in this situation of a pre-curated exhibition, the curator-as-accomplice is still effective in working alongside artists and resisting curatorial centrality and Pākehā bias. Due to this, *Geophagy* provides a slightly different example of folding together.



Figure 2–27: Ruth Watson, *Geophagy* (2017). Installation with nineteen stacks of recycled pallets (each approx. 2.3-2.5m high), 400 kg second-hand clothing, monitors with six single-channel HD colour videos (aspect ratios and durations variable) with sound, looped. Photo by Janeth Gil. Installation view: *Ruth Watson: Geophagy*, (16 December 2017–18 February 2018), curated by Khye Hitchcock and Bruce E. Phillips, Centre of Contemporary Art Toi Moroki, Christchurch. Reproduction by permission of rights holder.

Geophagy was first exhibited in 2017 at the Gus Fisher Gallery in Auckland, curated by gallery Director Lynda Tyler.⁶⁶ The exhibition consisted of a large sculptural and moving image installation entitled *Geophagy* (2017) and three other works including photography and video.⁶⁷ It marked an important point in the artist’s career, by being her largest solo exhibition since returning to Aotearoa from Australia twelve years earlier. Later that year, I selected *Geophagy* for tour to the Centre of Contemporary Art Toi Moroki (COCA) in Christchurch where I was

⁶⁶ Watson, ‘Ruth Watson’.

⁶⁷ These works were: *The surface of things* (2015), *Transient Global Amnesia* (2017), and *Unmapping the world* (2017).

under contract as Advisory Curator—a temporary position during a substantial organisational restructure.

Conventional logic would dictate that there would be limited curatorial involvement in facilitating a pre-curated touring exhibition involving only one artist—especially given the remit of my employment as an advisor. I demonstrate, however, that there is a significant curatorial contribution. In fact, I argue that this situation provides an example of how the curator-as-accomplice is exercised in a complex dynamic with police-like responsibilities and within a situation of pressure, uncertainty, and numerous limitations.

2.2.1 Background

Watson is a nationally respected artist with a career spanning thirty years and is a senior university lecturer who is known for being supportive of her students and colleagues. Her installation practices from the 1990s were especially influential to my early artistic ambitions and would later inform my research interests as a curator. This early and later study of her work established a basis of codified knowledge that I would use as a foundation for relationship development.



Figure 2–28: Ruth Watson, *Intangible Cartographies* (2014). Three channel 16:9 HD video with sound, looped, wood and metal construction. Photo by Sam Hartnett. Courtesy of Te Tuhi. Installation view: *Other Waters: Art on the Manukau* (15 November 2014–15 February 2015), Te Tuhi, Auckland. Reproduction by permission of rights holder.

Our professional acquaintance and my interest in her work grew into a working relationship through two small-scale projects in 2014 and in 2016. She was one of twenty-eight artists involved in the 2014 collectively curated TT exhibition *Other Waters [...]*.⁶⁸ Watson's work *Intangible Cartographies* (Figure 2–28) was a central feature of this exhibition and marked a new development in her practice. Through a poetic text and footage of the Manukau Harbour, this work reflected on humankind's attempts at literally navigating the threshold of uncertainty. In conversation with Watson, during the planning for this work, I grew an appreciation of this new direction in her work to incorporate video and text as an extension of her long-held enquiry into cartography.

This shift in her practice also drew my attention to the trajectory of her career and observing that despite being considered as one of Aotearoa's most accomplished artists⁶⁹ she also had unrealised potential within the commons of the country's exhibitionary complex. This is evident in assessing her selected exhibition history⁷⁰ which reveals that prior to 2017 no municipal museum or gallery in New Zealand had staged a large comprehensive solo exhibition of her practice.⁷¹ Even more surprising to me was that despite having had ten exhibitions in her hometown of Christchurch pre-2017, these opportunities had been limited to small solo exhibitions, inclusion in collection shows, and two temporary public video installations.⁷² It should be noted that there is a correlation, but not necessarily a causation, here between the arguable lack of significant solo exhibition opportunities and the twelve years she spent living

⁶⁸ Chua, et al, 'Other Waters: Art on the Manukau'.

⁶⁹ Watson, *Ruth Watson: From White Darkness*; Watson, *SCAPE 6: Swamp*; Watson, *Ruth Watson*; Watson, *Ruth Watson: Without Parachute*.

⁷⁰ Watson, 'Ruth Watson: Selected Curriculum Vitae'.

⁷¹ Of Watson's sixteen solo exhibitions (1990-2017) in New Zealand mostly include small exhibitions or modest installations at commercial and public art galleries. See: Watson, *Ruth Watson: From White Darkness*; Watson, *Ruth Watson: Without Parachute*; Watson, *Ruth Watson: It's A DIY World*; Watson, *Ruth Watson: Where to Interrupt the World*; Watson, *Ruth Watson: Wonderland*; Watson, *Ruth Watson: Envoy*; Watson, *Ruth Watson*; Watson, *Ruth Watson: Redoubting Antarctica*; Watson, *Ruth Watson: Unsafe*; Watson, *Ruth Watson: Myriad Worlds*; Watson, *Ruth Watson: Fractal*; Watson, *Ruth Watson: Platform*; Watson, *Ruth Watson: Souvenirs Du Monde*; Watson, *Ruth Watson: Animals*; Watson, *Ruth Watson: Second Nature (1990)*; Watson, *Ruth Watson: Second Nature (1992)*.

⁷² Watson's exhibition record in Christchurch before 2017 includes ten shows which, apart from one modest solo exhibition at the Robert McDougall Art Gallery Contemporary Art Annex in 1997, are mostly small exhibitions at her commercial gallery, one installation in a shipping container, a public video projection, and small works in group exhibitions. See: Watson, *Ruth Watson: From White Darkness*; Watson, *Ruth Watson: Without Parachute*; Watson, *Ruth Watson: It's A DIY World*; Watson, *Ruth Watson: Where to Interrupt the World*; Watson, *Ruth Watson: Wonderland*; Watson, *Ruth Watson: Envoy*; Hall et al., *Te Wheke: Pathways Across Oceania*; Watson, *Ruth Watson*; Christchurch Art Gallery Te Puna o Waiwhetū, *Parts*; Watson, *SCAPE 6: Swamp*.

aboard in Berlin, Canberra, and Sydney before returning to Aotearoa in 2006.⁷³ Regardless of the cause, at the time of programming for COCA it was apparent to me that Watson had unrealised potential that was possibly being overlooked by Aotearoa's exhibitionary complex—and therefore could be considered as part of the country's artistic undercommons. As discussed in Chapter One, I define the undercommons in Aotearoa as being inclusive of all those who are denied or given limited access to the common resources of the exhibitionary complex. The definition is inclusive of those who, like Watson, have received a relative degree of success within the exhibitionary complex but these opportunities might have been limited.

Becoming aware of the importance of writing in Watson's practice also led me to her 2015 text *Telluric Insurgencies [...] co-written with poet Gregory Kan*, which became influential in the conceptual development of my TT exhibition *THE HIVE HUMS WITH MANY MINDS* (THHWMM)—discussed further in Chapter Three.⁷⁴ Interest in this essay compelled me to invite Kan and Watson to contribute a text towards the *THHWMM* publication. Treated more as an artwork than an exhibition catalogue text, this essay expanded the exhibition's theme through exploration of the psychological effects and corporate strategies of the online computer game Candy Crush Saga.⁷⁵ This text would also later serve as the background to one of the video components in Watson's installation *Geophagy* the namesake of her solo exhibition held at the Gus Fisher Gallery and then later selected by me for exhibition at COCA.

As a major solo exhibition commanding the entire Gus Fisher Gallery, *Geophagy* (the exhibition) was a milestone in Watson's career since returning to Aotearoa and represented the body of work which she had been developing during that period. The re-presentation of the *Geophagy* exhibition at COCA, therefore, was more than just an opportunity to tour a pre-existing show. By drawing on my codified knowledge of her practice, gained by at least four

⁷³ Watson, *Ruth Watson: Unsafe*.

⁷⁴ Kan and Watson, 'Telluric Insurgencies: Through Hell Gates'.

⁷⁵ Kan and Watson, 'Crushing Escapes'.

years of relationship development via conversations, working with her on smaller exhibition opportunities, I was able to envision an adapted and upscaled development of the *Geophagy* installation much different in form to what was presented at the Gus Fisher Gallery.

The relationship development also made me aware that this re-presentation in Christchurch would support unrealised potential of her practice by providing increased agency and access to the resources of Aotearoa's exhibitionary complex. This opportunity would be the first major solo exhibition of her work in a public Christchurch art gallery⁷⁶—a surprising fact given that she grew up in Canterbury and the city of Christchurch was where she began her art career. Through further research into the works included in this exhibition, I found many complex layers of theoretical and cultural significance that made the exhibition ideal to present in the context of COCA and in relation to the colonial context of Christchurch.

2.2.2 Concept Development

The institutional context of COCA influenced the curation of *Geophagy* from its selection to its reception which is apparent when examining the history of the organisation. By being absorbed in this history enabled me to become reflexive about the agendas at play that had led to my appointment as Advisory Curator, and the factors that I would need to advise Watson of throughout the process of organising the adaptation of *Geophagy*. This process involved accumulating codified knowledge by taking the time to understand the intuitional context.

This institutional history is chronicled in detail by art critic and former COCA Director Warren Feeney's PhD thesis.⁷⁷ Feeney traces COCA's evolution from its beginning as the Canterbury

⁷⁶As noted earlier, Watson's exhibition record in Christchurch before 2017 includes ten shows which, apart from one modest solo exhibition at the Robert McDougall Art Gallery Contemporary Art Annex in 1997, are mostly small exhibitions at her commercial gallery, one installation in a shipping container, a public video projection, and small works in group exhibitions. See: Watson, *Ruth Watson: From White Darkness*; Watson, *Ruth Watson: Without Parachute*; Watson, *Ruth Watson: It's A DIY World*; Watson, *Ruth Watson: Where to Interrupt the World*; Watson, *Ruth Watson: Wonderland*; Watson, *Ruth Watson: Envoy*; Hall et al., *Te Wheke: Pathways Across Oceania*; Watson, *Ruth Watson*; Christchurch Art Gallery Te Puna o Waiwhetū, *Parts*; Watson, *SCAPE 6: Swamp*.

⁷⁷ Feeney, 'The Canterbury Society of Arts, 1880–1996'.

Society of Arts (CSA) established in 1880. According to Feeney, CSA grew out of a colonial project of ‘civilising’⁷⁸ the establishment of Christchurch city through art as a form of social education.⁷⁹ In the twentieth-century, this art society model shifted in line with modernist ideals in valuing expertise and vanguard virtues as opposed to amateur skills and aesthetics.⁸⁰ This focus was coupled with the establishment of its current premises—a specially designed brutalist-style building which opened in 1968.⁸¹

Feeney suggests that this new gallery space made CSA influential by inspiring ambition within art practice locally and nationally.⁸² The building’s design featured four gallery spaces including one large space, the Mair Gallery⁸³ (which by 2016 was extended to a total of 243 square metres) with a stud over five metres high and lit through a series of large pyramidal skylights. Feeney notes that the scale of the Mair Gallery provided the opportunity for artists to work on large scales and encouraged sculptural and installation practices.⁸⁴ Later, the size of this space would prove to be a financial burden in terms of running costs⁸⁵ coupled with expectations to activate it with the display and commissioning of large works.⁸⁶ Finding creative ways of overcoming this challenge became my primary remit in curating COCA’s programme and one of the reasons for selecting *Geophagy*.

Another influencing factor impacting this challenge of curating the Mair Gallery space was institutional changes that has been attributed to a period of ‘professionalisation’ of the national art scene from the 1970s onwards. In line with this sector shift, Feeney notes that CSA slowly transitioned from an art society model into a curated contemporary art space where specialised curatorial staff developed the exhibition programme.⁸⁷ Feeney claims that this shift caused some

⁷⁸ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 3, 15, 26; Mabaso, ‘Globophobia’, 100.

⁷⁹ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 3, 15, 26.

⁸⁰ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, iii, 6, 188, 263, 369, 372–73.

⁸¹ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 5, 208, 213–15.

⁸² Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 213–16.

⁸³ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 182, 213.

⁸⁴ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 213, 257–60, 363.

⁸⁵ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 272.

⁸⁶ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 277.

⁸⁷ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 2, 231, 369.

community tensions⁸⁸ which came “at the cost of a cultural generosity and enthusiasm that embraced the work and vision of a wider community.”⁸⁹ Further developments in sector professionalism in the mid-1990s are marked by the organisation changing its name from CSA to COCA.⁹⁰ This name change also correlated with a move away from society membership fees as a means of revenue generation.⁹¹

Fast-forward to 2011, a series of devastating earthquakes hit Christchurch resulting in 185 deaths and thousands of buildings damaged or destroyed.⁹² The earthquakes necessitated strengthening of COCA’s building and provided an opportunity for the gallery to rebrand again this time with an international focus.⁹³ A curatorium was assembled to advise on this new international direction consisting of five respected curators from Aotearoa and Australia.⁹⁴ In 2015, this curatorium project led to the appointment of a new Gallery Director.⁹⁵

By 2017 this international ambition, coupled with not having a principal funder, culminated in the gallery accruing a deficit of half a million dollars and, as a result, the board committed to a substantial staffing restructure.⁹⁶ This restructure reduced an eight-personnel staff down to just two within a few months. From my perspective, the bulk of the financial and employee problems appeared to be associated with the lack of permanent funding, the cost of hosting international artists beyond the gallery’s means, and running a programme that substantially occupied the Mair Gallery space.⁹⁷ By considering the history of the organisation it is possible these issues were mounting long before the gallery’s post-quake reopening.

⁸⁸ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, iii, 2, 232–33, 256–57.

⁸⁹ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 231.

⁹⁰ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 354.

⁹¹ Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 283, 318, 339.

⁹² New Zealand Police, ‘List of Deceased’.

⁹³ The Big Idea, ‘New CoCA Director’.

⁹⁴ The curatorium included: Emma Bugden, Gregory Burke, Abby Cunnane, Blair French, and Zara Stanhope. See: Orrell, ‘About COCA’; The Big Idea, ‘New CoCA Director’.

⁹⁵ The Big Idea, ‘New CoCA Director’.

⁹⁶ Gates, ‘Art Gallery Posts \$500k Loss, Expects Further Loss This Year’.

⁹⁷ Gates, ‘Art Gallery Posts \$500k Loss, Expects Further Loss This Year’.

My part-time role as Advisory Curator, as I understood it, was to intervene into this difficult period with a mandate of keeping the artistic integrity of the programming intact while navigating financial and staffing challenges. The title of ‘advisory’ suggests the spirit of working alongside others, similar to the complicity described in the curator-as-accomplice framework. Due to the situation and remit of my employment this accomplice-like characteristic was not always the case in practice. There were many aspects to this role that more closely resembled the curator-as-police by setting strict limitations of ambition and spending as well as advising the board on staff efficiencies. For instance, my immediate task was to reform the gallery programme by cancelling shows that were unaffordable, to develop shows that were important to retain, and to fill programming gaps. All exhibitions were expected to be low-cost, require minimal resources, be culturally relevant to Christchurch, and demonstrate artistic excellence. Core to this programming challenge was to programme exhibitions that occupied the large Mair Gallery space at little to no expense.

All these tasks pertain to police-like traits and created an austerity mindset of doing more with less which would supposedly lessen financial burden but put pressure on staff, myself included, to overperform. Part of the staffing pressure here would be impacted by my role only being part-time and being predominantly based in the city of Wellington (approx. 436km, or a 1-hour flight). My contract also coincided with a month I spent curating a project in Edinburgh, Scotland, thereby further increasing distance. The time and distance limitations, coupled with financial and restructure pressures, meant that I was not always privy to daily operations which sometimes led to confusion and miscommunication with colleagues.

Given this police-like remit and situation, it seems contradictory that this exhibition would be used as an example relevant to the curator-as-accomplice as there were many instances where allyship with staff was certainly not maintained. However, even in this circumstance traits of the curator-as-accomplice are present. Which, as discussed in Chapter One, indicates that the

‘accomplice’ is in a dynamic of unresolved tension with ‘police’ attributes rather than being in a strict binary of ‘good’ versus ‘bad’ practice.

One area where the curator-as-accomplice becomes evident in concept development within this exhibition example, is in instances of resisting Pākehā bias during the process of establishing the exhibition programme. Programming decisions were required to be in line with COCA’s vision to provide “stimulating art experiences that engage people in conversations about contemporary life and culture” and “programmes that enrich and strengthen our community by enabling and encouraging critical dialogue about the world we live in.”⁹⁸ After reading the organisation’s literature, I concluded that the demographics of this ‘community’ were not explicitly discussed or defined at this time. With this lack of specificity, I became cognisant that there was a high risk for Pākehā bias. I based this understanding on the fact that, at that time, Christchurch’s population was 77.9 per cent Pākehā⁹⁹ with a common reputation¹⁰⁰ of being home to White supremacist groups. Furthermore, COCA’s personnel were mostly Pākehā including the board of trustees, curatorial advisory panel, and staff, with the one exception being trustee Te Marino Lenihan¹⁰¹. Further concern of institutionally engrained Pākehā bias was highlighted by the organisation’s history which, as Feeney observes, grew out of nineteenth-century colonial aspirations of ‘civilising’ the region with European cultural values.¹⁰²

While the organisation’s personnel were mostly Pākehā, this is not to say that there were not concerted efforts to programme for non-European audiences. This is evidenced in exhibitions such as *Making Space* by COCA Curator Khye Hitchcock;¹⁰³ alongside *Paemanu: Nohoaka Toi*,¹⁰⁴ and *Peter Robinson: Fieldwork*¹⁰⁵ initiated by COCA Director Paula Orrell. These

⁹⁸ Orrell, ‘About COCA’.

⁹⁹ Gray, Anglem, and Jaber, ‘Pakeha Identity and Whiteness’, 87; Statistics New Zealand, ‘Place Summaries: Christchurch City’.

¹⁰⁰ Gray, Anglem, and Jaber, ‘Pakeha Identity and Whiteness’; Kobayashi, “‘Here We Go Again’: Christchurch’s Antiracism Rally as a Discursive Crisis.”; The Dominion Post, ‘Battling Racism in Christchurch’.

¹⁰¹ Ngāi Tahu, Ngāi Tūāhuriri

¹⁰² Feeney, ‘The Canterbury Society of Arts, 1880–1996’, 3, 15, 26.

¹⁰³ Hitchcock, *MAKING SPACE*.

¹⁰⁴ Paemanu, *Paemanu*.

¹⁰⁵ Robinson, ‘Fieldwork’.

exhibitions indicate that there was staff intention and board support to stage exhibitions and major works by non-European artists that might appeal to and engage non-European and Pākehā audiences alike. These contributions to ethnic diversity are coupled with COCA’s decision in 2015 to adopt the name “Toi Moroki” to reflect “New Zealand society’s common use of Te Reo Māori in all settings of public life.”¹⁰⁶ However, these best intentions if unchallenged could have an adverse effect of enabling the organisation and staff to overlook the potential of implicit racism to be present. This counterintuitive reasoning, as discussed at length in Chapter One, is informed by social psychology research conducted by Claire Gray et al. which suggests that Pākehā who politically align themselves with anti-racism can reveal a lack of awareness of their White privilege and implicit bias.¹⁰⁷

Making sure that the gallery was increasing visitation, of local audiences who statistically speaking would be predominantly Pākehā, was also a pragmatic requirement in order to receive public funding and to validate the importance of the programme to the city of Christchurch. However, maintaining and increasing visitor numbers was difficult due to the post-quake context of Christchurch where the inner-city population, where COCA is situated, had severely decreased due to 70 per cent of buildings in the central business district being destroyed.¹⁰⁸ Coupled with COCA’s financial and restructure concerns, by my assessment, these factors combined to create a high-pressure situation. As discussed earlier, social psychology research indicates that situations of high pressure have the potential to increase the likelihood of racial bias to influence decision-making. I reasoned, therefore, that by not explicitly recognising that COCA was situated in a Pākehā dominated social environment, at a time of institutional precarity and requirement to increase visitation, there was a significant risk that the organisation would maintain Pākehā curatorial centrality and risk becoming a ‘White sanctuary’.¹⁰⁹

¹⁰⁶ CoCA Centre of Contemporary Art Toi Moroki, ‘History: Since 1880. The Radical, the Reactionary.’

¹⁰⁷ Gray, Anglem, and Jaber, ‘Pakeha Identity and Whiteness’, 82, 85–94, 96, 100; Campbell, ‘Negotiating Biculturalism: Deconstructing Pākehā Subjectivity’, 133, 135–41.

¹⁰⁸ Anderson, ‘Christchurch’.

¹⁰⁹ Embrick, Dóminguez, and Weffer, ‘White Sanctuaries: Race and Place in Art Museums’.

In addition to this context there were also time pressures placed upon my role as Advisory Curator to develop the programme. This time-frame consisted of only two months of part-time work to generate a confirmed programme for the following eighteen months. Due to this time-frame, I decided it was not realistic to curate from scratch. Therefore, it was necessary to identify existing exhibitions that were of a high quality, that could travel, that were available and that would be installed with little to no cost or that could be supplemented with external funding, and that could maintain or increase audience visitation. Despite these pressures, I decided to make an additional requirement of programming with a mind to addressing Pākehā bias in myself, the given institutional context, and the wider social environment.

In drawing on my established relationship with Watson and recognising that *Geophagy* featured an adaptable concept and construction method out of poor materials, her exhibition seemed an attractive possibility. In terms of maintaining institutional reputation, Watson's exhibition was attractive since, despite her successful career and being originally from Canterbury, she had not yet been given the opportunity to have a major solo exhibition in Christchurch. I also rationalised that the exhibition would be attractive to a broad audience due to the diversity of art forms exhibited from an immersive sculptural environment to video and photography.

On the most part the suitability for *Geophagy* was determined by the exhibition's themes of colonisation, migration, environmental degradation, and control of digital information—which fitted COCA's remit of “stimulating art experiences that engage people in conversations about contemporary life and culture”.¹¹⁰ Of particular note are specific references to Watson's family history in Christchurch and what this personal narrative might reveal about Aotearoa's colonial context and relations within a global flow of people and information.

¹¹⁰ Orrell, 'About COCA'.

Christchurch and its colonial past are important aspects within Watson's video work *Unmapping the World* (Figure 2–29). Through this work Watson traces the arrival of her Irish ancestors to Christchurch in the 1860s as part of the thousands of other European settlers pouring into the country following the sale and forcible confiscation of Māori land.¹¹¹ Within this narrative are inferences to the intersection of gender and racial politics of childbirth in relation to immigration and the control of bodies.¹¹² In using the logic of cartography as a tool for abstractly compressing time and space, Watson's narrative in *Unmapping the World* further compresses these White settler narratives of people seeking a better life in unresolved contention with anti-immigration White nationalist arguments of the present day.¹¹³

¹¹¹ Otago Witness, 'Kemp's Purchase'; Timaru Herald, 'Native Lands Court.'; Walker, *Ka Whawhai Tonu Matou*, 106.

¹¹² Phillips, 'Global Flows in Ruth Watson's Geophagy'; Phillips, 'Whirling and Looping: Unmapping Memories in Ruth Watson's Geophagy'; Watson, *Unmapping the World*.

¹¹³ Phillips, 'Global Flows in Ruth Watson's Geophagy'; Phillips, 'Whirling and Looping: Unmapping Memories in Ruth Watson's Geophagy'; Watson, *Unmapping the World*.



Figure 2–29: Ruth Watson, *Unmapping the World* (2017). Video Stills. Installation with single channel HD looped video, 9 min, cinema loungers, projector, and projection screen. Reproduction by permission of rights holder.



Figure 2–30: Ruth Watson, *Geophagy* (2017). Installation with 5.5 m high stack of recycled pallets, 200 kg second-hand clothing, monitors with 5 single-channel HD colour videos (aspect ratios and durations variable) with sound, looped. Photo by Sam Hartnett. Installation view at Gus Fisher Gallery, The University of Auckland, Auckland. Reproduction by permission of rights holder.



Figure 2–31: Ruth Watson, *Geophagy* (2017). Detail views at Gus Fisher Gallery of video components depicting IMG files. Photo by Sam Hartnett. Reproduction by permission of rights holder.



Figure 2–32: Ruth Watson, *Geophagy* (2017). Detail view at Gus Fisher Gallery of video component depicting Candy Crush Saga computer game. Photo by Sam Hartnett. Reproduction by permission of rights holder.



Figure 2-33: Ruth Watson, *Geophagy* (2017). Photos by Sam Hartnett. Detail view at Gus Fisher Gallery of one of six video components depicting hand squeezing a globe patterned stress ball. Reproduction by permission of rights holder.

Geophagy (the sculptural installation) consisted of multichannel video, stacked wooden pallets and tonnes of second-hand clothing. Conceptually, the installation emphasised, in material presence and content, how the globe is encumbered with traumatic histories, digital information, exploitative habitation, excessive mobility and unfettered consumerism. In its first instalment at the Gus Fisher Gallery in Auckland, *Geophagy* was situated underneath a large stained-glass dome in the gallery's 1930s Neo-Romanesque foyer (Figure 2-30). Watson had stacked the structure's wooden pallets in a spiralling conical formation 5.5 metres high in an attempt to mimic Bruegel's depiction of the tower of Babel but in rudimentary form and in poor materials.¹¹⁴ Emanating from the tower were voices and moving image that narrated a selection of texts speculating on topics such as digital infrastructures, environmental destruction and population control.

¹¹⁴ Phillips, 'Global Flows in Ruth Watson's *Geophagy*'.

One video included an excerpt from Jorge Luis Borges' *The Library of Babel* (1941), coupled with footage depicting scrolling IMG files (Figure 2–31). Borges' story describes a sect who tend to an alleged infinite library which contains every book that has ever been written or that could be written regardless of legibility.¹¹⁵ The mathematical logic governing Borges' infinite library has since become a pertinent metaphor for the internet and other digital systems which is reinforced by Watson's choice of accompanying video of IMG files. This association further links the politics that unfold in Borges' library, to the corporate and political control of information in the digital realm.¹¹⁶

The control of digital information is also addressed in *Geophagy* through in another video component that quotes Benjamin H. Bratton's text *The Black Stack*.¹¹⁷ This essay is re-counted over a screen capture of the online game Candy Crush Saga in which a grid of sickly hued icons drops down the screen (Figure 2–32). Bratton's 'black stack' is a theoretical description of the physical infrastructure comprising the digital world and in which he suggests the possibility to subvert it.¹¹⁸ This metaphor of infrastructural stacking further relates to the physical method of construction enabling *Geophagy* to be adapted to different gallery spaces. Watson also uses pallet stacking as a conceptual logic to layer further references. Wooden pallets and the piles of clothing draped over them, bring containerisation and international shipping into conservation with disposable fashion as artefacts of global capitalism.¹¹⁹ Additional references stacked within *Geophagy* address ecological issues, for which a reading of Susan Schuppli's essay *Slick Images: The Photogenic Politics of Oil* is paired with footage of a Caucasian mouth endlessly chewing. In her text, Schuppli comments on how photographs can function as physical embodiments of the Anthropocene.¹²⁰

¹¹⁵ Borges, 'The Library of Babel'.

¹¹⁶ Phillips, 'Global Flows in Ruth Watson's *Geophagy*'.

¹¹⁷ Bratton, 'The Black Stack'.

¹¹⁸ Bratton, 'The Black Stack'.

¹¹⁹ Phillips, 'Whirling and Looping: Unmapping Memories in Ruth Watson's *Geophagy*'; Phillips, 'Global Flows in Ruth Watson's *Geophagy*'.

¹²⁰ Schuppli, 'Slick Images: The Photogenic Politics of Oil'.

Combined with the chewing video, Watson stacks a further reference to the term ‘geophagy’ which refers to the practice of consuming dirt or clay for mineral sustenance.¹²¹ Watson’s correlation, however, equates this ancient practice with its contemporary comparative of disastrous extractive capitalism which stems from a history of colonial empire expansion at the hands of Europeans.¹²² By my analysis, this choice to feature a Caucasian mouth and in another video a Caucasian hand squeezing a globe (Figure 2–33) performs a critical self-reflexion of Watson’s Pākehā heritage. Therefore, the lingering sentiment directs *Geophagy*’s ethical provocation squarely at Pākehā whose ancestors played a part in contributing to the world’s current ecological and humanitarian predicament.¹²³

My conceptual critique of the exhibition *Geophagy* highlighted the exhibition’s relevance to the context of Christchurch. There were many specific references to White settler history that would talk to an audience who were mostly Pākehā that, as discussed earlier, I was employed to attract. As others have noted, considering Pākehā settler origin narratives, especially those that discuss the reasons for their ancestors arriving in Aotearoa, is an important part in informing Pākehā identity.¹²⁴ While aiming to attract Pākehā audiences through appealing to their identity signifiers, I also hoped that the exhibition might critically challenge them. I reasoned that the themes in the overall exhibition might lead Pākehā audiences to recognise their part in a larger global narrative in establishing modernity and its humanitarian and ecological implications. It is in this sense that a resistance to Pākehā curatorial centrality is demonstrated in this exhibition example.

¹²¹ Phillips, ‘Whirling and Looping: Unmapping Memories in Ruth Watson’s Geophagy’; Phillips, ‘Global Flows in Ruth Watson’s Geophagy’.

¹²² Phillips, ‘Whirling and Looping: Unmapping Memories in Ruth Watson’s Geophagy’; Phillips, ‘Global Flows in Ruth Watson’s Geophagy’.

¹²³ Phillips, ‘Whirling and Looping: Unmapping Memories in Ruth Watson’s Geophagy’; Phillips, ‘Global Flows in Ruth Watson’s Geophagy’.

¹²⁴ Gray, Anglem, and Jaber, ‘Pakeha Identity and Whiteness’, 83; Bell, ‘Dilemmas of Settler Belonging’, 145–47; King, *Being Pakeha Now*, 11; Ng, *Old Asian, New Asian*, 750–56; Turner, ‘Settler Dreaming’, 116–17, 122.

In contention to this claim of ‘resistance’, it could be argued that the selection of this exhibition risks centralising a Pākehā perspective of colonisation and globalisation. As a Pākehā curator, within the logic of the curator-as-accomplice, I am required to consider this counter possibility. Racial bias, as discussed in Chapter One, will be present to some degree even when a Pākehā curator claims the contrary. It should be noted that the motivation to confront Christchurch audiences with legacies of White supremacy is not necessarily the motivation of the artist which could also reveal elements of not folding within the artist’s intent for her work. Afterall, the exhibition was originally created for audiences in a university gallery context situated in Auckland, which is a more multicultural city,¹²⁵ where the nuances of Pākehā ethnicity might be considered from an academic perspective. It is further possible that some Pākehā visitors in Christchurch might read Watson’s work as affirming White settler identity as opposed to a critical reflection. This curatorial motivation could also be accused of aiming to ‘educate’ the public, which speaks to the hubris of curatorial centrality and not that of the curator-as-accomplice framework.

Aside from claims of resisting Pākehā curatorial centrality, the selection of this exhibition also conceivably held relevance to audiences, Pākehā and non-Pākehā alike. The immersive experience that *Geophagy* provided could engage with people on a haptic¹²⁶ and spatial level before any consideration of content or meaning. From a content perspective, it would also be arrogant to assume that topics of environmental and humanitarian crisis, and how digital information is controlled, would not be of interest to audiences of many different backgrounds. From this basis, I reasoned, that while the exhibition held the risk of centralising a Pākehā perspective it could equally have the possibility to attract and confront Pākehā while also resonating with a more diverse audience.

¹²⁵ According to the 2018 census, Auckland’s ethnic demographics were 53.5% European, 28.2% Asian, 15.5% Pacific Peoples, 11.5% Māori, 1.1% Other. See: Statistics New Zealand, ‘2018 Census: Auckland Region’.

¹²⁶ Balaskas and Rito, ‘Introduction’, 16.

2.2.3 Process and Outcome

The installation *Geophagy*, originally took form as a Babel-esque tower at the Gus Fisher Gallery (Figure 2–30). At COCA this original configuration would have failed to provide an impact in response to the given architecture. By drawing on my relationship with Watson and knowledge of her past work, I perceived that *Geophagy* held a sculptural language that enabled the possibility of being adapted in relation to the space it was exhibited.

When discussing the possibility with Watson early in the exhibition proposal phase she warmed to the idea but emphasised that it would require a substantial reworking. After further discussions with COCA staff and the exhibition programme subcommittee, we realised that *Geophagy*'s reconfiguration would incur material and staffing costs that COCA did not have. While this cost would be relatively minimal, I estimated that it would provide the organisation with substantial return in the visitor experience and the reputation via artistic excellence. Plus, there were few extant exhibitions that were appropriate for the Mair Gallery's scale and that might provide artform variation. These were important qualities to maintain COCA's point of difference and to attract the public's attention to the year's programme. In addition, there was a likely chance that Watson would be eligible to apply for funds from the University of Auckland where she worked to offset some costs.

Further technical and conceptual considerations were required to be explored before we were able to ascertain what sculptural form would be appropriate for the COCA iteration. This required the codified function of conceptual critique by engaging in a discussion with Watson individually and later with gallery staff. Conceptual critique, as discussed earlier, involves abstract thinking in the early stages of an exhibition's development. Abstract thinking was applied in this instance by reconsidering changes to the installation and how the proposed changes might influence the work's meaning and experience.

This discussion led Watson, myself, and gallery staff to conclude that to engage the Mair gallery, in a way that fulfilled the artistic intention for the work, the installation would incur significant time, energy, and logistics in unloading and loading pallets during installation and deinstallation. It was important that the work's form was conceptually driven to relate to the subject matter of the work. As previously discussed, the Gus Fisher Gallery iteration drew inspiration from the Borges' short story *The Library of Babel* in which he imagines a complex architecture that houses the complete knowledge of humankind no matter how legible or incomprehensible.¹²⁷



Figure 2-34: Ruth Watson's *Geophagy* being constructed at Gus Fisher Gallery. Photo Ruth Watson.



Figure 2-35: Ruth Watson, *Geophagy* (2017). Photo by Sam Hartnett. Detail view at the Gus Fisher Gallery. Reproduction by permission of rights holder.

The Babel-like soundscape of the intoning narrators that forms the video components also references the biblical legend that Borges draws on. The form of the tower (Figure 2-30) was intended to reference Bruegel's famous paintings depicting a spiraling tower of Babel and seemed an apt physical response to the Gus Fisher Gallery's stained-glass dome which could be interpreted as harking back to religious architectonic motifs of transcendence.¹²⁸

¹²⁷ Phillips, 'Whirling and Looping: Unmapping Memories in Ruth Watson's *Geophagy*'; Phillips, 'Global Flows in Ruth Watson's *Geophagy*'.

¹²⁸ Armond, 'Utopia: The Avant-Garde, Modernism and (Im)Possible Life'.

In considering these earlier site-responsive and conceptual motivations, that influenced the work's form, it was deemed important that the work adapted to COCA differently. Initial proposals from Watson planned to emphasise the grim humanitarian and environmental costs of modernity by constructing a type of ruined edifice or eroding mountain-like form (Figure 2–38).¹²⁹ In support of this proposal, Watson supplied some concept sketches (Figure 2–36) and maquettes (Figure 2–37, Figure 2–38) depicting this desired effect and I drew up plans to ascertain the estimated number of pallets that this would require (Figure 2–40).

Images of the construction process at the Gus Fisher Gallery (Figure 2–34, Figure 2–35) aided understanding of how this early proposal of the COCA version might be realised. At the Gus Fisher Gallery, the work gained structural stability through forming a cone-like configuration where a circular base was formed by overlapping pallets and screwed together and then tapering in width slightly as the structure ascended into the leadlight dome (Figure 2–34, Figure 2–35). These images also proved helpful to emphasise the logistical elements of storing and sorting pallets in the gallery space prior to use and the safety concerns that working from heights with heavy materials and tools naturally raises. These images further engaged my experiential knowledge of working with pallets in the past—the cheap wood they are made from and its likeliness to splinter and for pallets to vary in structural integrity, and how some pallets were different colours, sizes, and density of timber. As the design of the work developed and changed it occurred to us that the original construction approach would have to be different. It would also require a structural engineer to work with us due to increased caution around structural stability in the event of an earthquake.

¹²⁹ Phillips, 'COCA December Exhibition Proposal: Ruth Watson, Geophagy'.

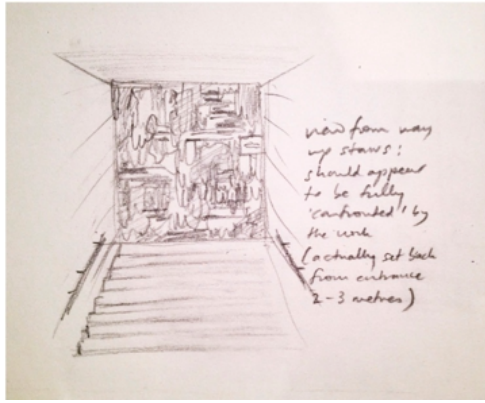


Figure 2–36: Ruth Watson’s drawing illustrating her intention to have the *Geophagy* installation appear to “tower overhead” as visitors entered the Mair Gallery at COCA. Reproduction by permission of rights holder.



Figure 2–37: Ruth Watson’s maquette illustrating the desired appearance of the *Geophagy* installation at COCA. Photo by Ruth Watson. Reproduction by permission of rights holder.

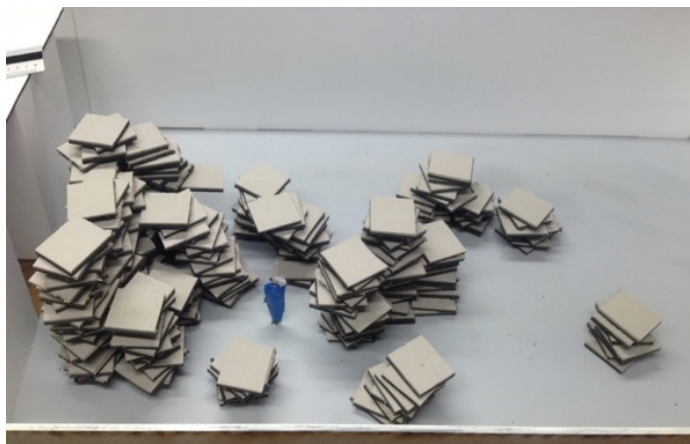


Figure 2–38: Ruth Watson’s maquette of early arrangements of pallet stacks in planning for *Geophagy* installation at COCA. Photo by Ruth Watson. Reproduction by permission of rights holder.



Figure 2–39: Ruth Watson’s maquette depicting the near final arrangement of the pallet stacks in planning for *Geophagy* installation at COCA. Photo by Ruth Watson. Reproduction by permission of rights holder.

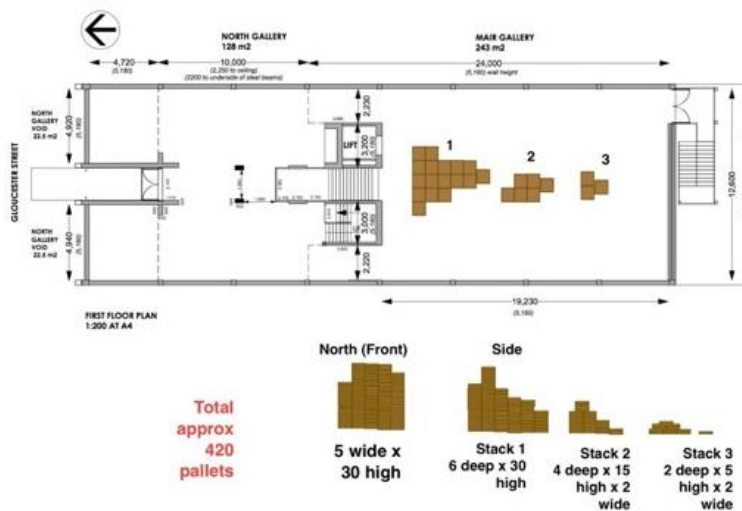


Figure 2–40: Drawing by author estimating the number of pallets based on the early plan of *Geophagy*, included an exhibition proposal submitted to the COCA exhibition committee.

Upon further reflection and by drawing on our respective experiences of the post-quake condition of Christchurch, Watson and I later realised that the design might not be conceptually compelling for local audiences. We reasoned that local Christchurch visitors might regard this configuration as a reminder of the quake-ruined buildings that they lived amongst. The exposed pallet construction also read closely to the many temporary ‘pop-up’ urban art and design initiatives that appeared in the city in the months after the quakes.

These projects by artists and businesses, in the establishment of interactive entertainment, temporary shops, and makeshift restaurants made use of standardised units such as pallets to create furniture, planter boxes and vertical gardens, and shipping containers for commercial spaces. The most relevant comparison to *Geophagy* was the ‘transitional’ architectural project *Pallet Pavilion* (2012-2014) by the organisation Gap Filler in which pallets were assembled to form a community event arena that was highly popular and received national and international news coverage.¹³⁰ Watson and I considered that these associations might have appeared trite to a local audience and might have distracted from the work’s core focus on the Anthropocene, as discussed earlier. Therefore, Watson spent time experimenting with different layouts while conferring with me and COCA staff at various stages for feedback.

The change in design was also partially a technical concern since the floor of the Mair Gallery has a low-grade weight loading and so it was important that the design was able to distribute the combined load of pallets and clothing while also considering the probable weight of gallery visitors during events. Other engineering concerns involved the height of the pallet stacks and how they would perform in an earthquake scenario. Structural engineer Helen Trappitt advised on these aspects by calculating the weight bearing and earthquake overturning forces. Her strengthening solutions to different designs ranged from cable or rope reinforcing through to the suitable gauge and grade of bolts and screws and the delivery/storage logistics of the pallets

¹³⁰ Gap Filler, ‘Pallet Pavilion’.

which would also have structural safety concerns. In this instance as with other moments of working with the COCA staff my curatorial contribution was required to twist together while also folding with the direction of the artist's authorship. In following chapters, I will further discuss this flexibility within the curator-as-accomplice framework of allowing the sub-attributes of folding and twisting to be mixed as needed. This mixing, I suggest, also provides evidence of the framework operating as a modality rather than a methodology as discussed in Chapter One.

Finally, we resolved the design as a labyrinthine field of nineteen two-and-a-half-metre-high hive-like forms that would encompass the entire length and breadth of the Mair Gallery (Figure 2–27, Figure 2–39) This design was significant on several conceptual levels. Similar to its adaptation to the Gus Fisher Gallery building, this new design responded to COCA's 1960s brutalist architecture and, in particular, its grid of large pyramidal skylights and central staircase entrance. This configuration also continued the reference to Borges in which the maze-like logic in *The Library of Babel* but more specifically the labyrinth is a well-known reoccurring motif in his other stories such as *The Garden of Forking Paths*, *The Two Kings and the Two Labyrinths*. The labyrinthine design also references Borges' *The Book of Sand* and *Tlön and Uqbar, Orbis Tertius*¹³¹ which is quoted in Watson's work *Unmapping the World*. Furthermore, these hive-like pallet stacks would be entirely clad in clothing—four times as much as the Gus Fisher Gallery instalment. This increase in clothing was required to obscure the pallets and thereby reduce the aesthetic similarity to the *Pallet Pavilion* and other transitional urban projects familiar to Christchurch audiences.

In an email, Watson further instructed that: “When ascending the staircase, a viewer should see no light around the edges of the main part of the stack—it should ‘appear’ to block the

¹³¹ Borges, *Labyrinths*.

entranceway [...].”¹³² She also supplied a drawing (Figure 2–36) and photograph (Figure 2–37) of the maquette demonstrating this appearance. In supporting Watson’s vision, I anticipated that a lighting strategy would be integral in achieving this encounter of the installation. Experience had taught me the importance of considering lighting logistics by removing and systematically reinstalling spotlights to achieve the desired appearance of a work (Figure 2–36, Figure 2–37). Therefore, I advised gallery staff to plan for the time and labour to accommodate this lighting approach.

Since I was based in Wellington during this time, I was unable to be present during the early stages of the installation, but I was available two days before the exhibition opening. Upon arrival it was evident that the COCA team had performed exceptionally well at installing the exhibition, often working beyond their regular hours. However, it became apparent to me that some details had been overlooked. It is important to be reminded that the staff were experiencing significant organisational pressures including a restructure and financial challenges which threatened their security of employment. It is understandable then, if not to be expected, that a few aspects might be missed within a high-pressure situation. Fault might also be due to my position being part-time operated at a distance. It is possible that lacking quality time with the team could have lessened the impact of my advice by not being given the opportunity to remind or reiterate my point in daily situations. One of these overlooked details was the need to consider a lighting plan prior to completing the installation.

¹³² Watson to Phillips, ‘Some Rough Notes for Geophagy at COCA’, 7 December 2017.



Figure 2–41: Ruth Watson, *Geophagy* (2017). Photo by Bruce E. Phillips. Detail view at COCA demonstrating the importance of spot lighting *Geophagy* to achieve the artist’s intention to have the installation appear to “tower overhead” as visitors entered the Mair Gallery. Reproduction by permission of rights holder.

Encountering this unrealised task of lighting necessitated my contribution to pivot in the moment to the tacit function of proxy actions while folding together with the interests of the artist’s authorship. From prior experience, I knew that lighting is best achieved by first removing all light fixtures and then gradually adding directional spotlights one by one. While simple in principle, this systematic process requires time, labour, and planning which at a high-pressure moment of the exhibition installing was beyond the staffing capabilities of the exhibition installation team. Due to this I decided to shift from being an advisor, which primarily involved codified functions, to take on the tacit functions of manual labour and tactical decisions that are required in lighting an exhibition. To be clear this was a task beyond my contracted responsibility. I could have easily maintained a hierarchical position and requested that my colleagues perform this task which could have added to existing pressures. Instead, by working in line with the curator-as-accomplice, I rolled up my sleeves and worked alongside others.

As mentioned, Watson had envisioned that *Geophagy* would appear as if a formidable wall was at the top of the stairs leading to the Mair Gallery (Figure 2–36, Figure 2–37, Figure 2–41). To achieve this quality, it was necessary for the work to be lit to accentuate its scale and appearance as a solid wall—even though the work consisted of multiple towers separated by a few metres in each direction. Any deviations in lighting would have highlighted depth and

distance between the stacks and would have disrupted this desired effect. Likewise, throughout the body of the installation, a consistent approach to lighting was necessary so that all the pallet stacks appeared similar so as to emphasise the experience of walking through a labyrinth-like environment. If one stack was illuminated more than the others this would enable people to gain spatial bearings and the illusion of a maze would be disrupted. Completely removing and then systematically installing the lights, therefore, was a job I took on as a proxy action to alleviate pressure on the team. This required me to call on tacit knowledge gained from years of installing exhibitions to envision and explicitly argue its importance while also having the applied skills to clamber up and down scaffolding, positioning lights, and liaising with the artist and staff.



Figure 2-42: Ruth Watson, *Geophagy* (2017). Photo by Bruce E. Phillips. Installation view at COCA. Reproduction by permission of rights holder.

Chapter Three: THE HIVE HUMS WITH MANY MINDS

THE HIVE HUMS WITH MANY MINDS (THHWMM) was a 2016 group exhibition at Te Tuhi (TT) that explored how global infrastructures shape the local reality in Aotearoa. *THHWMM* featured the work of fourteen artists, included eight new commissions across two venues, and a publication. The exhibition's concept was divided into three subthemes addressing industrial, urban, and digital infrastructures. These subthemes in turn concerned recurring topics within Aotearoa's exhibition history while also supporting underrepresented perspectives. As a group exhibition example, *THHWMM* provides many occurrences of the curator-as-accomplice twisting together with the practices of artists, gallery staff, a designer, writers, and audiences. While twisting together is the focus of this exhibition example the commissioned works also provide instances of twisting and folding in dynamic complicity.

3.1 Background

Findings of this research indicate that *THHWMM* holds several points of relevance in relation to Aotearoa's exhibition history. I have identified 388 relevant curated group exhibitions within a date range of 1970 to 2020. As I will discuss, this number of relevant exhibitions suggests to me that there is an intention to twist together with the thinking and practices of other curators past and present. Reflecting the exhibition's subthemes this enquiry is divided into three subsections: *Exhibiting Civilisation and Nature*, *Exhibiting the Information Age* and *Exhibiting the Urban Environment*.

3.1.1 Exhibiting Civilisation and Nature

This research has identified 274 group exhibitions that have addressed the topic of civilisation and nature relations. Four consistent subjects are apparent in this selection including: landscape painting and Pākehā identity, post-nature, environmentalism, and the Anthropocene. Landscape painting and Pākehā identity, in relation to themes of human civilisation and nature, is the most predominant subject. It arguably deserves this prominence within the discussion due to the genre's role in the eighteenth and nineteenth centuries to survey for and promote colonial settlement and to prospect for primary industries which ultimately led to Aotearoa's modernity.¹

As art historian Francis Pound emphasises, in the early to mid-twentieth-century landscape painting would again assume an important role in lamenting deforestation and other degradations of the natural environment that led to the 'modernisation' of Aotearoa.² Pound further suggests that Pākehā culture, including its guilt and historical amnesia, is laced within the landscape genre and would play a role in reinforcing a White settler perspective as Aotearoa's default national identity.³ This research adds to this discussion by indicating how the landscape genre appears to be a conflicted signifier of Pākehā values throughout Aotearoa's exhibition history. Patterns of curatorial practice within this exhibition history survey also suggest that providing emphasis to the landscape tradition in exhibition-making repeatedly comes at the cost of centralising Pākehā perspectives over Māori and other non-Pākehā. As I will discuss later in this chapter, my curation of *THHWMM* attempted to resist this legacy of Pākehā curatorial centrality.

My enquiry starts in the mid 1980s when, according to this research, a postmodern critique of colonial and modernist landscape painting began to become prominent within Aotearoa's curatorial practice. The most pertinent example is arguably the 1986 exhibition *Pakeha*

¹ Pound, *The Invention of New Zealand: Art and National Identity, 1930-1970*, 3–5, 20, 169.

² Pound, *The Invention of New Zealand: Art and National Identity, 1930-1970*, 165–66, 169.

³ Pound, *The Invention of New Zealand: Art and National Identity, 1930-1970*, xviii–xxi, 1–25, 84–85, 169–78, 190–91, 199.

*Mythology*⁴ curated by Robert Leonard. Here, Leonard selected three iconic modernist paintings and exhibited them within the context of a faux boardroom constructed with wood panelling, a table and upholstered furniture (Figure 3–1).⁵

These paintings—*Cass* (1936) by Rita Angus, *Crucifixion with lamp* (1947) by Colin McCahon, and *Frozen Flames* (1931) by Christopher Perkins—have been considered important in their representation of civilisation and nature in Aotearoa⁶ and could be considered a quasi-sacred trinity of the modernist Pākehā landscape genre. While these paintings can be analysed in terms of White settler guilt, they can also be seen to represent a shift in Pākehā perceptions of the land from considering the land as a resource to be extracted and controlled to being a ‘paradise lost’⁷ that needed to be conserved.⁸

By my analysis, this reading is apparent through Leonard’s decision to insert these paintings into a display environment that resembles the furnishings of big business—a creative approach to display that was controversial for some.⁹ This was further added to by a programme of commercials screened within the installation, including advertisements by national and multinational companies and election campaigns.¹⁰ These commercials, could be understood as cultural artefacts representing the industries, politics, and economic systems that grew out of the subjugation of Aotearoa’s landscape and erosion of Māori sovereignty post the signing of The Treaty of Waitangi in 1840. The exhibition installation, by my analysis, is a complex amalgamation of mythologies that tie Aotearoa’s modernity with nineteenth-century colonial capitalism and 1980s globalisation and neo-liberal economic policies.¹¹ In examining this

⁴ Note that this exhibition title did not use macrons in the spelling of ‘Pākehā’.

⁵ Barton, Bywater, and Curnow, *Now Showing: A History of the Govett-Brewster Art Gallery*, 58–59; Bywater, ‘“NZ Art Can’t Exist”: The Govett-Brewster and the International’, 248; Leonard, *Pakeha Mythology*.

⁶ Pound, *The Invention of New Zealand: Art and National Identity, 1930-1970*, 18, 140, 141, 149, 171–72, 190–91, 199, 227–28.

⁷ *1st Auckland Triennial: Bright Paradise: Exotic History and Sublime Artifice*.

⁸ Leonard, *Pakeha Mythology*; Pound, *The Invention of New Zealand: Art and National Identity, 1930-1970*, 18, 140, 141, 149, 171–72, 190–91, 199, 227–28.

⁹ Garrity to Sotheran, ‘We Did Not Lend McCahon Crucifixion as a Prop for an Installation Send It Back Now.’, 6 June 1986.

¹⁰ Barton, Bywater, and Curnow, *Now Showing: A History of the Govett-Brewster Art Gallery*, 58–59; Bywater, ‘“NZ Art Can’t Exist”: The Govett-Brewster and the International’, 248; Leonard, *Pakeha Mythology*.

¹¹ Leonard, *Pakeha Mythology*.

exhibition, its design, and components, I argue, that there is evidence to suggest that Leonard sought to emphasise this duplicitous nature of Pākehā culture to uphold the virtues of conserving nature while disassociating itself from the guilt and continued violence of its destruction. Therefore, *Pakeha Mythology* can be considered an example of resisting Pākehā bias.



Figure 3–1: Installation view of *Pakeha Mythology* (9 May 1986–8 June 1986). Curated by Robert Leonard, Govett-Brewster Art Gallery, New Plymouth. Installation view featuring works (in order left to right): *Frozen Flames* (1931) by Christopher Perkins, *Crucifixion with lamp* (1947) by Colin McCahon and *Cass* (1936) by Rita Angus. Reproduction by permission of rights holder.

Leonard’s bold curatorial style evidenced in *Pakeha Mythology* has been acclaimed as marking the arrival of the curatorial turn in Aotearoa.¹² Certainly, his experimentation with the exhibition format, ingenious use of the exhibition catalogue, and irreverent display of iconic paintings¹³ could be considered as a shift towards post-modern cultural discourse in curation of this time in Aotearoa. In further relation to the curatorial, we could consider *Pakeha Mythology* as experimenting with novel exhibition formats and challenging ‘conventional’ curation.

¹² Barton, Bywater, and Curnow, *Now Showing: A History of the Govett-Brewster Art Gallery.*, 58–59.

¹³ Garrity to Sotheran, ‘Pakeha Mythology’, 9 June 1986; Garrity to Sotheran, ‘We Did Not Lend McCahon Crucifixion as a Prop for an Installation Send It Back Now.’, 6 June 1986.

This research has further identified that *Pakeha Mythology* engaged with the critique of Pākehā identity and experimentation with exhibition-making. This approach was later replicated in the inaugural Te Papa exhibition *Parade* (1998-2001) in which Colin McCahon's work *Northland Panels* (1958) was exhibited in proximity to a refrigerator.¹⁴ In his 2018 exhibition *This is New Zealand*, co-curated with Aaron Lister and Moya Lawson, Leonard revisited this curatorial strategy of including a selection of Aotearoa tourist propaganda and political footage alongside landscape painting and contemporary art to question ideologies of nationalism.¹⁵ Exhibitions by other curators can also be considered as continuing *Pakeha Mythology*'s thematic enquiry and resisting Pākehā curatorial centrality. These include exhibitions such as *Pākehā Now!* and *Kaihono Āhua/Vision Mixer [...]* curated by Anna-Marie White and *Five Pākehā Painters* (2019) curated by Jess Mio.¹⁶



Figure 3–2: Installation view of *Putting the Land on the Map: Art and Cartography in New Zealand since 1840*, as exhibited at the City Gallery Wellington Te Whare Toi (3 February 1990–15 March 1990). Curated by Wystan Curnow. Originally exhibited at the Govett-Brewster Art gallery, New Plymouth (1 April 1989–7 May 1989). Reproduction by permission of rights holders.

Three years after *Pakeha Mythology*, curator Wystan Curnow curated *Putting the Land on the Map [...]* (Figure 3–2). *Putting the Land on the Map* was regarded as a nationally important exhibition and was toured to seven public galleries throughout the country. Similar to Leonard,

¹⁴ McCarthy, *Te Papa: Reinventing New Zealand's National Museum, 1998-2018.*, 104; Phillips, 'Michael Parekowhai: Détour/Pacific Sisters: He Toa T Era Fashion Activists'.

¹⁵ Lawson, Leonard, and Lister, *This Is New Zealand*.

¹⁶ Catchpole et al., *Pākehā Now!*; Kake, 'Pantograph Punch - Beyond the Mamae'; White, *Kaihono Āhua*.

Curnow also critiqued the landscape genre but did so by focusing specifically on colonial era painting and cartography and how these have been engaged with by contemporary artists.

This research has been unable to determine the ethnicity of the artists¹⁷ in this exhibition.¹⁸ However, by applying the understanding discussed in Chapter One, that it is uncommon for European ethnicity to be used to describe artists likely due to implicit bias in the wider social environment, it is possible to estimate that this 100 per cent of unspecified ethnicity could be classed as European.¹⁹ Based on this estimation, it could be claimed that Curnow's specific curatorial focus excluded contemporary Māori and other non-Pākehā artists.²⁰ Aside from artist selection, the content of the exhibition certainly excluded acknowledgement of the role that Māori also had in shaping Aotearoa's landscape.²¹ Due to this exclusion, *Putting the Land on the Map* could be considered as an example of Pākehā curatorial centrality.

Evidence of Pākehā curatorial centrality is surprising given the exhibition's theme of representing land which is a topic that has been persistently examined by Māori artists not to mention the importance of whenua (land) within te ao Māori.²² Relevant Māori artists of this period that could have been selected include Ralph Hotere, Maureen Lander, Paratene Matchitt, and Matt Pine to name a few. Each of these artists, in my opinion, would have been relevant for the concept of the exhibition or could have been given the opportunity to respond to it.²³

¹⁷ In this calculation I am excluding contributions from Department of Survey and Land Information, a former government department which is not applicable to this discussion, and Māori genealogy expert Wiremu Wi Hongi who is arguably not an artist.

¹⁸ The only ethnicity details available have been for the inclusion of Māori genealogy expert Wiremu Wi Hongi and the Prussian nineteenth-century colonial polymath and painter Julius von Haast. This count also includes the contribution of a former government agency that is labelled as N/A (not applicable). See: Appendix 5

¹⁹ This unspecified ethnicity calculates as 88 per cent (or 14 out of 16 exhibition contributors). However, the remaining 12 per cent is attributed to the contribution by Wiremu Wi Hongi, who was not an artist, and also the inclusion of material from Department of Survey. Therefore, it is logical to exclude that 12 per cent from the total. See: Appendix 5 and Land Information (a former government agency).

²⁰ There were no contemporary Māori artists selected for this exhibition. The exhibition did, however, include an oral map by genealogy expert Wiremu Wi Hongi (Kaikohe hapū, Te Uri-o-Hua) which was exhibited alongside the work of nineteenth-century European landscape painters. This ancestral knowledge with the exclusion of living Māori artists could be considered as evidence of Curnow denying Māori contemporaneity through his curation and in centralising a Pākehā perspective on modernity. For more information about Wiremu Wi Hongi see: Sissons, Hohepa, and Wi Hongi, *Ngā Pūriri o Taiaimai: A Political History of Ngā Puhi in the Inland Bay of Islands*, 8.

²¹ Brooking and Pawson, 'Preface', xii; Brooking and Pawson, 'Introduction', 1, 7–8.

²² Curnow, Maré, and Sotheran, *Putting the Land on the Map: Art and Cartography in New Zealand since 1840*; Sissons, Hohepa, and Wi Hongi, *Ngā Pūriri o Taiaimai: A Political History of Ngā Puhi in the Inland Bay of Islands*.

²³ For instance, all these artists were highly regarded in the New Zealand art scene of this time and made work that was thematically relevant to those included in Curnow's curatorial rationale—or at the very least—their inclusion would not have caused too much thematic modification to be accommodated within the logic of his exhibition. In 1989 Matchitt had completed a major untitled

Curnow's estimated all-Pākehā artist selection, therefore, came at the expense of excluding critically celebrated Māori artists of this time.²⁴ This exclusion, which arguably denies the contemporaneity of Māori artists, was further emphasised by Curnow in the exhibition catalogue. Here he lionised his selected artists by comparing their work to celebrated European and North American artists ranging from Robert Smithson to Claes Oldenburg.²⁵

According to the findings of this research, in the years and decades following *Putting the Land on the Map* there were a number of exhibitions that focused on the landscape genre. An analysis of this correlation would require further research to ascertain to what degree Curnow's thematic focus was influential on these subsequent shows. However, given that *Putting the Land on the Map* was toured extensively throughout the country it is highly possible that this is the case. If we accept this hypothesis then we could further consider that this thematic replication arguably contributed towards a restricted perspective within Aotearoa's exhibitionary complex—by perpetuating, what Simon Sheikh describes as forms of curating that limits what can and cannot be imagined.²⁶ By this logic, the limiting of curatorial imagination could carry detrimental results, particularly if the perspective being replicated is one that centralises a Pākehā perspective and that excludes the experiences, histories, and world views of non-European/male/cis/hetero/able-bodied persons.

commission for the Aotea Centre in Auckland which could be considered a type of mapping of social and environmental relations as seen through a Māori perspective. Pine, was producing significant minimalist and process-based sculptures at this time melding Western and Māori traditions such as his work *Stack* (1988). A year earlier to *Putting the Land on the Map*, Hotere, arguably one of Aotearoa's most celebrated artists, had completed his sculptural installation *Black Phoenix* (1984–88) which would have rivalled any of the works Curnow had selected. Lander, just four years earlier, had created a notable installation at Te Tuhi (formally the Fisher Gallery) *E kore koe e ngaro he kakano i ruia mai i Rangiatea* (1986) which like Hotere's *Black Phoenix* would have been a suitable inclusion or adaptation within Curnow's exhibition.

²⁴ It may be tempting to argue that this exhibition was simply a product of its time and that race relations have progressed since the 1980s. The grounds for such an argument, however, are not so easily waged since there were prominent critics, curators, artists, and academics, since at least the 1960s and certainly during the 1980s, debating Pākehā bias and merits of bicultural practices. See: Steven, 'Land and White Settler Colonialism: The Case of Aotearoa'; Walker, 'Korero: Racism at Home'; Walker, 'On Your Left, Mt Taranaki'; Walker, *The Meaning of Biculturalism*; Taiaroa, 'The Development of the Māori Art Exhibition – a Typology?', 26, 50–51.

²⁵ Curnow, Maré, and Sotheran, *Putting the Land on the Map: Art and Cartography in New Zealand since 1840*, 10, 16–17, 19–20, 30, 35.

²⁶ Sheikh, 'Exhibition-Making and Political Imaginary', 28, 208–9.

In the late 1990s and early 2000s, the predominance of the landscape tradition appears to wane in prominence in favour of ‘post-nature’-related themes. Notable post-nature shows, identified by this research, include²⁷ *alt.nature* (1997) curated by Nigel Clark, *Bloom [...]* (2003) curated by Gregory Burke, and Rhana Devenport’s *Uncanny [...]* and *New Nature* (2007).²⁸ As post-nature themed exhibitions, by my definition, they critiqued the fallacy of ‘Nature’ as something separate from humans, and explored the ability of technology and science, in manipulating biology to create new hybridised humans, plants and animals as well as clones, cyborgs, simulated landscapes and psychological realities—not to mention the consequence of animals and plants adapting to civilisation.²⁹ Even though such exhibitions sometimes referenced landscape traditions in accompanying essays,³⁰ their artwork selections reveal to me a departure from the trope of the landscape genre.

Beyond a focus on post-nature themed exhibitions, this research has identified a legacy of exhibitions that address the politics of environmentalism.³¹ This history can be traced back to the early 1980s and spanning issues such as the anti-nuclear debate,³² water quality concerns,³³ climate change,³⁴ sustainability,³⁵ community eco-empowerment,³⁶ and exploring the ecological

²⁷ Other exhibitions could include: Ballard and Kreisler, *AMONG THE MACHINES*; Clifford, *AC/DC: The Art of Power*; Hanton, *Other Echoes*; Howe, *PULSE / REPEAT*; Huddleston, *Save the Robots*; Lambert and Minissale, *Eyetrackers: Between Art and Neuroscience*; Lawler-Lawler-Dormer, *ALTER: Between Human and Non-Human*; Lawler-Lawler-Dormer, *Electronic Bodyscapes; The Secret Life of Plants*.

²⁸ Burke, *Bloom: Mutation, Toxicity and the Sublime*; Clark, *Alt.Nature: Vicki Kerr, John Lyall, Boyd Webb*; Devenport, Smith, and Park, *New Nature*; Devenport, Madden, and Miles, *Uncanny: The Unnaturally Strange*.

²⁹ Clark, *Alt.Nature: Vicki Kerr, John Lyall, Boyd Webb*; Clark, ‘Nature, Post Nature’; Devenport, Smith, and Park, *New Nature*; Halberstam, *Wild Things: The Disorder of Desire*; Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*; Low, *The New Nature*; Morton, *Ecology without Nature: Rethinking Environmental Aesthetics*, 69, 107, 188.

³⁰ Clark, *Alt.Nature: Vicki Kerr, John Lyall, Boyd Webb*; Devenport, Smith, and Park, *New Nature*.

³¹ See: Appendix 3: Exhibitions Relevant to THE HIVE HUMS WITH MANY MINDS

³² Art Workers Union South Australia, *Artists Against Uranium*; Jerram, *Bombs Away*; Stanhope, *Botanica*.

³³ Amery and Jerram, *Common Ground, Hutt Public Art Festival: Groundwater*; Chua, et al, ‘Other Waters: Art on the Manukau’; Howden-Chapman and Jerram, *The Water Show*; Khosraviani, *The Water Project*; McClintock, *Still Water Goes Stagnant*; Phillips, *EAST 2018*; Sutherland, *Water Water Everywhere; Common Good; EAA13: Estuary Art and Ecology Prize [Annual Exhibition, 2016-2020]*.

³⁴ Amery and Jerram, *Common Ground, Hutt Public Art Festival: Groundwater; The Slipping Away*; Conland, *The 4th Auckland Triennial: Last Ride in a Hot Air Balloon*; Oliver, *This Time of Useful Consciousness—Political Ecology Now*; Orrell, *Precarious Nature*; Phillips, *EAST 2018*, 20; Rosenberg, *Moving Towards a Balanced Earth: Kick the Carbon Habit*; Wynne-Jones, *Elbow-Room in the Universe; Common Good; Heat: Solar Revolutions; Vie De Pacifique: Pacific Life*.

³⁵ Amery and Jerram, *Common Ground, Hutt Public Art Festival: Groundwater*; Conland, *The 4th Auckland Triennial: Last Ride in a Hot Air Balloon; Community Garden*; Darrow, *Waste Not Want Not*; Fjcerestad, *Speaker’s Corner*; Gillam, Noble, and Yates, *Placemakers*; Kedgley, *Secondlife – Five Artist Projects*; Oliver, *Break: Towards a Public Realm*; Oliver, *This Time of Useful Consciousness—Political Ecology Now*; Orrell, *Precarious Nature*; Phillips, *EAST 2018; Common Good; From the Ground Up: Community; Cultivation and Commensality*; Te Manawa Museum of Art, Science and Heritage, *Slugs, Snails + Spider Tails: A Closer Look at Conservation; Sustainability- The Land Remains*.

³⁶ Amery and Jerram, *Common Ground, Hutt Public Art Festival: Groundwater; Community Garden*; Fjcerestad, *Speaker’s Corner*; Phillips, *EAST 2018*, 20; *From the Ground Up: Community; Cultivation and Commensality*; Te Manawa Museum of Art, Science and Heritage, *Slugs, Snails + Spider Tails: A Closer Look at Conservation*.

plight of specific wildernesses and wildlife.³⁷ These environmentally themed exhibitions range from those that make a symbolic political statement to those that address instances of ecological change in relation to specific locations, communities and ecosystems. A small group within this genre, according to this research, are exhibitions that acknowledge the topic of the Anthropocene.

The Anthropocene is a contested geological term marking a period of substantial environmental and geological change caused by human civilisation, or certain societies, that have exploited the earth, its ecosystems, elements, and lifeforms.³⁸ Most significant in relation to Aotearoa, is the term's relevance to the period of nineteenth-century colonial capitalism in which new markets were established to exploit Indigenous people and natural resources in European colonies around the world.³⁹ This has been recognised as laying the foundation for globalisation in the twentieth and twenty-first centuries.⁴⁰ The destruction of the environment, and its intersection with humanitarian injustices during the height of colonisation, arguably connects Aotearoa's history with an international narrative⁴¹ and dovetails conveniently into curatorial projects aiming to be locally responsive yet globally relevant.

³⁷ Amery and Jerram, *Common Ground, Hutt Public Art Festival: Groundwater*; Bieringa, *One for the Whales*; Bragg, *Gardens Against the Sun*; Clifford, *Antarctica*; Craig-Smith and McBride, *The Kauri Project: A Delicate Balance*; Deming, *The Altered Landscape: Photographs of a Changing Environment*; Kedgley, *Birds: The Art of New Zealand Bird Life*; McIntyre, *Breaking Ice: Re-Visioning Antarctica*; Oliver, *Break: Towards a Public Realm*; Pew Environment Group, *Kermadec*; Phillips, *EAST 2018*; Puia-Taylor, *Thinking Globally, Acting Locally*; Stanhope, *Botanica*; Vicente, *From Mini-FM to Hacktivists: A Guide to Art and Activism*; He Waka Tuia Art + Museum, *51° South*; *Aratoi: Our Journeys to Aotearoa*; *Bees Forever: The Future of Bee Construction*; *Common Good*; *EAA13: Estuary Art and Ecology Prize [Annual Exhibition, 2016-2020]*; *Elemental: Landscape Territory and Environment*; *On Art and Activism Exhibition*; *Sinfonia Antarctica*; He Waka Tuia Art + Museum, *Six Artists into Doubtful Sound*; Te Manawa Museum of Art, Science and Heritage, *Slugs, Snails + Spider Tails: A Closer Look at Conservation*; Ramp Gallery, *The New Zealand Tree Project*.

³⁸ Ballard, *Art and Nature in the Anthropocene: Planetary Aesthetics*, 3–4; Haraway, *Staying with the Trouble*; Moore, 'Anthropocene or Capitalocene? Nature, History, and the Crisis of Capitalism', 3; Vergès, 'Beyond the Colonial Discourse of Lack: A Humble and Difficult Art', 208–12.

³⁹ Blaut, 'Colonialism and the Rise of Capitalism', 260, 290; Brooking and Pawson, 'Introduction', 1, 7; Ince, *Colonial Capitalism and the Dilemmas of Liberalism.*, 2–5, 159–60; McAloon, 'Resource Frontiers, Environment and Settler Capitalism 1769-1860', 52–53, 55, 66; Stokes, 'Contesting Resources: Māori, Pākehā and a Tenurial Revolution', 41; Vergès, 'Beyond the Colonial Discourse of Lack: A Humble and Difficult Art', 203–12.

⁴⁰ Nederveen Pieterse, *Globalization or Empire?*, 5; Vergès, 'Beyond the Colonial Discourse of Lack: A Humble and Difficult Art', 203.

⁴¹ Brooking and Pawson, 'Preface', xi; Brooking and Pawson, 'Introduction', 1, 7; McAloon, 'Resource Frontiers, Environment and Settler Capitalism 1769-1860', 52–53, 55, 66; Prasad, 'In the Ruins of the Present', 47; Stokes, 'Contesting Resources: Māori, Pākehā and a Tenurial Revolution', 41, 51.

Based on this research, *THHWMM* is the first curated group exhibition in Aotearoa, within the forty-seven organisations surveyed, to use the term ‘Anthropocene’. In this instance, I utilised the codified function of conceptual critique. This function necessitated lateral research outside art history, such as environmental science and political theory, as well as discussing these concepts with artists. I identified that the artists vested in environmental concerns, anti-racism, and intersectional politics repeatedly referenced Anthropocene-related content in their work and interests yet no group exhibition in Aotearoa had explicitly identified this as a term or subject of significance. Other exhibitions, according to this research, emphasised the regional art historical narrative of colonial landscape painting and Pākehā identity or addressed specific environmental concerns.

The thematic emphasis of the Anthropocene, also features in later exhibitions such as *Precarious Nature* (2017) curated by Paula Orrell.⁴² In researching for this exhibition, Orrell selected the upscaled version of Alex Monteith’s body of work documenting the *MV Rena* disaster (Figure 3–3) which was originally modified for *THHWMM*, which I will discuss further in the next subsection. Orrell’s artwork selection also included Hayden Fowler’s *New World Order* (2013) which was a key work included in *Among the Machines*, curated by Susan Ballard and Aaron Kreisler, four years earlier.⁴³ While centring the exhibition thematic upon the topic of the Anthropocene, Orrell maintained a connection to the landscape as a signifier for Aotearoa’s national identity.⁴⁴

⁴² CoCA Centre of Contemporary Art Toi Moroki, ‘Precarious Nature’.

⁴³ Ballard, ‘Book of the Machine’, 11.

⁴⁴ Orrell, *Precarious Nature*.



Figure 3–3: Alex Monteith, *Rena Shipping Container Disaster* (2011–). Installation view COCA. 5 channel HD video installation, variable durations looped courtesy of the artist and Te Tuhi, Auckland, photo by Sam Hartnett. Installation view: *Precarious Nature* (19 November 2016–19 February 2017), curated by Paula Orrell, Centre of Contemporary Art Toi Moroki in Christchurch. Reproduction by permission of rights holder.

Precarious Nature's assemblage of previously exhibited works, and thematic aspects from similar exhibitions, can be attributed to the small curatorial network of Aotearoa's exhibitionary complex. Within this network it is common for artworks to have numerous lives repackaged in exhibitions of comparable themes, to be exposed to new audiences, and for curators of like-mind to be working with the same artists. In an upcoming section, I discuss how many of the artwork selections for *THHWMM* had also been previously commissioned and exhibited by other curators—and how this conceptual critique revealed how my practice was inextricably dependent⁴⁵ on others⁴⁶ in a relational or genealogical⁴⁷ network⁴⁸ of practice. As revealed throughout this subsection, this network of influence can arguably result in curatorial heuristics where certain thematic trends and biases are repeated. However, due to the relatively small network of Aotearoa's exhibitionary complex, one exhibition can conceivably have an impact simply by crafting unusual themes, resisting bias, seeking a diversity of perspectives, and establishing novel ways of engaging audiences.

3.1.2 Exhibiting the Information Age

This research has identified eighty-two group exhibitions that address the subject of digital infrastructures via various terms and topics such as computer/communication technology, the

⁴⁵ Bell, 'Passionate Instincts'; Butler, *The Force of Nonviolence: An Ethico-Political Bind*, 27–51.

⁴⁶ Butt, 'The Curatorial as a Liveable Subject Position: Hospitality and Differential Consciousness'; Shingade, 'Community, Community Art, Community Art in Howick'.

⁴⁷ Sheikh, 'Exhibition-Making and Political Imaginary', 68, 199.

⁴⁸ Bell, 'Passionate Instincts'; Boswell, 'On Friendship'; Riggir-Cuddy, 'Epilogue: On Nonlinear Growth'.

digital, the World Wide Web/Internet, cyber space, online/offline, and social media/networks. I will be discussing this subject area in terms of 'Exhibiting the Information Age'. Attempts at exhibiting the Information Age first appear in 1980 but it wasn't until 1996 that it would become a consistent thematic focus for curators in Aotearoa. This is marked by three prominent exhibitions in 1996 that took place within a month of each other across the country: *The World Over [...]* in Wellington, *Electronic Bodyscapes* in Auckland, and *Aftermath* in Christchurch.⁴⁹

In my analysis of the exhibition history, these exhibitions also represent three consistent subjects in exhibitions addressing the Information Age which I group under common terms used in cultural theory on computer technology. These are: 'techno-optimism',⁵⁰ the 'digital everyday'⁵¹ and 'cyber-dystopias'.⁵² I will highlight how these three recurring curatorial enquiries correlate with a difference in approach. Ranging from those that appear to impose a grand narrative onto art, through to curatorial approaches that reveal evidence of responding to the art and working with the artists they are exhibiting.

The thematic trend of techno-optimism, according to this research, is most apparent in exhibitions that utilise an art historical approach to curating. Techno-optimistic exhibitions characteristically ground art within a historical narrative of technological determinism which has been described as a perspective that considers humankind's social evolution as being on a scale of technological 'progression'.⁵³ This is evident through exhibition themes that describe a broad historical narrative of techno-optimism particularly those that do so even when the artworks selected and the practices of the artists might hold contrary perspectives. It is also

⁴⁹ Christchurch Art Gallery Te Puna o Waiwhetū, *Aftermath*; Curnow, 'The World Over'; Lawler-Dorner, *Electronic Bodyscapes*.
⁵⁰ Alexander and Yacoumis, 'Degrowth, Energy Descent, and "Low-Tech" Living: Potential Pathways for Increased Resilience in Times of Crisis', 1840.

⁵¹ Burgess, Highfield, and Mitchell, 'Automating the Digital Everyday: An Introduction'; Harley, Frith, and Morgan, *Cyberpsychology as Everyday Digital Experience across the Lifespan*.

⁵² Babae and Yahya, 'Body Metamorphosis in Dystopian Cyber-Capital of Don DeLillo's *Cosmopolis*'; Diglin, 'Living the Orwellian Nightmare: New Media and Digital Dystopia'; Halpern and Katz, 'Unveiling Robotophobia and Cyber-Dystopianism: The Role of Gender, Technology and Religion on Attitudes Towards Robots.'

⁵³ Alexander and Yacoumis, 'Degrowth, Energy Descent, and "Low-Tech" Living: Potential Pathways for Increased Resilience in Times of Crisis'; Wolfson, 'Activist Laboratories of the 1990's: The Roots of Technological Determinism in Contemporary Social Movements', 657.

apparent, by my assessment, in exhibitions that utilise generational groupings of artists—especially when a curator’s thematic imbues optimistic expectations on emerging artists as so called ‘digital natives’.

The World Over, curated by Wystan Curnow and Dorine Mignot, is a prime example of techno-optimism within curating—a focus which, based on my analysis, appears to have misrepresented the digital art they were exhibiting. According to the findings of this exhibition history research, *The World Over*, was the first large-scale exhibition in Aotearoa that attempted to represent the history of globalisation with a significant emphasis on digital technology. It is also one of the most similar exhibitions to *THHWMM* in terms of contextualising the art of Aotearoa in relation to global infrastructures. Taking place simultaneously at the City Gallery in Wellington and the Stedelijk Museum in Amsterdam, selected works included a range of media from paintings to multi-channel video installations and a net art component.⁵⁴ The exhibition was also augmented by a CD-Rom interactive that enabled gallery goers to virtually walk through either the Wellington or Amsterdam venues to experience the other half of the exhibition.⁵⁵ The exhibition concept, developed by Curnow and Mignot, aimed to explore the newfound “‘wholeness’ of the world” through artists’ work “who dealt with this comprehensive notion of the globe” and its “flows and accumulations of information and power.”⁵⁶

Regardless of the curators’ ambitions, to picture the ‘wholeness of the world’, their artist selection would only represent a small part of the world due to significant gender and ethnicity disparities. Of the forty-two artists only 12 per cent were female and I estimate that 83 per cent of the artists were European. Michael Parekōwhai⁵⁷ was the sole Māori artist. To neglect a gender balance and omit other pertinent Māori artists of this time, not to mention artists of other

⁵⁴ Curnow and Mignot, *The World Over: Art in the Age of Globalisation*; Meulen, ‘Going Digital? New Media and Digital Art at the Stedelijk’, 14.

⁵⁵ Curnow and Mignot, *The World Over: Art in the Age of Globalisation*.

⁵⁶ Mignot, ‘Under the Same Stars’, 12.

⁵⁷ Ngāti Whakarongo.

ethnicities, was a significant oversight especially given Curnow's and Mignot's grand gestures of universalism. Evidence found in photographs and artwork lists indicate that *The World Over* closely resembled Curnow's earlier show *Putting the Land on the Map*, in thematic and artist selection, which explored the legacy of colonial landscape painting and cartography in relation to contemporary Pākehā artists. This disparity in correlation to the exhibition's theme highlights to me the presence of Pākehā curatorial centrality.

Pākehā bias aside, this thematic foundation was an appropriate basis for an international exchange with the Netherlands since the landscape tradition is considered to be a prominent aspect of Dutch art and national identity.⁵⁸ Plus, the emphasis on cartography and colonisation enabled the curators to find further shared connection through the first European sighting of Aotearoa by the Dutch explorer Abel Tasman in 1642.⁵⁹ The emphasis on digital technology was integral for giving these historical references contemporary significance.⁶⁰

Focusing on digital technology enabled the curators to represent how the 'old-world' perspective of the European colonies being 'distant' and 'isolated' were now, in their view, superseded by the establishment of telecommunications and 'cyber' infrastructures that enabled an ease of global navigation and communication.⁶¹ The curatorial essays in the exhibition catalogue are filled with techno-optimistic⁶² descriptions of the world 'shrinking' and becoming a vast integrated system through advancements in digital technology.⁶³ Such examples of technological determinism were common at this time⁶⁴ and indeed still persist today in what has been described as a "growth-orientated consumer economy".⁶⁵ However, based on my analysis,

⁵⁸ Curnow and Mignot, *The World Over: Art in the Age of Globalisation*.

⁵⁹ Curnow, 'The World Over', 16.

⁶⁰ Curnow, 'The World Over', 15, 17; Mignot, 'Under the Same Stars', 13.

⁶¹ Curnow, 'The World Over', 15, 17; Mignot, 'Under the Same Stars', 13.

⁶² Alexander and Yacoumis, 'Degrowth, Energy Descent, and "Low-Tech" Living: Potential Pathways for Increased Resilience in Times of Crisis', 1840.

⁶³ Curnow, 'The World Over', 15.

⁶⁴ Dekker, *Collecting and Conserving Net Art*, 8; Greene, 'Web Work: A History of Internet Art', 163; Wolfson, 'Activist Laboratories of the 1990's: The Roots of Technological Determinism in Contemporary Social Movements', 657, 661, 672–73.

⁶⁵ Alexander and Yacoumis, 'Degrowth, Energy Descent, and "Low-Tech" Living: Potential Pathways for Increased Resilience in Times of Crisis', 140.

by not questioning such popular Modernist-born myths of technological progression and capitalist myths of endless growth, the curators overlook the critical perspectives of the artists they were working with—which is, I argue, explicitly apparent in the manner in which the net art⁶⁶ is represented in the exhibition catalogue. This oversight, according to my analysis, presents evidence of curatorial centrality by imposing a contextual framing onto the artworks rather than enabling a thematic to be emergent alongside the artists' practices.⁶⁷

The URLs for the net artworks are no longer active and documentation in the catalogue is limited to screen captures of browser windows or a related image. Surprisingly, these artwork images were not accompanied by writing that could have explained or described the user experience or the technical logic of the interface. This limited representation of these works in the publication, therefore, adds difficulty to my ability, as a reader, to imagine them in their original state. The curators can, to some extent, be excused by the fact that net art was a relatively new medium during this time.⁶⁸ Today specialised time-based curators are potentially more informed about the practice of documenting and preserving such works and how to best represent the work's function and conceptual meaning, to maintain their online presence, preserve their code or to simulate their original user experience.⁶⁹ In addition, recent research further suggests that even now such technical and conceptual problems are rife with financial limitations and methodological and ideological debate in the sector.⁷⁰

Overall, however, the lack of basic descriptive information of the works in the publication, suggests to me a degree of neglect⁷¹ towards the medium of net art and the content the artists were addressing⁷²—a surprising omission given that Mignot was considered a specialist time-

⁶⁶ Dekker, *Collecting and Conserving Net Art*, 19–31.

⁶⁷ Curator Simon Sheikh's research makes a similar conclusion of art historical-led curatorial practice talking over art rather than alongside and misunderstanding art practice in general. See: Sheikh, 'Exhibition-Making and Political Imaginary', 7, 26, 28, 55–59, 68, 98–99, 194.

⁶⁸ Dekker, *Collecting and Conserving Net Art*, 1–12; Greene, 'Web Work: A History of Internet Art', 162–63; Meulen, 'Going Digital? New Media and Digital Art at the Stedelijk', 14; Paul, *Digital Art*, 23.

⁶⁹ Dekker, *Collecting and Conserving Net Art*, 1–9, 12, 14, 19–20.

⁷⁰ Dekker, *Collecting and Conserving Net Art*, 1–9, 12, 14, 19–20.

⁷¹ Dekker, *Collecting and Conserving Net Art*, 12, 14.

⁷² Dekker, *Collecting and Conserving Net Art*, 1–9, 12, 19–20.

based media curator.⁷³ This analysis is reinforced with further examination of the works and in relation to the artists' broader practices. For instance, in *KaapEngine* (Figure 3–4) Gerald van der Kaap created an image search engine, predating Google's image search function by five years.⁷⁴ The screen capture printed in the catalogue depicts a search result for the word "girls" within a Netscape browser window and a miscellaneous selection of internet sourced images of girls with captions relating to newsworthy topics revealing the probable source of the content.⁷⁵



Figure 3–4: Gerald Van Der Kaap, *Study for KaapEngine (Girls)*, (1996). As featured in *The World Over [...] exhibition catalogue*, pp. 98–99. *The World Over: Art in the Age of Globalisation* (8 June 1996–11 August 1996, City Gallery Wellington), (29 June 1996–18 August 1996, Stedelijk Museum). Curated by Wystan Curnow and Dorine Mignot. City Gallery Wellington Te Whare Toi and Stedelijk Museum, Amsterdam. Accessed 26 October 2019. Reproduction by permission of rights holders.



Figure 3–5: Giovanni Intra, [no artwork title given] (1996). As featured in *The World Over [...] exhibition catalogue*, pp. 96–97. *The World Over: Art in the Age of Globalisation* (8 June 1996–11 August 1996, City Gallery Wellington), (29 June 1996–18 August 1996, Stedelijk Museum). Curated by Wystan Curnow and Dorine Mignot. City Gallery Wellington Te Whare Toi and Stedelijk Museum, Amsterdam. Accessed 26 October 2019. Reproduction by permission of rights holders.

This depiction of the work, and the early innovation of creating an image search mechanism, suggests to me a critical awareness of how internet search engine algorithms mediate the access to and engagement with information.⁷⁶ Kaap has been hailed as a intermedia “pioneer”⁷⁷ and his

⁷³ Meulen, ‘Going Digital? New Media and Digital Art at the Stedelijk’, 2, 5–6, 14.

⁷⁴ Ziper, ‘NEWS WATCH; A Quick Way to Search For Images on the Web’.

⁷⁵ Curnow and Mignot, *The World Over: Art in the Age of Globalisation*, 98–99.

⁷⁶ Curnow and Mignot, *The World Over: Art in the Age of Globalisation*, 98–99; Kaap, ‘Gerald van Der Kaap, KaapEngine, 1996’.

⁷⁷ ‘Gerald Van Der Kaap’; Meulen, ‘Going Digital? New Media and Digital Art at the Stedelijk’, 14.

wider practice, before and after *The World Over*, has been described as experimenting with technology in an “anarchic” way referring to the technology’s breakdown and disorientation of our social sphere.⁷⁸ This reinforces to me that Kaap’s practice of manipulating technology was not accurately accommodated by the curators’ proclamations of tech-optimism as expressed in their essays and thematic logic.

The mismatch between the curatorial theme and the selected artworks in the exhibition is further evident in another net artwork by Giovanni Intra (Figure 3–5). In this untitled work, the catalogue presents an image of a cell phone with the word “End” displayed on its screen. There is no additional information to accompany this image—no short description of the work and the work is not even listed with a title which might have lent some clues to the artist’s intentions. It is therefore difficult to ascertain what this work consisted of and how a user engaged with it online. However, in considering Intra’s wider body of work it would be unusual if this work did not hold some critical sentiment to communication technologies. In other works of this period, Intra was known for destroying similar types of technology and x-raying their smashed pieces—an action which Robert Leonard describes as “perversely folding technology’s gaze back on its own demise”.⁷⁹

These and other net artworks⁸⁰ included in *The World Over* present a critical representation of the digital realm rather than the tech-optimism outlined by the curators.⁸¹ It appears as though the curators remained steadfast in their historical narrative of tech-optimism rather than acknowledging the criticality of the works they had selected and reflecting the artists’ perspectives in the exhibition essays. As discussed, this narrative was enamoured with the

⁷⁸ Kaap, ‘KaaPLand’; Kaap, ‘Gerald van Der Kaap, KaapEngine, 1996’; Kaap, ‘Gerald Van Der Kaap’.

⁷⁹ Leonard, ‘Archives Become Him: The Giovanni Intra Archive’, 176.

⁸⁰ Such as a work by Laurie Anderson that depicts a digital world map that appears to include scrambled text with cursor interaction suggesting to me an engagement with deconstruction of linguistic, cartographic and surveillance systems. Documentation of Netband’s work also suggests a critical engagement with technology by featuring an image of a chicken in a lab environment interacting with a series of lights and is accompanied with questions leading to posthuman sentiments. See: Curnow and Mignot, *The World Over: Art in the Age of Globalisation*, 92–93, 106–7.

⁸¹ Curnow and Mignot, *The World Over: Art in the Age of Globalisation*, 92–93, 96–97, 102–3.

ability of digital technology to overcome old-world colonial limitations by picturing the ‘wholeness’ of globe and to ‘shrinking’ geographical distance. In doing so, Curnow and Mignot centralised their curatorial authorship over those they were working with rather than working alongside others as I propose the curator-as-accomplice seeks to practice.

Further examples of curatorial centrality, and how it might lead to a limited interpretation of the specificities of an artist’s work and practice, are visible in other technologically themed exhibitions. For instance, *Transformers [...]* (1996) grouped a number of works through the theme of ‘change’—be that kinetic movement, technological innovation, or biological adaption.⁸² This all-encompassing thematic arch collapsed difference between works to stitch them together through one convenient historical narrative.⁸³ While comprehensive in the variety of selected works *Transformers*, according to my analysis enforced a cohesive theme⁸⁴ by using artworks to illustrate the curator’s central thesis rather than working with the disparities and specificities present within and between the selected works.

This thematic smoothness is further apparent in exhibitions that rely on the trope of the generational thematic. For example, *The Tomorrow People* (2017), curated by Christina Barton, Stephen Cleland, and Simon Gennard, employed a generational approach to classify a number of emerging artists as “digital natives” who they claimed might optimistically “imagine ways to rewire the system”.⁸⁵ Within this thematic logic, the individual significance of the artworks become tethered to the futurity of youth which can risk glossing over specific content within the artworks that might complicate this generational conceit.⁸⁶

⁸² Bogle, ‘Transformers’.

⁸³ A similar argument is held by Simon Sheikh in terms of art historical practices thematically constraining artworks and talking over them, which he argues, essentially limits what can and can’t be imagined. See: Sheikh, ‘Exhibition-Making and Political Imaginary’, 7, 26, 28, 55–59, 68, 98–99, 194, 208–9.

⁸⁴ Sheikh, ‘Exhibition-Making and Political Imaginary’, 7, 26, 28, 55–59, 68, 98–99, 194.

⁸⁵ Barton, Cleland, and Gennard, *The Tomorrow People*.

⁸⁶ As curator Simon Sheikh has also highlighted in his research. See: Sheikh, ‘Exhibition-Making and Political Imaginary’, 26; Sheikh, ‘Morbid Symptoms: Curating in Times of Uncertainty and de-Globalization. An Introduction’, 154–59.

A slightly different generational survey approach was applied by curators Deidre Brown⁸⁷ and Jonathan Mane-Wheoki⁸⁸ in their exhibition *Techno Māori [...] (2001)*. *Techno Māori* grouped a wide range of contemporary artists utilising digital technology within a “Māori conceptual framework.”⁸⁹ According to this research, this is a unique exhibition due to its specific focus on Māori culture and digital technologies. This exhibition theme also reveals evidence of kaupapa Māori curatorial practice by being Māori-led, centralising a Māori world view, and building upon cultural practices to be of value to the wider community.⁹⁰ Similar to *The World Over*, however, *Techno Māori* emphasised a form of techno-optimism by fusing customary concepts with what one exhibition organiser termed “progressive” new media.⁹¹ Critic Julie Paama-Pengelly⁹² further observed that *Techno Māori* “attempts to expose Māori as savvy innovators and technological initiators.”⁹³ This techno-optimism might account for why the curatorial texts do not address the fertile tensions evident within some of the artworks. For instance, the curators could have considered how some of the artworks appear to concern uncertain or multiple notions of the self and cultural identity embedded within the techno-media sphere.⁹⁴

These exhibitions, which could be classified as being curated from an art historical approach, appear to ground art within a chronological narrative that emphasised general similarities rather than differences found within the artists’ practices.⁹⁵ I suggest, therefore, that these curatorial

⁸⁷ Ngāpuhi, Ngāti Kahu.

⁸⁸ Ngāpuhi, Te Aupōuri, Ngāti Kuri.

⁸⁹ Greeks, ‘Colonial Cringe’; ‘Techno Māori: Māori Art in the Digital Age’.

⁹⁰ This definition of kaupapa Māori practice draws on Linda Tuhiwai Smith’s description.

⁹¹ Creative New Zealand, ‘Sassy Interaction’.

⁹² Ngāi Te Rangī and Ngāi Tūwhiwhia.

⁹³ Paama-Pengelly, ‘The Great Maori Artist’.

⁹⁴ For example, this is evident in works by Peter Robinson included in the exhibition. The exhibition text suggests that Robinson’s work *I exist I am not another I am* (2001) depicting binary code represents the “‘Io’, the supreme being in Māori cosmology” arranged in a manner similar to the formal properties of tukutuku (ornamental latticework often found in Māori meeting houses). The binary code also translated to text stating the works title. This title could be interpreted as referencing René Descartes’ famous philosophical maximum “I think therefore I am”, of which the insinuation of individualism could be considered at odds with the prevalence of relational ontologies within Māori cosmology. Therefore, based on my analysis, there seems to be a fertile tension or conversation between Western European and Māori paradigms that could have been explored further by the curators to expand the conceptual range of the show rather than promoting a thematic that tended towards tech-optimism that smoothed over such disparities. For further information on Māori ontological perspectives and their intersection with art and technology, see: Barnett, ‘Te Tuna-Whiri: The Knot of Eels’; Rāketē, ‘In Human Parasites, Posthumanism, and Papatūānuku’; Robertson, ‘Activating Photographic Mana Rangatiratanga through Kōrero’.

⁹⁵ Acord, ‘Beyond the Head: The Practical Work of Curating Contemporary Art’, 448; Butt, *Artistic Research in the Future Academy*, 86; Duncan; Grant and Price, ‘Decolonizing Art History’; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 85; McDowell, ‘Falling in Love (Or Is the Curatorial a Methodology?)’, 55; Sheikh, ‘Exhibition-Making and Political Imaginary’, 7, 26, 55–59, 68, 98–99.

attributes closely resemble that of curatorial centrality and that of the curator-as-police metaphor as discussed earlier. The curator-as-police, according to Simon Sheikh, enforces certainty upon an artist and their artwork which enables the curator to reduce the meaning of an artwork to fit within definable classifications rather than being open to a multiplicity of lateral connections or disparities. By identifying the above exhibitions as resembling characteristics of the curator-as-police simply determines that their form of enabling is bound within a specific thematic perimeter. In this instance it could be the practice of pairing like-with-like or seeking a cohesive categorisation—in comparison to seeking out agonism/dissensus as described in relation to the curator-as-accomplice.

In comparison, this research indicates that exhibitions which contextualise the digital as an everyday phenomenon provide examples of curation that is more specifically related to the enquiries of selected artists and artworks. The ‘digital everyday’ has been described by some cultural and technology theorists as engaging the complications of how computer technology is embedded within the psychological, biological, sociological, and cultural living systems of daily human life.⁹⁶ From this perspective, technology is considered as quotidian, hybridised, and adaptive as well as bodily, emotional, and sexual.⁹⁷ An early example of this curatorial thread of the digital everyday is *Electronic Bodyscapes* (1996), which opened only a month after *The World Over*.

Curated by Deborah Lawler-Dormer, *Electronic Bodyscapes* explored the “interfacing of art, digital technologies, and the body”.⁹⁸ From this specific contextual framing, Lawler-Dormer accurately links the core similarities found within the works and the artists’ practices without foreclosing their critical differences and complications to this theme. Works in this exhibition

⁹⁶ Burgess, Highfield, and Mitchell, ‘Automating the Digital Everyday: An Introduction’; Haraway, ‘A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late 20th Century’; Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*; Harley, Frith, and Morgan, *Cyberpsychology as Everyday Digital Experience across the Lifespan*.

⁹⁷ Burgess, Highfield, and Mitchell, ‘Automating the Digital Everyday: An Introduction’; Harley, Frith, and Morgan, *Cyberpsychology as Everyday Digital Experience across the Lifespan*; Haraway, ‘A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late 20th Century’; Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*.

⁹⁸ Lawler-Dormer, ‘Electronic Bodyscapes [Exhibition Ephemerata]’.

included an elaborate performance by the artist Stelarc involving a robotic arm that one critic described as summoning ““the hum of the hybrid””;⁹⁹ works by Seductor Productions/Mediatrix and City Group explored sexual relations¹⁰⁰ mediated by technology;¹⁰¹ and a the questioning of cyber tech obeisance in a work by Vicky Kerr.¹⁰² Other contributions to the exhibition ranged from a six-hour multi-media dance party through to net art, CD-ROM, and installation works.¹⁰³ By my analysis, Lawler-Dormer’s selection of works, while acknowledging their critical differences, reveals a degree of insight into how artists of this time were engaging in numerous interrelated topics—ranging from post-human hybridisation of the self to non-binary gender identities and sexuality mediated by a range of technologies.

Exhibitions that followed in representing the digital everyday include *@Rapid@* (1997)¹⁰⁴ curated by artist Sean Kerr, *Dirty Pixels* (2002)¹⁰⁵ curated by artist Stella Brennan, and *Arcadia [...]* (2003)¹⁰⁶ curated by Hanna Scott. *@Rapid@* and *Arcadia* featured artists whose work specifically explored the sociological and cognitive influence of computer processes and gaming culture.¹⁰⁷ *Dirty Pixels* differed slightly by examining the work of artists exploring the materiality of tech hardware.¹⁰⁸ Similar to Lawler-Dormer’s approach, the curation of all three exhibitions appear to pay close attention to the practices of the artists the curators were working with.

For example, *Dirty Pixels* reveals a degree of complicity with the practices of exhibited artists.

This is evident to me through the exhibition’s contextualisation in the curatorial essay and

⁹⁹ Clark, ‘Down Under Ether: Operating in the Electronic Bodyscapes’, 40.

¹⁰⁰ Inclusive of non-heterosexual relations.

¹⁰¹ Clark, ‘Down Under Ether: Operating in the Electronic Bodyscapes’; Lawler-Dormer, ‘Electronic Bodyscapes [Exhibition Ephemera]’; Rees, ‘Fractal Fuzz’.

¹⁰² Clark, ‘Down Under Ether: Operating in the Electronic Bodyscapes’, 40, 84.

¹⁰³ Clark, ‘Down Under Ether: Operating in the Electronic Bodyscapes’, 39–40; Lawler-Dormer, ‘Electronic Bodyscapes [Exhibition Ephemera]’.

¹⁰⁴ Kerr, *@Rapid@*.

¹⁰⁵ Brennan, *Dirty Pixels*; Brennan, *Dirty Pixels*, 2002.

¹⁰⁶ Scott, *Arcadia: The Other Life of Video Games*, 2003; Scott, ‘Arcadia: The Other Life of Video Games [Exhibition Document]’; Scott, *Arcadia: The Other Life of Video Games*, 2003.

¹⁰⁷ Jutel, *@Rapid@*; Kerr, ‘@Rapid@ [Exhibition Ephemera]’; Scott, *Arcadia: The Other Life of Video Games*; Scott, ‘Arcadia: The Other Life of Video Games [Exhibition Document]’.

¹⁰⁸ Brennan, *Dirty Pixels*.

publication design. Drawing on the nostalgia of “lego-strewn bedrooms and all-night Atari binges”,¹⁰⁹ Brennan’s writing depicts a world where the digital is not virtually absent from reality but materially present in the grit of life.¹¹⁰ I claim that tacit knowledge is evident in this text through the haptic imagery described in Brennan’s writing which acts to sympathetically accompany selected works rather than categorise them.¹¹¹ This sympathetic accompaniment is extended to Jo Clements publication design (Figure 3–6), which employs chunky block-like layouts and jagged fonts. This design contributes to the exhibition by accentuating the retro-digital¹¹² aesthetics found in the works and expressed in the curatorial essay.¹¹³ As I will discuss later in this chapter, *THHWMM* similarly drew on a retro-digital aesthetic in reference to its theme, selected works and the graphic design of the exhibition’s communicative material. This research indicates that *Dirty Pixels* also engages in a critical relationship with exhibitions of the 1990s such as *The World Over* by embracing tech of this vintage as low-fi alternatives debased by the grime of reality—rather than signifiers of techno-optimism.

¹⁰⁹ Brennan, *Dirty Pixels*, 3.

¹¹⁰ Brennan, *Dirty Pixels*.

¹¹¹ Brennan, *Dirty Pixels*.

¹¹² Throughout this chapter, I will be using the term retro-digital (also known as ‘retrocomputing’) as opposed to alternatives such as ‘post-internet’ because I argue it more accurately describes the artists’ intentions of referencing not just a temporal aesthetic of early digital technologies but also “a [technologically-based] system of cultural, social and economic relationships in which material, artifacts, and knowledge circulates.” See: Dekker, *Collecting and Conserving Net Art*, 19, 61.

¹¹³ Brennan, *Dirty Pixels*.



Figure 3-6: Jo Clements, graphic design of the *Dirty Pixels* publication. Cover view (left) featuring a video still of Stella Brennan's *ZenDV* (2002); Page view (right) featuring body text layout and documentation of two Martin Thompson works from his series of untitled drawings (c.1997-2002): *Dirty Pixels*. Edited by Hanna Scott and Stella Brennan. Auckland, NZ: Artspace Aotearoa, 2002. Reproduction by permission of rights holder.

squares of meticulously rendered pattern. The drawings' creased and dirty edges betray the time and labour contained in their construction. Thompson draws freehand, colouring directly, using tape and scalpel to graft new sections and erase errors. The artist builds fields of intricately arranged blocks, shapes with intimations of stars, Pac-men and snowflake-patterned knitwear. Order and symmetry are apparent, but at times the images almost teeter into white noise. Thompson's preferred Day-Glo inks create shimmering figure-ground ambiguities. The tiny square swam, resembling the glowing phosphores of hallucinogenic or closed-eye vision, the white noise of the eye.

LOSS

The dirty pixel draws on notions of digital decay, particularly on Lev Manovich's argument that lossy compression, the squeezing out of information in order to fit large amounts of data down narrow channels, or onto say a DVD, represents the true aesthetic of digital media.

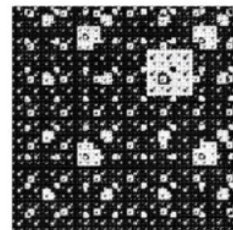
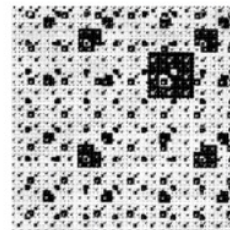
...rather than being an aberration, a flaw in the

otherwise pure and perfect world of the digital, where not even a single bit of information is ever lost, lossy compression is the very foundation of computer culture, at least for now. Therefore, while in theory computer technology entails the flawless replication of data, its actual use in contemporary society is characterized by loss of data, degradation, and noise.³

— Lev Manovich, *The Language of New Media*

Taking Manovich's lossy aesthetics to their logical extreme, Tim Ryan's work *Crash Media* riffs on the fancy algebraic compressions we rely on to digest video and sound into bandwidth-friendly formats. Ryan crunches and stretches the stream of digital images till the colours smear and pixels dissolve into blocky swarms. There is a sympathy between the panel-crunching car crashes he samples and the grinding codecs he abuses. Transformed by this process into ambiguous boiling, tumbling smears and blocks of colour, the footage occasionally reveals a recognisable glimpse of wheel or fender through the algorithmic haze.

THE GRID



DIRTY PIXELS

Patterns of curatorial practice revealed in this research indicate that in the 2010s the influence of social media became a more prevalent focus in exhibitions and in doing so was framed by themes that engaged the digital everyday. This is demonstrated in exhibitions such as *alienate/demonstrate/edit* (2012) curated by Arron Santry and *TL;DR* (2014) curated by Michael Ned Holte. These exhibitions foregrounded the digital as part of the personal and everyday, rather than a specialist medium, through which digital technology complicates life by causing the oversaturation of information, commodification of social networks, surveillance, and dependency.¹¹⁴ These sentiments were further expanded in *Honestly Speaking [...]* (2020) curated by Natasha Conland, in which social media is contextualised as emancipatory and fraught with complications in regards to conceptions of the self and relational intimacy.¹¹⁵

¹¹⁴ Santry, *Alienate/Demonstrate/Edit*. Holte, *TL;DR*;

¹¹⁵ Conland, *Honestly Speaking*.

One other variation of the digital everyday, according to this research, is the use of digital technology by activists as found in the exhibition *From mini-FM to hacktivists [...] (2005)* curated by Mercedes Vicente.¹¹⁶ In this exhibition, Vicente exhibited a wide range of material from alternative broadcast media and protest movements to subversive uses of the internet.¹¹⁷ Artists and activists employing such ‘cybertactics’ included the collectives The Yes Men and 0100101110101101.org who appear to challenge the power of multinational corporations.¹¹⁸ Here Vicente demonstrated aspects that are similar to the curator-as-accomplice. In particular, she appears to have organised the exhibition in such a way that a variety of practitioners are enabled to contribute via a range of interrelated topics. This approach bears some similarity to what I describe as a co-operative framework, a key codified function of twisting together which I will examine in further detail later in this chapter.

Other exhibitions, according to this research, allude to a mistrust of the Information Age by representing cyber-dystopias made popular through science fiction.¹¹⁹ The exhibition *Aftermath (1998)*¹²⁰ provides an early example of such cyber-dystopian sentiments described as “unravel[ing] the language of crisis and alienation.”¹²¹ While focusing on sculpture and painting with no new-media works, the apocalyptic sentiment within the selected artworks claimed to present Orwellian perceptions¹²² of a technological world. This curatorial framing could be considered a critical counterpoint to the techno-optimism presented in *The World Over* that same year.

¹¹⁶ Vicente, *From Mini-FM to Hacktivists: A Guide to Art and Activism*.

¹¹⁷ Govett-Brewster Art Gallery, ‘From Mini-FM to Hacktivists at Govett Brewster [Press Release]’; Vicente, *From Mini-FM to Hacktivists: A Guide to Art and Activism*.

¹¹⁸ Govett-Brewster Art Gallery, ‘From Mini-FM to Hacktivists at Govett Brewster [Press Release]’; Vicente, *From Mini-FM to Hacktivists: A Guide to Art and Activism*.

¹¹⁹ Babaee and Yahya, ‘Body Metamorphosis in Dystopian Cyber-Capital of Don Delillo’s Cosmopolis’; Diglin, ‘Living the Orwellian Nightmare: New Media and Digital Dystopia’; Halpern and Katz, ‘Unveiling Robotophobia and Cyber-Dystopianism: The Role of Gender, Technology and Religion on Attitudes Towards Robots.’

¹²⁰ I have not been able to locate the curator of this exhibition.

¹²¹ Christchurch Art Gallery Te Puna o Waiwhetū, *Aftermath*.

¹²² Christchurch Art Gallery Te Puna o Waiwhetū, *Aftermath*.

This research suggests that cyber-dystopian themes correlate with the years approaching and shortly after the start of the new millennium (1996–2013). This is understandable by considering that the advent of the year 2000 was anticipated with unease due to the Y2K bug which was feared to cause catastrophic failures in societal dependent computer infrastructures.¹²³ The feared collapse of tech infrastructure did not eventuate but the concern it created was enough to inspire the formation of millennial doomsday cults and conspiracies to flourish in popular culture of this time.¹²⁴ This theme of cyber-dystopia is apparent through exhibitions such as *Fear and Beauty [...] (1999)*¹²⁵ curated by Allan Smith, *Uneasy Spaces (2000)*¹²⁶ curated by Felicity Milburn, *The Swarm [...] (2008)*¹²⁷ and *AC/DC [...] (2009)*¹²⁸ curated by Andrew Clifford, and *Among the Machines [...] (2013)*¹²⁹ curated by Susan Ballard and Aaron Kreisler.

Of relevance to this research is *Fear and Beauty* which provides some evidence of complicity by drawing out cyber-dystopian traits in selected artworks in order to twist with the practices of selected artists. This is most clearly apparent in Smith's catalogue essay. Smith's text appears to sympathetically accompany the appearance, content, and emotional register of the artworks on display to elicit his cyber-dystopian theme. To do so his curatorial essay draws on a range of critical theory, literary, and filmic influences. Of note is a reference to William Gibson's novel *Neuromancer* which describes a future cyber state that blurs the line between the virtual and the real.¹³⁰ Here Smith quotes the famed opening line: "The sky above the port was the colour of television, tuned to a dead channel."¹³¹ In using this quote, Smith realises two objectives. First, he equates the cybernetic world of *Neuromancer* with the technological infrastructure of 1999

¹²³ Cannon and Woszczyński, 'Crises and Revolutions in Information Technology: Lessons Learned from Y2K'; Kratožil and Burbank, 'The Impact of the Y2K Bug'.

¹²⁴ Landes, *Encyclopedia of Millennialism and Millennial Movements.*, 14–15; Pedersen, 'Getting out of This World: A Rhetorical Analysis of Technological Millennialism as Motive.', 9–10.

¹²⁵ Smith, 'Fear and Beauty'.

¹²⁶ Milburn, *Uneasy Spaces*.

¹²⁷ Clifford, *Swarm: A Peek into the Hive-Mind of Group Dynamics*.

¹²⁸ Clifford, *AC/DC: The Art of Power*.

¹²⁹ Ballard and Kreisler, *AMONG THE MACHINES*.

¹³⁰ Gibson, *Neuromancer*.

¹³¹ Gibson, *Neuromancer*, 1; Smith, 'Fear and Beauty', 8.

on the eve of Y2K. The second objective is that Smith channels Gibson's metaphor of a grey sky to prepare us for the exhibition's monochromatic visual language which aesthetically unites the selected works. These two objectives also correlate with Smith's desired melancholic sentiment of impending global catastrophe and the "after-effects of technology's brutal replacement of the real with the artificial".¹³²

For instance, these objectives are used to introduce Michael Stevenson's series of charcoal drawings depicting various analogue technologies, such as TVs and slide projectors. The tech in these scenes appear to be in full operation despite the absence of humans.¹³³ This grants the drawings an eerie ambiguity. Rather than didactically explaining the evocative atmosphere of these works, Smith draws the reader down a circuitous path. He journeys from discussing the "automatisation of reality" and the "matrix of the information media scape", via Paul Virilio and Jean Baudrillard, and segues into the Heaven's Gate cult and UFO sightings.¹³⁴ With the reader primed with this mix of associations, Smith then suggests that Stevenson's drawings represent a world in which "[t]he technology appears to run on its own, talking to itself, sending its warnings, revelations and prophetic denunciations around its circuits as so much weightless data in the electronic ether."¹³⁵

In my assessment, therefore, Smith's curation reveals evidence of the curator-as-accomplice. This is demonstrated by elements of complicity via his use of the exhibition catalogue essay which transcends its conventional purpose of describing and indexing the works on display.¹³⁶ He instead employs it as a creative contribution to accompany the works on display and to guide the reader through various ideas in parallel to the exhibition. The combination of which reveals an effective attempt to twist with other exhibition-makers and to invite the public to deepen

¹³² Smith, 'Fear and Beauty', 8, 10.

¹³³ Smith, 'Fear and Beauty', 14.

¹³⁴ Smith, 'Fear and Beauty', 10–11.

¹³⁵ Smith, 'Fear and Beauty', 14.

¹³⁶ A similar point is made by Simon Sheikh see: Sheikh, 'Curation and Futurity', 154; Sheikh, 'Exhibition-Making and Political Imaginary', 7, 55–56, 98–99.

their relationship with the show. In curating *THHWMM*, I would attempt a similar approach by using the exhibition publication as an opportunity to deepen the complicity with the artists and to provide audiences with an experience in parallel to the physical exhibition.

One other cyber-dystopian themed exhibition that was influential on *THHWMM* was *Among the Machines [...]* (2013) curated by Susan Ballard and Aaron Kreisler. Through her exhibition essay, Ballard reanimates the landscape and Pākehā colonial trope not through painting but through the literary imagery of Samuel Butler's 1872 science fiction novel *Erewhon: or, Over the Range*.¹³⁷ In this sense, *Among the Machines* is relevant to *THHWMM* in the way it integrates digital technology within a conversation of the civilisation/nature dichotomy in a way that does not centralise the Pākehā trope of landscape painting—as discussed in the previous section.

By channelling *Erewhon*,¹³⁸ Ballard also mines the dystopian twist in the book, when Butler's explorer protagonist happens upon a civilisation of machines which eventually turn on him. Drawing on this dystopic plot Ballard formulates an exhibition theme which attempts to thread the past, present, and future relations between the human, technology, and nature. This discussion is ordered in her essay into three 'phases': *Phase one: Travel and Observation*, *Phase Two: The objective individual*, *Phase Three: Ecologies of Hope*.¹³⁹ *Among the Machines'* phased curatorial logic and cyber-dystopian sentiment would later influence my co-operative framework for *THHWMM* which I will discuss in detail later in this chapter.

¹³⁷ Ballard, 'Book of the Machine'.

¹³⁸ Butler's novel notably drew on his experiences farming in Canterbury in the 1860s—a fact also referenced by Curnow in his essay for *Putting the land on the Map*. See: Curnow, Maré, and Sotheran, *Putting the Land on the Map: Art and Cartography in New Zealand since 1840*.

¹³⁹ Ballard, 'Book of the Machine'.

3.1.3 Exhibiting Urbanisation

This research indicates that the subject of urbanisation has concerned a total of 211 group exhibitions in Aotearoa's exhibition history (1970–2020). Patterns of curatorial practice throughout this history cover an array of subjects from the nineteenth-century city plans, twentieth-century motorways and suburban sprawl of Auckland, through to the twenty-first-century post-quake situation in Christchurch and the futuristic skyscrapers of Beijing. It is my assessment that the flexibility of the theme has enabled curators to connect Aotearoa with a global conversation concerning the instability of urban infrastructures, migration, and the speculative syntax of the city. Throughout this subsection, I examine these thematic threads and highlight how the exhibition history reveals aspects of Pākehā curatorial centrality that arguably limits cultural perspectives on the topic.

Examples highlighting the colonial history of Aotearoa's urban environment are found directly and inadvertently in landscape painting exhibitions of the 1970s and 1980s. Of the most overt is the aforementioned exhibition *Putting the Land on the Map* [...] through curator Wytan Curnow's focus on cartography which necessitated the display of the plans for the country's first roads and city plans. In addition, Curnow's inclusion of Robert Ellis' paintings, depicting motorways writhing with energy, imbued Aotearoa's cityscape with acceleration and pathos.¹⁴⁰

Later exhibitions drew further attention to the car dominance of Aotearoa's urban environment. This is apparent in exhibitions such as *The Concrete Deal* (1998),¹⁴¹ an artist-run off-site exhibition that occupied a Wellington carpark building.¹⁴² Works exhibited in *The Concrete Deal* avoided the obvious representation of cars or motorways. Nevertheless, the exhibition catalogue essays reinforced the urban versus nature tension through colonial landscape painting

¹⁴⁰ Curnow, Maré, and Sotheran, *Putting the Land on the Map: Art and Cartography in New Zealand since 1840*, 14.

¹⁴¹ This exhibition is excluded from the exhibition history research documented in Appendix 3 and Appendix 5 due to it being a temporary artist-run initiative and not comparable in resourcing to *THHWMM*. However, I include it here for its conceptual significance and influence on my curatorial practice.

¹⁴² Barton et al., *Readymix: Essays and Pictures from the Concrete Deal*.

and the urban grid.¹⁴³ Exhibitions, such as *Putting the land on the map* and *The Concrete Deal*, were significant for their acknowledgement of roading infrastructure and in particular how motorway systems and dependence on the private automobile brought about modernity in Aotearoa.¹⁴⁴ This curatorial focus prefigured future exhibitions that sought to connect Aotearoa's modernity to a global conversation.

According to this research, one of the most comprehensive exhibitions addressing the influence of the automobile and global urbanisation was *Drive [...]* (2000) curated by Gregory Burke and Hanna Scott. Featuring sixty-six artists from thirteen countries, *Drive's* breadth in media and content focused on of the cultural dominance of the car and as a signifier for desire.¹⁴⁵ Burke and Scott divided this expansive topic into three subthemes describing a sense of accelerated perception, the highway systems of cities, and the metaphor of roading networks for the digital age.¹⁴⁶ The exhibition included paintings by iconic Aotearoa landscape painters Rita Angus, Colin McCahon, and Robert Ellis, alongside works by notable US artists such as Ed Ruscha, John Baldessari, and Catherine Opie.¹⁴⁷ It also included pop culture artefacts such as the yellow mini that featured in the cult film *Goodbye Pork Pie* (1981) alongside an event consisting of a public motorcade down Devon Street, New Plymouth's main artery.¹⁴⁸ According to this research, *Drive* set a new standard for exhibitions contextualising Aotearoa as a node within the urban infrastructure of the global hive. Later exhibitions concerning the urban theme were significantly smaller scale than *Drive*. One example is the exhibition *Gridlock [...]* (2004), which attempted to sustain an international focus through a much smaller selection of fourteen artists from ten countries and a tripartite thematic structure.¹⁴⁹

¹⁴³ Barton et al., *Readymix: Essays and Pictures from the Concrete Deal*; White, 'Ideas of Nature and the Concrete Deal'.

¹⁴⁴ Sanderson, 'The Automobile Objective'; Speers, 'Art to Drive By'; White, 'Ideas of Nature and the Concrete Deal'.

¹⁴⁵ Burke and Scott, 'Drive: Power>Progress>Desire'.

¹⁴⁶ Burke and Scott, 'Drive: Power>Progress>Desire'.

¹⁴⁷ Burke and Scott, 'Drive: Power>Progress>Desire'; Burke and Scott, 'Drive: Power>Progress>Desire [Exhibition Ephemera]'.

¹⁴⁸ Burke and Scott, 'Drive: Power>Progress>Desire [Exhibition Ephemera]'; Govett-Brewster Art Gallery, 'Community Notice: Drive/Convoy [Exhibition Event Ephemera for Drive: Power>Progress>Desire]'.

¹⁴⁹ Rees, *Gridlock: Cities, Structures, Spaces*; Rees, 'Gridlock: Cities, Structures, Spaces [Exhibition Ephemera]'.

Gridlock, together with *Drive* and *Putting the Land on the Map*, also provides examples of Pākehā curatorial centrality. This is evident in all three exhibitions with the distinct lack of gender balance and ethnic diversity in artist selection. The inequality here might be a product of the thematic being biased towards a distinctly patriarchal and Eurocentric perspective of the built environment. *Gridlock's* disparities included 19 per cent female artists, an estimated European ethnicity count of 88 per cent, with no Māori artists or any artworks alluding to Aotearoa's colonial history. *Drive*, was comparable by exhibiting 20 per cent female artists, and an estimated European ethnicity of 91 per cent but with one artist of Māori descent. *Putting the Land on the Map* included 13 per cent female artists, and 100 per cent¹⁵⁰ artists of estimated European ethnicity.

Aside from exhibitions that prioritise Pākehā perspectives this research identified a small but impactful number of exhibitions that explored urban experiences through narratives of Māori and Pacific artists. Exhibitions of this subject include: *Bottled Ocean* (1994) curated by Jim Vivieaere; *Paringa Ou* (1999) curated by Ian George; *Home AKL* (2012) curated by Ron Brownson, Kolokesa Māhina-Tuai, Nina Tonga and Ema Tavola; and *Urban Drift* (2014) curated by Ane Tonga.¹⁵¹ These exhibitions, through numerous different approaches, appear to represent experiences of Māori moving from rural to urban areas and Pacific Islander migrant histories. Of note is Tonga's *Urban Drift*. While the smallest of the exhibitions listed here, in my analysis *Urban Drift* was incisive for considering the nexus of Māori and Pacific urban experiences with the politics of labour, housing, and land ownership through a mixture of photography and documented performance work.¹⁵²

¹⁵⁰ In this calculation I am excluding contributions from Department of Survey and Land Information, a former government department which is not applicable to this discussion, and Māori genealogy expert Wiremu Wi Hongi who is arguably not an artist.

¹⁵¹ Brownson, *Home AKL: Artists of Pacific Heritage in Auckland*; Brownson et al., *Home AKL*; George, *Paringa Ou: Something Old, Something New*; Tonga, *Urban Drift*; Tonga, 'Urban Drift [Exhibition Ephemera]'; Vivieaere, *Bottled Ocean*.

¹⁵² Tonga, 'Urban Drift [Exhibition Ephemera]'.

According to this research, another exhibition which diverted from a Pākehā-only focus was *Land Wars* (2008), by curator Emma Bugden, an exhibition in three parts held at TT.¹⁵³ Here Bugden articulates an exhibition thematic which situates Aotearoa's land wars¹⁵⁴ in relation to other contexts of land contestation. She does this through a selection of New Zealand artists alongside artists from war affected countries such as Palestine, Israel, Slovenia, and Germany.¹⁵⁵ In particular, three Māori artists, Inez Crawford, Shona Rapira-Davies, and Chaz Doherty, made significant contributions to *Land Wars*' provocation¹⁵⁶ and some Pākehā artists also weighed in on Māori-centred topics. The inclusion of these works could be understood as highlighting the history and continuation of oppressive control that Māori people have faced in the establishment of Aotearoa's modernity and nationhood.¹⁵⁷

Land Wars' exhibition thematic was also significant due to its site-responsive qualities and how it would influence future TT exhibitions. In her essay, Bugden outlines the pertinence of the exhibition in relationship to the urban environment of Auckland which concerned the subtheme titled 'Build'. Highlighting that the location of TT in Auckland's sprawling suburbs contributes to one of the highest urbanised environments in the world in relation to its size.¹⁵⁸ In addressing the suburban, Bugden's thematic emphasis on politics and social disenfranchisement backed up with appropriate artist selections to service this focus resists the trope of suburbia and the urban grid being wedded to a middle-class Pākehā identity. Bugden's curatorial approach was also future focused by being engaged with the early mayoral agendas of merging Auckland's eight separate regional councils under one 'Super City' government structure.¹⁵⁹

In 2010, the Super City merger was realised and in July the following year I curated the TT exhibition *Rapid Change* (2011). *Rapid Change* was conceived in direct conversation with *Land*

¹⁵³ Bugden, *Land Wars*; Bugden, 'This Land Is Your Land'; Mutambu and Pickens, 'Pressing Singularities'.

¹⁵⁴ And in relation to the mid-to-late-nineteenth-century and the geopolitics post-911.

¹⁵⁵ Bugden, 'This Land Is Your Land'. For artist demographics see Appendix 5.

¹⁵⁶ Mutambu and Pickens, 'Pressing Singularities'.

¹⁵⁷ Batt et al., *The Land Wars Reader*; Bugden, 'This Land Is Your Land', 15.

¹⁵⁸ Bugden, 'This Land Is Your Land', 16–17.

¹⁵⁹ Bugden, 'This Land Is Your Land', 17.

Wars by picking up where Bugden left off. Similar to *Land Wars*, *Rapid Change* was an urban environment themed exhibition that addressed the politics of land ownership and its effects on communities.¹⁶⁰ More specifically, *Rapid Change* addressed the sweeping changes and unexpected complications resulting from the Super City amalgamation.¹⁶¹ As Bugden had also done in *Land Wars*, I included artworks and artists from around the world¹⁶² to position Auckland in relation to an international context.¹⁶³ I selected works documenting cities that had undergone significant urban transformations such as Detroit, Hong Kong, Liverpool, and New York.¹⁶⁴

Working closely with designer Kalee Jackson, I also chose to develop a graphic identity transforming the exhibition masthead into a metro-map (Figure 3–7). The intention of this design concept was to reference the debate at the time surrounding the future of Auckland’s public transit network and motorway dominated cityscape. This design focused approach fused the exhibition’s aesthetic graphic identity to the curatorial concept and reveals evidence of twisting together—an approach I would develop further with Jackson in *THHWMM*.

¹⁶⁰ *Rapid Change*; Phillips, ‘Rapid Change [Exhibition Ephemera]’.

¹⁶¹ *Rapid Change*; Phillips, ‘Rapid Change [Exhibition Ephemera]’.

¹⁶² For artist demographic information see Appendix 5.

¹⁶³ Following *Land Wars* and *Rapid Change*, there were a string of exhibitions that continued this thematic focus. *Land Wars* artist Kim Paton established the multipart curatorial project *Public Good* (2013) which explored aspects of urban planning, design, and governance. See: Patton, *Public Good.*; Patton, *Public Good*, 2013. *Rapid Change* artist Dienneke Jansen also had a leading involvement in exhibitions between 2012 and 2019 concerning the eviction of state housing tenants in the Auckland suburb of Glen Innis. As I will later discuss in more detail, *THHWMM* also considered the politics of the city through the works of Rangituhia Hollis, Reuben Moss and Louisa Afoa among others. In this sense, *THHWMM* clearly contributed to a legacy and network of politically charged urban environment exhibitions. See: Huddleston, Jansen, and Robertson, ‘Before Is Now - Ko Muri Ko Nāianei’; Hurrell, ‘Tamaki Housing Group’; Jansen, *Dienneke Jansen: Areas A and B*; Jansen, *Dienneke Jansen: 90 DAYS +*; McPherson-Newton and Sugawa, *This Home Is Occupied*.

¹⁶⁴ *Rapid Change*; Phillips, ‘Rapid Change [Exhibition Ephemera]’.

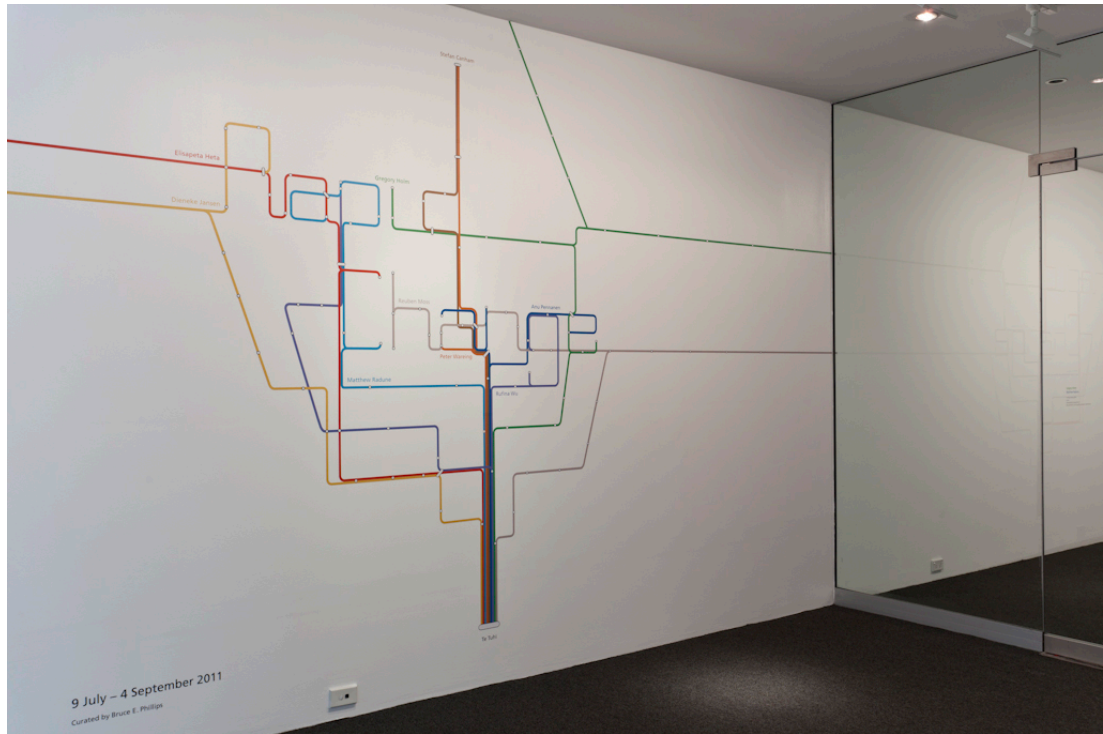


Figure 3–7: *Rapid Change* exhibition signage designed by Kalee Jackson. Photo by Sam Hartnett. Reproduction by permission of the rights holder.

One marked difference, between *Land Wars* and *Rapid Change* was that the latter did not address the subject of urban change with Māori and Pacific histories and perspectives that are so essentially part of forming both Aotearoa and Auckland’s modernity.¹⁶⁵ *Rapid Change*, therefore, can be discussed in relation to Pākehā curatorial centrality as is evident in *Putting the Land on the Map* and *Gridlock*. In this sense, *Land Wars* is more aligned in conversation with exhibitions such as *Urban Drift* which also resisted Pākehā curatorial centrality. I suggest that ‘resistance’ is engaged here in the sense that Bugden and Tonga appear to strategically include cultural perspectives and artistic practices that have arguably been excluded from the Pākehā-centric narrative that dominates the exhibition history.

The public display of *Rapid Change* further coincided with the aftermath of the 2011 Christchurch earthquakes which occurred only five months earlier damaging thousands of buildings across the city. In Christchurch during this time there were a series of interventions

¹⁶⁵ Despite the fact *Rapid Change* featured a substantial work by a Māori artist, it neglected to include artworks that focused on how urban change has disproportionately affected Māori in the histories of both Auckland and Aotearoa. The inclusion of a sole Māori artist could be further regarded as a tokenistic selection.

responding to the crisis run by the organisation Gap Filler. These interventions were situated in vacant lots of demolished buildings and aimed to encourage an active human presence in the dilapidated city centre.¹⁶⁶ Some commissions for the biennial event SCAPE also responded to the quake ravaged context of Christchurch such as a skateboard ramp installation by *Gridlock* artist Shaun Gladwell.¹⁶⁷ Independent research projects documenting the post-quake situation were also initiated by artists including Tim J. Veling whose series of photographs (Figure 3–8, Figure 3–9, Figure 3–33) were exhibited in *THHWMM*.¹⁶⁸

Another curatorial response to Christchurch’s post-quake context considered the imaginative potential of urban change. One such exhibition was *Thinking About Building* (2014) curated by Melanie Oliver which highlighted the virtues of taking imaginary digressions such as: questioning the economic motivations of commercial architecture and dreaming up alternate modes of city living.¹⁶⁹ This research has identified that similar thematic traits can be found in earlier urban environment-focused exhibitions. Such exhibitions are related by an emphasis of how the urban environment’s formal properties might elicit a poetic, mnemonic, phenomenological or *dérive*-like¹⁷⁰ awareness. For lack of an existing term, I describe such exhibitions as exploring the ‘speculative syntax’ of the city.

Exhibitions of this persuasion include *Putting the Land on the Map*. For instance, in Curnow’s analysis of works by Andrew Drummond, Philip Dadson, and John Hurrell, he describes their practice of mapping as revealing a phenomenological perception of the world.¹⁷¹ A similar approach is apparent in *ACCOMMODATE* (2006), curated by Mary-Louise Browne, which claimed to explore “[d]ialogical aspects of form” pertaining to the domestic space as a unit of

¹⁶⁶ Oliver, ‘Developing the Arts Ecology of Christchurch’, 36; Strongman, ‘Art after a Disaster: The Public Unspectacular’, 32.

¹⁶⁷ French, Bowring, and Strongman, *SCAPE7 Public Art Christchurch Biennial, Volume One: Guide/Reader*, 48–49.

¹⁶⁸ Veling, ‘Photographic Works’.

¹⁶⁹ Oliver, *Thinking about Building*.

¹⁷⁰ The *dérive* is a practice conceived by theorist Guy Debord in 1958 which encouraged artists to unconsciously wander through the city to become acquainted with the emotional psychogeography of the urban environment’s “contours, [...] currents, fixed points and vortexes.” See: Debord, ‘Theory of the *Dérive*’.

¹⁷¹ Curnow, Maré, and Sotheran, *Putting the Land on the Map: Art and Cartography in New Zealand since 1840*, 10, 20, 23.

the city grid.¹⁷² *Nostalgia for the Future* (1999), curated by Stella Brennan, considered works encompassing “retro notions of the future embedded in” artefacts of architecture and the city.¹⁷³ *Under Construction* (2010), curated by Emma Bugden, featured works by artists such as Joanna Langford, Fiona Connor and A.D. Schierning which appeared to merge the poetic sensibilities of both formalist and speculative influences.¹⁷⁴

In my analysis, I identified that the thematic and selected artworks in these exhibitions represent the city as a space of aesthetic introspection rather than a site of harsh political realities that impact the morbidity of populations as was explored in *Urban Drift* and *Land Wars*. One correlating factor is that the artists selected for these exhibitions have a high proportion of estimated European ethnicity.¹⁷⁵ This research has identified that estimated European ethnicity calculates *Accommodate* at 100 per cent, *Nostalgia for the Future* 83 per cent, *Putting the Land on the Map* 100 per cent, *Thinking About Building* 88 per cent, *Under Construction* 100 per cent.¹⁷⁶

As research points out, since Pākehā are proportionately less affected by changes in the urban environment in comparison to other ethnicities,¹⁷⁷ it is reasonable to claim that it is more likely that there will be an absence of urban politics in the work of Pākehā artists. Therefore, the omission of non-Pākehā artists, particularly of Māori and Pacific artists, can be considered a factor in influencing, but by no means a verifiable causation, of the way the urban environment is represented in exhibitions considering the speculative syntax of the city.¹⁷⁸

¹⁷² Browne, *Accommodate*.

¹⁷³ Brennan, *Nostalgia for the Future*.

¹⁷⁴ Bugden, *Under Construction*.

¹⁷⁵ For full demographic analysis see: Appendix 5

¹⁷⁶ For full demographic analysis see: Appendix 5

¹⁷⁷ Ministry of Health New Zealand, ‘Neighbourhood Deprivation’.

¹⁷⁸ However, we could also argue that the ethnic demographic of artists does not guarantee that their work will reflect racialised political content. To select artists based on their ethnicity with the expectation that they would address racial inequalities in the urban environment could be considered a form of prejudice. For this type of artist selection would foreground their ethnicity rather than recognising them as artists first and foremost.

One significant caveat to this argument occurs in the 2010s. During this period, the speculative syntax thematic broadens from a dominant Pākehā perspective to include significant proportions of Asian artists.¹⁷⁹ This shift correlates with the Asia Aotearoa Foundation Curator's Tour which enabled Aotearoa-based curators to visit and research in Asian countries. For instance, after participating in this tour Emma Bugden curated the exhibition *Crystal City* (2011)¹⁸⁰ which reimagined the built environment entirely through the work of artists of Asian ethnicity.¹⁸¹ Another tour alumni Stephen Cleland curated the exhibition *Measure the city with the body* (2011).¹⁸² In this exhibition, of 50 per cent Asian artists and 50 per cent estimated European artists, the artworks documented and depicted poetic gestures to city environs that connected to issues of habitation, environmentalism, and civic protest.¹⁸³ Vera Mey, who participated in the 2012 tour, curated two exhibitions *Invisible Energy* (2015) and *Urban Aspiration* (2016).¹⁸⁴ A speculative syntax thematic approach is evident in Mey's exhibition introduction for *Urban Aspiration* which reminisces on her experience of witnessing a blanket of haze that enveloped Singapore in 2015 due to forest fire ash drifting from Sumatra—an observation used to comment on the geopolitics and environmental issues of urban growth and economic prosperity.¹⁸⁵ One of the most comprehensive exhibitions of Asian artists in Aotearoa addressing the built environment was *Concrete Horizons [...]* (2004) curated by Sophie McIntyre and Zhang Zhao Hui.¹⁸⁶ In *Concrete Horizons* the speculative syntax of the urban environment was unpacked through the regionally specific focus of Chinese artists responding

¹⁷⁹ In the context of New Zealand, especially as used by Statistics New Zealand and other government departments and art organisations, the definition of who is and isn't of 'Asian' ethnicity is a fraught and broad ethnic category which can include people who self identify with the ethnicities of countries as diverse as Afghanistan, China, Japan, Indonesia and India. For further discussion of the complexities and history of Asian New Zealanders and the perception of Asian ethnicities within New Zealand see: Ng, *Old Asian, New Asian*.

¹⁸⁰ Bugden, *Crystal City*; Creative New Zealand, 'New Zealand Curators to Build Links with Emerging Asia Arts Market'.

¹⁸¹ See Appendix 5 for artist demographic information on the exhibitions discussed here.

¹⁸² Chitham et al., 'Exchange and Engagement in Practice, Guests and Hosts'; Cleland, *Measure the City with the Body*.

¹⁸³ Cleland, *Measure the City with the Body*.

¹⁸⁴ Chitham et al., 'Exchange and Engagement in Practice, Guests and Hosts'; *Urban Aspiration*; Horiuchi, Huddleston, and Mey, *Invisible Energy*.

¹⁸⁵ Mey, *Urban Aspiration*.

¹⁸⁶ McIntyre and Zhaohui, *Concrete Horizons: Contemporary Art from China*; McIntyre and Zhang, *Concrete Horizons: Contemporary Art from China*.

to the rapid growth of the China's urban environment since the 1980s and the correlating issues of community displacement and precarity.¹⁸⁷

THHWMM also referenced the speculative syntax of the city while resisting a Pākehā centralised perspective. I contend that this was achieved through the strategic selection of works by artists Louisa Afoa, Shahriar Asdollah-Zadeh, Rangituhia Hollis and Salome Tanuvasa. As I will discuss in detail later in this chapter, these works provided the audience with perspectives other than Pākehā narratives that have been predominant in other exhibitions to describe city environments.¹⁸⁸ In doing so, *THHWMM* resisted the tendency of Pākehā curatorial centrality that was evident in my earlier exhibition *Rapid Change*.

3.2 Concept Development

THHWMM exhibition concept grew out of a mixture of political motivations and inspiration drawn from several artworks, exhibitions, films, and novels, and confronting my Pākehā identity. I contend that this conceptual development relates to the attribute of twisting together by enabling me to establish the beginnings of a co-operative framework. To recap, a co-operative framework by my definition is a codified function because it involves abstract thinking to envision an organising logic. From this basis, a co-operative framework will be initially guided by the curator's conceptual contributions while also incorporating insight from other practitioners to develop the theme and form of an exhibition. Ideally this framework creates a type of conceptual scaffolding from which other practitioners can be invited to contribute and engage in a conversation about how the exhibition can be refined or changed.

¹⁸⁷ McIntyre and Zhaohui, *Concrete Horizons: Contemporary Art from China*; McIntyre and Zhang, *Concrete Horizons: Contemporary Art from China*.

¹⁸⁸ In examining the exhibition history, this research suggests that there are differences in how the urban environment is contextualised which may suggest racial bias. When exhibitions feature a majority of Pākehā artists they appear to be less likely to overtly address issues of inequality and morbidity. In comparison, exhibitions that feature Asian, Māori and Pacific artists appear more likely to address political themes. This is clearly apparent in regard to exhibitions that address the speculative syntax of the city but also in exhibitions that consider the establishment of urban infrastructures.

The overarching co-operative framework of *THHWMM* is illustrated in Table 3–1 (below) which maps the complex twisting together of the thematic structure (represented in the first three columns to the left), with the artists and artworks (represented in the two remaining columns to the right). This diagram represents how the artworks informed the overarching thematic structure of the exhibition.

As illustrated in Table 3–1, this overarching theme was further divided into three subthemes: industrial infrastructures, urban infrastructures and digital infrastructures, which further relate to many key topics. The subthemes did not operate as distinct categories in the exhibition. Rather the subthemes were created to provide visitors with subject guides that could act as suggestive concepts when viewing individual works in relation to each other and the exhibition's overarching concept. The co-operative framework also involved an assemblage of various exhibition components including a gallery-based exhibition, an off-site exhibition, site-specific commissions, and a publication. This assemblage of exhibition components offered a range of opportunities for artists to contribute and many ways through which the audience could engage with the works and ideas.

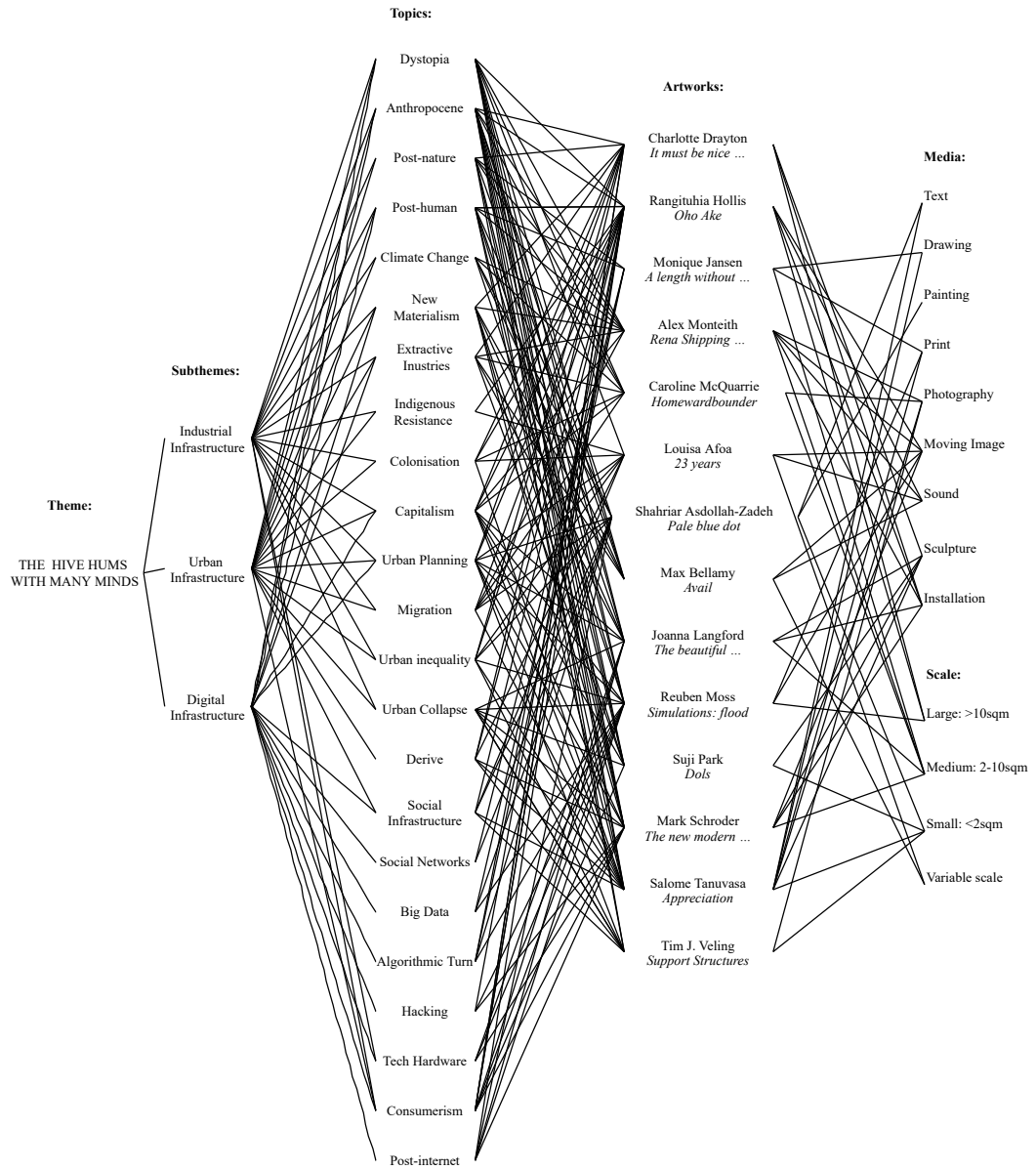


Table 3-1: THHWMM Co-operative Framework.

The conceptual beginnings of the co-operative framework can be traced to my earlier exhibition *Rapid Change* which, as discussed, contextualised an international selection of artists in conversation with the shifting political and urban landscape of Auckland. *Rapid Change* also aimed to address the aftermath of the 2008 Global Financial Crisis (GFC) as a pivotal moment in recent memory when abstract financial systems proved to have grave material consequences upon the urban environment and social impacts internationally.¹⁸⁹

Specific to Aotearoa's post-GFC context was the subsequent nine years of a National Party Government which promised to bring the country back to surplus via a number of austerity measures and stimulus initiatives.¹⁹⁰ These policies have been correlated with debates concerning homelessness, a housing crisis in Auckland, increased water pollution from dairy farming, the relaxing of employment laws, and a transnational partnership threatening to erode national sovereignty and the right to protest against multinational corporations.¹⁹¹ The political debate during this period revealed to me the salience of crafting an exhibition which might explore how the local is inextricably global¹⁹² and that there was potential in considering globalisation from the perspective¹⁹³ of Aotearoa.

The year after curating *Rapid Change*, I visited *Manifesta 9: The deep of the Modern* (2012) which furthered my understanding of modernity's material residues. By staging the exhibition in a disused colliery in Belgium curator Cuauhtémoc Medina focused on the relationship between the industrial revolution and subsequent shifts in labour and global capitalism.¹⁹⁴ The

¹⁸⁹ Aliber and Gylfi Zoega, 'Introduction', 1–8; Phillips, 'Rapid Change [Exhibition Ephemera]'.

¹⁹⁰ Edlin, 'Pride and Austerity'; Preval et al., 'Government Failure and Success: A Trans-Tasman Comparison of Two Insulation Subsidy Schemes', 51–52.

¹⁹¹ Davidson, Fox, and Twyford, *Ending Homelessness in New Zealand: Final Report of the Cross-Party Inquiry on Homelessness*; Kurian and Smith, 'New Zealand Environmental Policy in the Key Era: Escalating Crises in a Time of Neo-Liberal Economic Dominance', 251, 254, 258–59, 260–64; Prashad, 'In the Ruins of the Present', 60; Waitangi Tribunal, *Report on the Trans-Pacific Partnership Agreement*, 1, 6, 8, 12.

¹⁹² Massey, *For Space*; Massey, 'Global Sense of Place'; Massey, 'Some Times of Space'; Massey, 'Tokyo Lecture'; Sheikh, 'Exhibition-Making and Political Imaginary', 118.

¹⁹³ Mabaso, 'Globophobia', 100; O'Neill, 'Introduction: Institut Solidarities toward the End of Western-Centric Globalism', 369.

¹⁹⁴ Medina, *Manifesta 9: The Deep of the Modern*; Medina et al., *Manifesta 9*.

exhibition also emphasised the environmental impact of nineteenth-century industrialisation and the continuing problem of carbon consumption causing climate change and pollution.¹⁹⁵

Medina's site-specific occupation of this venue was a commanding conceptual driver for the exhibition and added historical weight to selected works which by-in-large responded to the wake of the GFC or the shift from industrialisation to post-Fordism.¹⁹⁶ One such work was *A moment of Eternity in the Passage of Time* (2012) by artist Nicolas Kozakis and philosopher Raoul Vaneigem. This work depicts a lone labourer building a stone house on a remote Greek island set to Vaneigem's existential poetry meditating on the impact that capitalism has on the experience of time and work.¹⁹⁷

I later included this work in *Unstuck in Time* (2014)—a group exhibition which explored various perceptions of time.¹⁹⁸ In particular, the exhibition provided consideration of the manipulation of time under the auspices of global capitalism in contrast to geological scales of deep time which can be considered to decentralise an anthropomorphic perspective.¹⁹⁹ In developing the concept for *Unstuck in Time*, I became introduced to the study of the Anthropocene and the various geological markers of human industry and technology that constitute the definition of this proposed geological epoch.²⁰⁰

A month after *Unstuck in Time* opened, I visited the *Taipei Biennial 2014: The Great Acceleration*.²⁰¹ In this exhibition, curator Nicolas Bourriaud focused upon many works responding to the topic of the Anthropocene and global digital infrastructures—a turning point of which Bourriaud states “human beings have become spectators or victims of the structures

¹⁹⁵ Medina, *Manifesta 9: The Deep of the Modern*; Medina et al., *Manifesta 9*.

¹⁹⁶ Medina, *Manifesta 9: The Deep of the Modern*; Medina et al., *Manifesta 9*.

¹⁹⁷ Medina et al., *Manifesta 9*, 151.

¹⁹⁸ Phillips, ‘Farewell Is the Song Time Sings’, 153–57.

¹⁹⁹ Phillips, ‘Farewell Is the Song Time Sings’, 153–57.

²⁰⁰ Phillips, ‘Curating Unstuck in Time’, 101.

²⁰¹ Bourriaud, *Taipei Biennial 2014: The Great Acceleration*; Bourriaud, ‘Taipei Biennial 2014: The Great Acceleration [Exhibition Ephemera]’.

they have created” and that humans and the natural world have become “attacked by a techno-industrial system now clearly detached from civil society.”²⁰²

Encountering exhibitions addressing the Anthropocene, through Manifesta and the Taipei Biennial, tapped into my Pākehā identity and childhood experiences encountering the ruins of colonial industries in Aotearoa. I grew up holidaying on the north-eastern tip of the Coromandel Peninsula—a remote part of the country only accessible via gravel roads. Regarding colonial industry, the Coromandel is notable for its history of forestry and gold mining.²⁰³

In the 1980s, my family’s property and surrounding land were clad in juvenile native forest which was recovering from widespread deforestation of the previous century. Nationwide deforestation for the wood industry, and land clearance for farming and settlement, had reduced the country’s forests from approximately 85% pre-European settlement down to 53% by 1840 just prior to the main influx of mostly British and Irish immigration.²⁰⁴ The Coromandel was once covered in ancient kauri forest that stood for tens of thousands of years until it became targeted by European settlers.²⁰⁵ The kauri tree is known to live for at least two millennia and reaches a height of 50 metres which made it desirable for manufacture into ship masts and spars in the nineteenth-century.²⁰⁶ The method of harvesting kauri required infrastructure to be built in order to process the volume of material. It involved an immigrant labour force to fell the trees by hand, tramlines to cart system to move their immense tonnage, and the construction of dams to float the trunks downstream to sea level.²⁰⁷ Both the forestry and the gold rush of this period caused a boom in Aotearoa’s settler population increasing to 50,000 times within just 50 years vastly outnumbering and eventually displacing Māori populations.²⁰⁸

²⁰² Bourriaud, *Taipei Biennial 2014: The Great Acceleration*; Bourriaud, ‘Taipei Biennial 2014: The Great Acceleration [Exhibition Ephemera]’.

²⁰³ Brooking and Pawson, ‘Introduction’, 9; Hearn, ‘Mining the Quarry’, 84, 92; Stokes, ‘Contesting Resources: Māori, Pākehā and a Tenurial Revolution’, 41–43, 51; Wynn, ‘Destruction under the Guise of Improvement? The Forest, 1840-1920’, 106.

²⁰⁴ Smith and Taylor, *The State of New Zealand’s Environment 1997*, 8.30.

²⁰⁵ Wynn, ‘Destruction under the Guise of Improvement? The Forest, 1840-1920’, 103, 106.

²⁰⁶ Smith and Taylor, *The State of New Zealand’s Environment 1997*, 8.23.

²⁰⁷ Wynn, ‘Destruction under the Guise of Improvement? The Forest, 1840-1920’, 107.

²⁰⁸ King, *The Penguin History of New Zealand.*, 178.

As a child, I explored the skeletal remains of these kauri dams. I would also encounter old gold mine tunnels. Their hand-chiselled openings framed voids which were dug during Aotearoa's gold rush of the mid-nineteenth-century.²⁰⁹ My encounter with these remnants of 'historical capitalism'²¹⁰ and early extractive colonial industries inspired in me a sense of wonder in my settler ancestors. Retellings of European settlers 'taming' Aotearoa's wilderness were mythologised via family stories, heritage plaques, and small-town museums. In my recollections, rather than being cautionary tales warning of the violent impact of colonial capitalism,²¹¹ these accounts of settler exploitation paradoxically seemed to encourage a reverence of Pākehā pioneers and their battle against the wilderness to render it 'productive'.²¹² I would later draw on this cultural knowledge, and the questioning of my Pākehā privilege, to form the exhibition concept and in assessing artworks for selection.

As discussed in Chapter One, claiming Pākehā identity might be considered as a conscious choice to align with Māori but instead can have the adverse effect by creating a psychological "detachment from dominant white culture".²¹³ In developing the concept for *THHWMM*, I further reasoned that, in terms of human and nature relations, Pākehā could be described as a people who revere the landscape and believe in its conservation.²¹⁴ At the same time this culture arguably suffers from a wilful amnesia of the deception, violence, and plunder by Pākehā hands that necessitated that the land be conserved.²¹⁵ Or more perversely, to relish the melancholy of colonial destruction and the modernisation of the country, sans violence, while maintaining a cohesive national identity.²¹⁶ In the contemporary context, I identified that this Pākehā

²⁰⁹ Hearn, 'Mining the Quarry', 84, 92.

²¹⁰ Sheikh, 'Exhibition-Making and Political Imaginary', 157.

²¹¹ Blaut, 'Colonialism and the Rise of Capitalism', 260, 290; Brooking and Pawson, 'Introduction', 1, 7; Ince, *Colonial Capitalism and the Dilemmas of Liberalism.*, 4–5, 159–60; Stokes, 'Contesting Resources: Māori, Pākehā and a Tenurial Revolution', 41; McAloon, 'Resource Frontiers, Environment and Settler Capitalism 1769-1860', 52–53, 55, 66; Vergès, 'Beyond the Colonial Discourse of Lack: A Humble and Difficult Art', 203–4.

²¹² Brooking and Pawson, 'Introduction', 3–7; Dann, 'Losing Ground? Environmental Problems and Prospects at the Beginning of the Twenty-First Century', 276–77; McAloon, 'Resource Frontiers, Environment and Settler Capitalism 1769-1860', 60; Vergès, 'Beyond the Colonial Discourse of Lack: A Humble and Difficult Art', 206; Wynn, 'Destruction under the Guise of Improvement? The Forest, 1840-1920', 100, 109–10, 114–15.

²¹³ Gray, Anglem, and Jaber, 'Pakeha Identity and Whiteness', 82.

²¹⁴ Pound, *The Invention of New Zealand : Art and National Identity, 1930-1970.*, 169.

²¹⁵ Wynn, 'Destruction under the Guise of Improvement? The Forest, 1840-1920', 112–13, 115.

²¹⁶ Pound, *The Invention of New Zealand : Art and National Identity, 1930-1970.*, 169, 191.

mythology can be seen to continue through marketing such as the ‘100% pure’ tourism slogan used by the New Zealand Government since 1999.²¹⁷ Similarly, others have argued that the mantle of an environmentalist Pākehā national identity further serves to greenwash the continuation of extractive and polluting industries.²¹⁸ Compared to other countries, such industries have been observed as contributing to Aotearoa’s modernity and connection to the global hive of civilisation.²¹⁹ Reading around this mixture of topics and concerns enabled me to come to the conclusion that Pākehā identity, with all its contradictions and unaddressed guilt, could be considered welded to the discourse of the Anthropocene in Aotearoa.

Another source of codified knowledge informing the *THHWMM* conceptual development was visiting Christchurch following the 2011 earthquakes. The levelling of the city and the seemingly endless infrastructure repair over the subsequent years during rebuild efforts, heightened my awareness of the urban environment’s material fragility. Upon my short visits, I witnessed tangled masses of concrete reinforcing, vacant high-rise buildings, and sky filled absences where buildings once stood. As discussed in the previous section, the post-quake situation led artists and designers to improvise in this ruined environment such as the many Gap Filler interventions, SCAPE sculptures, Christchurch Art Gallery wall works and The Physics Room shipping container exhibitions.²²⁰ There were also research-based and speculative projects. Two of which launched in November 2015—the symposium *Curating Under Pressure* and the collaborative publication project *A Transitional Imaginary [...]*. Both projects proved impactful for me in the final stages of refining *THHWMM* exhibition concept.

Curating Under Pressure brought together curators from cities that had experienced crises be that “natural disaster, political pressure or oppressive regimes.”²²¹ Aside from learning about

²¹⁷ Tourism New Zealand, ‘Campaign and Activity: 100% Pure New Zealand’.

²¹⁸ Anderson, ‘New Zealand’s Green Tourism Push Clashes With Realities’.

²¹⁹ Brooking and Pawson, ‘Introduction’, 1, 7; Vergès, ‘Beyond the Colonial Discourse of Lack: A Humble and Difficult Art’, 203–6.

²²⁰ Strongman, ‘Art after a Disaster: The Public Unspectacular’.

²²¹ Emmerling and Moore, ‘Initiators’ Comments’.

numerous different international contexts of catastrophe from New Orleans to Budapest, the *Curating Under Pressure* symposium introduced me to the work of photographer Tim J. Veling who had an exhibition accompanying the symposium. Veling’s exhibition featured his series *Support Structures* (Figure 3–8, Figure 3–9, Figure 3–33) which I subsequently exhibited in *THHWMM*. The works documented various falsework constructions used to reinforce quake-damaged buildings. Ranging from basic timber props to engineered steel buttresses these support structures held significance to Veling for the social resilience that bound the human infrastructure of the city together.²²²



Figure 3–8: Tim J. Veling, *Robson Avenue* (2013). C-Type Print, 762 x 940mm. Reproduction by permission of rights holder.

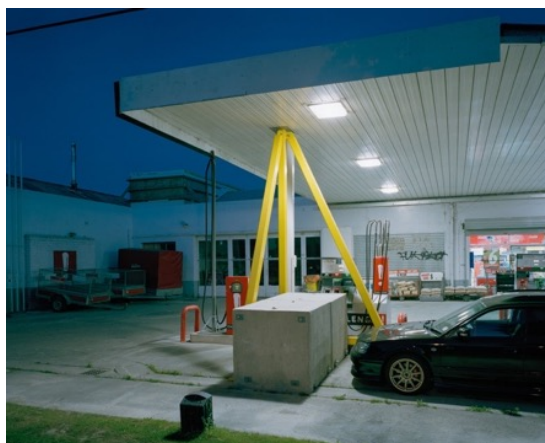


Figure 3–9: Tim J. Veling, *Challenge Service Station, Hills Road* (2013). C-Type Print, 762 x 940mm. Reproduction by permission of rights holder.

Similarly, the collaborative book project *A Transitional Imaginary* was also influential for me.²²³ This publication was produced by a group of eight Christchurch-based practitioners to capture thoughts within a short time-frame of five days to record the post-quake environment. Meant to be a “raw and immediate record” the project stitches together settler stories of the founding of Christchurch city with twenty-first-century conceptions of networked digital technologies and scientific and Indigenous perspectives of the natural environment.²²⁴ Throughout, they reflect experiences and imagine future possibilities for the city. In terms of my

²²² Veling, ‘Photographic Works’.

²²³ Ballard et al., *A Transitional Imaginary: Space, Network and Memory in Christchurch*.

²²⁴ Ballard et al., *A Transitional Imaginary: Space, Network and Memory in Christchurch*, 7.

purposes, their discussion of network failures in a disaster scenario enabled me to utilise codified knowledge to conceptually visualise a networked imaginary of civilisation.

The conceptual development of *THHWMM* was also influenced by popular science fiction films and literature. I watched and re-watched dated blockbuster science fiction films such as *Blade Runner* (1982), *Metropolis* (1927), *The Lawnmower Man* (1992) and *The Terminator* (1984) which depicted worlds for the popular imagination where cyborgs vie for autonomy with dystopic consequences.²²⁵ In a critique of these films, via reading cultural theory, I observed how they also reflect an underlying tension of fear and desire that lurks within the phantasm of the technologically “constructed world”.²²⁶ Literary fiction was also helpful in imagining dystopic realities as it also was for Alan Smith in articulating his exhibition *Fear and Beauty*. Science fiction novels such as Gibson’s *Neuromancer* (1984);²²⁷ the environmental catastrophe of JG Ballard’s *Drowned World* (1962)²²⁸ and the collapse of architectural rationality in his book *High-Rise* (1985);²²⁹ the madding bustle of the New York urban grid and escape into virtual realities in Salman Rushdie’s *Fury* (2001);²³⁰ or being immersed in suburban melancholia through *White Noise* (1985) by Don DeLillo.²³¹ As I will discuss later, these pop-culture and literary references would prove beneficial in setting the direction for the retro-digital²³² aesthetic carried through the writing and graphic design in the publication component of the exhibition.

Critical theory readings added to my understanding of these pop-culture and literary references, concerning subjects such as post-internet, posthumanism, post-nature, new materialism, the Anthropocene and environmental histories. Influential texts of this research included readings

²²⁵ Corbett, ‘Reconstructing Human-Centred Technology: Lessons from the Hollywood Dream Factory’, 217–19; Telotte, *Replications: A Robotic History of the Science Fiction Film*, 10, 58–69, 150–52, 169, 172–73.

²²⁶ Telotte, *Replications: A Robotic History of the Science Fiction Film*, 10.

²²⁷ Gibson, *Neuromancer*.

²²⁸ Ballard, *The Drowned World*.

²²⁹ Ballard, *High-Rise*.

²³⁰ Rushdie, *Fury*.

²³¹ DeLillo, *White Noise*.

²³² Dekker, *Collecting and Conserving Net Art*, 61.

on gender politics and materialism by Judith Butler, theories of vibrant matter by Jane Bennett, and posthumanism by Donna Haraway.²³³ Aside from these canonised texts more obscure articles and exhibition essays also proved beneficial. Such as the zine style publication *Para History* where I encountered a collaborative essay by poet Gregory Kan and artist Ruth Watson.²³⁴

In this work, Kan and Watson muse on the importance of recognising the agency of dirt as material information in order to survive the Anthropocene and counteract extractive capitalism. Subverting the imagery of Hell as saviour rather than the destiny of the condemned, they call for our respect of the earth and subvert the colonial imagination of Aotearoa's bucolic landscape.²³⁵ They also draw connections with urbanity and digital communication infrastructures which they allude to being "chained while doomed to be unbound and boundless."²³⁶ Recognising their influence on my thinking, I invited Kan and Watson to contribute a text to *THHWMM* publication which I discuss later in this chapter.

Researching Jean- François Lyotard's Centre Pompidou exhibition *Les Immatériaux* (1985), provided a similar insight into the relation between materiality and information in relation to electronic technologies.²³⁷ Lyotard argues that the information that courses through such technologies "cannot be dissociated from the support"²³⁸ and that this vast infrastructural support has overwhelmed the human scale and threatens to supplant human agency with computational automatons.²³⁹ "Man's anxiety" Lyotard writes, "is that he is losing his (so-called) identity as a 'human being.'"²⁴⁰

²³³ Bennett, *Vibrant Matter: A Political Ecology of Things*; Butler, 'Performative Acts and Gender Constitution'; Butler, *Notes Toward a Performative Theory of Assembly*; Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*; Haraway, *Staying with the Trouble*.

²³⁴ Kan and Watson, 'Telluric Insurgencies: Through Hell Gates'.

²³⁵ Kan and Watson, 'Telluric Insurgencies: Through Hell Gates', 43.

²³⁶ Kan and Watson, 'Telluric Insurgencies: Through Hell Gates', 45.

²³⁷ Blistène, Lyotard, and McDowell, 'Les Immatériaux'; Broeckmann and Hui, *30 Years after Les Immatériaux*; Lyotard, 'Les Immatériaux', 1985; Lyotard, 'Les Immatériaux', 2015.

²³⁸ Lyotard, 'Les Immatériaux', 204–5.

²³⁹ Lyotard, 'Les Immatériaux', 204–5.

²⁴⁰ Lyotard, 'Les Immatériaux', 203.

The *Eflux* journal article *IIRS* by Keller Easterling, was helpful in providing further historical positioning of digital information infrastructures. Here Easterling describes how such tech networks embody a paradox in that they provide a platform through which we can escape into a virtual world and yet the infrastructure is unavoidably bound in physical materiality.²⁴¹ She then traces the utopian cyberstate rhetoric of the 1990s and 2000s back to the Technocracy party of the 1920s and 1930s and the science of cybernetics which sought to rationally order society and the world's natural resources from an engineering perspectives.²⁴² This perspective enabled me to gain a critical perspective on the techno-optimism perpetuated by exhibitions such as *The World Over*²⁴³ and *Transformers*²⁴⁴. It also enabled me to better understand the critical perspectives of exhibitions such as *Dirty Pixels*,²⁴⁵ *The Swarm [...]*,²⁴⁶ *Among the Machines*²⁴⁷ and how there was an opportunity to develop a co-operative framework in conversation with a genealogy of exhibitions within Aotearoa.

By early 2015, I had become determined to curate an exhibition that would represent Aotearoa as a contributor to the Anthropocene and dependent upon global infrastructures. As discussed in the previous section, most exhibitions in Aotearoa relied on tropes of Pākehā identity within landscape traditions, as well as the art historical approach of charting a grand narrative of technological progression. Therefore, I was also motivated to engage the history of exhibition-making in Aotearoa but that also contributed a novel perspective by working alongside others.

3.2.1 Artist, Artwork and Venue Selection

From these early motivations and concepts, which formed the foundation of a co-operative framework, I then began discussing the potential exhibition with colleagues. These conversations led to inviting artists and considering potential off-site venues. This phase of

²⁴¹ Easterling, 'IIRS'.

²⁴² Easterling, 'IIRS'.

²⁴³ Curnow and Mignot, *The World Over: Art in the Age of Globalisation*.

²⁴⁴ Bogle, 'Transformers'.

²⁴⁵ Brennan, *Dirty Pixels*.

²⁴⁶ Clifford, *Swarm: A Peek into the Hive-Mind of Group Dynamics*.

²⁴⁷ Ballard and Kreisler, *AMONG THE MACHINES*.

THHWMM conceptual development provides examples of the curator-as-accomplice and specifically the attribute of complicity. Complicity is demonstrated through the twisting together with multiple artists over time made possible via the co-operative framework.

According to my notebooks from this time, the selection of artists and sketches of gallery floor plans occurred synchronously with my earliest research in 2014. At the top of this list, and centrally drawn on provisional floor plans, was the name of artist Rangituhia Hollis²⁴⁸. My relationship with Hollis and his work spans many years which enabled me to gain an understanding of his practice and its relevance to *THHWMM*. I first encountered Hollis' work in the exhibition *Architecture for the Nation [...] (2008)* curated by Kate Brett Kelly-Chalmers and Brian Butler.²⁴⁹ *Kapua*, his 2007 four-channel video work in this exhibition, featured a mixture of 1990s family home videos and animated sequences.²⁵⁰

Kapua is a challenging work to describe and interpret. The work's complexity, is made more affecting by Hollis' inclusions of supernatural or otherworldly occurrences and characters in many of his works which to me suggest some clues into understanding his manifold perspective of Aotearoa's urban environment. For instance, in one scene of *Kapua* the exterior of a semi-rural weatherboard house is permeated by translucent red tsunamis. In another scene, a wooden community hall interior, typically found in many small rural towns, is menaced by floating axes clustered in circular arrays that whirl and chop in unison.²⁵¹ In my interpretation of the work, these scenes imbue small town community life with the threat of a malignant life-force. This surreal imagery holds for me a direct correlation with the rampant deforestation that enabled such wooden buildings to be built which in turn enabled the urban modernity of Aotearoa.²⁵²

²⁴⁸ Ngāti Porou, Ngāti Kahungunu.

²⁴⁹ Brett Kelly-Chalmers and Butler, *Architecture for the Nation: New Artists Show 2008*.

²⁵⁰ Hollis, 'Kapua'.

²⁵¹ Reminiscent of the marching hammers in the film *Pink Floyd-The Wall* (1982) and the bucket carrying mops in the film *Fantasia* (1940).

²⁵² Wynn, 'Destruction under the Guise of Improvement? The Forest, 1840-1920', 105-6.



Figure 3–10: Rangituhia Hollis, *Kia mate mangopare* (2012). 16:9 HD video, sound, black and white, 5 min looped. Sound design by Daniel Campbell-Macdonald. Commissioned by Te Tuhi. Video still. Reproduction by permission of rights holder.

I further suggest that these sentiments are echoed in Hollis’ work *Kia mate mangopare* (Figure 3–10), which I commissioned for the TT exhibition *What do you mean, we?* (2012).²⁵³ In this work ghost-like mangopare (hammerhead sharks) circle above a volcanic hilltop in Auckland.²⁵⁴ In some Māori traditions mangopare are considered a symbol of strength in the face of death.²⁵⁵ Hollis’ sharks could be seen to charge the city with an energy of resilience against the economic and social systems that serve to disproportionately disadvantage Māori and Pacific Peoples.²⁵⁶

According to my observations, references to gaming culture through 1980s and 1990s digital aesthetics was also a strong component of his artworks by rendering his animated scenes in dayglow hues and synthesised soundtracks. Hollis had shared with me that he was influenced by the culture of 1980s ‘Cracktros’ (or crack intro) animations that were inserted by hackers into bootlegged computer games as a signature to their mastery over the game-makers and the proprietary copyright of the company.²⁵⁷ This led me to surmise that Hollis’ practice involved

²⁵³ Phillips, ‘A White Man Listens to Himself’, 20.

²⁵⁴ Phillips, ‘A White Man Listens to Himself’, 20; White, *Kaihono Ahua*, 29.

²⁵⁵ Auckland Art Gallery Toi o Tāmaki, ‘Kei Mate Mangopare’; Hollis, ‘Kei Mate Mangopare (2012)(Final Video)’; Phillips, ‘A White Man Listens to Himself’, 20; White, *Kaihono Ahua*, 29.

²⁵⁶ Phillips, ‘A White Man Listens to Himself’, 20; White, *Kaihono Ahua*, 29.

²⁵⁷ Network Dictionary, ‘Crack Intro.’

layering legacies of resistance that potentially seek to reflect the complexity of his own cultural background and lived modernity.

Hollis' practice was influential in enabling me to refine the exhibition concept for *THHWMM*. Reflecting his influence on the exhibition concept, my intention was that his work would be the central focus of the exhibition. Hollis was also a strategic choice as he had yet to be given a commissioning opportunity at this scale which indicated to me that he had previously been given limited support by the commons of Aotearoa's exhibitionary complex. This original invitation to Hollis was for him to upscale some of his experimental and unexhibited works for TT's largest gallery space. However, in response to this invitation he would instead propose a much more ambitious project which I will discuss in detail in the next subsection. This counter proposal required me to move in complicit alignment with him as is enabled by the co-operative framework.

Modifying vintage computer games was also a core aspect of Reuben Moss' video work *Simulations: Flood* (2007) which was another work listed early on in my notebook.²⁵⁸ Moss, created this work by modifying a version of the 1994 computer game SimCity 2000 to build the ultimate modernist city and inflict it with a number of disasters.²⁵⁹ SimCity is a simulation game where players create a virtual urban society and attempt to keep it functioning amidst various crises.²⁶⁰ Moss' modified city replicated US urban planning practices of the 1990s to accommodate a populace of three million and a socioeconomic demographic reflecting an average American city of that time.²⁶¹ By modifying the game, Moss constructed a city that subverted SimCity's native parameters of the company's proprietary restrictions. Despite the work being eight years old, this series had yet to be exhibited, and in recognising this unrealised potential I invited Moss to develop *Simulations: Flood* into a large-scale intervention. In my

²⁵⁸ Phillips, 'Author's Notebook'.

²⁵⁹ Phillips, 'Aotearoa and the Hive: The Urban Condition', 37.

²⁶⁰ Phillips, 'Aotearoa and the Hive: The Urban Condition', 37.

²⁶¹ Phillips, 'Aotearoa and the Hive: The Urban Condition', 37.

analysis of their work Hollis and Moss engaged a retro-digital²⁶² aesthetic and subversion of proprietary digital technology, to question the capitalist and neo-liberal ideologies which they were subjected to as children of the 1980s and 1990s.

Another work selected for its retro-digital aesthetics was Joanna Langford's 2008 installation *The beautiful and the damned* (Figure 3–11) that I experienced originally in her solo exhibition at the City Gallery Wellington²⁶³ and then again as part of the 2009 Gus Fisher Gallery group exhibition *AC/DC [...]*.²⁶⁴ Langford's installation is a miniature cityscape constructed from old computer keyboards of 1990s vintage, kebab skewers, and LED lights. The artwork's namesake references the F Scott Fitzgerald novel which describes the fateful love story of a wealthy young couple seduced by the glittering lights and hedonistic lifestyle of 1920s New York.²⁶⁵ By being assembled out of obsolete computer hardware, Langford's work correlates the material residues of the Dotcom era to that of Fitzgerald's cautionary tale.²⁶⁶



Figure 3–11: Joanna Langford, *The beautiful and the damned* (2008). Computer keyboards and LED lights. Installation view: *Joanna Langford: The beautiful and the damned* (15 July–31 August 2008), City Gallery Wellington Te Whare Toi. Reproduction by permission of rights holder.

²⁶² As mentioned earlier, I use the term retro-digital (also known as 'retrocomputing') as opposed to alternatives such as 'post-internet' because I argue it more accurately describes the artists' intentions of referencing not just the temporal aesthetic of early digital technologies but also "a [technologically-based] system of cultural, social and economic relationships in which material, artifacts, and knowledge circulates." See: Dekker, *Collecting and Conserving Net Art*, 19, 61.

²⁶³ Langford, *The Beautiful and the Damned*.

²⁶⁴ Clifford, *AC/DC: The Art of Power*.

²⁶⁵ Phillips, 'Aotearoa and the Hive: The Anthropocene', 13.

²⁶⁶ Phillips, 'Aotearoa and the Hive: The Anthropocene', 13.



Figure 3–12: Alex Monteith, *Rena Shipping Container Disaster*, (2011–). Two channel 16:9 HD video installation, variable durations looped. Installation view: *Alex Monteith: Rena* (29 September–25 November 2012) at Tauranga Art Gallery Toi Tauranga. Reproduction by permission of rights holder.



Figure 3–13: Alex Monteith, *Rena Disaster, Waihi Beach 11 Jan 2012* (production documentation). Photo by Sarah Munro. Reproduction by permission of rights holder.



Figure 3–14: Caroline McQuarrie, *Homeward Bounder #02* (left), *#04* (right), (2014). Digital photographic print on hahnemuhle photo rag, 900 x 900 mm. Supported by Enjoy Public Art Gallery, Wellington; Massey University, Wellington; and Creative New Zealand. Reproduction by permission of rights holder.

Selecting this work recognised Langford’s influence on my early research and also a citation to the exhibition *AC/DC*, curated by Andrew Clifford, the thematic of which addressed some similar concepts to *THHWMM*.²⁶⁷ *AC/DC* in turn referenced the influence of the exhibition *Transformers* [...] through the selection of Bill Culbert’s work *Light Vessels* (1996)²⁶⁸ and so by extension I considered that *THHWMM* engaged in this ongoing conversation of exhibitions and generational network of curatorial practice that would add to its contextual layering.

²⁶⁷ Clifford, *AC/DC: The Art of Power*.

²⁶⁸ Bogle, *Transformers: A Moving Experience*, 23.

Other existing works selected during this research had more direct colonial references. The continued presence of colonisation was an important if not unavoidable reference that *THHWMM* sort to engage. As discussed in the previous section, the colonial landscape has become a curatorial trope in Aotearoa and so I was mindful to resist this perspective. In doing so, I took care in how I contextualised colonial references.

Caroline McQuarrie's series of photographs (Figure 3–14), originally a solo exhibition at Enjoy Contemporary Art Space in Wellington, depicting West Coast mine entrances was compelling in this regard.²⁶⁹ Built during the 1860s, these mines are poignant residues of colonial capitalism and industry connecting Aotearoa with the continued ideology of extraction to maintain the function of civilisation's infrastructures and accumulation of wealth at the expense of the environment.²⁷⁰ In conversation with McQuarrie, I learnt that her approach to documenting these ruins was to be critically reflexive of the landscape painting trope in Aotearoa's exhibition history. For instance, through careful formalist compositions, McQuarrie trained her focus on the material impact of colonial industry rather than using her images to glorify Pākehā stoicism.²⁷¹ The use of photo-media to document the fallout of human civilisation is also a concurrent thread embedded within the discourse surrounding the 'new materiality' of contemporary photography.²⁷²

The photo-media artist's role of bearing witness to the Anthropocene was also found in Alex Monteith's video documentation of the 2011 *MV Rena* containership disaster (Figure 3–12, Figure 3–13).²⁷³ This is regarded as one of Aotearoa's worst maritime and environmental misadventures which reportedly spilled 1,733 tonnes of oil and 1,368 shipping containers into the ocean that eventually washed up across the North Island's east coast, islands and

²⁶⁹ McQuarrie, *Homeward Bounder*.

²⁷⁰ Brooking and Pawson, 'Introduction', 1, 7; Ince, *Colonial Capitalism and the Dilemmas of Liberalism*, 2–5, 159–60; Phillips, 'Aotearoa and the Hive: The Anthropocene', 12–13; Stokes, 'Contesting Resources: Māori, Pākehā and a Tenurial Revolution', 41; McAloon, 'Resource Frontiers, Environment and Settler Capitalism 1769-1860', 52–53, 55, 60, 66.

²⁷¹ Reminiscent of the mine entrances I encountered in the Coromandel during my childhood.

²⁷² Schuppli, 'Slick Images: The Photogenic Politics of Oil'.

²⁷³ Phillips, 'Aotearoa and the Hive: The Anthropocene', 14.

shoreline.²⁷⁴ Despite being one of the most comprehensive artworks documenting this historic event, Monteith informed me that the work had only received one prior exhibition that was limited in spatial allocation to a dual channel installation (Figure 3–12) and was not shown in its entirety.²⁷⁵ Monteith was, therefore, interested in exhibiting the work in its totality through numerous channels. By considering this proposal further I demonstrated complicity and supported her to seek out unrealised potential.

Environmental concerns are also a subject matter in Reuben Moss's work where his simulated SimCity struggles to withstand rising sea levels (Figure 3–15)—which could be considered a portent forecast for the promised ramifications of climate change. Meditating on the construction and frailty of the urban environment through Moss' work led me to consider an off-site venue which might complement his work. This, I thought, might also accentuate aspects of the exhibition and engage more directly with the city of Auckland beyond the significance of TT's permanent building in Pakuranga. In recollecting the choice of a disused colliery for Manifesta 9, my attention was drawn to Silo 6, an old concrete silo turned event venue (Figure 3–16), located in the Wynyard Quarter an ex-industrial port area in downtown Auckland.

In reading about the history of this site, it became apparent to me that it would be an important conceptual contribution to the exhibition. Formerly the Western Reclamation, the Wynard Quarter was developed by the Auckland Harbour Board.²⁷⁶ This a late nineteenth-century board was an entity of the national government and was charged with increasing the land area and berthage in the Waitematā Harbour for the influx of timber from the forestry industry such as kauri logs from the Coromandel.²⁷⁷ Later the Western Reclamation became used as a bulk

²⁷⁴ Phillips, 'Aotearoa and the Hive: The Anthropocene', 14; Maritime New Zealand, 'MV Rena'; Waitangi Tribunal, 'The Final Report on the MVRena and Motiti Island Claims'.

²⁷⁵ Monteith, *Rena*.

²⁷⁶ Auckland Council, 'Wynyard Quarter - the Changing Nature of Industrial Land'; Dixon, 'Tank Warfare.'; Gibson, 'Urban Planner Eyes Auckland Waterfront Plans'; Kasuya, 'Greening up the Brownfield: The Reclamation of Auckland Tankfarm'; Panuku Development Auckland, 'Wynyard Quarter: What's in a Name?'; Price, *Auckland Harbour Waterfront, with Kauri Logs*; New Zealand Herald, 'Auckland: City of Sails'; New Zealand Herald, 'Tank Farm: Looking at the Past, Present and Future'; Silo Park, 'History of Wynyard Quarter'; Whites Aviation, *Western Reclamation, Auckland, Includes Harbour, Wharf, Industrial Areas, Port, Boats and Housing*; Whites Aviation, *Auckland City, Looking South, Including Western Reclamation*.

²⁷⁷ Price, *Auckland Harbour Waterfront, with Kauri Logs*; New Zealand Herald, 'Auckland: City of Sails'.

storage location for liquid goods such as petrol and concrete earning the colloquial name as the ‘Tank Farm’ for the many holding tanks and silos.²⁷⁸

The dual venue component of *THHWMM* exhibition framework was important. I reasoned that the exhibition would be enhanced through engagement with specific sites that would draw attention to the exhibition subthemes of Aotearoa’s urban environment and industrial history. The gallery site in Pakuranga was significant for its location within a semi-commercial and suburban environment. The second site, Silo 6 was significant for being a disused concrete silo located in Auckland’s historic maritime Wynyard Quarter and a site that was earmarked for future urban development.²⁷⁹ It is from this basis of conceptual development, including conversations with artists, that the beginnings of a co-operative framework was established. I will now discuss how this resulted in the exhibition’s public display.

²⁷⁸ Auckland Council, ‘Wynyard Quarter - the Changing Nature of Industrial Land’; New Zealand Herald, ‘Tank Farm: Looking at the Past, Present and Future’; Silo Park, ‘History of Wynyard Quarter’.

²⁷⁹ Panuku Development Auckland, ‘Regenerating Wynyard Quarter’.



Figure 3–15: Reuben Moss, *Simulations: Flood* (2007–16). 16:9 HD video, 10:04 mins looped, inkjet billboard print and timber support 3 x 6 metres. Courtesy of the artist. Billboard print and support commissioned by Te Tuhi, Auckland. Photo by Sam Hartnett. Detail view: *THE HIVE HUMS WITH MANY MINDS: PART TWO* (30 April 2016–29 May 2016), Curated by Bruce E. Phillips, Silo 6, Wynyard Quarter, Auckland. Reproduction by permission of rights holder.



Figure 3–16: Photo of the Silo 6 venue in Auckland's Wynyard Quarter, 2014. Photo by Sam Hartnett, courtesy of Te Tuhi, Auckland. Reproduction by permission of rights holder.

3.3 Process and Outcome

3.3.1 PART ONE

TT offers several gallery and display spaces within its Pakuranga headquarters including a foyer, three white cube style galleries connected via an atrium space, which is also used as a display space, and an internal open-air courtyard accessible from the gallery atrium. *THHWMM* occupied the three gallery spaces, gallery atrium space, and courtyard. Gallery visitors enter these spaces through the foyer entrance, down a wide corridor, and through a large glass door. The length of the corridor creates a significant distance between the foyer and the gallery spaces which presents a challenge for attracting visitors into an exhibition.

In response to this spatial challenge, I discussed with gallery staff and artist Alex Monteith the possibility of placing her five-channel video work *Rena Shipping Container Disaster* in the hallway leading to the gallery spaces (Figure 3–17, Figure 3–18). This required testing out various configurations on site at the gallery, months in advance of the exhibition, to ascertain whether the monitors and footage would activate the space in the way we were hoping. The testing revealed that a sequence of monitors, stepped out into the atrium so that they gradually occupied the width of the space, was effective in attracting attention from the foyer sightline (Figure 3–17, Figure 3–18). As a group we determined that this placement acted to emphasise the magnitude of the disaster by confronting audiences with multiple perspectives and the overlapping sound of the ocean, voices, and machinery. The emotive effect of this placement was noted by art critics²⁸⁰ as “arresting in its content and placement as you enter the exhibition”²⁸¹ and was also observed by visitors I engaged with throughout the exhibition’s duration.

²⁸⁰ Boswell, ‘The Hive Hums With Many Minds - Part One’; Hurrell, ‘One Mind with Multiple Bodies (1)’; McNamara, ‘T. J. McNamara’.

²⁸¹ Boswell, ‘The Hive Hums With Many Minds - Part One’.



Figure 3–17: Alex Monteith, *Rena Shipping Container Disaster* (2011–). Five channel 16:9 HD video installation, variable durations looped. Courtesy of the artist and Te Tuhi, Auckland. Photo by Sam Hartnett. Reproduction by permission of rights holder.



Figure 3–18: Te Tuhi gallery entrance and exhibition signage, background featuring artwork: *Alex Monteith, Rena Shipping Container Disaster* (2011–). Photo by Sam Hartnett. Reproduction by permission of rights holder.



Figure 3–19: Exhibition floorplan for: *THE HIVE HUMS WITH MANY MINDS: PART ONE* (12 March 2016–29 May 2016), curated by Bruce E. Phillips, Te Tuhi, Auckland. Reproduction by permission of rights holders.



Figure 3–20: Caroline McQuarrie, *Homewardbounder* #02, #05, #06, #07, #03 (left to right in order of appearance), (2014). Digital photographic prints on Hahnemuhle Photo Rag, 900mm x 900mm. Courtesy of the artist. Supported by Enjoy Public Art Gallery, Wellington; Massey University, Wellington; and Creative New Zealand. Photo by Sam Hartnett, courtesy of Te Tuhi. Reproduction by permission of rights holder.

Determining the placement involved the tacit function of co-operative actions and applied critique. Co-operative actions involved the testing out of potential layouts with the artist and staff in the gallery space. Applied critique involved a group context where there are multiple artworks, thoughts, ideas, and projects under development and needing feedback and discussion. In this instance, the artist's vision for the work was considered in dialogue with my exhibition floor plan and the requirements provided by gallery staff.²⁸² By utilising the expertise of gallery staff various accessibility needs were considered such as egress routes, the mobility of wheelchair users, and accommodation of school group visits. This collective applied critique functioned to destabilise curatorial centrality and enabled the possibility of multiple agents to complicity twist together in a common direction. While ultimately the responsibility of placement resided with me, by operating as the curator-as-accomplice this decision was complicitly reached in co-operation with the artist and gallery staff.

The diagonal placement of Monteith's monitors (Figure 3–17, Figure 3–19) was also intended to direct visitors to the right into Gallery One where they would encounter Caroline McQuarrie's photographic series *Homewardbounder* (Figure 3–14, Figure 3–19, Figure 3–20). As discussed earlier, McQuarrie's works document South Island gold mine adits. An adit is a horizontal mine entrance many of which were built during Aotearoa's 1860s gold rush. The proximity of Monteith's and McQuarrie's works (Figure 3–19) was an intentional placement to broach a number of conversations between these seemingly disparate works. As Table 3–2 indicates, the specific connections that I perceived between Monteith's and McQuarrie's works included the key topics of dystopia, Anthropocene, climate change, extractive industries, capitalism, and migration.

²⁸² Initially discussed with the exhibition manager and then later in consultation with the building manager, audience engagement staff and gallery educator.

While Monteith's and McQuarrie's works share some basic similarities within these key topics they also address them through vastly different subject matter and historical perspectives. Due to these similarities and critical distinctions, I anticipated that viewers might make immediate correlations between the works but then, upon further thought, they might be drawn into a deeper consideration of the apparent differences or vice versa. From my perspective both works tell dystopic tales of people crossing oceans to seek prosperity only to have these dreams end in failure. In Monteith's work the constant supply and delivery of new products that consumerism promises ends with catastrophic consequences when global shipping and communication networks fail. Similarly, as documentation of barren adits, McQuarrie's works dispel the allure of the gold rush which promised foreigners a windfall and to return home wealthy. Both works also engage their dystopian narratives through residues of globalised industries—namely twenty-first-century international trade which is well documented as being dependent on efficient sea freight and global navigation technology;²⁸³ and nineteenth-century gold mining which historians have attributed to being dependent on a trade with European colonies and a migrant labour force.²⁸⁴

In comparing these dystopian narratives, I reasoned that gallery visitors might appreciate their overarching similarities and shared cautionary sentiments concerning the topic of capitalism. At the same time, I considered that visitors might also consider this pairing as highlighting two very different histories of capitalism. McQuarrie's work, for instance, engages with colonial capitalism which many authors have attributed to the motivation of empire building through the establishment of an early free trade market economy.²⁸⁵ In contrast, Monteith's work addresses a state of neo-liberal global capitalism which some argue encourages the exponential

²⁸³ Dann, 'Losing Ground? Environmental Problems and Prospects at the Beginning of the Twenty-First Century', 277.

²⁸⁴ Hearn, 'Mining the Quarry', 84–85, 98.

²⁸⁵ Blaut, 'Colonialism and the Rise of Capitalism', 260, 290; Brooking and Pawson, 'Introduction', 1, 7; Hearn, 'Mining the Quarry', 84–85, 98; Ince, *Colonial Capitalism and the Dilemmas of Liberalism.*, 4–5; Vergès, 'Beyond the Colonial Discourse of Lack: A Humble and Difficult Art', 203–4.



Table 3–2: THHWMM: PART ONE Co-operative Framework (Monteith and McQuarrie).



Table 3-3: THHWMM: PART ONE Co-operative Framework (Drayton, Monteith, McQuarrie).

acceleration of global flows and services a range of motivations from profiting from deregulation and privatisation to the growth of multinational corporations.²⁸⁶ These histories of capitalism, as suggested by economist scholar Nederveen Pieterse, have different aims, the former to expand empire and the latter to maintain flows of material and immaterial products, which produce different residues.²⁸⁷

In McQuarrie's photographs, these residues are part of the strategy of securing land and extracting its valuable resources leaving the wrecked land abandoned by private companies.²⁸⁸ In comparison, the shipwreck disaster captured in Monteith's videos takes place in the context of neo-liberalism and global capitalism—which requires the unimpeded flow of products around the world and is therefore promptly cleaned up by the public and the nation state; and charges were laid against the shipping company and prison sentences served by the ship operators for the detrimental economic and ecological effects.²⁸⁹

There is much to discuss about these similarities, differences, and the conceptual friction they might cause within the exhibition experience. Another salient point I considered that profits from this tension between the works is how they provide visitors with a shift in perspective from real-time action to documentation after the fact. This also emphasises the correlating media connection being that both artists employ photo-media practices of 'bearing witness'²⁹⁰—Monteith's work engages real-time capture of the human mobilisation in response to a moment of crisis (Figure 3–13) and McQuarrie visiting the fallout of gold mining that occurred some 150 years earlier devoid of human bodies. I considered that the documentation of these differing environmental fallouts represented critical positions within the discipline of photography on the presence and absence of the human subject in relation to the ruin.²⁹¹ By positing two different

²⁸⁶ Nederveen Pieterse, *Globalization or Empire?*, 1–2.

²⁸⁷ Nederveen Pieterse, *Globalization or Empire?*, v–vii.

²⁸⁸ Hearn, 'Mining the Quarry', 98–99.

²⁸⁹ BBC News, 'Two Jailed over NZ Ship Disaster'; Maritime New Zealand, 'MV Rena'; New Zealand Herald, 'Rena Captain Jailed for 7 Months'; Waitangi Tribunal, 'The Final Report on the MVRena and Motiti Island Claims'.

²⁹⁰ Lindroos and Möller, *Art as a Political Witness.*, 34, 180, 184–86.

²⁹¹ Lindroos and Möller, *Art as a Political Witness.*, 185–86.

perspectives of time in dialogue, I also aimed to draw into consideration the markers of the Anthropocene that are embedded within the deep time of the earth's geology and how these are created by our choices in the present.

My analysis of these works and the conceptual relation of their pairing in the exhibition are included here as an indication of possible meaning-making that could occur for gallery visitors. The main point in highlighting these possible meanings is to demonstrate how curatorial selection and placement were intended to provide points of similarity and difference. This comparison, I hoped, might provide visitors with unresolved tensions to consider rather than didactic outcomes. This approach, is an important aspect of the curator-as-accomplice in creating co-operative framework connecting key topics, artworks, and media within an exhibition experience.

In walking through the exhibition visitors were likely to first encounter works by Monteith, McQuarrie and then a large installation by Charlotte Drayton. All three works, based on my analysis, share connections through histories of extractive industries—Monteith's work addresses fossil fuels, McQuarrie's work concerns gold mining and Drayton's work the quarrying of shell. As seen in Table 3–3. These works also engage a dialogue between key topics of post-nature, capitalism, and consumerism all of which to some degree relate as markers of the Anthropocene.

Drayton's work *It must be nice [...]* (Figure 3–21) was also one of three large-scale commissions for *THHWMM*. In this new commission, TT staff worked closely with Drayton to transform the TT courtyard into a suburban style renovation reminiscent of contemporary



Figure 3–21: Charlotte Drayton, *It must be nice to work outside on a day like today* (2016). Pre-grown kapuka (*Griselinia*) hedges, crushed shell, trellis, Alabaster white paint, concrete pavers, irrigation system, variable dimensions. Commissioned by Te Tuhi, Auckland. Photo by Sam Hartnett. Reproduction by permission of rights holder.



Table 3–4: *THHWMM: PART ONE* Co-operative Framework (Drayton and Hollis).

Auckland residential properties. The work contained three cubes of crushed shell, trellis painted ‘Alabaster’ white, and fifteen metres of pre-grown kapuka (*Griselinia*) hedging.²⁹²

According to Drayton, her research incorporated responding to the material, spatial and formal language of TT’s surrounding residential neighbourhood.²⁹³ I further reasoned that this work addressed the history of suburban sprawl in Auckland and the property boom. Auckland’s escalation in property prices at this time was a topic of concern with some correlating the increase in homelessness, overcrowding and environmental degradation to property speculation driving house prices skyward.²⁹⁴ Headlines of this time claimed that ‘speculation fever’ had hit Auckland with people ‘flipping’ homes within short time-frames.²⁹⁵

Urban change and the inequality that this can cause was a connecting point between Drayton’s installation and *Oho Ake* (Figure 3–22, Figure 3–23, Figure 3–24, Figure 3–25, Figure 3–26, Figure 3–28) a multichannel sound and animation work by Rangituhia Hollis. In my analysis, these works could not be more different in media, aesthetic, and content, and yet when considered in dialogue they are rife with fertile tension. In Table 3–4 it is indicated that they overlap in key topics. The most pertinent being commentaries on colonisation, urban planning, and inequality.

As discussed in previous sections, the history of Aotearoa’s urban environment has been considered a direct colonising strategy. This is apparent through the construction of roading infrastructure which was an economic and military tactic,²⁹⁶ and the division of land into property boundaries which has been recognised as leading to the systematic occupation of Māori whenua.²⁹⁷ The environmental, material and social cost of this history continues to affect

²⁹² Drayton, ‘It Must Be Nice to Work Outside on a Day like Today’; Phillips, ‘Aotearoa and the Hive: The Urban Condition’, 38.

²⁹³ Drayton, ‘It Must Be Nice to Work Outside on a Day like Today’.

²⁹⁴ Phillips, ‘Aotearoa and the Hive: The Urban Condition’, 38.

²⁹⁵ Nichols, ‘Flipping Insanity’; Nichols, ‘Auckland Speculators Flipping Homes on Same Day of Purchase’; Rehm, ‘Michael Rehm: Auckland’s Housing Market Is Caught in a Cycle of Speculation and Has Become a Casino’.

²⁹⁶ King, *The Penguin History of New Zealand.*, 213; Walker, *Ka Whawhai Tonu Matou*, 105, 122.

²⁹⁷ Walker, *Ka Whawhai Tonu Matou*, 98–99, 105–10, 122.

Māori today in an ongoing process of settlement, extraction and deprivation.²⁹⁸ Drayton's work obliquely engages this history through the replication of Auckland suburban trends. Such trends could be anthropologically considered as cultural markers of upward class mobility through the aspirations of middle- to upper-class property ownership which can be traced to the inherited privilege of colonisation.

As I will discuss shortly, from my perspective, Hollis' work *Oho Ake* tells a much different story of the urban environment that speaks to class and racial inequalities. I anticipated that the differences between Drayton's and Hollis' works might lead audiences to consider uncomfortable topics that might implicate or resonate with their own intersection of racial and social class background. This tension with Drayton's work becomes especially apparent in considering the content and process of producing the *Oho Ake* commission which also provides an example of folding and twisting being bound in a complicity dynamic.

As discussed earlier, the commissioning of *Oho Ake* was entwined with the genesis of *THHWMM* exhibition concept. The final work consisted of a fourteen-metre-long video projection with three-channels of animated footage and six channels of original sound designed by Daniel Campbell-McDonald, music created by Shannon Coulomb, and spoken word narration by Hollis. The built environment is referenced in the depiction of three distinct locations that represent places Hollis has lived: the Hollis whānau whare (family home) which is a rural weatherboard house (Figure 3–23); an inner-city apartment building in downtown Auckland which Hollis rented as a student (Figure 3–24); and a suburban townhouse that Hollis rented after securing a full-time teaching position.

²⁹⁸ Dann, 'Losing Ground? Environmental Problems and Prospects at the Beginning of the Twenty-First Century', 276; Turner, 'Settler Dreaming', 120.



Figure 3–22: Rangituhia Hollis, *Oho Ake* (2016). Installation view featuring 'heart scene'.



Figure 3–23: Rangituhia Hollis, *Oho Ake* (2016). Installation view featuring 'Hollis whanau whare' scene. Three channel 16:9 HD video, colour, 6.2 channel audio, 10:08 mins looped. Written, directed and animated by Rangituhia Hollis; sound design by Daniel Campbell-McDonald; music by Shannon Coulomb; assistant animators: Simey Chhean, Aj Shirley, Natanahira Tuasau-Makoare. Produced in partnership with Manurewa High School, Auckland. Commissioned by Te Tuhi, Auckland. Photo by Sam Hartnett. Reproduction by permission of rights holder.



Figure 3–24: Rangituhia Hollis, *Oho Ake* (2016). Video still featuring 'Hawaiki' scene.



Figure 3–25: Rangituhia Hollis, *Oho Ake* (2016). Installation view featuring 'weapon' character. Photo by Sam Hartnett. Reproduction by permission of rights holder.

Much can be made from the symbolism of these three sites. In considering the Hollis whānau whare and high-rise apartment we could discuss the history of so-called ‘urban drift’ a term used by historians to describe the shift in Māori population from ancestral land in rural areas to live and work in cities between the mid-1930s and mid-1980s.²⁹⁹ We could discuss the disillusionment of this urban migration in relation to the high-rise apartment which is depicted in *Oho Ake* emblazoned with a supernatural sign reading “Hawaiki” (Figure 3–24)—referencing the attributed land of origin and afterlife for Māori.³⁰⁰ It is my understanding, that the townhouse holds significance to Hollis in *Oho Ake* for its promise of class ascension but the reality of struggling to truly gain traction to get beyond rental dependency. These and other aspects of *Oho Ake* such as a large figure made of traditional Polynesian weaponry (Figure 3–25) which haunts many of the scenes, could be decoded and discussed in relation to the tensions alluded to with Drayton’s work and the *THHWMM* theme.



Figure 3–26: Video stills from *Making of Oho Ake* Te Tuhi promotional video. Filmed and edited by Ian Powell. Directed by Bruce E. Phillips and Ian Powell. Courtesy of Te Tuhi. Left: Assistant animators Simey Chhean, Aj Shirley, Natanahira Tuiasau-Makoare from Manurewa High School. Right: Rangituhia Hollis and sound designer Daniel Campbell-McDonald working on the sound composition at Te Tuhi. Reproduction by permission of rights holder.

The process of commissioning the work was also significant in terms of the key topics of colonisation and urban inequality as well as demonstrating numerous attributes of the curator-as-accomplice. After inviting Hollis to contribute to the exhibition, it became clear to me that his ambition for *Oho Ake* would exceed the time that he had available to produce it and exceeded the expertise of TT’s staff to aid him. Therefore, Hollis and I discussed the possibility

²⁹⁹ Laird, ‘Nostalgia for the Pā: Urbanisation versus Collectivity in the Work of Rangituhia Hollis’, 44; Walker, *Ka Whawhai Tonu Matou*, 197–99.

³⁰⁰ Walker, *Ka Whawhai Tonu Matou*, 37.

of extending the Future Animators programme into a youth work experience opportunity. The Future Animators was a long-term partnership that we had established between TT and Hollis' employer Manurewa High School which sought to give secondary school students professional development through mentorship and exhibition opportunities. Through this programme, Hollis and I saw the potential to benefit the students further through direct employment to assist him in creating the elaborate modelling and animated sequences he had envisioned for *Oho Ake*.

We chose three of Hollis' most accomplished students and TT gave them paid employment during their school recess (Figure 3–26). This was the first employment in the creative sector that these students had received.³⁰¹ I recognised that this intergenerational aspect of the commissioning process was an empowering contribution to the significance of *Oho Ake* which in a small way might aid in addressing legacies of colonisation and inequality which permeates the modernity of Auckland.

This commissioning process also reveals many attributes of the curator-as-accomplice. Most apparently the commissioning process provides an example of twisting and folding being in a dynamic of complicity. By being incorporated within the co-operative framework of the group exhibition and serving as a point of inspiration for the exhibition's theme, the commissioning of *Oho Ake* twists together with the curator's and other artists' contributions to co-dependently form the context of the exhibition. At the same time, *Oho Ake* is also a significant example of the curator folding with the artist's authorship by requiring an intimate level of relationship development used in initiating and carrying out the commission. This mix of twisting and folding together draws attention to being complicit with Hollis through the allocation of the largest gallery space and the largest portion of the gallery's resources. Resisting Pākehā curatorial centrality is also demonstrated through delivering to a curatorial commitment of supporting Māori to have agency over their culture, in centralising a Māori perspective within

³⁰¹ Christian, 'An Animated Opportunity'.

the exhibition, and in devoting a significant portion of the available time and resources to support this effort.

It should be emphasised, however, that there were many other aspects of the exhibition that did not resist Pākehā bias. This is evident in the thematic focus and artist selection. As discussed earlier, thematic focus of the exhibition draws on a Pākehā-centric history of art and exhibition-making which has emphasised a dependency upon modernity brought about via colonisation. In terms of artist selection, an estimated 64 per cent of the fourteen artists could be described as European, 14 per cent Asian, 14 per cent Pacific Peoples, and to my knowledge Hollis was the only artist of Māori descent. While this ratio roughly reflects the country's population demographics³⁰² it does not excuse the fact that it featured a mostly Pākehā perspective and thereby risks reinforcing the bias of a White settler social environment. It also risks tokenising³⁰³ Hollis' contribution and that of the other non-European artists.

In returning to the exhibition floor plan (Figure 3–19), *Oho Ake* based on my analysis also established dialogue with other works. One being reflections on the key topic of posthumanism and cybernetics. As illustrated in (Table 3–5), the key topic of posthumanism intersects with works by Monique Jansen and Alex Monteith. This is accentuated in a scene from *Oho Ake* featuring a pulsing heart which is emanating neon colours (Figure 3–22, Figure 3–28), oscillations of sub-bass and a hivemind-like chorus of computer-generated voices describing the urban environment. The voices appear to describe a city scene as if a giant super organism not unlike a beehive or ant farm.

These key topics relate to Jansen's work where thousands of individual pencil lines construct a vast algorithmic-like pattern that creates the optical effect of movement. I considered these

³⁰² European 70 per cent, Māori 16.5 per cent, Asian 15.1 per cent, Pacific 8.1 per cent, Middle Eastern/Latin American/African 1.5 per cent. See: Statistics New Zealand, 'New Zealand's Population Reflects Growing Diversity'.

³⁰³ Raicovich, *Culture Strike: Art and Museums in an Age of Protest*, 107; Reilly, *Curatorial Activism*.

abstract patterns as similar to the behavioural patterns of the city as espoused by *Oho Ake*'s hivemind computer-generated narrators. The soundtrack emanating from *Oho Ake* also carried throughout the other gallery spaces and based on my analysis transmitted the posthuman and cybernetic connotations further. This was noted by art critic Rebecca Boswell who remarked that the “tense and driving” electronic soundtrack permeated the gallery space and helped “initiate conversations between works”.³⁰⁴

Usually, I would aim to minimise sound bleed in group exhibition context, so an especially loud work does not overpower the experience of other works. In conversation with artists and staff, however, we decided to embrace the sound bleed as a conceptual unifying device. The decision provides another instance of the accomplice sub-attribute of many contributors twisting together. Hollis' soundtrack could be described as consisting of insect-like murmuration, simulated taonga pūoro (musical instrument), and drones creating a suspenseful tone. These various sounds conjured association with fictions of artificial intelligence and cyborg-like lifeforms. I envisioned these insectile and mechanical textures, adding associations to Jansen's abstract lines. Similarly, the bulldozer and ocean noise emanating from Monteith's work merged with *Oho Ake* and further layered hive-like soundscapes upon Jansen's drawings (Figure 3–27).

These posthuman sonic registers which described a merger between technology, humans, and nature, also spoke to other key topics such as the Anthropocene (Table 3–5). In *Oho Ake*, Hollis recounts car journeys as a child travelling to his ancestral land in Waipiro Bay. In his narration, Hollis' journey is marked not by landmarks such as mountains and rivers, as is customary in Māori culture,³⁰⁵ but instead by “the rhythm of the road”³⁰⁶ and the endless stream of powerlines. The Anthropocene, as evidenced from Hollis' perspective shared in the spoken

³⁰⁴ Boswell, 'The Hive Hums With Many Minds - Part One'.

³⁰⁵ Robertson, 'Activating Photographic Mana Rangatiratanga through Kōrero', 46–47; Walker, *Ka Whawhai Tonu Matou*, 70.

³⁰⁶ Hollis, *Oho Ake*.

word component of *Oho Ake*, could be considered as a shift in register between people and land relations—an indication that the ecological and humanitarian problems brought about by the Anthropocene have arguably changed the way humans connect with the earth.

The complex relationships between works that I have discussed also proved to be difficult for some visitors to comprehend in their experience of the exhibition. For example, critic Rebecca Boswell commented on her experience of visiting *THHWMM* by writing: “it’s difficult to read the works against the curatorial sub themes”, and concluded that “the works are not arranged according to these categories or a particular grouping of ideas, but in terms of their practical use of space.”³⁰⁷ Since the artworks were also not homogeneous in media or specific content, Boswell also determined that the selection of works “tend towards wanting to be read on their own terms, rather in dialogue”.³⁰⁸ Viewed from Boswell’s perspective, therefore, the experience of *THHWMM* did not deliver to the expectations outlined by the theme. The tangle of lines in Table 3–1 attests to how challenging it might be to piece together such a complex lattice of subthemes, intersecting key topics and artworks in an exhibition experience.

³⁰⁷ Boswell, ‘THE HIVE HUMS WITH MANY MINDS - Part Two’.

³⁰⁸ Boswell, ‘THE HIVE HUMS WITH MANY MINDS - Part Two’.

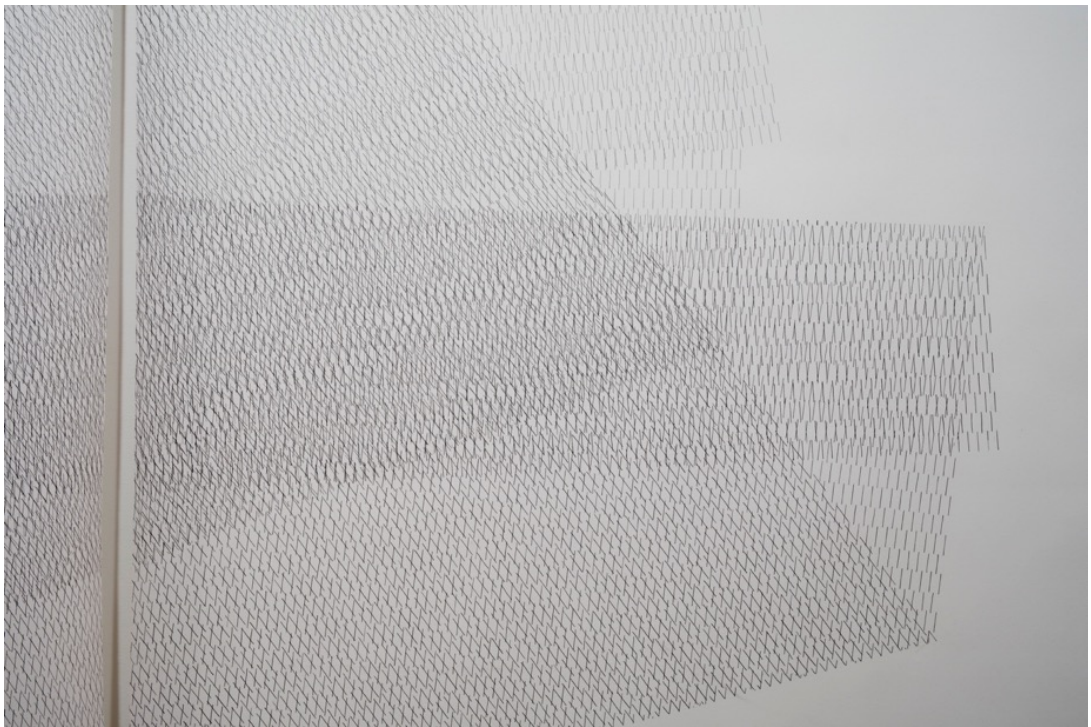


Figure 3–27: Monique Jansen, *A length without breadth* (2016). Pencil on paper, 4040mm x 2970mm. Courtesy of the artist. Commissioned by Te Tuhi. Photo by Sam Hartnett. Top: Installation view. Bottom: Detail view. Reproduction by permission of rights holder.

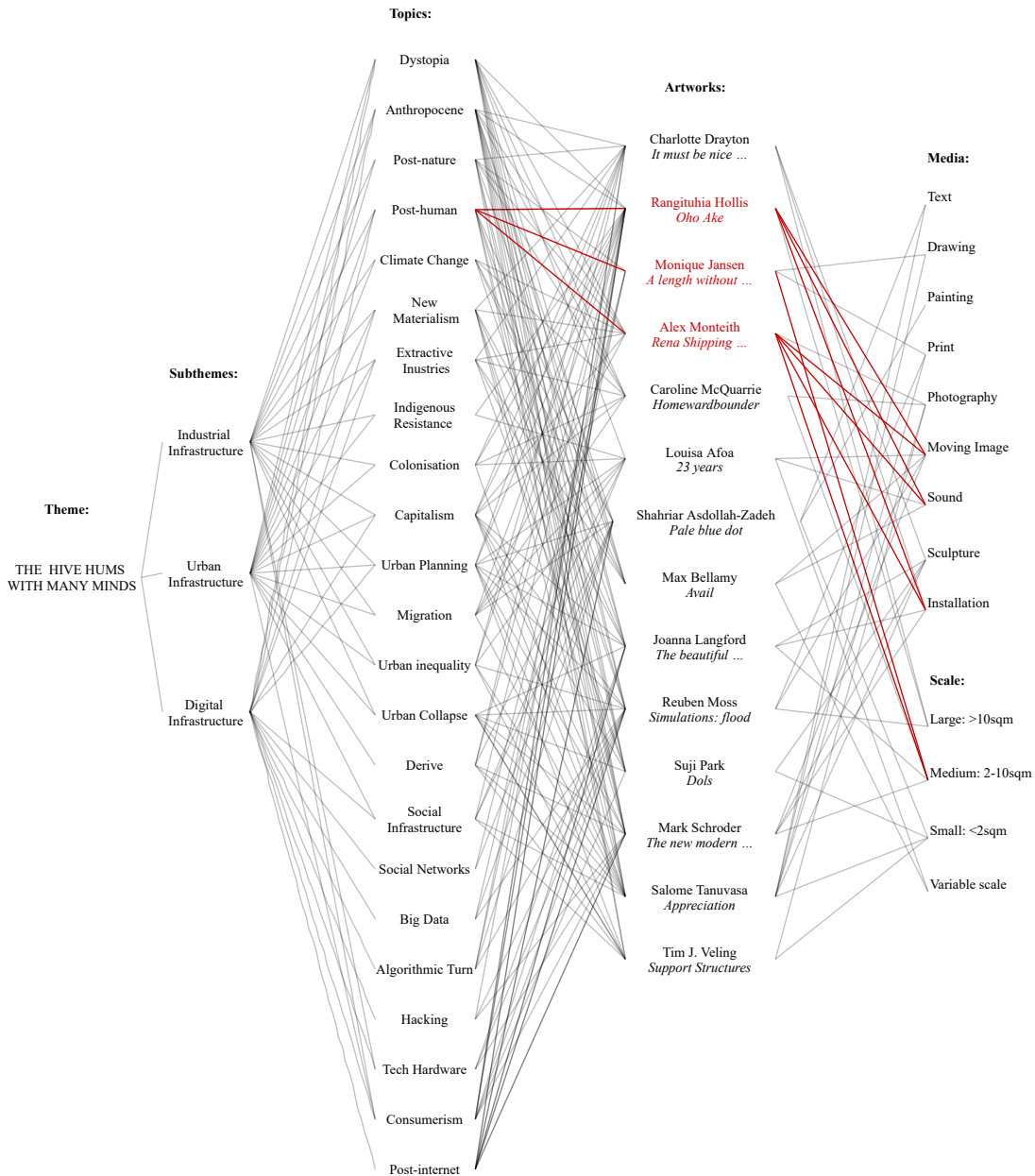


Table 3–5: THHWMM: PART ONE Co-operative Framework (Hollis, Jansen, Monteith).

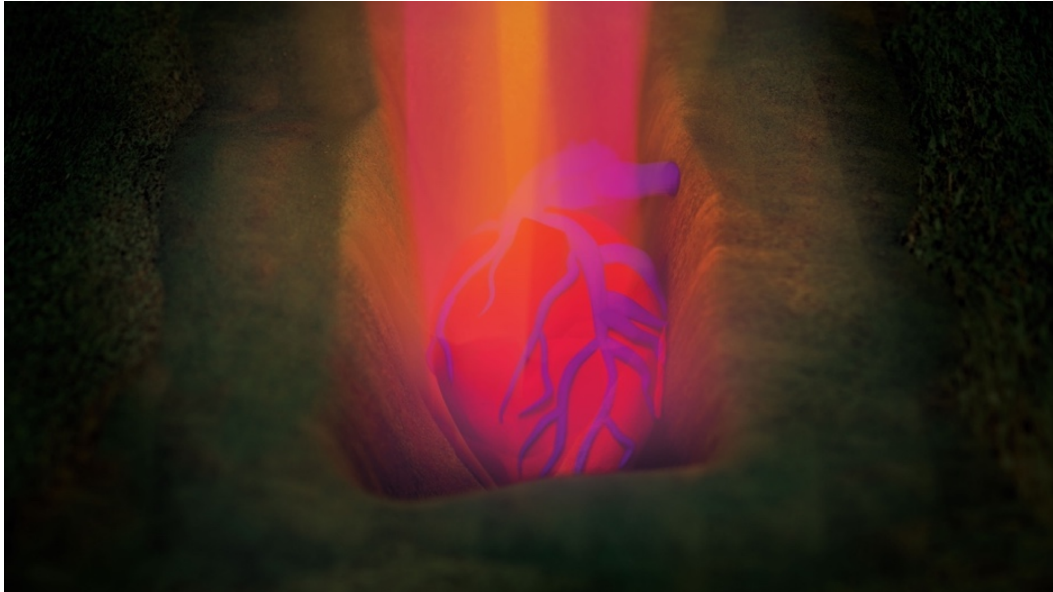


Figure 3–28: Rangituhia Hollis, *Oho Ake* (2016). Video still featuring 'heart scene'. Reproduced with permission of the rights holder.

3.3.2 PART TWO

PART TWO was held in Silo 6, a cluster of six interconnected concrete silos adaptively reused as a venue for temporary art exhibitions and events. As discussed in the previous subsection, the Wynyard Quarter and the Silo 6 venue held significant relevance to *THHWMM* thematic as a site directly linked to Aotearoa's modernisation through colonial and contemporary industries and planned urban change. I considered that these charged histories and potential futures of the site might add additional meaning to the works included in *PART TWO* and could enable the twisting together of ideas, artworks, and practices to become more elaborate. Table 3–6 represents the co-operative framework for these relationships in *PART TWO* which reveals to me a distinct convergence in topics of dystopia and the Anthropocene and urban planning. For example, immediately upon entering Silo 6 visitors had to navigate *The New Modern Efficiency* (Figure 3–29)—a sculptural installation by Mark Schroder which tapped into these key topic areas.



Figure 3–29: Mark Schroder, *The new modern efficiency*, (2016). Mixed media, dimensions variable. Commissioned by Te Tuhi, Auckland. Photos by Sam Hartnett. Reproduction by permission of rights holder.

This new commission developed out of Schroder’s existing body of work which appropriated the material and spatial language of commercial interior design and rendered it in various states of entropy or grime.³⁰⁹ As with many of the other commissions, I had been in conversation with Schroder over many months. Over this time, I learnt that Schroder works in an intuitive way, by assembling waste materials on site. Therefore, I worked in complicity with Schroder by offering a commissioning opportunity that enabled him to think on his feet and to respond to the site in situ rather than provide detailed plans. I did, however, charge him with some requirements for the visitor experience: that the installation adhered to visitor accessibility standards, incorporate some form of visitor seating, and a bar from which the staff could sit, brew, and serve coffee to visitors.

The outcome was a series of planter boxes and partition-like structures commonly found in shopping malls or corporate lobbies.³¹⁰ These structures incorporated a ramshackle assortment

³⁰⁹ Boswell, ‘The Hive Hums With Many Minds – Part Two’; Phillips, ‘Aotearoa and the Hive: The Urban Condition’, 38–39.

³¹⁰ Boswell, ‘The Hive Hums With Many Minds – Part Two’; Phillips, ‘Aotearoa and the Hive: The Urban Condition’, 38–39.

of disused building materials and discarded retail displays such as: tacky information panels, obsolescent flat screen monitors, concrete blocks, dead shrubs, fluorescent tube lighting, timber framing, and scraps of weathered plywood. Reflecting on the change of the surrounding environment from foreshore, to dockland, to a shiny corporate development, Schroder's installation adds one further scenario to this urban evolution—that of potential collapse where the material markers of corporate wealth are subject to the forces of decay.³¹¹

Moving through Schroder's installation, visitors were given the choice of two paths that led to either an emphasis of the key topic of urban planning or topics related to post-nature. I will first discuss the many nuances of urban planning which concerns the central placement (Figure 3–30) of Reuben Moss' work *Simulations: Flood* (Figure 3–15, Figure 3–31, Figure 3–32). As discussed earlier, this work involved a modified version of SimCity 2000 to produce a modernist city based upon statistics of an average US metropolis of the 1990s. In this version of the work the urban infrastructure of this 'cyber city' is put to the test as the sea level rises and floods its streets.

The 1990s style architecture depicted in the SimCity simulation is similar in design to Auckland's cityscape. This is possibly due to the fact that it is likely a related neo-liberal urban planning logic and property development ethos that led to the rapid gentrification of Auckland³¹² and other cities across the world during that time period.³¹³ The significance of a flooded city, also a global concern, is particularly relevant to Auckland given its alarming lack of planning for the forecast sea level rise which only began in any seriousness a few years prior to the exhibition (as revealed in a report conducted by Auckland Council).³¹⁴ Therefore, the selection of Moss' work was an intentional reference to the 1990s influenced cityscape of

³¹¹ Boswell, 'The Hive Hums With Many Minds – Part Two'; Phillips, 'Aotearoa and the Hive: The Urban Condition', 38–39.

³¹² Laurence Murphy, 'Third-Wave Gentrification in New Zealand: The Case of Auckland'.

³¹³ Of which the curatorial turn is said to have played a part. See: Simon, 'The Way Things Are Organized: The Mesoscopic, the Metastable, "the Curatorial"', 165.

³¹⁴ Auckland Council, 'Auckland Unitary Plan - March 2013', 3.5.

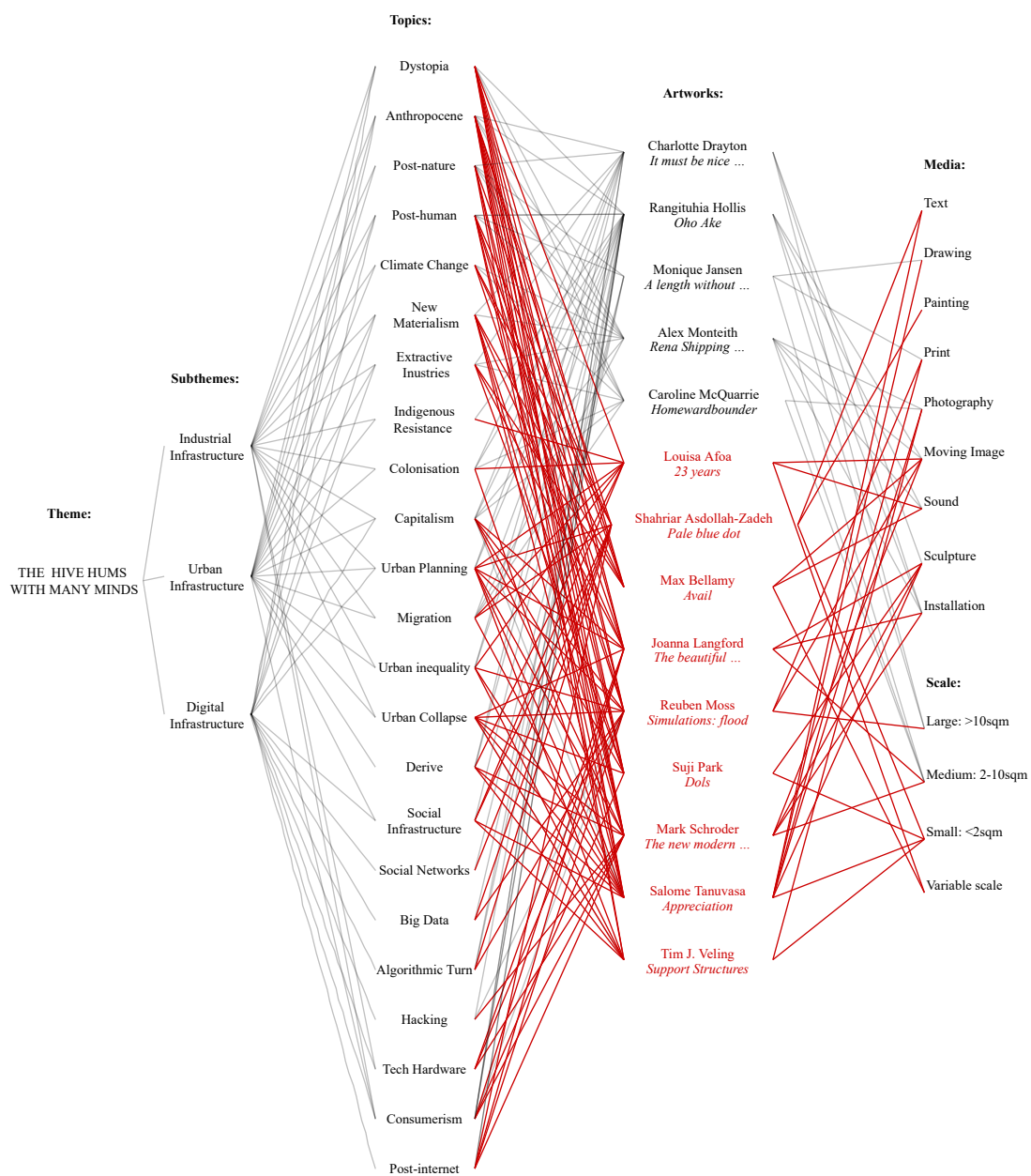


Table 3-6: THHWMM: PART TWO Co-operative Framework.

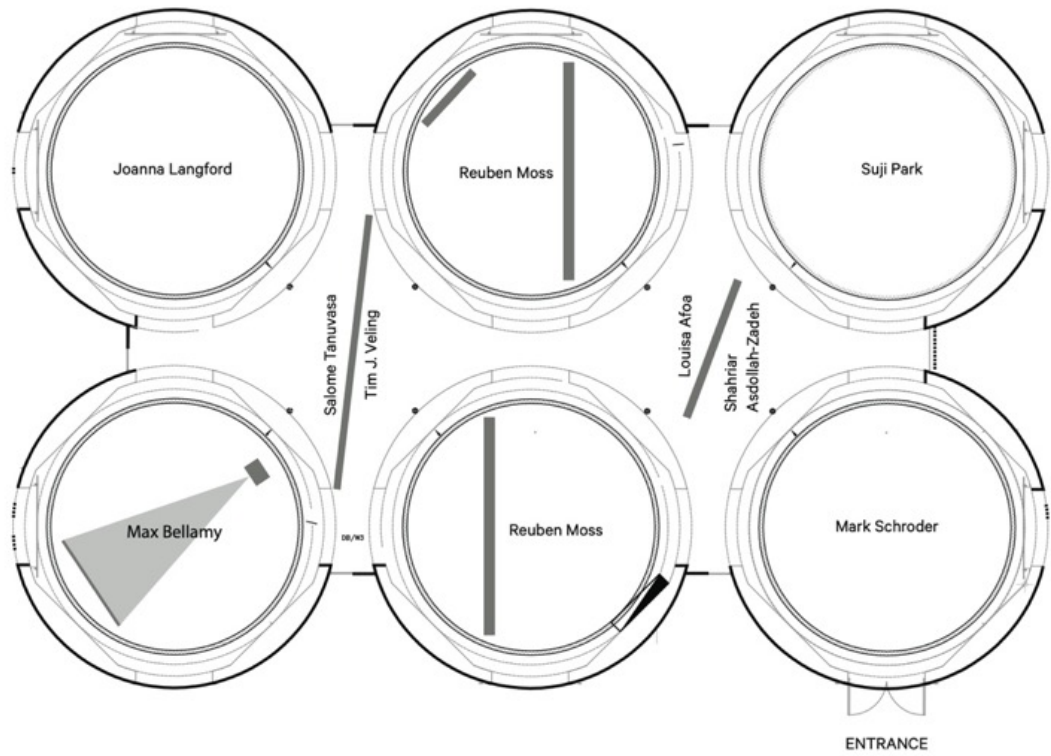


Figure 3–30: Exhibition floorplan for *THE HIVE HUMS WITH MANY MINDS: PART TWO* (30 April 2016–29 May 2016), curated by Bruce E. Phillips, Silo 6, Wynyard Quarter, Auckland. Reproduction by permission of rights holder.



Figure 3–31: Reuben Moss, *Simulations: Flood* (2007–16). HD video, 10:04 mins looped, inkjet billboard print and timber support 3 x 6 metres. Courtesy of the artist. Billboard print and support commissioned by Te Tuhi, Auckland. Photo by Sam Hartnett. Reproduction by permission of rights holder.



Figure 3–32: Reuben Moss, *Simulations: Flood* (2007–16). Photo by Amy Weng. Installation view during exhibition opening. Reproduction by permission of rights holder.

downtown Auckland, the development of the Wynyard Quarter, its proximity to the water and Auckland city’s lack of climate change preparedness of this time.

To make a bold statement on these topics, I considered how Moss’ work could effectively intervene in the venue. This involved walking through the venue to visualise and draw numerous different floor plans in which the work could be displayed (Figure 3–30). I also observed visitors experiencing other events in this space and noted how they moved through the space. These ideas and observations were then discussed with my colleague Andrew Kennedy who then created a 3D digital model from my plans which we then discussed further with Moss.

My proposal to Moss was that we would reproduce still images of his video work in two large billboard prints (Figure 3–30, Figure 3–31, Figure 3–32). In prior conversations with Moss, he educated me on the logic of the SimCity programme and how it creates its graphics through composite gigapixel digital files enabling the images to be outputted to any pixel resolution and scale. By viewing these images at a large-scale, I imagined that visitors would be able to observe

the stylistic similarities between Auckland and the simulation. I further reasoned that the large billboard prints might also reinforce the understanding that climate change is a pressing issue for us here and now.

Printing these images at such a scale also enabled us to use the works to intervene in the grandeur of the Silo 6 venue and direct the audience flow. Silo 6 consists of six cylindrical silos with archways cut into their interior walls to enable people to move from one to another. All exhibitions I had experienced at Silo 6 had conformed to this spatial logic. In my audience observations, I had noticed that conforming to this layout results in small amounts of time spent with works because people can simply walk through the space with ease and not necessarily engage with the work. I also observed that the grandeur of the venue often distracted visitor attention from the work on display. To counteract this, I had the billboards printed and stretched to fill the entire six metre diameter of each silo cylinder (Figure 3–31, Figure 3–32). Through this scale, I was able to block audience access to the adjacent silo spaces and direct their flow. Since they stretched from the floor to well overhead height, the billboard prints confronted audiences and allowed them to become absorbed in the work's detail in a way not possible by viewing the video version of the work (Figure 3–32).³¹⁵

Therefore, this floorplan creatively resisted the conventions that had previously informed exhibitions at Silo 6 where exhibitors simply conformed to the space. This spatial intervention enabled further conceptual twisting together between works especially in interlacing the key topics of urban collapse, inequality, capitalism, and dystopia—as illustrated in Table 3–7. There are many nuanced discussions that I could draw from this co-operative framework.

³¹⁵ Even if projected at a large scale the video version would not have been able to match the quality and resolution of a billboard print. These billboard prints were produced from a gigapixel image file with the printing process slowed down to maintain the highest resolution possible.

For instance, one cluster of works concerns the topics of urban inequality, social infrastructures, and the *dérive*³¹⁶ illustrated in Table 3–8. Here we return to Tim Veling’s photographic series *Support Structures* (Figure 3–8, Figure 3–9, Figure 3–33). His series of works documented the falsework constructions used to support buildings following the Christchurch earthquakes. Veling documented these structures in his daily journeys throughout the city and in doing so joined a long legacy of artists engaging with the history of the flaneur, *dérive*, and the speculative syntax of the city as noted in the exhibition history. Salome Tanuvassa’s work (Figure 3–34) similarly documented and reflected on her journeys of her immediate urban environment. In these works, Tanuvassa, photographs the bleak edges of commercial property and waste discarded on street corners and intervenes with her own mnemonic markings and notes.³¹⁷ Louisa Afoa’s video recording the parameter of her mother’s state house (Figure 3–35) also engages the speculative syntax of the city on a more intimate scale picturing the domestic environment which sheltered her for the first twenty-three years of her life.³¹⁸

³¹⁶ Which is relevant to the earlier discussion under the topic of the ‘speculative syntax’ of the city.

³¹⁷ Phillips, ‘Aotearoa and the Hive: The Urban Condition’, 39.

³¹⁸ Phillips, ‘Aotearoa and the Hive: The Urban Condition’, 38.



Table 3-7: THHWMM: PART TWO Co-operative Framework (Afoa, Langford, Moss, Schroder, Tanuvasa, Veling).

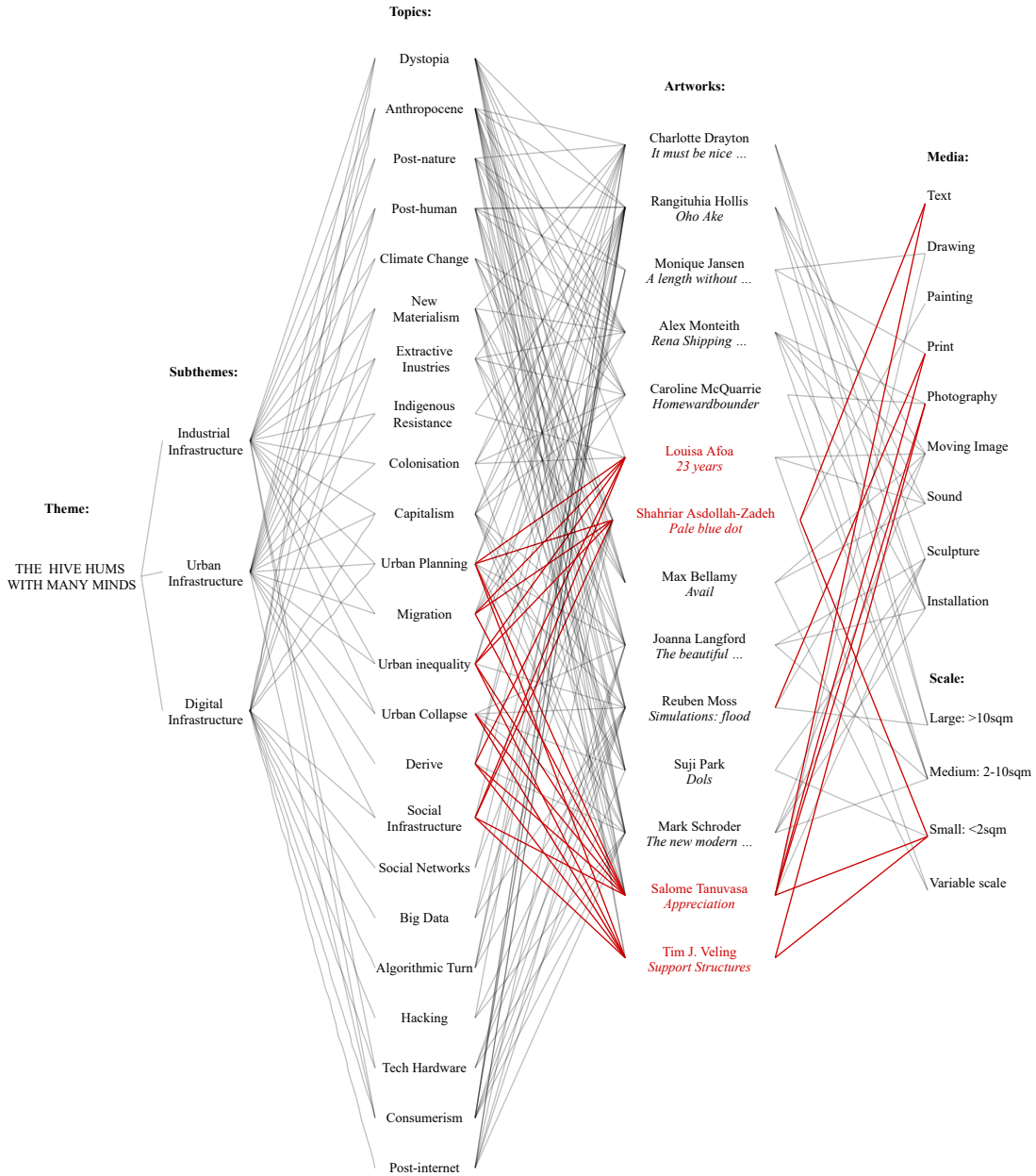


Table 3–8: THHWMM: PART TWO Co-operative Framework (Afoa, Asdollah-Zadeh, Tanuvasa, Veling).



Figure 3–33: Tim J. Veling, *Support Structures* (2011–13). Six C-type prints, 762 x 940mm each. Courtesy of the artist. Photo by Sam Hartnett courtesy of Te Tuhi. Reproduction by permission of rights holder.

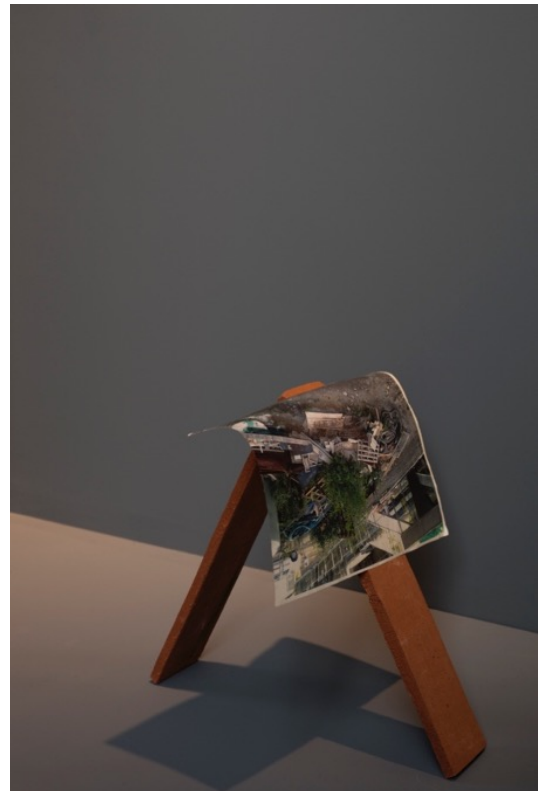


Figure 3–34: Salome Tanuvasa, *Appreciation* (2014). Mixed media, dimensions variable. Courtesy of the artist. The artist would like to acknowledge the support of her family. Photos by Sam Hartnett, courtesy of Te Tuhi. Reproduction by permission of rights holder.



Figure 3–35: Louisa Afoa, *23 years* (2013). HD colour video and sound, 4:43 mins looped. Courtesy of the artist. Video Stills. Reproduction by permission of rights holder.

As discussed in the background section speculative syntax of the city is a common subject in exhibitions engaging the urban environment themes but not always with explicit political significance. This clustering of works, retain the political significance of their derive-like observations. For instance, Veling’s works hold resonance with the controversy of delayed insurance claims and the politics concerning the Christchurch city rebuild. Tanuvassa’s work engages the experience of navigating the commercial dominated real estate of South Auckland. Through the personal narrative shared in Afoa’s work she confronts issues of institutional racism and the confounding pressure of the Auckland housing crisis.³¹⁹ These political resonances gained through an observation of the city also reached out to connect with works by Rangituhia Hollis and Charlotte Drayton exhibited in *PART ONE*. By referencing this legacy of practice and thematic, my analysis has left me to conclude that THHWMM engages with a

³¹⁹ Phillips, ‘Aotearoa and the Hive: The Urban Condition’, 38.

history of exhibition-making within Aotearoa and in doing so acknowledges a dependency on a network of curators and other creative practitioners.

Another connection between *PART ONE* and *PART TWO* was the embrace of sound bleed to unify the diverse selection of works. This was achieved through the audio from Miranda Bellamy's³²⁰ sound and video work *Avail* (Figure 3–36). The soundtrack to this work, designed by Chris Miller, includes synthesized orchestral music slowed down so that each note is stretched to sustain minutes rather than seconds. The hypnotic quality of the soundtrack and its volume was amplified in the cylindrical form of the silos and permeated the entire venue.³²¹ Read in correlation to Bellamy's hallucinogenic imagery of swirling-coloured substances, the work based on my analysis achieved a cosmic register and drew in dystopic associations to humankind's extraction and use of petrochemicals and other toxic substances.³²²

This reading could also be overlaid onto other works in the show that tapped into the topics of the post-human and post-nature. The glow-worm-like lights in Joanna Langford's work (Figure 3–38), for example, took on an ethereal quality in association to *Avail's* permeable soundtrack. Langford's recycling of computer keyboards also conceptually linked to notions of post-nature in the shapeshifting qualities of *Avail's* imagery—as did Suji Park's *Dols* (Figure 3–37) which also shared some of the same vibrant hues captured in Bellamy's micro videography. The cosmic nature of *Avail's* soundtrack synced with the utopic space themes in Shahriar Asdollah-Zadeh's work *Pale Blue Dot* (Figure 3–39).

Through a series of paintings and an accompanying text piece, Asdollah-Zadeh addresses the shifts in perspective needed to address environmental and humanitarian issues. Here the overview effect is discussed in a conversation with a NASA engineer and the ancient Islamic

³²⁰Formerly Max Bellamy.

³²¹Boswell, 'The Hive Hums With Many Minds – Part Two'.

³²²Phillips, 'Aotearoa and the Hive: The Urban Condition', 14.

knowledge bound within the polygonal geometry of Asdollah-Zadeh's paintings allude to cultural perspective that are being overlooked by the rise of fascist leaning politics in Western countries.³²³ In combination with *Avail's* soundtrack, I considered that these notions of perspective might gain a sublime timeless dimension for visitors.

More examples of nuanced twisting together could be made of Asdollah-Zadeh's work such as the complex geometry of his paintings in contrast to the cartesian city grid in Moss' simulated city. Or in contrasting the utopic potential espoused in his text piece in contrast to the dystopic sentiments found in Schroder's or Langford's works. As could many other conflicting perspectives and positions be explored in other pairings and clusters of works. Some of these unaddressed points I will discuss in the next subsection in relation to the publication.

³²³ Asdollah-Zadeh, 'Pale Blue Dot'; Phillips, 'Aotearoa and the Hive: The Complex Adaptive System', 94.



Figure 3–36: Miranda Bellamy, *Avail* (2011). 16:9 HD video, colour, sound, 12:24 mins looped. Sound design by Chris Miller. Courtesy of the artist. photo by Sam Hartnett courtesy of Te Tuhi. Reproduction by permission of rights holder.



Figure 3–37: Suji Park, *Dols* (2015). Plaster of Paris and pigment (buried and weathered on Waiheke Island, Auckland), abandoned coffee table, dimensions variable. Courtesy of the artist and Ivan Anthony Gallery, Auckland. Photo by Sam Hartnett, courtesy of Te Tuhi. Reproduction by permission of rights holder.



Figure 3–38: Joanna Langford, *The beautiful and the damned* (2008). Computer keyboards and LED lights. Photos by Sam Hartnett. Installation view (left) and detail view (right). Reproduction by permission of rights holder.

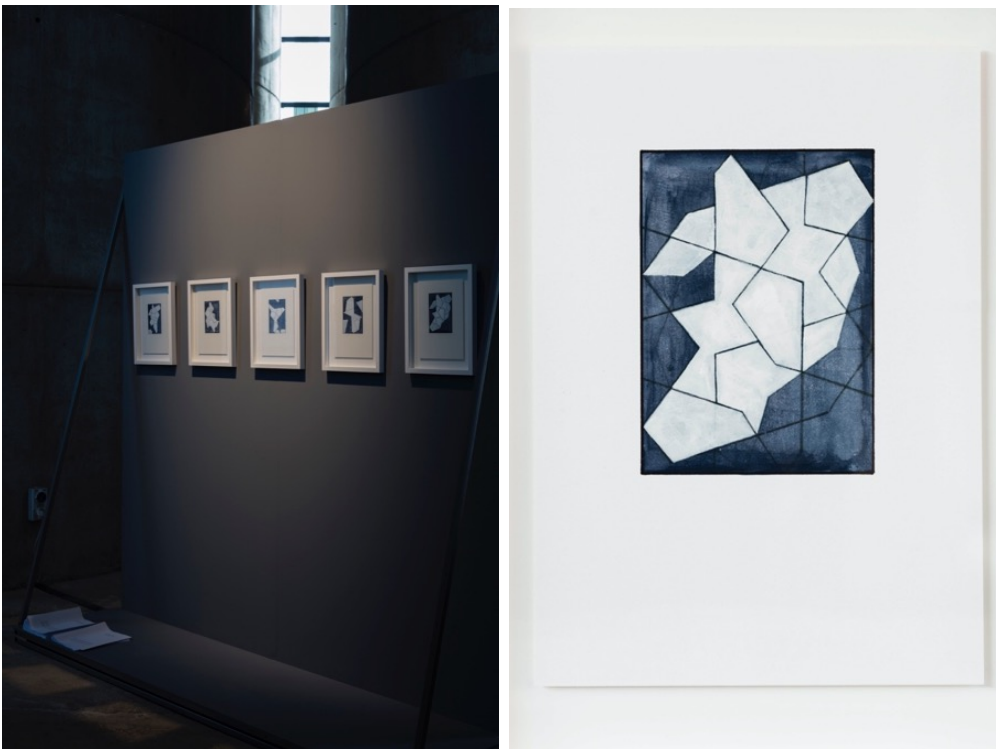


Figure 3–39: Shahriar Asdollah-Zadeh, *Pale blue dot* (2016). Acrylic, ink and pen on paper, 210 x 295 each. Commissioned by Te Tuhi, Auckland. Photos by Sam Hartnett. Installation view (left), detail view (right). Reproduction by permission of rights holder.

3.3.3 Publication

Throughout this process and outcome section I have so far examined the co-operative framework of *THHWMM* and how it enabled twisting together with others. According to this research, twisting together involves the curatorial practice to become creatively co-dependent with others. This process of twisting together is extended to the production of the exhibition publication. In this instance of twisting together, the curator's contribution becomes dependent in co-operation with not just artists but also other practitioners such as a graphic designer and writers.



Figure 3–40: Cover view: Kalee Jackson, graphic design of *THE HIVE HUMS [...]* publication. Photos by Sam Hartnett, courtesy of Te Tuhi. *THE HIVE HUMS WITH MANY MINDS*, edited by Rebecca Lal. Auckland, NZ: Te Tuhi, 2017.

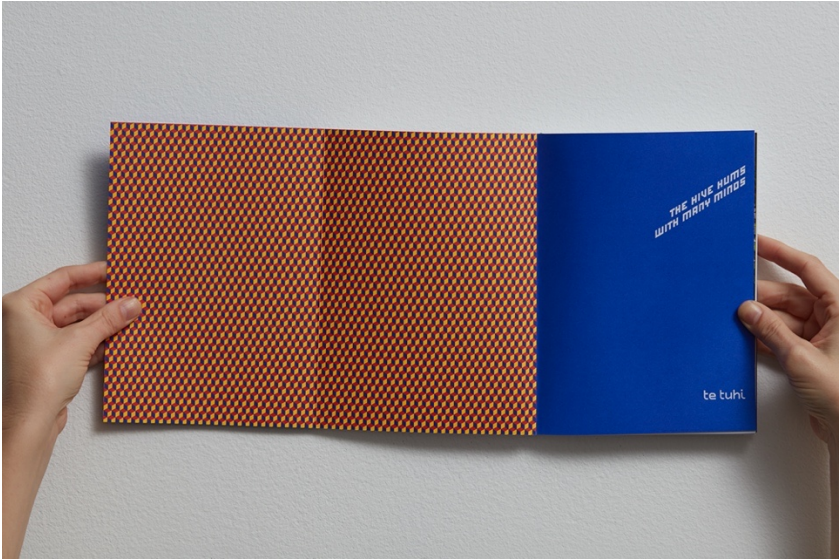


Figure 3-41: Page views featuring front dust jacket text (top), IsoIsa font in body text (middle and bottom): Kalee Jackson, graphic design of *THE HIVE HUMS* [...] publication. Photos by Sam Hattnett, courtesy of Te Tuhi.

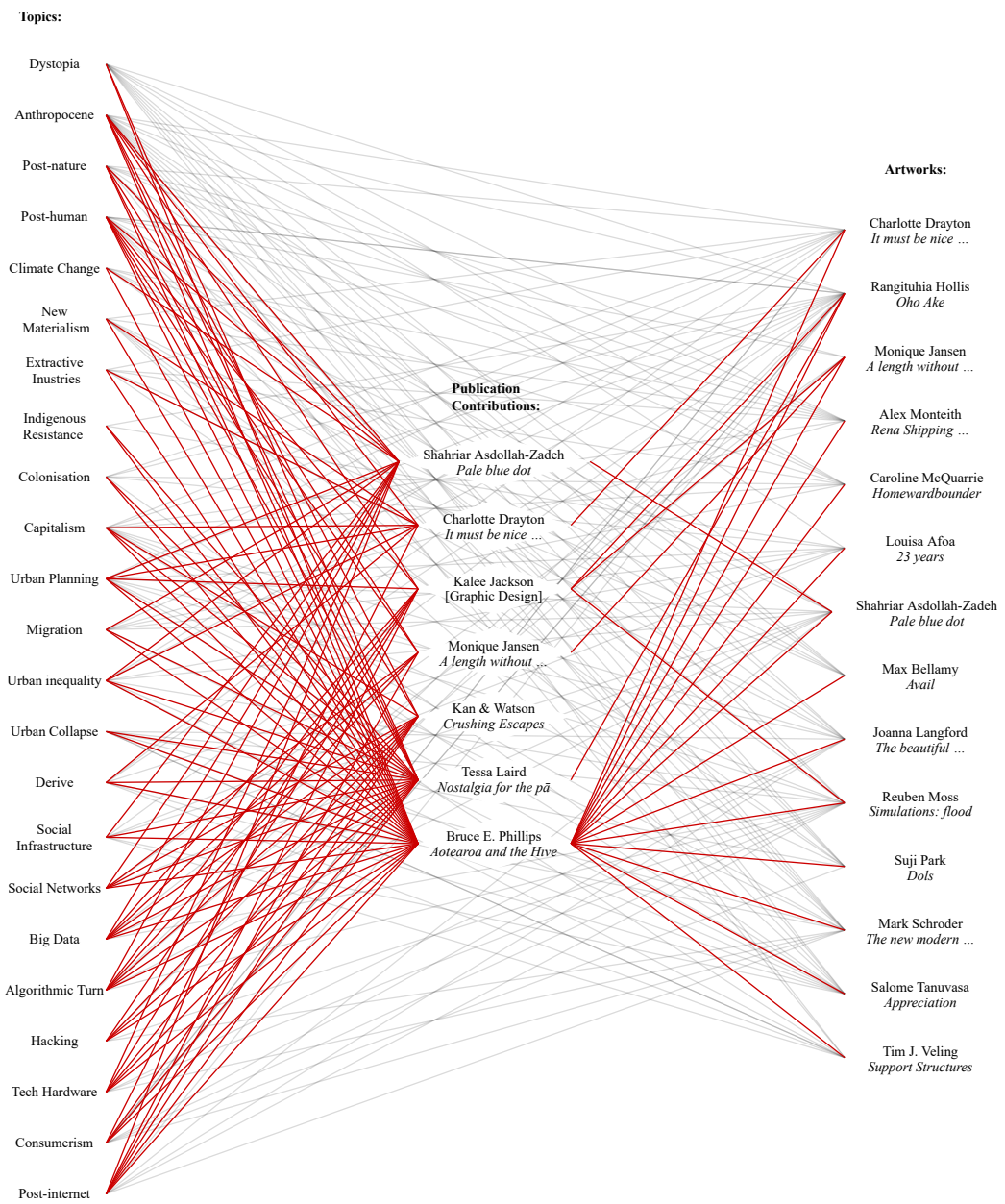


Table 3–9: THHWM Publication Co-operative Framework.



Table 3–10: THHWMM Publication Co-operative Framework (Asdollah-Zadeh, Jackson, Jansen, Liard, Phillips, Kan and Watson)

The publication was conceived as having a dual function in the exhibition's co-operative framework. First, to document the exhibition through still images and written description. Second, to operate as a separate exhibition experience on equal footing with *PART ONE* and *PART TWO*. As discussed in relation to the exhibitions *Fear and Beauty* and *Dirty Pixels*, graphic design and writing can help reinforce the aesthetic language, conceptual substance, and experiential mood of an exhibition.³²⁴ To achieve this end, I identified that it was necessary to commission a designer to conceive of an original book concept alongside writers and artists to produce works specifically for the printed format. As a result, the publication contributed a substantially different addition to *THHWMM* co-operative framework.

The publication's contribution is illustrated in Table 3–9 which provides an overview of how its various elements engaged the exhibition's theme and connected with selected artworks. This diagram renders the publication contributions in colour overlaid on top of the connections observed in the physical exhibition. By overlaying these connections, the diagram indicates how the publication serviced the physical exhibition while also provided a slightly different emphasis. For instance, Table 3–9 demonstrates that there is a convergence towards key topics correlating with the digital infrastructure subtheme. This provides a comparison to the main exhibition framework (Table 3–1) which is weighted at the top of the column with key topics relating closely to the Anthropocene.

In stripping back the unrelated connections, demonstrated in Table 3–10, we can observe how this emphasis of the digital infrastructure subtheme was achieved. Here we can see that this emphasis on digitally aligned topics correlate with the work of publication contributors. Some provided more emphasis than others. These included the new commissions for the publication such as: an essay by Tessa Laird, a piece of creative writing by Gregory Kan and Ruth Watson,

³²⁴ This observation is similar to Simon Sheikh's insistence that such textual elements act as a mode of articulation through which promises are made and publics are formed. See: Sheikh, 'Exhibition-Making and Political Imaginary', 135.

a page work by Monique Jansen, and graphic design by Kalee Jackson. This list also includes Shahriar Asdollah-Zadeh's text work which was included as an exhibited work in *PART TWO* but within the pages of the publication his contribution adds to the digitally themed emphasis.

This text contribution consists of an online conversation between Asdollah-Zadeh and a NASA engineer. In this conversation, the two discuss the phenomenon of the overview effect that one gains from space as a metaphor for the overlooked expertise that migrants and refugees from Middle Eastern countries, Syria in particular, could contribute to Western societies.³²⁵ Here they consider the posthuman and post-internet condition as part of a long trajectory of historical and future technological innovations and their potential to address humanitarian and environmental problems.³²⁶

Asdollah-Zadeh's optimism for societal change is held in agonistic tension with the strategies and struggles of decolonisation³²⁷ through technological tools as explored in an essay by Tessa Laird in relation to *Oho Ake* by Rangituhia Hollis. Here Laird draws connections of Hollis' work to cyborg references and to theorists such as Donna Haraway and Jane Bennett.³²⁸ Gaming culture is also referenced here in relation to Hollis' animation work especially to the world building production of the computer game industry and the psychology of gaming strategy. Both tangents are linked to utilising digital technologies and correlating systems of logic as subversive tactics to decolonise the mind.³²⁹

Weaponisation of digital systems and technology is also explored by Gregory Kan and Ruth Watson in their commissioned text *Crushing Escapes*. In this piece of creative nonfiction, the pair draw the reader into the mind of an addict enamoured with the online computer game

³²⁵ Asdollah-Zadeh, 'Pale Blue Dot'.

³²⁶ Asdollah-Zadeh, 'Pale Blue Dot'.

³²⁷ Smith, *Decolonizing Methodologies*.

³²⁸ Laird, 'Nostalgia for the Pā: Urbanisation versus Collectivity in the Work of Rangituhia Hollis', 45.

³²⁹ Laird, 'Nostalgia for the Pā: Urbanisation versus Collectivity in the Work of Rangituhia Hollis', 46–47.

Candy Crush Saga.³³⁰ This first-person narrative is spliced with interludes that discuss the underlying logic of ‘generative entrenchment’—a tactic used by game and app developers to entrap user attention through progressive wins and losses.³³¹ To enhance the sickly-sweet digital trap of the Candy Crush Saga designer Kalee Jackson sourced the official font developed for the game (Figure 3–43). Additional design contributions were also made in the publication to accommodate Monique Jansen’s page work (Figure 3–42) in which her folded and scanned translucent drawings are formatted by Jackson to unravel over a foldout page.³³²

Jackson’s graphic design (Figure 3–40, Figure 3–41) made a significant contribution to *THHWMM*’s theme. Her work can also be considered a development of the retro-digital aesthetic conceived by Jo Clements for the *Dirty Pixels* exhibition publication (Figure 3–6).³³³ Both designs are knowingly derivative of the blocky appearance common in 1980s and 1990s computer graphics and take creative liberties in their appropriation such as exaggerating colour schemes and geometries.³³⁴ In doing so Clements’ and Jackson’s designs, according to my analysis, simultaneously emasculate and pay homage to the aesthetic language of cutting-edge tech of the recent past.

Considering this, the design contribution appears to be complicit with the curatorial contribution and as such provides another example of twisting together in mutual dependency rather than in a curator-centric paradigm. Similar to many of the artists in the exhibition, the commissioning of the design grew out of a long-term, co-operative relationship with Jackson spanning ten years. My working relationship with Jackson would typically involve inviting her into programming conversations about six to twelve months in advance of the planned exhibition. In preparation

³³⁰ Kan and Watson, ‘Crushing Escapes’.

³³¹ Kan and Watson, ‘Crushing Escapes’, 98.

³³² Jansen, ‘From the Series Two-Fold’.

³³³ Brennan, *Dirty Pixels*.

³³⁴ Jackson, ‘Designer’s Notes’.

for *THHWMM*, I provided Jackson with a draft exhibition statement and information on the key artists. From this list Jackson gravitated to the work of Reuben Moss and Rangituhia Hollis.

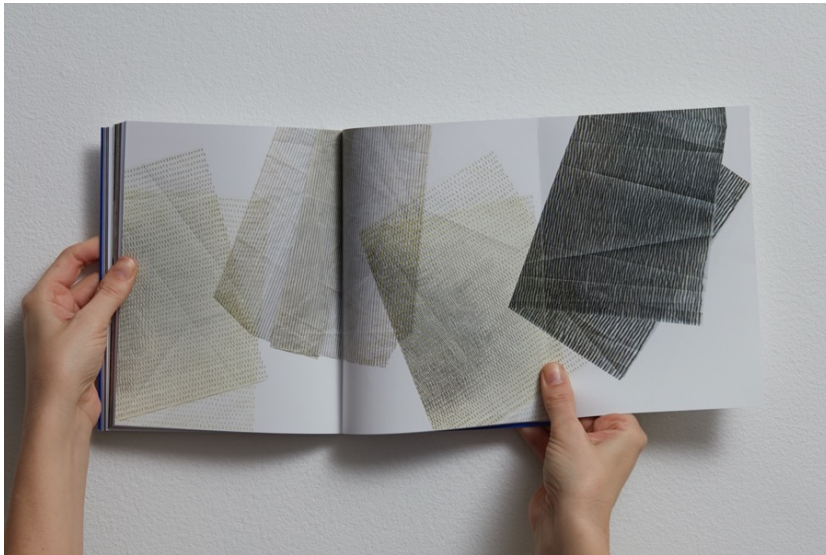


Figure 3-42: Page views featuring details of the foldout page work *From the series Two-Fold* (2016) by Monique Jansen and graphic design of *THE HIVE HUMS [...]* publication by Kalee Jackson. Photo by Sam Hartnett, courtesy of Te Tuhi.



Figure 3-43: Kalee Jackson, graphic design of *THE HIVE HUMS [...]* publication. Photos by Sam Hartnett, courtesy of Te Tuhi. Page view featuring the Candy Crush typeface used for the *Crushing Escapes* essay by Gregory Kan and Ruth Watson.

As discussed, Moss' series *Simulations* comprised a hacked version of the 1993 game SimCity 2000. Jackson drew on design inspiration from the isometric geometry that governs the Sim universe³³⁵ to create a complex block-like masthead for the exhibition title (Figure 3-40).³³⁶ This isometric logic was also used by Jackson to create a bespoke font (Figure 3-41) for the publication called IsoIso which matches the same isometric (thirty-degree geometry) as SimCity

³³⁵ Jackson, 'Designer's Notes'.

³³⁶ Jackson, 'Designer's Notes'.

but when used for language it takes on a dystopic sensibility as if it is “[l]eaning towards an unknown future”.³³⁷ The masthead design is born of the same isometric world as the IsoIso font but extrudes it to an extreme third dimension to transform the exhibition’s title into Sim-like buildings.³³⁸ Jackson comments further that the words in the masthead take on “a hive-like typographic structure that hovers in the black background like a space station”.³³⁹

The masthead’s 16-bit dayglow palette (Figure 3–42) and flashing animation references the 1980s craktos that had inspired Hollis. Jackson designed a pair of strobing giff files to circulate on social media platforms in further reference to the craktos, and to relate to the subtheme of digital infrastructures. By my observations, animated giff designs were commonly used in exhibition marketing internationally but, to my knowledge, were not yet used by public art galleries and museums in Aotearoa of this time. Therefore, Jackson’s design contributions drew a direct relationship with artworks in the exhibition and as such provide an example of twisting together in co-dependence with my curation and with the artists—as represented in Table 3–11.

The close relationship between the graphic design development and the curation is further evidenced through the number of design drafts created by Jackson and my editing of her work and consideration of the design direction. This relationship, which is evidence of applied critique, was a vital conduit through which the theme of the exhibition was communicated to the public. The flashing giff played into the economy of attention and infrastructure of social media platforms (Figure 3–44). At Silo 6, the design of a billboard sign would draw in the attention of people promenading along the Auckland waterfront (Figure 3–45). At TT’s Pakuranga gallery, the masthead was hand painted on the wall in greyscale (Figure 3–18, Figure 3–46) so as not to distract from Alex Monteith’s work. In the publication, the design expanded to take on additional visual and material presence through fold-out features and fluorescent inks.

³³⁷ Jackson, ‘Designer’s Notes’.

³³⁸ Jackson, ‘Designer’s Notes’.

³³⁹ Jackson, ‘Designer’s Notes’.

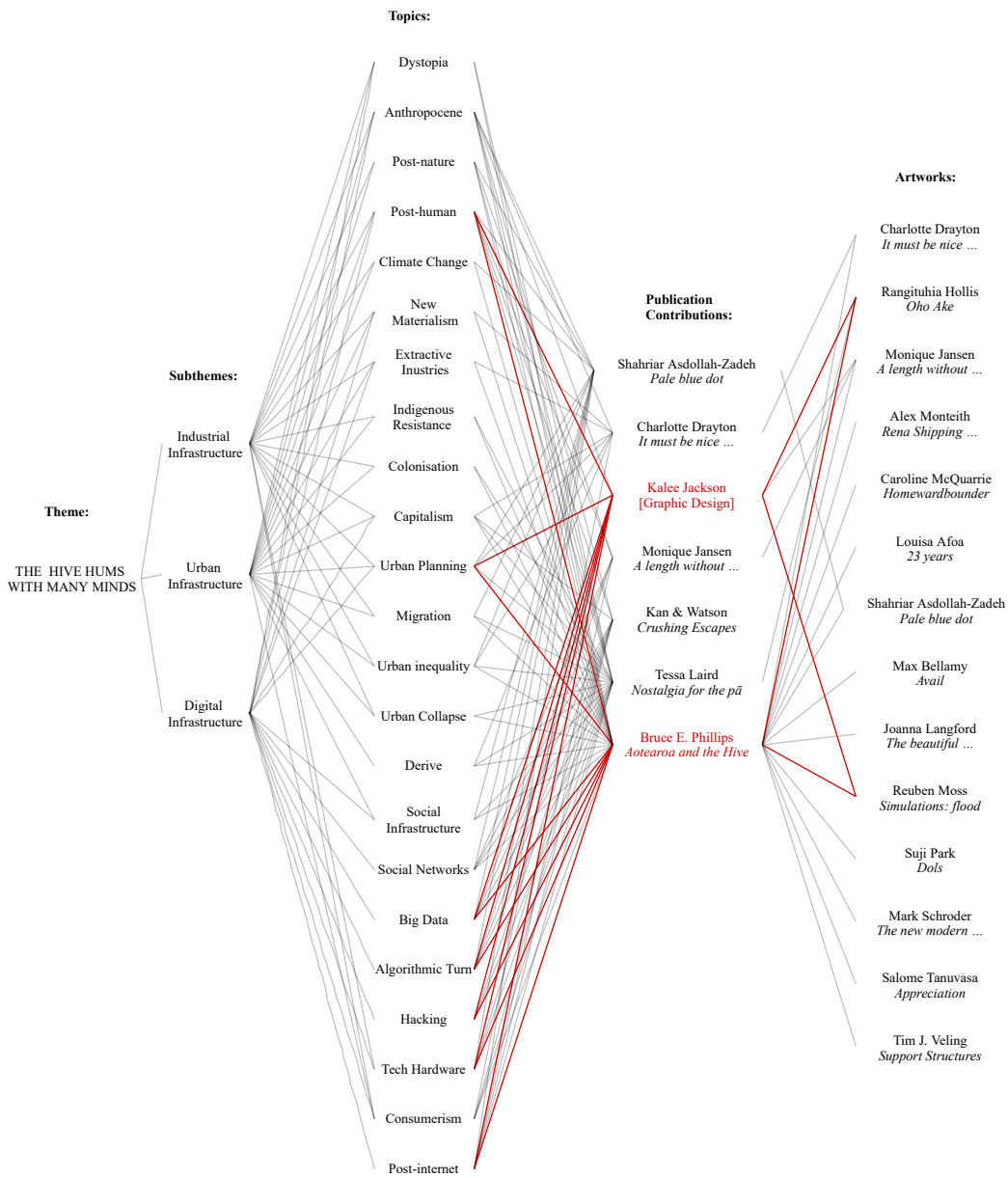


Table 3–11: THHWMM Publication Co-operative Framework (Jackson, Hollis, Moss, Phillips).

Chapter Four: Share/Cheat/Unite

Share/Cheat/Unite (S/C/U) was an exhibition which took place at Te Tuhi (TT) and The Physics Room (TPR) in multiple forms between 2016 and 2019. This included: two gallery-based exhibitions, a series of ‘Live Off-site’ commissions, a multi-volume e-publication, and a ‘Research Initiative’ which later became an independent community-run group. Through the work of twenty-six artists, and contributions by many others, the exhibition concerned the relationship between art and social psychology through three sub-themes: altruism, deception, and group formation. These subthemes were considered interrelated rather than distinct subjects which was reflected in the forward slash punctuation in the exhibition’s title ‘Share/Cheat/Unite’. *S/C/U* was also a *process-led* exhibition. I am using the term ‘process-led’ to describe a curatorial approach that demonstrates an explicit use of the exhibition-making process. For *S/C/U* the process-led emphasis resulted in numerous meetings, shared meals, events, and collaborative projects in which invited participants and the public contributed.

4.1 Background

This background section positions the *S/C/U* in conversation with Aotearoa’s exhibition history in relation to group exhibitions from 1970 to 2020. This research identified 168 relevant exhibitions from an estimated total of 8,621. To conduct this investigation, it was necessary to consider exhibitions that related to *S/C/U* thematic, its exhibitionary format, and curatorial approach. This is required for two reasons. The first is that this research has identified that

S/C/U's thematic subject has only two comparative exhibitions in Aotearoa. Therefore, this research has been broadened to include tangentially related themes to situate *S/C/U* within a larger sample. Secondly, in comparison to *THHWMM* which resembled a standard group exhibition, *S/C/U* is a non-standard exhibition format in which the process of the exhibition's making is tied to its meaning-making function. In this sense, the exhibition's form can be considered as part of the thematic message. Given this, I deemed it important that this aspect was also considered within a history of curatorial practice that is similar.

4.1.1 Exhibiting Social Psychology

S/C/U's thematic focus specifically addressed three interrelated topics drawn from the subdiscipline of social psychology. These included: altruism, deception, and group formation—which were represented in the exhibition's title as share, cheat, and unite. In my survey of exhibitions, I identified only two comparably themed exhibitions, the first of which was curated by me and the second by Misal Adnan Yıldız.

Consequently, to position *S/C/U* within the country's exhibition history I was required to broaden the research parameters. This expanded research led me to identify a parallel thematic trend of exhibitions that reference aspects of the human condition by addressing generalised psychological topics,¹ ranging from an acknowledgement of emotions to psychiatry in art, as opposed to topics specifically addressed by the subdiscipline of social psychology. Therefore, in this subsection I will first consider exhibitions that focus on general psychological topics and will then consider the two exhibitions aside from *S/C/U* that address social psychology specifically.

¹ Anonymous, *The Hawthorne Experiment*; Arozqueta, *Through the Keyhole*; Blue Oyster Project Space, *Room*; Byrt, *Deep-Vein Psychosis*; Dale, *Autonomous Action*; Day, *Happiness*; *Uncanny (The Unnaturally Strange)*; Dunedin Public Art Gallery, *Elsewhere*; Engberg, *Humid*; Gleeson and Mey, *Fields*; Harrison et al., *Round Four*; Hay, *Uncanny Valley*; Hurrell, *Good Dreams Bad Dreams*; Johnston, *Anxious Images: Aspects of Recent New Zealand Art*; McIntyre, *Still Present: Exploring Psychiatric Institutions in Photography*; Moore and Yıldız, *Politics of Sharing/On Collective Wisdom*; Stanhope, *Parallel Worlds*; Tavola, *MEAT and LOLLIES*; The Asylum Collective, *Idlers, Ingredients, Vagrants, Artists, Criminals, Brutes, Savages, Religious, Fanatics, Idiot and Madmen Asylum*; The Sarjeant Gallery Te Whare o Rehua Whanganui, *Domesticity*; Waite, *The Us in I*.

According to this analysis, exhibitions in Aotearoa that address general psychological topics fall into one of three subject categories: emotional states,² mental health,³ and the appropriation of psychological terms.⁴ The most common being the theme of emotional states. A consistent pattern I identified in this thematic is that a single emotion, or range of emotions, is apparent in a selection of artworks.⁵ Through this thematic grouping it is sometimes claimed, in exhibition promotional material, that universally experienced aspects of the ‘human condition’ can be found.⁶ The selection of representational painting and photography also is a prevalent feature of this theme.⁷

One of the earliest examples of this subject category is the 1984 exhibition *Anxious Images* [...] curated by Alexa Johnston.⁸ This exhibition was contextualised as responding to a backdrop of “increasing social and political upheaval” and to survey Aotearoa art from 1970 to 1984.⁹ The selected artworks, which ranged from portrait photography to abstract expressionist painting, sought to represent the “conflict and unease” that manifested in relationships that this period of radical social change was said to encompass.¹⁰ Part of this context was an expression of Māori self-determination which Johnston claimed “cannot be ignored.”¹¹ While widely applicable to many of the works, especially those addressing feminist concerns,¹² the broad thematic generally describes rather than provides specific details of the social context mentioned. The most significant omission, based on my analysis, is that the artwork selection implicitly centred

² Arozqueta, *Through the Keyhole*; Byrt, *Deep-Vein Psychosis*; Day, *Happiness*; Engberg, *Humid*; Hurrell, *Good Dreams Bad Dreams*; Johnston, *Anxious Images: Aspects of Recent New Zealand Art*; Matila-Smith, *The Marketplace of Feelings*; Stanhope, *Parallel Worlds*; The Sarjeant Gallery Te Whare o Rehua Whanganui, *Domesticity*.

³ Corbans Estate Art Centre, *A Fine Line*; McIntyre, *Still Present: Exploring Psychiatric Institutions in Photography*; Tavola, *MEAT and LOLLIES*; The Asylum Collective, *Idlers, Ingredients, Vagrants, Artists, Criminals, Brutes, Savages, Religious, Fanatics, Idiot and Madmen Asylum*.

⁴ Anonymous, *The Hawthorne Experiment*; Blue Oyster Project Space, *Room*; *Uncanny (The Unnaturally Strange)*; Dunedin Public Art Gallery, *Elsewhere*; Gleeson and Mey, *Fields*; Harrison et al., *Round Four*; Hay, *Uncanny Valley*; Moore and Yıldız, *Politics of Sharing/On Collective Wisdom*.

⁵ Arozqueta, *Through the Keyhole*; Byrt, *Deep-Vein Psychosis*; Day, *Happiness*; Engberg, *Humid*; Hurrell, *Good Dreams Bad Dreams*; Johnston, *Anxious Images: Aspects of Recent New Zealand Art*; Matila-Smith, *The Marketplace of Feelings*; Stanhope, *Parallel Worlds*; The Sarjeant Gallery Te Whare o Rehua Whanganui, *Domesticity*.

⁶ Matila-Smith, *The Marketplace of Feelings*; Moore and Yıldız, *Politics of Sharing/On Collective Wisdom*.

⁷ Arozqueta, *Through the Keyhole*; Byrt, *Deep-Vein Psychosis*; Day, *Happiness*; Stanhope, *Parallel Worlds*; The Sarjeant Gallery Te Whare o Rehua Whanganui, *Domesticity*.

⁸ Johnston, *Anxious Images: Aspects of Recent New Zealand Art*.

⁹ Johnston, ‘Anxious Images: Aspects of Recent New Zealand Art [Exhibition Tour Proposal]’.

¹⁰ Johnston, ‘Anxious Images: Aspects of Recent New Zealand Art [Exhibition Tour Proposal]’.

¹¹ Johnston, ‘Anxious Images: Aspects of Recent New Zealand Art [Exhibition Tour Proposal]’.

¹² Bell, ‘Anxious Images’; Fahey, ‘Pantograph Punch - Locked out of the Studio’.

the anxieties of the Pākehā middle class as universal values rather than representing the social justice issues expressed in the publicity surrounding the show. This Pākehā perspective correlates with an estimated European artist selection of 100 per cent. Missing are works by prominent Māori artists of this time that directly addressed many of the civil rights, environmental, and Indigenous issues¹³ listed in the exhibition publication, ephemera, press releases and advertising.¹⁴ This suggests to me that Pākehā curatorial centrality, as discussed in Chapter One, might be a factor in limiting this exhibition.

At the opposite end of the spectrum are a cluster of exhibitions that refer to psychological concepts and terms but do so in a way that is restrictive to a single issue or appropriated to suit artistic ends.¹⁵ These are exhibitions that either focus on the single issue of mental health¹⁶ or those that use psychological terminology with a lateral application to art practice.¹⁷ Most of these exhibitions, based on my assessment, are effective in serving their stated curatorial themes and include some innovative examples of curatorial and artistic practice.¹⁸

This research identified four mental health themed exhibitions.¹⁹ The few that concern this topic, according to my analysis, either document the deinstitutionalisation of the mental health sector²⁰ in Aotearoa, address specific psychological health conditions, or aim to provide a

¹³ Taiaroa, 'The Development of the Māori Art Exhibition – a Typology?', 42–43.

¹⁴ Johnston, 'Anxious Images: Aspects of Recent New Zealand Art [Exhibition Tour Proposal]'; Johnston, *Anxious Images: Aspects of Recent New Zealand Art*.; Johnston, 'Anxious Images: Aspects of Recent New Zealand Art [Press Release]'; Johnston, 'Anxious Images: Aspects of Recent New Zealand Art', June 1984.

¹⁵ Anonymous, *The Hawthorne Experiment*; Blue Oyster Project Space, *Room*; Corbans Estate Art Centre, *A Fine Line*; *Uncanny (The Unnaturally Strange)*; Dunedin Public Art Gallery, *Elsewhere*; Gleeson and Mey, *Fields*; Harrison et al., *Round Four*; Hay, *Uncanny Valley*; McIntyre, *Still Present: Exploring Psychiatric Institutions in Photography*; Moore and Yıldız, *Politics of Sharing/On Collective Wisdom*; Tavola, *MEAT and LOLLIES*; The Asylum Collective, *Idlers, Ingredients, Vagrants, Artists, Criminals, Brutes, Savages, Religious, Fanatics, Idiot and Madmen Asylum*.

¹⁶ Corbans Estate Art Centre, *A Fine Line*; McIntyre, *Still Present: Exploring Psychiatric Institutions in Photography*; Tavola, *MEAT and LOLLIES*; The Asylum Collective, *Idlers, Ingredients, Vagrants, Artists, Criminals, Brutes, Savages, Religious, Fanatics, Idiot and Madmen Asylum*.

¹⁷ Anonymous, *The Hawthorne Experiment*; Blue Oyster Project Space, *Room*; *Uncanny (The Unnaturally Strange)*; Dunedin Public Art Gallery, *Elsewhere*; Gleeson and Mey, *Fields*; Harrison et al., *Round Four*; Hay, *Uncanny Valley*; Moore and Yıldız, *Politics of Sharing/On Collective Wisdom*.

¹⁸ The Asylum Collective, *Idlers, Ingredients, Vagrants, Artists, Criminals, Brutes, Savages, Religious, Fanatics, Idiot and Madmen Asylum*.

¹⁹ Corbans Estate Art Centre, *A Fine Line*; McIntyre, *Still Present: Exploring Psychiatric Institutions in Photography*; Tavola, *MEAT and LOLLIES*; The Asylum Collective, *Idlers, Ingredients, Vagrants, Artists, Criminals, Brutes, Savages, Religious, Fanatics, Idiot and Madmen Asylum*.

²⁰ McIntyre, *Still Present: Exploring Psychiatric Institutions in Photography*; The Asylum Collective, *Idlers, Ingredients, Vagrants, Artists, Criminals, Brutes, Savages, Religious, Fanatics, Idiot and Madmen Asylum*.

general awareness of mental health.²¹ The narrow focus of these exhibitions makes them inapplicable to my enquiry here in relation to *S/C/U*. This, I reason, is because they concern the history of pathology and discrimination of mental states²² rather than *S/C/U* which addresses the social psychological phenomena of altruism, deception, and group formation as has been documented as occurring across many socio-political contexts.²³

Similarly irrelevant to my enquiry are exhibitions that utilise psychological terminology, separated from its research context, as a means to describe or inform art.²⁴ This includes exhibitions that reference Freudian terms such as the ‘uncanny’.²⁵ Some other examples of this cluster of exhibitions include Jungian concepts²⁶ and in some instances reference to social science experiments as a means to generate creativity.²⁷ These exhibitions, in my judgement, reveal a limited use of such terminology separated from the research context they were generated from.²⁸ Due to this, these exhibitions do not engage with the discipline of psychology in an equivalent way to *S/C/U* which, in comparison references numerous studies and bodies of research informing its thematic and analysis of artworks.²⁹

According to this research, there are only two exhibitions that are comparable to *S/C/U* in this capacity of incorporating the discipline of social psychology. The first group exhibition in Aotearoa I identified within the limitations of my research, to address social psychology with any specificity to the discipline is my 2012 TT exhibition *What do you mean, we?* (WDYMW)

²¹ Corbans Estate Art Centre, *A Fine Line*; Tavola, *MEAT and LOLLIES*.

²² Corbans Estate Art Centre, *A Fine Line*; McIntyre, *Still Present: Exploring Psychiatric Institutions in Photography*; Tavola, *MEAT and LOLLIES*; The Asylum Collective, *Idlers, Ingredients, Vagrants, Artists, Criminals, Brutes, Savages, Religious, Fanatics, Idiot and Madmen Asylum*.

²³ Apelu et al., *Share/Cheat/Unite: Volume 1*; Albertini et al., *Share/Cheat/Unite: Volume 3*; Phillips, ‘Curating Share/Cheat/Unite’; Phillips, *Share/Cheat/Unite: Volume 2*.

²⁴ Anonymous, *The Hawthorne Experiment*; Blue Oyster Project Space, *Room*; *Uncanny (The Unnaturally Strange)*; Dunedin Public Art Gallery, *Elsewhere*; Gleeson and Mey, *Fields*; Harrison et al., *Round Four*; Hay, *Uncanny Valley*; Moore and Yıldız, *Politics of Sharing/On Collective Wisdom*.

²⁵ *Uncanny (The Unnaturally Strange)*; Devenport, Madden, and Miles, *Uncanny: The Unnaturally Strange*; Hay, *Uncanny Valley*.

²⁶ Harrison et al., *Round Four*.

²⁷ Anonymous, *The Hawthorne Experiment*.

²⁸ Anonymous, *The Hawthorne Experiment*; Blue Oyster Project Space, *Room*; *Uncanny (The Unnaturally Strange)*; Dunedin Public Art Gallery, *Elsewhere*; Gleeson and Mey, *Fields*; Harrison et al., *Round Four*; Hay, *Uncanny Valley*; Moore and Yıldız, *Politics of Sharing/On Collective Wisdom*.

²⁹ Apelu et al., *Share/Cheat/Unite: Volume 1*; Albertini et al., *Share/Cheat/Unite: Volume 3*; Phillips, ‘Curating Share/Cheat/Unite’; Phillips, *Share/Cheat/Unite: Volume 2*.

which explored the psychology of prejudice.³⁰ This thematic focus grew out of historical and contemporary issues of discrimination in TT's location of Pakuranga and the Howick Ward,³¹ within the greater Tāmaki Makaurau Auckland region, as well as growing instances of prejudice in national and global political contexts in from 2008 to 2012.³² For instance, local cases included the racially motivated arson of a whareniui (Māori meeting house) in 2004 and pamphlets distributed throughout Pakuranga in 2011 by a White supremacist organisation warning of an "Asian Invasion".³³

Attempting to understand the irrational logic fuelling these outbreaks of discrimination led me to consider the psychological root cause of prejudice. In particular, I read social psychology papers concerning the Harvard Implicit Association Test which is said to identify implicit racial bias.³⁴ This research developed my understanding of the cognitive bias that our brains rely on for daily actions but when applied to socio-political contexts becomes detrimental to civility.³⁵ This understanding further enabled me to identify artists who operated on levels that were representative of social phenomena studied in social psychology or even replicated similar research and methods of social experimentation.

Works in the exhibition employed several different strategies to confront and draw out the psychological mechanics of prejudice. These strategies ranged from letter writing to sleeping rough.³⁶ A pivotal artwork that helped galvanise the exhibition's theme in this regard was artist Tom Johnson's diaristic video work *What a black man feels like* (Figure 4–1). In this work Johnson addresses the camera with a neurotic monologue in which he self-analyses a casual

³⁰ Phillips, *What Do You Mean, We?*

³¹ Shingade, 'Community, Community Art, Community Art in Howick'.

³² Phillips, 'Re-Examining What Do You Mean, We?'

³³ Phillips, 'Re-Examining What Do You Mean, We?' 35–36.

³⁴ Banerji, 'Who Do You Think You Are?'; Baron and Banaji, 'The Development of Implicit Attitudes.'; Bertrand, Chugh, and Mullainathan, 'Implicit Discrimination.'; 'Take a Test'.

³⁵ Varshney, 'Nationalism, Ethnic Conflict, And Rationality'.

³⁶ Phillips, *What Do You Mean, We?*; Phillips, 'A White Man Listens to Himself'; Phillips, 'Re-Examining What Do You Mean, We?'

racial slippage.³⁷ In agonising over this moment of implicit racial bias, Johnson expresses fear of losing the assumed entitlement of his White privilege.³⁸

My social psychology research and conversations with Johnson emphasised the need to commission a work that operated in real time to engage the public. The work that eventuated was Kalisolaite 'Uhila's performance *Mo'ui tukuhausia* (Figure 4–2). This work consisted of 'Uhila living outside TT's building for two weeks entirely dependent on food donated by the public.³⁹ 'Uhila's presence at TT during this time simulated reactions akin to a 1960s social psychology experiment with the public reacting with acts of kindness and instances of hatred.⁴⁰ Selecting an emerging artist such as 'Uhila for a significant opportunity is also evidence of complicity by taking time to seek out those whose practices are under supported by the mainstream commons of the country's exhibitionary complex.⁴¹



Figure 4–1: Tom Johnson, *What a black man feels like* (2004). 4:3, colour video and sound, 29 min. Video Still. Reproduction by permission of rights holder.

³⁷ Phillips, 'A White Man Listens to Himself', 16; Phillips, 'Re-Examining What Do You Mean, We?', 37.

³⁸ Phillips, 'A White Man Listens to Himself', 16; Phillips, 'Re-Examining What Do You Mean, We?', 37.

³⁹ Phillips and 'Uhila, 'Discussing Mo'ui Tukuhausia'; Phillips, 'Curator's Response: Kalisolaite 'Uhila's Mo'ui Tukuhausia'; Phillips, 'A Voice for the Voiceless'.

⁴⁰ Phillips, 'A White Man Listens to Himself'; Phillips and 'Uhila, 'Discussing Mo'ui Tukuhausia'; Phillips, 'Re-Examining What Do You Mean, We?'; Phillips, 'A Voice for the Voiceless'; Phillips, 'Curator's Response: Kalisolaite 'Uhila's Mo'ui Tukuhausia'.

⁴¹ I acknowledge curator James Pinker for drawing my attention to 'Uhila's work and for introducing me to him.



Figure 4–2: Kalisolaite ‘Uhila, *Mo ‘ui tukuhausia* (2012). Performative action, supermarket trolley and belongings. Photo by Bruce E. Phillips. Performance documentation of a two-week performance (19 March–1 April 2012). Reproduction by permission of rights holder.

Centralising social psychology research as the core subject of a group exhibition would be later expanded in the 2015 exhibition *A sceptical approach to exhibition-making: Imaginary Audience Scale* curated by Misal Adnan Yıldız at Artspace Aotearoa (AA).⁴² This exhibition’s subtitle is named after Imaginary Audience Scale (IAS) a theory in developmental psychology which identifies a stage in adolescence where young people imagine themselves as the centre of attention and watched by an imaginary audience.⁴³ In developing this exhibition, Yıldız identified that there was a type of adolescent energy present in AA’s location which is commonly known for Auckland’s red-light district, gay bars, nightclubs and as a hub for commercial galleries and artist-run initiatives.⁴⁴ Yıldız recognised this mix of sexual and creative vim and various examples of participating in an economy of attention stimulating the energy of the city.⁴⁵ Recognising that the research of IAS had been developed during the “swinging sixties” led Yıldız to further consider the relevance of this psychological concept in relation to a mix of artists connected to 1960s conceptualism and pop art and their contribution to queer identities.⁴⁶

⁴² Yıldız, *A Sceptical Approach to Exhibition-making: Imaginary Audience Scale*.

⁴³ Yıldız, *A Sceptical Approach to Exhibition Making: Imaginary Audience Scale*; Yıldız, ‘A Sceptical Approach to Exhibition Making: Imaginary Audience Scale [Exhibition Ephemera]’.

⁴⁴ Yıldız, ‘A Sceptical Approach to Exhibition-making: Imaginary Audience Scale [Exhibition Ephemera]’, 5.

⁴⁵ Yıldız, ‘A Sceptical Approach to Exhibition Making: Imaginary Audience Scale [Exhibition Ephemera]’, 5.

⁴⁶ Yıldız, ‘A Sceptical Approach to Exhibition Making: Imaginary Audience Scale [Exhibition Ephemera]’, 5.

Yıldız's artist selections and process-led approach further strengthened the social psychology informed theme. A central artist being Billy Apple who contributed works such as *SUCK* (1961/2014). In this work the obvious sexual innuendo in relation to IAS doubles as a reflection on human developmental phases of life.⁴⁷ Yıldız's curatorial approach caused other works and exhibition elements to change throughout the public display. This constant change also acted to embed the significance of social psychological phenomena referenced by emphasising transitional states of being and the self-consciousness of gaining attention.⁴⁸ In Yıldız's later exhibitions⁴⁹ the emphasis of psychological concepts is also alluded to but not explored as in depth in comparison to *Imaginary Audience Scale* or in relation to *WDYMW*.

According to this research, these two exhibitions in addition to *S/C/U* are the only group shows in Aotearoa's exhibition history of public art organisations to reference social psychology research with specificity and depth. All prior exhibitions engage with general psychological concepts and frequently do not reference this discipline or do so with limited evidence of comprehension expressed through the theme or exhibitionary components.⁵⁰ I emphasise this uniqueness to demonstrate these are novel exhibition concepts that attempt to broaden perspectives and horizons of possibility within Aotearoa's exhibitionary complex. In comparison to both exhibitions, *S/C/U* provided an even more detailed examination of social psychology in relation to contemporary art—which I will explore in further detail in the concept development subsection of this chapter.

⁴⁷ Yıldız, 'A Sceptical Approach to Exhibition-making: Imaginary Audience Scale [Exhibition Ephemera]'; Hurrell, 'The Anxieties of Imagined Surveillance'.

⁴⁸ Yıldız, *A Sceptical Approach to Exhibition-making: Imaginary Audience Scale*; Yıldız, 'A Sceptical Approach to Exhibition-making: Imaginary Audience Scale [Exhibition Ephemera]'.

⁴⁹ Moore and Yıldız, *Politics of Sharing/On Collective Wisdom*; Yıldız, *Biographies of Transition: Too Busy To Think*; Yıldız, *The Bill*.

⁵⁰ Anonymous, *The Hawthorne Experiment*; Arozqueta, *Through the Keyhole*; Blue Oyster Project Space, *Room*; Byrt, *Deep-Vein Psychosis*; Dale, *Autonomous Action*; Day, *Happiness*; *Uncanny (The Unnaturally Strange)*; Dunedin Public Art Gallery, *Elsewhere*; Engberg, *Humid*; Gleeson and Mey, *Fields*; Harrison et al., *Round Four*; Hay, *Uncanny Valley*; Hurrell, *Good Dreams Bad Dreams*; Johnston, *Anxious Images: Aspects of Recent New Zealand Art*; McIntyre, *Still Present: Exploring Psychiatric Institutions in Photography*; Moore and Yıldız, *Politics of Sharing/On Collective Wisdom*; Stanhope, *Parallel Worlds*; Tavola, *MEAT and LOLLIES*; The Asylum Collective, *Idlers, Ingredients, Vagrants, Artists, Criminals, Brutes, Savages, Religious, Fanatics, Idiot and Madmen Asylum*; The Sarjeant Gallery Te Whare o Rehua Whanganui, *Domesticity*; Waite, *The Us in I*.

4.1.2 Exhibiting Performance and Social Engagement

While *S/C/U* was not explicitly billed as a media-specific exhibition, due to the subject of social psychology it found more relevance in artworks that had a predominant performance/social engagement focus. The curatorial format of *S/C/U* also comprised a series of live commissioned projects through which performative and social engagement works were specifically accommodated.⁵¹ Due to this thematic and exhibitionary form, *S/C/U* engaged with a history of curating in Aotearoa which has also sought to accommodate these art forms in media-specific group exhibitions. This is a relatively niche aspect of Aotearoa's exhibition history concerning only 111 out of an estimated 8,621 exhibitions (1970–2020) surveyed. As such *S/C/U* joins a minority of exhibitions that service this aspect of the country's artistic undercommons.

Patterns of curatorial practice revealed through this research suggests that exhibitions in Aotearoa's history, concerning performance and social engagement-specific exhibitions, utilise situational and durational elements. This “spatio-political problematic,”⁵² as Miwon Kwon defines it, has been attributed to a shift away from the limitations of ‘conventional’ museological and gallery-based exhibition practices. Such conventional practice has been critiqued for privileging autonomous objects and static or looped works that are less dependent on site-specificity and performativity.⁵³ According to Claire Bishop, this challenge necessitated an emphasis on situational and durational practices, the discourse of which is said to have been influenced by Guy Debord's 1957 text on “constructed situations”. In this text, Debord argues for an art form that creates real-time situations that provoke audiences into being ‘active’ and that are also “lived by its constructors” rather than relying on simply viewing art which Debord disregards as passive and unengaged.⁵⁴ Noting changes in practice in the 1990s and early 2000, Claire Doherty further defined the situational as creating “a set of circumstances” that are

⁵¹ Hanton and Phillips, *Share/Cheat/Unite*.

⁵² Kwon, *One Place after Another: Site-Specific Art and Locational Identity*, 1–3, 46, 81–82.

⁵³ O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 18.

⁵⁴ Bishop, ‘Introduction: Viewers as Producers’, 12–13; Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, 11; Debord, ‘Report on the Construction of Situations’, 47.

responsive to “geographical location, historical narrative, group of people or social agenda”.⁵⁵ On the durational, Dave Beech adds that such practices ‘monumentalise time’ by privileging prolonged engagement with the public.⁵⁶

Despite this discussion in the international literature, I have identified only a few examples of group exhibitions in Aotearoa’s history that show evidence of critically combining the situational and durational with an exhibition’s thematic and context. More common is the use of the situational and durational as a pragmatic solution of bringing art and people together efficiently. The pragmatic approach is also likely to appease the requirements of funders⁵⁷ and provide a standard context through which artists can make work without navigating a newly invented curatorial format. However, the unquestioned embrace of such efficient pragmatics can, as Beech argues, lead to “real consequences, causes real harm and its affirmation is always simultaneously an assault on that which it negates”. Jacques Rancière’s discussion of the “emancipated spectator” provides further insight into this critical perspective in which he posits that audiences are not “a passivity that must be turned into activity”.⁵⁸ Rancière explains that even in the act of looking spectators are actively “interpreting the world” which he claims is “a means of transforming it, of reconfiguring it”.⁵⁹ To argue for activating the audience, according to Rancière, is tantamount to assuming the audience is an unthinking passive homogeneity that needs educating. In addition to concerns of audience engagement, on the situational Doherty contends that this critical perspective concerns the “spectacular re-enactment, to the quiet intervention, from remedial collaboration to dialogic, open-ended process”.⁶⁰ Of durational practice, Beech adds that exercising criticality acts to scrutinise elements of “delay, interruption, stages, flows, of instantaneous performances and lingering documents, of temporary objects and

⁵⁵ Doherty, ‘The New Situationists’, 7, 9.

⁵⁶ Beech, ‘The Ideology of Duration in the Dematerialised Monument: Art, Sites, Publics and Time’, 319.

⁵⁷ Doherty, ‘The New Situationists’, 7, 9; Kwon, *One Place after Another: Site-Specific Art and Locational Identity*, 81–82.

⁵⁸ Rancière, ‘The Emancipated Spectator.’, 8.

⁵⁹ Rancière, ‘The Emancipated Spectator.’, 6.

⁶⁰ Doherty, ‘The New Situationists’, 11.

permanent mementos, of repetition, echo and seriality and break with this binary opposition altogether”.⁶¹

Considering this argument, it is reasonable to propose that a curator could be more inclined to question how and why an exhibition brings art and audiences together if they incorporate the situational and durational as a critically considered contribution rather than only a pragmatic solution. This was a motivation behind the curation of *S/C/U*. Therefore, this exhibition history research aims to discern the presence or absence of criticality when employing situational and durational elements within performance and social engagement specific exhibitions in Aotearoa.

This history of curating, according to the parameters of this research, begins in the 1970s with the Auckland Art Gallery’s *Project Programme* (1975–1978). This series, initiated by John Maynard,⁶² has been noted as influential in providing an exhibition format that supported artists to experiment⁶³ and included works such as Gray Nicol *Project 7* (1975).⁶⁴ In this work, Nicol lay underneath a suspended two tonne concrete block for twenty-four hours in front of the gallery during which he had many chance encounters with the public.⁶⁵ While the *Project Programme* series was not performance or social engagement specific⁶⁶ it nevertheless proved an early example of how an exhibition context could support such art through situational encounters and through a durational series lasting multiple years. This demonstrates aspects of the curator-as-accomplice especially how the complicity between the curator and artist can be forged through the establishment of a novel exhibition form. However, overtime the performance series formula would become a well-used curatorial convention that, according to

⁶¹ Beech, ‘The Ideology of Duration in the Dematerialised Monument: Art, Sites, Publics and Time’, 325; Cross, ‘Life X 4: On Iterating Public Art’, 14.

⁶² John Maynard was the Exhibition Manager until 1976. The Project Series was also instigated by the Gallery Director Ernst Smith with later contributions from Charles McKenzie, Curator; Ian Macdonald, Exhibitions Officer; Nina Quinn, Exhibitions Assistant.

⁶³ Hay, ‘Trans-Marginal: New Zealand Performance Art 1970-1985’.

⁶⁴ Hay, ‘Trans-Marginal: New Zealand Performance Art 1970-1985’, 12; Nicol, ‘From Project Programme No. 7: Gray Nicol’.

⁶⁵ Nicol, ‘From Project Programme No. 7: Gray Nicol’; Hay, ‘Trans-Marginal: New Zealand Performance Art 1970-1985’, 12.

⁶⁶ This series also included gallery-based exhibitions of painting and sculpture.

this research, appears to be used as a pragmatic device to efficiently connect audiences with performance and social engagement work.

According to this research sample, this approach of providing situational and durational exhibitionary elements didn't arise again until the mid-1990s onwards notably at Artspace Aotearoa. The next development came in the early 2000s through into the late 2010s with consistently programmed biannual/annual performance series at Blue Oyster Project Space in Dunedin (2006–2016),⁶⁷ an annual recurrence of performance specific series and exhibitions at Enjoy Contemporary Art Space in Wellington (2001–2013),⁶⁸ and the *Offstage* (2009–)⁶⁹ series run by Tautai Contemporary Pacific Arts Trust in partnership with Artspace Aotearoa and other venues. These performance series exhibitions mostly featured an event programme as one might expect of a performing art festival. There were a few creative diversions from this convention,⁷⁰ but on the most part these events and series emphasised the situational and the durational primarily as a pragmatic device for connecting art and audience.



Figure 4–3: Jordana Bragg, *Forecasting/and Again* (2018). Performance with 1991 Toyota Corolla, video and shipping container. Photo by Andy Spain. Performance documentation: *The Performance Arcade 2018* (23–25 February 2018, 1–4 March 2018), curated by Sam Trubridge, Wellington. Reproduction by permission of rights holder.

⁶⁷ The *Blue Oyster Performance Series* was biannual from 2006 to 2012 and changed to annual programming from 2013 to 2016 to be presented in association with the Dunedin Fringe Festival. See: Appendix 4: Exhibitions Relevant to Share/Cheat/Unite

⁶⁸ The Enjoy annual programming of performance specific exhibitions (running consecutively from 2001 to 2010 and 2012 to 2013) were not always described or titled as an annually recurring series but their yearly consistency and occasional reference as the 'Enjoy Performance Series' indicates a deliberate programming strategy comparable to the *Blue Oyster Performance Series* and *Offstage*.

⁶⁹ Gordon-Smith and Lopesi, 'Feeling Welcome?'

⁷⁰ Exceptions include *Sleep Over* (2002) at Enjoy which invited visitors to experience performances while sleeping in the gallery. The 2013, 2015 and 2016 versions of the Blue Oyster Performance Series presented solo artist projects breaking from the group exhibition format. *Offstage 8* (2017) was expanded beyond the one-night live event format to include gallery-based video installations.



Figure 4-4: Installation view of the exhibition *Mostly Harmless* featuring movable viewing stations to view video documentation of performance works: *Mostly Harmless* (19 August 2006–24 September 2006), curated by Charlotte Huddleston, Govett-Brewster Art Gallery, New Plymouth. Photo by Brian James, courtesy of Govett-Brewster Art Gallery. Reproduction by permission of rights holder.

Exhibitions that have resisted this ease of convention include those that utilise exhibition design or temporary architecture. Such exhibitions create critical situational elements to accommodate artworks and the attention of audiences over considered durations. This is clearly demonstrated in the many instances of *The Performance Arcade* (2011–) curated by director Sam Trubridge. Utilising site-specific shipping container architecture (Figure 4-3), Trubridge is able to change the exhibition design each year to accommodate the exhibited performances and shifts in audience focus.⁷¹ Another example is the gallery-based exhibition *Mostly Harmless* (Figure 4-4) curated by Charlotte Huddleston that consisted of movable viewing stations to view video documentation of performance and social engagement works which were wheeled out of the way to accommodate periodic live works.⁷² These adaptive display strategies integrate the situational with the durational to accommodate the artists' needs rather than succumbing to exhibition conventions and critically embraced a diverse means of audience engagement rather than simply privileging the live and active. In doing so, I propose that these exhibitions demonstrate evidence of complicity by twisting together with artists and audiences.

⁷¹ Phillips, 'A Contextual Tightrope'.

⁷² Huddleston, *Mostly Harmless: A Performance Series*, 2006; Huddleston, *Mostly Harmless: A Performance Series*, 2008.

Other exhibitions demonstrating a critical engagement with the situational and durational include *Oestrogen Rising* (1996)—a women-only one day event curated by Tessa Laird.⁷³ Defined as a “feminist separatist event”, the exhibition utilised the situational and durational potential of this performance and social engagement format to concentrate focus on a feminist theme of overcoming technophobia and gender norms of art production.⁷⁴ In this respect, the curation of *Oestrogen Rising* could be considered as an example of incorporating a thematic that challenges curatorial conventions and social norms by conceptually merging with the situational and durational exhibitionary form.

4.1.3 Process-led Exhibitions

This subsection concerns a history of process-led exhibitions. By process-led I refer to exhibitions that demonstrate an explicit use of processual elements to influence the commissioning of artworks and meaning-making experience of audiences.⁷⁵ These processual elements may take many forms during the “creation phase”⁷⁶ before an exhibition is open to the public thereby influencing the artwork development and curatorial development.⁷⁷ Processual elements might also be integrated into the exhibition experience by changing over the course of its public display⁷⁸ as a curatorial strategy for adaptive knowledge production.⁷⁹ Such process-led elements are pertinent in relation to examining the curator-as-accomplice due to it being a site through which aspects of complicity are evident—especially the sub-attribute of twisting together.

⁷³ Laird, *Oestrogen Rising*; Laird, ‘Oestrogen Rising [Exhibition Ephemera]’.

⁷⁴ Laird, *Oestrogen Rising*; Laird, ‘Oestrogen Rising [Exhibition Ephemera]’.

⁷⁵ Huybrechts and Dreessen, *Participation Is Risky: Approaches to Joint Creative Processes*; Krishnamurthy and Smith, “‘A Three-Hour Tour’: Towards a Methodology for Responsive Curating”, 485; Moreira, ‘Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects’, 231; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 18, 87; Riggir-Cuddy, ‘Epilogue: On Nonlinear Growth’.

⁷⁶ Dreessen, Huybrechts, and Schepers, ‘Chapter 1: Participation and Risky Trade-Offs’, 36–39.

⁷⁷ Moreira, ‘Backstage and Processuality: Unfolding the Institution Site of Curatorial Projects’.

⁷⁸ Dreessen, Huybrechts, and Schepers, ‘Chapter 1: Participation and Risky Trade-Offs’, 36–39; Sheikh, ‘Exhibition-Making and Political Imaginary’, 149.

⁷⁹ Krishnamurthy and Smith, “‘A Three-Hour Tour’: Towards a Methodology for Responsive Curating”, 480–85; Jacob and Brenson, *Conversations at the Castle: Changing Audiences and Contemporary Art*; O’Neill, ‘Epilogue: Exhibitions as Curatorial Readymade Forms of Escape’, 501; O’Neill and Wilson, *Curating Research*.

This research has identified forty-four exhibitions spanning close to thirty years from 1990 to 2019 within an estimated sample total of 8,621. This research indicates that process-led exhibitions are rare in Aotearoa’s exhibition history but have also been practised within the country for a substantial amount of time. The research also indicates patterns of curating that can be divided into three groups of process-led exhibitions: discursive, research-based, and performative. These three groups utilise a mixture of seven processual elements these are: wānanga, symposia, workshops, shared experiences, residencies, collaborative actions, physical changes, and social engagement.

As discussed in Chapter One, the ‘discursive turn’⁸⁰ in the curatorial has arguably privileged written and verbal dialogue.⁸¹ This form of communication, I have proposed, can be classed as codified knowledge which has been prioritised over other forms of communication and exchange including tacit knowledge. However, based on an analysis of the literature and this exhibition history research, discursive processual elements can have a much more inclusive definition that emphasises many forms of exchange between members of a formed group, be that of curators, artists, and/or communities. Mick Wilson, for instance, describes such discursive processual elements “as the animating principle informing the orchestration of art practices”⁸² to create “multi-layered”⁸³ or “overlapping”⁸⁴ authorships and relations⁸⁵ “where curatorial and artistic practices can support each other”.⁸⁶

⁸⁰ For further discussion see the introduction to Chapter One and sections: 1.2.1, 1.2.3, 1.3.4.1 Also see: Bismarck and Schaffaff, *Cultures of the Curatorial*; Bismarck and Rogoff, ‘Curating/Curatorial’, 24, 35–37; Gillick, ‘The Complete Curator’, 25; Martinon and Rogoff, ‘Preface: Curatorial/Knowledge PhD Programme Goldsmith College’, ix; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 33; O’Neill and Wilson, *Curating Research*, 14, 127; Sheikh, ‘Curation and Futurity’, 153; Sheikh, ‘Exhibition-Making and Political Imaginary’, 6–7, 10, 14–16, 19, 21, 33, 54, 61–63, 69, 186, 192; Sheikh, ‘Towards the Exhibition as Research’, 33, 40; Smith, *Thinking Contemporary Curating*, 22, 230–32; Sternfeld, ‘What Can the Curatorial Learn from the Educational’; Szakács, ‘Curatorial’; tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 240–42; Zerovec, *When Attitudes Become the Norm*, 130–34.

⁸¹ Wilson, ‘Curatorial Moments and Discursive Turns’, 202–6.

⁸² Wilson, ‘Curatorial Moments and Discursive Turns’, 208.

⁸³ tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 242.

⁸⁴ Degot, ‘Critical Afterword: Curating as Hand-Sorting and Other Recent Developments’, 118–19.

⁸⁵ Jacob and Brenson, *Conversations at the Castle: Changing Audiences and Contemporary Art*; Riggir-Cuddy, ‘Epilogue: On Nonlinear Growth’; Taiaroa, ‘Conversational Research: Praxis and Emergence’.

⁸⁶ tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 242.

For the remainder of this chapter, I now use the term ‘discursive’ to be inclusive of non-linguistic and nonverbal communication which includes any number of actions, experiences, and exchanges including but not limited to: drawing, body language, dance, group activities, creative writing, clothing, spatial design, exhibition installation, cooking, cleaning,⁸⁷ and even sleeping. This more inclusive definition of the discursive, therefore, acknowledges that speech and writing are not privileged forms of communication separated from the body and social sphere but just two among many forms of communication. These and other textual elements⁸⁸ might occur between a range of individuals, inclusive of participants not specialised in art,⁸⁹ to create collective learning and tacit knowledge. This definition, being inclusive of verbal and non-verbal⁹⁰ communication, is also evidenced in Aotearoa’s exhibition history. For instance, based on my observations of practice in action, this type of discursive curatorial practice is comparable to the use of wānanga in exhibition-making.

In contemporary usage, the Māori language term ‘wānanga’ can encompass anything from a process resulting in new knowledge, a conference, a tertiary learning institution, or a forum to commune with others in order to gain specialised cultural knowledge.⁹¹ The term wānanga has also been applied to collaborative processes of researching and making artworks and exhibitions. Its application is said to stem from a legacy of kaupapa Māori principles used in research,⁹² activism,⁹³ and exhibition-making.⁹⁴ However, to describe wānanga in terms of Western European notions of art making, education, discussion, and workshops, could potentially foreclose its relational function across space and time, as is described by curator Ngahiraka Mason:

⁸⁷ Green, ‘Why Practice?’, 380, 382, 385, 392; Möntmann, ‘Martha Rosler: If You Lived Here ...’, 182–90.

⁸⁸ Burgoon, Guerrero, and Floyd, *Nonverbal Communication*, 1–4; Riggir-Cuddy, ‘Epilogue: On Nonlinear Growth’; Sheikh, ‘Exhibition-Making and Political Imaginary’, 7–9, 56, 135, 148; tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 241.

⁸⁹ Jacob and Brenson, *Conversations at the Castle: Changing Audiences and Contemporary Art*, 24.

⁹⁰ Acord, ‘Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in the Practical Action of Curating Contemporary Art’, 77; Birchall, ‘Discursive Practice: The Role of Public Practice in the Museum’.

⁹¹ Mead, *Tikanga Maori*, 19; Royal, *Wānanga: The Creative Potential of Mātauranga Māori*, 4:43–45; Smith, *Decolonizing Methodologies*, 225; ‘Wānanga’.

⁹² Smith, *Decolonizing Methodologies*, 214.

⁹³ White, ‘Te Ahi Kaa: A Future for Te Ātinga and Contemporary Māori Art’, 59.

⁹⁴ Corballis and Mata Aho Collective, ‘Mata Aho: Mana Wāhine in Contemporary Art’, 75; Hopkins, ‘Mata Aho Collective’; Paemanu, *Paemanu*; Taiaroa, ‘The Development of the Māori Art Exhibition – a Typology?’

wānanga is the practice of showing the spectrum of our physical, mental, spiritual and creative histories—forward and back. These continuums are not stand-alone events but are intertwined meditations to expand our interpretations of our human existence. In this way, wānanga are penetrable understandings of our conceptions of our humanness.⁹⁵

One example of using wānanga as a process-led curatorial approach is the exhibition *Paemanu: Nohoaka Toi* (2017). This collaboratively curated group exhibition was led by senior Ngāi Tahu artists and featured a number of creative practitioners with ancestral connections to Ngāi Tahu or Kāi Tahu iwi.⁹⁶ The research, development, and outcome of the exhibition involved numerous wānanga.⁹⁷ Initial wānanga involved researching the sites of ancestral nohoaka (or nohoanga) which have been described as seasonal camps inside caves and other places of shelter which would be used as a place not only to rest but to exchange oral and visual knowledge in the form of discussions and ngā toi ana (Māori rock-art).⁹⁸

Gaining inspiration from these ancestral sites the group brought this learning through into the gallery spaces of the Centre of Contemporary Art Toi Moroki (COCA) in Christchurch where the artists transformed white cube-style galleries into a temporary marae (a space reserved for formal greetings and discussions) by following tikanga (cultural etiquette).⁹⁹ Utilising art gallery spaces as marae through practising tikanga has been attributed to a legacy of exhibition practice as a result of sustained Māori self-determination to define the context for their artwork.¹⁰⁰ At COCA this tikanga included designating tapu (sacred) areas for the creation and display of art and noa (common) areas for sleeping and eating.¹⁰¹ In kaupapa Māori exhibition practices, such

⁹⁵ Mason, 'AMOR MUNDI: Ngahiraka Mason: Wananga from the Inside Out: Renewing a Reverence for Love'.

⁹⁶ Paemanu, *Paemanu*; 'Warming the Nohoaka Toi'; Phillips, 'The Tidal Rhythms of Māori Curating'.

⁹⁷ Paemanu, *Paemanu*.

⁹⁸ Paemanu, *Paemanu*; 'Warming the Nohoaka Toi'; Mead, *Tikanga Maori*, 211.

⁹⁹ Paemanu, *Paemanu*.

¹⁰⁰ According to Taarati Tairaoa, one early example is found in the 1979 exhibition *Parihaka* at the Dowse Museum. See: Tairaoa, 'The Development of the Māori Art Exhibition – a Typology?', 55–56.

¹⁰¹ Paemanu, *Paemanu*; Mead, *Tikanga Maori*, 23, 62, 80.

communal living within the gallery space has been noted also as a means to humanise otherwise ‘sterile’ gallery environments.¹⁰² Food was also a dedicated focus of the COCA exhibition where ancestral and contemporary cuisine were prepared and cooked on site and shared with visitors during the opening.¹⁰³ The wānanga process was observed in the lead-up to the opening and then continually throughout the duration of the exhibition where more artwork was made collectively and added to the exhibition.¹⁰⁴ This resulted in an evolving exhibition which was often a site of making and discussion as much it was a space of contemplation and viewing. The wānanga in *Paemanu: Nohoaka Toi* were guided by specific customs and ancestral knowledge that most likely escape a Western European definition of discursivity. However, at its core this exhibition provides an example of how discursively aligned elements tend to emphasise the internal dynamics of a group. This is emphasised by considering the insight that can be gained by individuals in the group opening up to each other as they share time and space be that through formal and informal discussion or food and sleep. *Paemanu: Nohoaka Toi*’s discursivity via wānanga could also be compared to twisting together by creating a co-operative environment where many practitioners can contribute to a whole while maintaining their critical differences.

In discursive process-led elements, therefore, verbal, and nonverbal dialogue and learning is bound to the knowledge that each individual contributes to the group. This emphasis of internal group dynamics is relevant to the thematic of *S/C/U* because it demonstrates social psychological phenomena by providing a concentrated focus on how we join as individuals to form a collective—which I will discuss further in the concept development subsection of this chapter.

¹⁰² Taiaroa, ‘The Development of the Māori Art Exhibition – a Typology?’, 55.

¹⁰³ Paemanu, *Paemanu*.

¹⁰⁴ Paemanu, *Paemanu*.

In comparison to the internal focus of discursive exhibitions, research-based exhibitions tend to be more outwardly focused. According to this research, ‘research-based’ elements can involve a wide range of processual features including types of workshops, shared experiences, and residencies, where new knowledge and understanding are produced. Research-based approaches are also relevant to the complicity sub-attribute of twisting together because they establish situations through which a curator’s contribution becomes mutually dependent upon others in exhibition-making. Throughout my career, I have utilised a research-based approach that demonstrates twisting together. These exhibitions have involved inviting the artists to share an initial experience from which curatorial and artistic practice can develop together.

The first such exhibition I curated was *Close Encounters* (Figure 4–5) which was initiated in 2008 with a hui at Ruatepupuke II marae (on display in the Field Museum) and exhibited at the Hyde Park Art Centre (HPAC) in Chicago between 2009 and 2010.¹⁰⁵ In this exhibition, my co-curator Chuck Thurow and HPAC staff devised a series of community experiences across the city, including a hui (meeting) at Ruatepupuke II and a powwow at the American Indian Center.¹⁰⁶ Using a similar process, I curated the TT exhibition *Unstuck in Time* (2014) with a series of ‘time travelling’ experiences across the Auckland region with a selection of artists.¹⁰⁷ These experiences ranged from exploring ancient fossilised forests (Figure 4–6) to exploring a volcanic island and an experimental piano performance.¹⁰⁸ In both *Close Encounters* and *Unstuck in Time*, these research-based experiences included meeting various experts and community representatives on site to glean insight into specialised knowledge. These experienced-based research encounters acted as open-ended starting points from which the artists could freely disregard or engage with further. This also served as the basis of a conversation with the artists from which the curatorial process could develop in co-operation

¹⁰⁵ Phillips and Thurow, *Close Encounters*; Phillips, ‘Curating Close Encounters’.

¹⁰⁶ Phillips and Thurow, *Close Encounters*; Phillips, ‘Curating Close Encounters’.

¹⁰⁷ Phillips, ‘Curating Unstuck in Time’.

¹⁰⁸ Phillips, ‘Curating Unstuck in Time’, 101–3.

with them.¹⁰⁹ As I will discuss later in this chapter, *S/C/U* departed slightly from these examples to focus more on discursive activities between the artists and invited participants rather than planning elaborate field trips.



Figure 4–5: Documentation of the pōwhiri (welcoming ceremony) for the *Close Encounters* hui at the Ruatēpupuke II marae, Field Museum, Chicago (15 May 2008). Photo by Michelle Litvin. Reproduction by permission of rights holder.



Figure 4–6: Documentation of the research field trip for *Unstuck in Time* artists visiting an ancient fossilised kauri forest on the Manukau Harbour, Auckland, with Volcanologist from the University of Auckland. Photo by Bruce E. Phillips. Reproduction by permission of rights holder.

¹⁰⁹ Phillips, ‘Curating Close Encounters’; Phillips, ‘Curating Unstuck in Time’.



Figure 4–7: Documentation of the Fields research visit in provincial Cambodia. Photo by Lim Sokchanlina. Reproduction by permission of rights holder.

An even more intensive research-based approach was applied in *Fields [...] (2013)* (Figure 4–7)—a project curated by Erin Gleeson and Vera Mey. Described as an “An itinerant inquiry across the Kingdom of Cambodia” the project brought a section of artists and curators together to share a twenty-day journey through which they encountered and discussed various notions of the ‘field’.¹¹⁰ This thematic premise ranged from considering Buddhist philosophies of the ‘merit-fields’ to the literal killing fields of the nation’s traumatic war-torn past.¹¹¹ Artworks, texts, and curatorial propositions inspired from this experience formed the basis of exhibitions in Auckland and Cambodia and, later, for a publication.¹¹² Similar to *Close Encounters*, *Unstuck in Time*, and *S/C/U*, the premise of *Fields* was kept open to interpretation for the selected artists and contributors to freely respond to and expand on.¹¹³

The last type of process-led exhibition identified by this research is the ‘performative’. By my analysis of the literature and exhibition history, performative approaches consider that an exhibition is a type of social construction where meaning and perceptions of reality are enacted through its dramaturgical, processual, relational, temporal, and communicative elements.¹¹⁴ This

¹¹⁰ Gleeson and Mey, *Fields*.

¹¹¹ Gleeson and Mey, *Fields*.

¹¹² Gleeson and Mey, *Fields*.

¹¹³ Gleeson and Mey, *Fields*.

¹¹⁴ Bismarck, ‘Exposing Constellations’; Doherty, ‘Performative Curating’; EtcHELLS, ‘Through Days and into Nights’; Jackson, ‘Performative Curating Performs’; Janevski, ‘Curator as Dramaturg’; Malzacher, ‘Feeling Alive: The Performative Potential of

focus on performativity can include planned or unplanned changes to the exhibition content so that the exhibition becomes a different experience over time¹¹⁵ or via participation through an invitation to the public to interact with the exhibition.¹¹⁶ Exhibitions already mentioned such as *Paemanu: Nohoake Toi* pertain to this mode of exhibition-making, for example, through the additions made to the exhibition throughout the duration of the show which accumulated meaning and furthered collaborations over time. Another exhibition that shared a performative approach was *WEAKFORCE 4* (2013) in which a collective of artists and invited guests hosted happenings and launched developmental projects that evolved over the exhibition's duration.¹¹⁷

A slightly different performative approach was utilised in the exhibition *Assembly* (2012). This exhibition was instigated with a collaborative ethos starting with the ST PAUL St Gallery curatorial team who were responding to the increased emphasis on activating common spaces as a result of the Arab Spring and Occupy movements of 2011.¹¹⁸ In consultation with a range of practitioners, the exhibition took the form of two parts, a type of design assembly and a public assembly.¹¹⁹ The design assembly consisted of artists and designers brought together to create a modular display, event, and activity environment in the gallery space to “support the activity of fearless speech”.¹²⁰ The second phase opened to the public to utilise the space which had been designed using an adaptive logic equipped with movable seating, tables, and audio-visual equipment (Figure 4–8).¹²¹ Over the course of the exhibition many groups utilised the space for performances discussions and presentations (Figure 4–8).¹²²

Curating'; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 116, 118, 120, 127; Schlieben, 'Curating Per-Form'; tranzit.hu, 'Curatorial Dictionary: Unpacking the Oxymoron', 249.

¹¹⁵ Doherty, 'Performative Curating'; Malzacher, 'Feeling Alive: The Performative Potential of Curating'; Schlieben, 'Curating Per-Form'.

¹¹⁶ Doherty, 'Performative Curating'; Malzacher, 'Feeling Alive: The Performative Potential of Curating'; Schlieben, 'Curating Per-Form'.

¹¹⁷ *Weakforce 4*.

¹¹⁸ Huddleston to Phillips, 'Assembly Exhibition Information', 5 November 2020.

¹¹⁹ Laing and Huddleston, *Assembly*.

¹²⁰ Laing and Huddleston, *Assembly*.

¹²¹ Laing and Huddleston, *Assembly*.

¹²² Laing and Huddleston, *Assembly*.



Figure 4–8: *Assembly* exhibition designed by Sue Gallagher, Tana Mitchell, Kim Paton, onne terre and Elvon Young. Installation views. Reproduction by permission of rights holder.

These performative approaches to process-led curation also clearly resemble the curator-as-accomplice sub-attribute of twisting together. Since such performative exhibitions, based on my observations, continually change with contributions from multiple participants, the curator/s or other organisers cannot be completely certain as to what the outcome will be. Therefore, in this sense, complicity is important in performative exhibitions by creating a situation in which the curator-as-accomplice embraces change and new ideas as they occur rather than following the guaranteed outcomes of rote practice that can inhibit creative agency and new ideas from being realised. *S/C/U* shares some aspects of a performative approach similar to the exhibitions discussed which I will consider later in this chapter.

4.1.4 Expanded Field Exhibitions

S/C/U also engaged the exhibition as an expanded field. The exhibition as expanded field is a term associated with practices of the curatorial that have experimental exhibition formats and work beyond conventional exhibition forms, that have challenged artists and audiences and enhance the meaning-making experience of the exhibitions.¹²³ According to some critics, the expanded field is also the theoretical and methodological justification through which curators

¹²³ Crone, 'Curating, Dramatization and the Diagram: Notes Towards a Sensible Stage', 207, 212; Degot, 'Critical Afterword: Curating as Hand-Sorting and Other Recent Developments', 115–16, 118; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 8, 170, 241–43, 247; Milevska, 'Becoming-Curator', 69; Pierce, 'The Simple Operator', 100, 102; Rogoff, 'The Expanded Field'; Sheikh, 'Towards the Exhibition as Research', 34, 37; Sheikh, 'Exhibition-Making and Political Imaginary', 34–35, 51, 95; tranzit.hu, 'Curatorial Dictionary: Unpacking the Oxymoron', 239.

have exercised their creative agency¹²⁴ and demonstrate characteristics of curatorial centrality.¹²⁵ However, as I demonstrate throughout this subsection, the exhibition as an expanded field can also be utilised through the curator-as-accomplice to complicitly support artists and audiences. Therefore, my use of the term ‘expanded field’ in this discussion concerns exhibitions in which a curator has invented a unique exhibition form or that assembles multiple conventional or unconventional exhibitionary components. This is apparent in the example of *S/C/U* and in various exhibitions throughout Aotearoa’s exhibition history.

This research identified thirty-eight exhibitions which revealed two predominant types of the exhibition as the expanded field within Aotearoa’s exhibition history. I describe these as *expanded single-format exhibitions* and *expanded multiformat exhibitions*. Such exhibitions, by my definition, engage the politics of the curator as a creative author and run risk of emphasising curatorial centrality but also provide opportunities for the curator-as-accomplice to operate.

I define expanded ‘single-format exhibitions’ as curatorial projects that experimentally expand the conventional times, spaces, rhythms, and communications in a single exhibition offering. Expanded single-format exhibitions in Aotearoa’s exhibition history encompass some already discussed in earlier chapters such as *Pakeha Mythology* and *Bottled Ocean*. These exhibitions experimentally challenged exhibition conventions by taking creative liberties within one clearly defined exhibition layout in ways that were uncommon in exhibition practice of their time in Aotearoa.

In addition to these exhibitions, we could include the experimental site-specific ventures of 1970s post-object artists in influencing the expanded single-format exhibition. This legacy

¹²⁴ Degot, ‘Critical Afterword: Curating as Hand-Sorting and Other Recent Developments’, 118; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 8, 170, 241–43, 247; Milevska, ‘Becoming-Curator’, 69; Sheikh, ‘Towards the Exhibition as Research’, 37.

¹²⁵ Balzer, *Curationism: How Curating Took Over the Art World and Everything Else*, 7–14, 16, 81; Charlesworth, ‘Curating Doubt’, 93, 98; Degot, ‘Critical Afterword: Curating as Hand-Sorting and Other Recent Developments’, 121; Hoffmann and Lind, ‘To Show or Not to Show’; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 5, 9, 38; Vidokle, ‘Art Without Artists?’; tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 247–48, 250.

includes off-site projects such as *Three Situations* (1971) a large-scale collaborative installation work by artists Bruce Barber, David Brown, Maree Horner and a group of architecture students. Such projects are early examples of the expansion of Aotearoa's exhibitionary field which incorporated an interdisciplinary and site-specific focus within a single-format. In doing so, as has been discussed in the international literature,¹²⁶ such exhibitions arguably shifted the contextual registers of how art was exhibited and the meaning-making experience of exhibition visitors.

Expanded single-format exhibitions of later periods appear to place further experimental emphasis on the temporal, locational, and the communicative. Some of which are found in small public galleries such as Blue Oyster Project Space which utilised time-based events as an expanded yet single exhibition form. For instance, **The Picnic** (2000) was a collaborative project organised by Caro McCaw that encouraged audiences to visit a website during their lunchtime or visit one of five locations throughout the country to encounter an online virtual exhibition.¹²⁷ Another is *Mobile* (2004) curated by Tessa Giblin.¹²⁸ In recognising the shift of social relations to mobile technologies Giblin curated an hour and a half exhibition experience entirely via calling the mobile phones of artists who provided performative experiences to audiences.¹²⁹ This project also challenged conventions of spectatorship by at times providing individual encounters rather than accommodating multiple people at once.¹³⁰

Expanded single-format exhibitions that further pushed conventions of time and communicative registers did so on larger and more elaborate scales. However, this shift in scale sometimes revealed evidence of curatorial centrality to maintain the consistency of their single form. This

¹²⁶ Rendell, 'Space, Place, and Site in Critical Spatial Arts Practice'.

¹²⁷ McCaw, **The Picnic**.

¹²⁸ Giblin, *Mobile*.

¹²⁹ Giblin, *Mobile*.

¹³⁰ Giblin, *Mobile*.

is apparent in the 2008-2009 country wide project *One Day Sculpture* curated by David Cross and Claire Doherty in collaboration with seventeen¹³¹ New Zealand-based curators.¹³²

According to this research *One Day Sculpture* was the first project, outside of a touring exhibition, that involved the collaboration of twelve of the country's most significant public art organisations.¹³³ It was also arguably the most ambitious and substantially resourced off-site curatorial project in Aotearoa's exhibition history. *One Day Sculpture* took place over twelve months in six different locations,¹³⁴ and involved twenty-one new works commissioned by different art organisations each lasting a total of 24 hours.¹³⁵ The commissions ranged from a giant post-apocalyptic barricade made of car bodies and rubbish by artist duo Heather and Ivan Morrison to an encounter with a roaming lion in Aotearoa's oldest cinema by artist Javier Téllez.¹³⁶ These and other commissions were contextualised via a marketing strategy involving SMS message announcements, postcards, and street posters, that acted as a cohesive visual communication of the series and in some instances were incorporated as an aspect of the artwork.¹³⁷

The commissions and the communicative consistency of the series were directed by a curatorial statement by Doherty defining what constituted a 'one-day sculpture'.¹³⁸ This statement included a number of durational, commissioning, and contextual conditions in which an artwork could "occur in its own time and its own place".¹³⁹ This curatorial approach enabled significant artworks to be produced and a countrywide form of co-operation with many curators and

¹³¹ These curators were: Christina Barton, Paula Booker, Emma Bugden, Brian Butler, Jon Bywater, Natasha Conland, Siv Fjaerstad, Heather Galbraith, Rachel Gillies, Charlotte Huddleston, Caroline McCaw, Kate Montgomery, Danae Mossman, Melanie Oliver, Laura Preston, Megan Tamati-Quennell, Mercedes Vicente.

¹³² Doherty, *One Day Sculpture*.

¹³³ Organisations included: Adam Art Gallery, Artspace Aotearoa, Auckland Art Gallery, Blue Oyster Art Project Space, City Gallery, Cuckoo, Christchurch Art Gallery Enjoy Contemporary Art Space, Govett-Brewster Art Gallery, Litmus Research Initiative, Te Papa, The Physics Room.

¹³⁴ Locations included various sites in: Auckland, Christchurch, Dunedin, Hawera, Opunake, Wellington.

¹³⁵ Doherty, *One Day Sculpture*.

¹³⁶ Cross and Doherty, 'One Day Sculpture: A Curatorial Overview', 7, 10–11, 15.

¹³⁷ Cross and Doherty, 'One Day Sculpture: A Curatorial Overview', 10–12; Doherty, 'Rirkrit Tiravanija: Untitled, 2009 (Pay Attention)'.

¹³⁸ Cross and Doherty, 'One Day Sculpture: A Curatorial Overview', 8; Doherty, 'Curatorial Statement'.

¹³⁹ Doherty, 'Curatorial Statement'.

organisations. This ambition also had lasting influence on emerging curators of the time such as myself.¹⁴⁰ However, in maintaining these strict conditions the curation of *One Day Sculpture* could be defined as enforcing curatorial centrality as opposed to using the expanded form of the single-format exhibition to accommodate the diversity of artists involved.

This last point highlights the possibility that there are pitfalls in expanding the exhibitionary field. In effect, this attempt to expand the exhibitionary field can reinforce the type of curatorial centrality that self-proclaiming “more progressive”¹⁴¹ exhibitions such as *One Day Sculpture* claimed to escape. This brings us to the second type of exhibition as expanded field evident in Aotearoa’s exhibition history—expanded multiformat exhibitions.

I define ‘expanded multiformat exhibitions’ as exhibition forms that maintain some exhibition conventions and creatively invent others but do so in a way that accommodates multiple components. Thereby, such exhibitions exercise what Terry Smith terms the “structural arrays” and “syntaxes of curating” available within the exhibitionary complex,¹⁴² to expand the means of engagement through multiple components that provide different opportunities and contexts to experience artworks and other contributions. These expanded multiformat exhibitions provide examples of the curator-as-accomplice, particularly of complicity being a dynamic of folding and twisting since both solo and group exhibition components can be included within one exhibition.

Expanded multiformat exhibitions can also engage the attribute of complicity through the many opportunities that contributions might be made and the many voices that the exhibition can accommodate through its complex form.¹⁴³ It can also accommodate twisting together by being

¹⁴⁰ I was employed for a period of three months as Acting Project Manager of *One Day Sculpture*.

¹⁴¹ Cross and Doherty, ‘One Day Sculpture: A Curatorial Overview’, 8.

¹⁴² Smith, ‘Mapping the Contexts of Contemporary Curating’, 179.

¹⁴³ O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 69, 78, 80, 116–17, 122; Reilly, *Curatorial Activism*, 15; Sheikh, ‘Exhibition-Making and Political Imaginary’, 35, 112, 118, 145; Smith, ‘Mapping the Contexts of Contemporary Curating’, 175–77, 179.

able to accommodate process-led approaches that encourage people to share time and space and to collaborate.¹⁴⁴

In its broadest sense, this definition of the expanded multiformat exhibition could also encompass almost any contemporary art exhibition by merely having a gallery-based exhibition plus an event programme, education component, and a publication.¹⁴⁵ However, this broad definition could be considered as in keeping with the reported co-option of once considered experimental approaches of the curatorial turn—practices, as some have suggested, that have now become incorporated within the institutional norm of activities in order to further an experience economy within a culture industry of continually changing media and entertainment.¹⁴⁶

For instance, this broad definition would include early examples of biennial-style¹⁴⁷ influenced exhibitions such as *The World Over*, all five iterations of the Auckland Triennial and *Telecom Prospect 2004 [...]*.¹⁴⁸ These exhibitions consisted of a multiformat register of gallery-based exhibitions, symposia, off-site venues, and online components.¹⁴⁹ However, the multi-part emphasis these large-scale biennial-style ‘mega-exhibitions’ arguably furthers an agenda of institutional spectacle rather than being motivated by meaning-making. Accusations of such agendas have been attributed, in the literature, to commodifying place, restricting the meaning of art, encouraging gentrification and perpetuating hegemonic notions of aesthetic quality and

¹⁴⁴ O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 69, 78, 80, 116–17, 122; Reilly, *Curatorial Activism*, 15; Smith, ‘Mapping the Contexts of Contemporary Curating’, 175–77, 179.

¹⁴⁵ Hoffmann and Lind, ‘To Show or Not to Show’; Green, *When Artists Curate: Contemporary Art and the Exhibition as Medium*, 208; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 69, 78, 80, 116–17, 122; Smith, *Thinking Contemporary Curating*, 228–29; Smith, ‘Mapping the Contexts of Contemporary Curating’, 175–77, 179; tranzit.hu, ‘Curatorial Dictionary: Unpacking the Oxymoron’, 239.

¹⁴⁶ O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 88–91; Sheikh, ‘Exhibition-Making and Political Imaginary’, 114, 127, 133; Sheikh, ‘The Public and The Imaginary’, 6–7.

¹⁴⁷ O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 52, 57; Smith, *Thinking Contemporary Curating*, 86–99; Sheikh, ‘Exhibition-Making and Political Imaginary’, 108–34.

¹⁴⁸ See: Appendix 4: Exhibitions Relevant to Share/Cheat/Unite

¹⁴⁹ Moon, ‘Curatorial Research as the Practice of Commoning’, 36–38; O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 52, 57, 81–85; Sheikh, ‘Exhibition-Making and Political Imaginary’, 108–34; Smith, *Thinking Contemporary Curating*, 86–99.

contemporaneity.¹⁵⁰ Therefore, if we accept these critiques such a broad inclusion of multiformat exhibitions risk imposing curatorial centrality which potentially restricts the agency of artists and audiences.

Due to this concern, and for the greater specificity of my enquiry, I limit the definition of expanded multiformat exhibitions further by considering exhibitions that critically engage with the expanded field rather than engaging in institutional spectacle. To qualify within this narrow focus, exhibitions will show evidence of providing multiple ways of viewing, contemplating, and participating as opportunities to add meaning to an exhibition, in a way which is novel and resists the agenda of a biennial-style event. These are also qualities that arguably decrease curatorial centrality and increase the ability to complicitly twist together the contributions of curators, artists, audiences, and others.

One example of such an expanded multiformat exhibition is *How to live together* (2019) curated by Balamohan Shingade.¹⁵¹ In this exhibition Shingade sought to emphasise a relational commitment to the selected artists and audience experience.¹⁵² This led to him devising, in conversation with artists and others, a rhythmical mode of scheduling contributions of differing time scales and locations within and outside the gallery's building. The rhythmical plan for *How to live together* is represented in Figure 4–9.¹⁵³

The inspiration for this expanded multiformat approach is referenced in the exhibition's title that is appropriated from a text of the same name by Roland Barthes. In this text Barthes references the tradition of idiorrhythmic monasticism.¹⁵⁴ 'Idiorrhythmic' is a term stemming from

¹⁵⁰ Krieger, 'Martin Kippenberger MOMAS-Museum of Modern Art Syros, 1993-97', 258; Moon, 'Curatorial Research as the Practice of Commoning', 36–38; O'Neill, *The Culture of Curating and the Curating of Culture(s)*, 52, 57, 81–85; Reilly, *Curatorial Activism*, 17, 37, 100, 104, 110–11, 116, 127–28, 175, 217, 220, 223; Sheikh, 'Exhibition-Making and Political Imaginary', 11, 21–22, 25, 35, 43, 51–52, 54–55, 57–58, 60, 69, 71, 81–82, 108, 130, 157, 213; Simon, 'The Way Things Are Organized: The Mesoscopic, the Metastable, "the Curatorial"', 165; Smith, *Thinking Contemporary Curating*, 86–99.

¹⁵¹ Shingade, *How to Live Together*.

¹⁵² Shingade, 'A Resource for "How to Live Together" [Exhibition Ephemera]', 3.

¹⁵³ Shingade, *How to Live Together*; Shingade, 'A Resource for "How to Live Together" [Exhibition Ephemera]'.

¹⁵⁴ Barthes, *How to Live Together*.

Christian monastic traditions which can be defined as living in synchrony with individual and collective rhythms.¹⁵⁵ Shingade added to this philosophical perspective by providing insight gained from musical traditions of improvised compositions based on seasonal and emotional scales.¹⁵⁶ This mix of influences was used by Shingade and his collaborators to schedule events and to negotiate between individual and collective agencies—encompassing the curatorial team, artists, and the audience.¹⁵⁷

This approach resulted in artworks that were visible in the gallery and off-site components within certain time periods such as alternating video works, daily performances, discussion groups, and a long-term residency.¹⁵⁸ Some of these components were only accessible via a conversation with gallery staff such as James Tapsell-Kururangi's work *Living with my grandmother for one year* (2019–) which took place in the township of Rotorua.¹⁵⁹ For Tapsell-Kururangi's work, gallery staff were required to facilitate a relationship between interested visitors and the artist before an invitation to engage with the work was granted.¹⁶⁰

In my assessment, *How to live together* demonstrates many aspects of the curator-as-accomplice. Primarily it is an example of how an expanded multiformat exhibition can create a dynamic form of complicity by incorporating both folding and twisting. By folding together Shingade appears to have supported the authorships of specific artists such as Tapsell-Kururangi whose work presents many logistical challenges. In twisting together, Shingade also invited a conversation with multiple practitioners to shape the exhibition's changing schedule. These are also qualities that are apparent in *S/C/U* which I will now discuss in the following section concerning the exhibition's conceptual development.

¹⁵⁵ Barthes, *How to Live Together*, 8, 10.

¹⁵⁶ Shingade, 'A Resource for "How to Live Together" [Exhibition Ephemera]'.

¹⁵⁷ Shingade, *How to Live Together*; Shingade, 'A Resource for "How to Live Together" [Exhibition Ephemera]'.

¹⁵⁸ Shingade, 'A Resource for "How to Live Together" [Exhibition Ephemera]'.

¹⁵⁹ Approximately 227 kilometres from the gallery in Auckland.

¹⁶⁰ Shingade, 'A Resource for "How to Live Together" [Exhibition Ephemera]', 28–29.

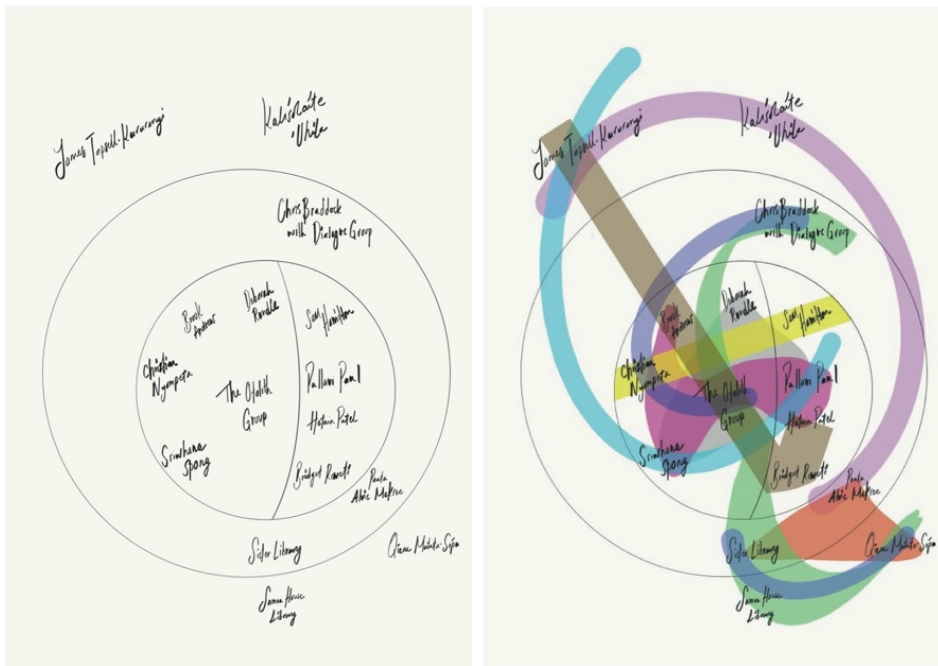


Figure 4-9: Diagrams representing the 'idiorrhhythmic form' of the exhibition *How to live together* supplied in gallery ephemera. Designed by Balamohan Shingade and Taarati Taiaroa. Reproduction by permission of rights holder.

4.2 Concept Development

Aside from the exhibition history so far considered, *S/C/U* was influenced by unresolved questions from two earlier exhibitions I had curated. These were *Close Encounters* at the Hyde Park Art Centre (HPAC) in Chicago, and *What do you mean, we?* (WDYMW) at Te Tuhi (TT) in Auckland. For instance, *Close Encounters* sought to consider what role the artist has within communities through a selection of artists from Chicago and Aotearoa. Its main engagement with social psychological phenomena occurred through an untitled performance work by artist Tania Bruguera (Figure 4-10). Bruguera's contribution was an unannounced intervention into the social function at HPAC during the *Close Encounters* exhibition opening.¹⁶¹

Through instructions given to two actors, Bruguera stemmed the flow of people attending the opening purely through the power of suggestion.¹⁶² One performer sat at the gallery entrance and requested that visitors wait in a queue while she asked them arbitrary questions. During this time the second performer waited in line with visitors and inspired them to rebel against the

¹⁶¹ Bruguera, Phillips, and Vargas, 'In Line for Close Encounters'.

¹⁶² Bruguera, Phillips, and Vargas, 'In Line for Close Encounters'.

suggestion to queue.¹⁶³ This seemingly harmless intervention revealed the social hierarchies of HPAC’s community as some people submissively queued; others subverted the intervention after being encouraged by the second performer to bypass the line; and a few others who simply ignored the request to wait.¹⁶⁴

In witnessing this social phenomenon unfold it struck me how creating such situations encompasses a complex intersection of individual and group dynamics—such as body language, social rules, verbal suggestions, dress codes, spatial queues, and degrees of engrained behaviours, emotions, and attitudes.¹⁶⁵ In short, I gained an experiential knowledge of how art can be effective in revealing the systems of power that structure our social world. Four years later, as discussed earlier, I curated *WDYMW* including the work of Kalisolaite ‘Uhila (Figure 4–2) which similarly simulated the psychology of social dynamics.¹⁶⁶ Therefore, through these exhibitions I had gained an understanding of how artists such as Bruguera and ‘Uhila perceptively intervened within social situations to reveal social mechanics.



Figure 4–10: Tania Bruguera, untitled performance (8 November 2009). Performance documentation during the exhibition opening for *Close Encounters* featuring performer Cecilia Vargas. Photo by Bruce E. Phillips. Reproduction by permission of rights holder.

¹⁶³ Bruguera, Phillips, and Vargas, ‘In Line for Close Encounters’.

¹⁶⁴ Bruguera, Phillips, and Vargas, ‘In Line for Close Encounters’; Phillips, ‘Curating Close Encounters’.

¹⁶⁵ Bruguera, Phillips, and Vargas, ‘In Line for Close Encounters’.

¹⁶⁶ Phillips, ‘A Voice for the Voiceless’; Phillips, ‘Curator’s Response: Kalisolaite ‘Uhila’s Mo’ui Tukuhausia’.

The conceptual development that followed over the months and years included influence from a range of different experiences and material including international travel to experience exhibitions and meet with artists; watching films and reading novels, essays, and journal articles about social psychology; and delving into the history of performance and social engagement art from the 1960s onwards. Early in this conceptual development, I came to the preliminary hypothesis that the social turn¹⁶⁷ in artistic practice correlated with developments in social psychology.

This correlation, I observed, is evident in seminal performance works such as Yoko Ono's *Cut Piece* (1964–66) and Marina Abramović's *Rhythm 0* (1974) that simulated how a vulnerable subject can be easily dehumanised within a particular social context.¹⁶⁸ In the context of Aotearoa performance practice we could consider works such as Bruce Barber's work *Stocks and Bonds* (1975) which involved him sustaining a vulnerable position for three days with his arms and legs restrained in a medieval wooden stock.¹⁶⁹ Similarly Kalisolaite Uhila's *Mo'ui tukuhausia* (2012), discussed earlier, could be included in this conversation by means of triggering reactions akin to a 1960s social psychology experiment with the public responding with acts of kindness and instances of hatred.¹⁷⁰ Or works such as Santiago Sierra's 'paid' works of the 1990s¹⁷¹ and Tania Brugera's *Tatlin's Whispers #5* (2008) which confronted audiences with the institutional systems that control human agency and set the conditions for injustices that we are arguably all complicit in maintaining.¹⁷² Such artworks, I concluded, parallel research conducted within the discipline of social psychology. Ranging from Stanley Milgram's 1961 obedience to authority study, which sought to test human submission¹⁷³

¹⁶⁷ Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, 11–40.

¹⁶⁸ Danto, 'Danger and Disturbation: The Art of Marina Abramović', 30–31, 34; Nelson, *The Art of Cruelty: A Reckoning*, 76–77, 129; Wark, *Radical Gestures: Feminism and Performance Art in North America*, 46.

¹⁶⁹ Hay, 'Trans-Marginal: New Zealand Performance Art 1970-1985', 12–13.

¹⁷⁰ Phillips, 'A White Man Listens to Himself'; Phillips and 'Uhila, 'Discussing Mo'ui Tukuhausia'; Phillips, 'Re-Examining What Do You Mean, We?'; Phillips, 'A Voice for the Voiceless'; Phillips, 'Curator's Response: Kalisolaite 'Uhila's Mo'ui Tukuhausia'.

¹⁷¹ Nelson, *The Art of Cruelty: A Reckoning*, 127–28.

¹⁷² Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, 222–23, 233.

¹⁷³ Milgram, *Obedience to Authority; an Experimental View*.

through to John Drury's theory of collective resilience in the 2010s, which redefined assumptions of crowd dynamics in disaster and riot situations.¹⁷⁴

From this understanding I began to develop the exhibition's theme and subthemes. This became clear to me by identifying the recurrence of three predominant subject areas in which art and social psychology intersected. These included: altruism, deception, and group formation—or—share, cheat, unite. Three conjoined aspects of human behaviour that, according to my understanding, occupied the work of both social psychologists and artists.

Gaining clarity of the theme, enabled me to derive a title and soon after I drafted a curatorial statement. From this short essay the exhibition started to take shape to embody this concept. I further brainstormed various forms the exhibition could take. It became apparent that a process-led and expanded multiformat structure would be the most applicable due to its social relevance to the subject of the exhibition.

As discussed earlier, I define the process-led as an approach that demonstrates an explicit opening up of processual elements to collaboratively shape the exhibition's form and outcomes. With conventional exhibition formats, such processual elements are usually not available for artists to change or contribute to and are also often hidden from public view. In comparison, I propose that a process-led approach enables a complicit twisting together to emerge by opening the curatorial process up for others to contribute to and change and to find ways of making this process visible and accessible to the public.

Through curating previous exhibitions, *Close Encounters* and *Unstuck in Time*, I gained an understanding also of how a process-led approach could be beneficial in terms of the thematic

¹⁷⁴ Ball and Drury, 'Representing the Riots'; Drury, Novelli, and Stott, 'Managing to Avert Disaster'; Drury and Stott, 'Contemporary Understanding of Riots'.

focus of *S/C/U*.¹⁷⁵ Given the social psychological phenomena of sharing, deception, and group unity it made sense that the process of curating *S/C/U* might also attempt to embody the learnings of this discipline. This led me to consider utilising discursive elements due to their emphasis on the internal dynamics of a group.

This decision was also informed by my experiences of curating the performance works by Bruguera and ‘Uhila. These projects had demonstrated to me that the mechanics of social psychological phenomena are easily revealed by simply introducing slight interruptions within everyday social encounters. Discursive elements do not necessarily require an elaborately programmed research field trip, as I had done with *Close Encounters* and *Unstuck in Time*. At their most basic level, discursive processual elements require people to share time and space with each other.

Spanning five years 2014–2019, *S/C/U* followed a process-led approach by sustaining various discursive elements which invited numerous practitioners in multiple locations to spend time together.¹⁷⁶ Participants included artists, curators, staff, various academics, social psychologists, students and others who contributed to the development prior to and during the exhibition.¹⁷⁷ The discursive elements included shared meals, meetings, discussions, physical exercises, and workshops many of which I led but also others that were independent of my involvement.¹⁷⁸ Therefore, by opening up the developmental stages of exhibition-making to others provided the opportunity for complicity to be established.

Aside from the process-led approach, my ongoing reading on the topic of art and social psychological phenomena highlighted to me that an expanded multiformat exhibition structure would be an effective exhibitionary form. This grew from an understanding that social

¹⁷⁵ Phillips, ‘Curating Unstuck in Time’.

¹⁷⁶ Phillips, ‘Curating Share/Cheat/Unite’.

¹⁷⁷ Phillips, ‘Curating Share/Cheat/Unite’.

¹⁷⁸ Phillips, ‘Curating Share/Cheat/Unite’; Laing, ‘Some Parallel Discussions’.

psychological phenomena of sharing, deception, and group formation are greatly dependent upon a complex mix of social environmental factors—ranging from the personal to the cultural and political that appear to influence the values, norms, behaviours, and perceptions of an individual’s place in society—which I will discuss in more detail later in this section. Expanded multiformat exhibitions, I reasoned at the time, address such social environmental factors by enabling many critically applied situational and durational ways through which an exhibition can be engaged with and the many voices that the exhibition can accommodate through its pluralised form.

During the conceptual development of *S/C/U*, which also included contributions from artists and others through the process-led approach, it was decided that the multiple components would occur in different forms in times and locations.¹⁷⁹ This included: a gallery-based group exhibition and a ‘Research Initiative’ held at TT; a series of ‘Live Off-site’ commissions taking place at various times, physical locations and online; a multi-volume e-publication; and a subsequent exhibition and related activities at The Physics Room (TPR) in Christchurch.¹⁸⁰

The reason for the exhibition’s multiple components was twofold: that we expected that it might enable collaboration to occur and that it might enable the complexity of the thematic to be explored. The combined result of utilising this multiformat structure is that *S/C/U* was able to engage tens of thousands of people in many ways that ranged in register from intimate contemplation through to dynamic social encounters. The application of these situational and durational elements finds relevance in the work of authors such as Doherty, Beech, and Rancière,¹⁸¹ as discussed in the previous section, who argue that many forms of audience experience can be accommodated by considering a variety of spatiotemporal and relational

¹⁷⁹ Phillips, ‘Curating Share/Cheat/Unite’.

¹⁸⁰ Phillips, ‘Share/Cheat/Unite [Exhibition Ephemera]’; Phillips, ‘Curating Share/Cheat/Unite’; Hanton, ‘Share/Cheat/Unite at The Physics Room’.

¹⁸¹ Doherty, ‘The New Situationists’; Beech, ‘The Ideology of Duration in the Dematerialised Monument: Art, Sites, Publics and Time’; Rancière, ‘The Emancipated Spectator.’

engagements. Examples demonstrating how this expanded multiformat exhibition was realised are detailed later in this chapter. First however, it is necessary to consider *S/C/U*'s thematic development which evolved alongside the selection of artists and artworks.

4.2.1 Artwork Selection

As mentioned, *S/C/U* consisted of a multi-layered thematic that addressed the three subthemes of sharing, deception and group formation reflected in the title “Share/Cheat/Unite”. This thematic structure addresses three consistent subjects that I identified in artistic practice and the discipline of social psychology. As outlined in the background section, this thematic focus is under-recognised in relation to group exhibition curation in Aotearoa and as such, the conceptual development I conducted to shape the thematic enabled the exhibition to resist curatorial conventions. This research has further observed that this concept development worked hand-in-hand with artist and artwork selections. With *S/C/U* it occurred to me, that by applying aspects of agonism/dissensus the selection of artists and artworks could help both serve the undercommons and be illustrative of the thematic enquiry.¹⁸²

To recap on earlier discussions, ‘agonism’ is a theory developed by Chantal Mouffe which argues for creating public spaces through which “conflicting points of view are confronted without any possibility of a final reconciliation”.¹⁸³ She contends that this agonism is vital for rehabilitating democracy at a time of neo-liberalism, centrist politics and global capitalism.¹⁸⁴ Mouffe’s theory of agonism has similarities to Jacques Rancière’s theory of ‘dissensus’, which can be defined as a fertile state of unresolved tension between political perspectives.¹⁸⁵ These theories,¹⁸⁶ emphasise to me that for democracy to hold emancipative potential it is required to function as a system that supports political contestation—as opposed to enforcing consensus.

¹⁸² Phillips, ‘Curating Share/Cheat/Unite’, 22–25.

¹⁸³ Mouffe, *Agonistics*, 92.

¹⁸⁴ Mouffe, *Agonistics*, 92.

¹⁸⁵ Rancière, *Dissensus: On Politics and Aesthetics*.

¹⁸⁶ It should be acknowledged here that there is some similarity between agonism/dissensus and discursive protocol on marae ātua as site of debate and disagreement. See: Cairns, “‘Museums Are Dangerous Places’ – Challenging History”; Williams, ‘The Museum as Marae Atea – He Whare Kōrero Tonu’.

Given the thematic focus of *S/C/U*, I could see how such theories could be applied to artist selection and ultimately to create an exhibition composed of diversity but bound by fertile tension.¹⁸⁷ I reasoned that if the selection of artistic practices and content of the artworks provided differing perspectives, while also representing those of the undercommons, then the exhibition might teem with productive agonism/dissensus.¹⁸⁸

4.2.2 Art and the Psychology of Sharing

While altruism is commonly understood as the act of selfless giving, social psychology research suggests that preservation of the self is a central motivation.¹⁸⁹ This, researchers suggest, is apparent in our behaviour on social media platforms where ‘sharing’ and ‘liking’ are as much about wanting to receive positive affirmations from a network as to selflessly give.¹⁹⁰ This urge to share in order to participate in a social network is similar to systems of exchange described by anthropologist Lewis Hyde.

Hyde studies pre-capitalist and pre-internet models of gift exchange, found in the world’s folk tales and Indigenous lore through which he observes that “[w]e long to have the world flow through us like air or food”¹⁹¹ and that the circulation of the gift “must always move” or it will cease to be a catalyst for creating new life.¹⁹² Pertinent to my enquiry is his claim that art has the potential to be this “agent of transformation” and reciprocal life force in modernity.¹⁹³

I identified that this was apparent in Yu-Cheng Chou’s artwork *A Working History of LU Chieh-Te* (Figure 4–11, Figure 4–12).¹⁹⁴ This work addresses the politics of labour through highlighting the concerns of the aging work force in Taipei.¹⁹⁵ To do so, Chou collaborated with local senior citizen Chieh-Te Lu. Together they produced a book (Figure 4–12) chronicling Lu’s

¹⁸⁷ Phillips, ‘Curating Share/Cheat/Unite’, 22–25.

¹⁸⁸ Phillips, ‘Curating Share/Cheat/Unite’, 22–25.

¹⁸⁹ Dawkins, *The Selfish Gene*; Phillips, ‘Share’, 1; Harman, *The Price of Altruism*, 208.

¹⁹⁰ Aharony et al., ‘Social FMRI: Investigating and Shaping Social Mechanisms in the Real World’; Phillips, ‘Share’, 25.

¹⁹¹ Hyde, *The Gift*, 12.

¹⁹² Hyde, *The Gift*, 12.

¹⁹³ Hyde, *The Gift*, 12.

¹⁹⁴ Chou and LU, *A Working History of LU Chieh-Te*.

¹⁹⁵ Chou and LU, *A Working History of LU Chieh-Te*; Phillips, ‘Share’, 26.

employment history to reveal the complex layers of personal demons, societal expectations, and ramifications of colonial and economic histories.¹⁹⁶

Chou explained to me that this project opened an opportunity for Mr Lu to share his life but also to gain employment through the labour in producing and exhibiting the project.¹⁹⁷ In exchange, Chou also benefited by producing a sophisticated artwork that was valued and exhibited.

Exhibition visitors also gained through this reciprocity by receiving a free to take publication that they could read and pass on to someone else.¹⁹⁸ By operating on numerous levels of gift giving and reciprocity, the work demonstrates Hyde's assertion that art is not just a luxury possession but rather can be a vehicle for a "creative spirit whose fertility is not exhausted in use".¹⁹⁹ To counterbalance these aspects and to demonstrate agonism/dissensus, this work was also selected because I envisioned that it might be ideologically different to works by Mark Harvey and Aníbal López which, as I will discuss shortly, demonstrate a disruption of gift exchange. These agonistic tensions also highlighted that there is a problem with notions of reciprocal altruism.

According to research it appears that humans could be predisposed to seek out exchanges with those that are similar.²⁰⁰ This is the basic premise of what is known as the covariance equation also known as the 'Price equation' named after its namesake George Price an inventor and mathematician who formulated the equation in 1967.²⁰¹ The Price equation suggests that we are mathematically more likely to favour those who we share similarity with.²⁰²

¹⁹⁶ Chou and LU, *A Working History of LU Chieh-Te*; Phillips, 'Share', 27.

¹⁹⁷ Phillips, 'Share', 26–27.

¹⁹⁸ Phillips, 'Share', 26–27.

¹⁹⁹ Hyde, *The Gift*, 205–6.

²⁰⁰ Bond, *The Power of Others*, xiv.

²⁰¹ Harman, *The Price of Altruism*, 208.

²⁰² Harman, *The Price of Altruism*, 208.

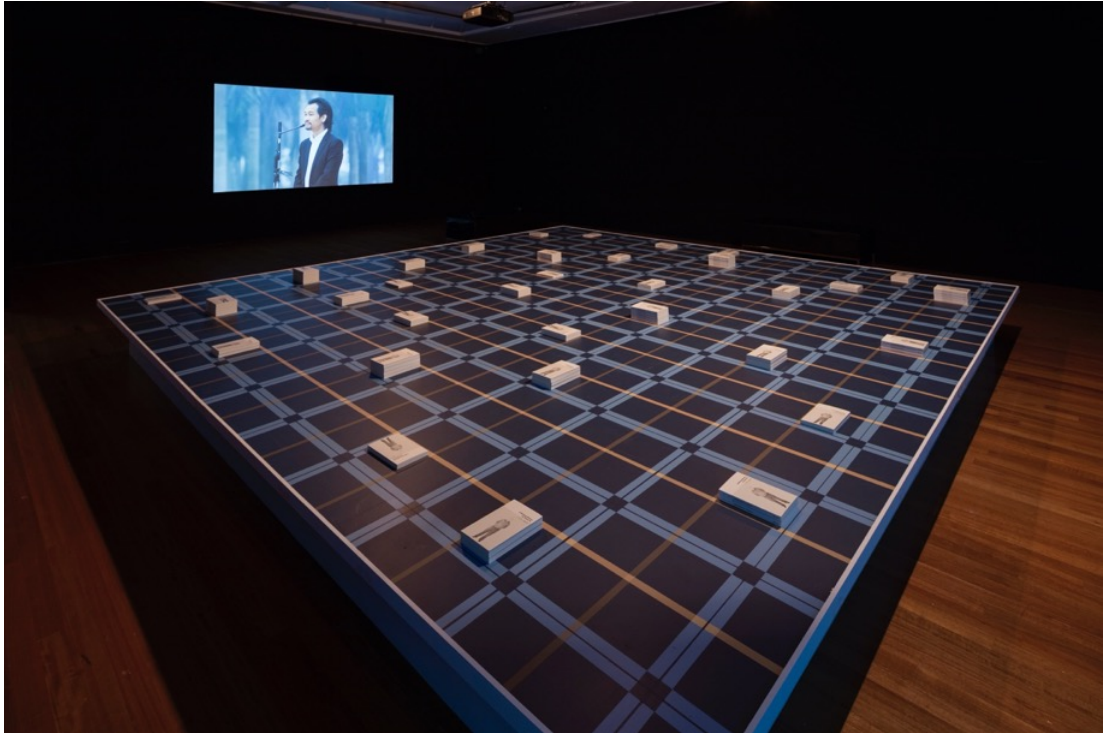


Figure 4–11: Yu-Cheng Chou, *A Working History Lu Chieh-Te* (2012–2017). Installation including books (Chinese and English, 130 x 210 mm, 210 pages), pattern painted on wooden platform, 5 x 5 metres. Originally commissioned by Taipei Contemporary Centre for the exhibition *Trading Futures* (2012). Second edition of the book published by and installation commissioned by Te Tuhi Auckland for the exhibition *Share/Cheat/Unite*, (2016). Photo by Sam Hartnett. Installation view. Reproduction by permission of rights holder.



Figure 4–12: Yu-Cheng Chou, *A Working History Lu Chieh-Te* (2012–2017). Detail view. Photo by Daegan Wells. Reproduction by permission of rights holder.

From my best interpretation of the research, numerous studies on bias appear to concur with this indication. For instance, research indicates that the desire to seek out similarity is deeply embedded within human behaviour causing us to instinctively “categorize people on the flimsiest of pretexts”²⁰³ such as the colour of someone’s eyes or shirt.²⁰⁴ By acting on this inclination, research suggests that we are attempting to make sure that a part of us will survive, whether that be our genetics, cultural belonging, or personal preferences. However, by giving into this desire we risk reinforcing negative stereotypes of the people and world that we perceive that could be associated with racism, sexism, and all other forms of categorisation that leads to dehumanisation and ultimately increase mortality and lower the quality of life for sectors of society.²⁰⁵ In contrast, some social psychology research further suggests that diversity has a significant impact on counteracting this bias by increasing the quality of creative thinking and cultural depth.²⁰⁶ Therefore, if our understanding of reality is built from information that reinforces a monocultural perspective, as opposed to cultural diversity, it is possible that society could become more violent and creatively bereft.

These issues have led social psychologists such as Ashutosh Varshney to argue that the key to achieving social civility is to resist our natural urge of seeking out self-interested similarities with others.²⁰⁷ Varshney’s research suggests that “focus[ing] on dignity, self-respect, and recognition” of difference are the essential ingredients to promoting civic engagement and integration within communal life.²⁰⁸ Recognising the dignity and difference of others, rather than expecting sameness or privileging those like us, is also a consistent theme in contemporary art especially in works that employ social engagement.

²⁰³ Bond, *The Power of Others*, xiv.

²⁰⁴ Bloom, ‘Lesson of a Lifetime’; Elliot, *The Essential Blue Eyed*.

²⁰⁵ Harman, *The Price of Altruism*, 208.

²⁰⁶ Eastwick et al., ‘“Going out” of the Box’.

²⁰⁷ Varshney, ‘Nationalism, Ethnic Conflict, And Rationality’.

²⁰⁸ Varshney, ‘Nationalism, Ethnic Conflict, And Rationality’, 3.

For instance, I identified that Sasha Huber's ongoing body of work *Demounting Louis Agassiz* (2008–) was an exemplar of Varshney's thesis of seeking out equivalence while respecting difference. In this body of work Huber has travelled the world visiting streets, mountains, glaciers, and boulders named after the nineteenth-century Swiss scientist Louis Agassiz. While being a notable glaciologist Agassiz was also an influential proponent of racist scientific theories and was a passionate supporter of racial segregation.²⁰⁹

To challenge Agassiz's legacy Huber has staged interventions in six countries and has also addressed locations on the Moon and Mars that also bear Agassiz's name.²¹⁰ Of particular relevance to *S/C/U* was a work (Figure 4–13) Huber produced in Aotearoa which drew attention to Agassiz Glacier, a tributary of Kā Roimata o Hine Hukatere²¹¹ (Franz Josef Glacier).²¹² In this documented action Huber is accompanied by Jeff Mahuika,²¹³ who recited a karakia (prayer or chant) to cleanse the glacier of Agassiz's name and racist legacy.²¹⁴

By drawing together these various locations and histories Huber seeks not only to challenge White patriarchal power but also, as argued by Varshney's research, the importance of championing a respect for difference as a core aspect of achieving civility.²¹⁵ In contention with this position, and in engaging agonism/dissensus through strategic selection, I selected artists to complicate the ideological motivations of practices such as Huber's.²¹⁶ Many of these are discussed in the following subsection regarding the theme of deception.

²⁰⁹ *Sasha Huber: Demounting Louis Agassiz*; Milevska, 'Lunar Geological Map of Racism: On Racism and Slavery as Addressed in Sasha Huber's Rentyhorn'; Siitari, 'The Name of a Mountain'.

²¹⁰ Barth, 'Louis Agassiz and Adolf Hitler: Documents of Racist Mania'; Huber, *Sasha Huber: Demounting Louis Agassiz*; Milevska, 'Lunar Geological Map of Racism: On Racism and Slavery as Addressed in Sasha Huber's Rentyhorn'.

²¹¹ Also known as Te Tai o Wawe.

²¹² Grzelewski, 'Glaciers – Ice on the Move'.

²¹³ Kāti Māhaki, Poutini Kāi Tahu

²¹⁴ Huber, *Karakia - The Resetting Ceremony*; Phillips, 'Share', 30.

²¹⁵ Varshney, 'Nationalism, Ethnic Conflict, And Rationality'.

²¹⁶ Phillips, 'Curating Share/Cheat/Unite', 24.



Figure 4–13: Sasha Huber, *Karakia -The Resetting Ceremony* (2015). 16:9 HD colour video, sound, 5:20 min. Video Still. Direction: Sasha Huber. Karakia: Jeff Mahuika (Kāti Māhaki, Poutini Kāi Tahu). Transcription: Jeff Mahuika. Cinematography: Max Bellamy and Petri Saarikko. Editing, postproduction: Tam Webster. Still photography: Tom Hoyle. Advisor: Kara Edwards. Support: AVEK, Arts Promotion Centre Finland, Te Whare Hēra Wellington International Artist Residency. Reproduction by permission of rights holder.

4.2.3 Art and the Psychology of Cheating

Deception, according to evolutionary biologists, is rife throughout nature such as cuckoos that infiltrate the nests of other birds or any manner of other parasites that deceive a host animal.²¹⁷ Researchers have used the study of such animals to indicate how this phenomenon occurs in humans when we decide to circumvent the social contract.²¹⁸ Contrary to popular beliefs research suggests that our propensity to lie, steal, cheat, and even kill is less dependent upon the strength of our moral resolve but rather is largely influenced by a given social context.²¹⁹ This can have positive and negative effects for individuals and society. Both positive and negative implications, from my observations, are laden with creative potential.

Considering this dual aspect of deception led me to consider selecting the work *Uprising (O Levante)* (Figure 4–14) by artist Jonathas de Andrade. In this work de Andrade convinced city officials in his hometown of Recife to allow him to hold the city’s first downtown, horse-drawn

²¹⁷ Dawkins, *The Selfish Gene*, 47.

²¹⁸ Dawkins, *The Selfish Gene*, 47; Melanie Ghoul, Ashleigh S. Griffin, and Stuart A. West, ‘Toward an Evolutionary Definition of Cheating’.

²¹⁹ Arendt, *Eichmann in Jerusalem : A Report on the Banality of Evil.*, 253; Zimbardo, *The Lucifer Effect*, 211.

cart race.²²⁰ Horses, commonly used by street market vendors, had been banned from the city centre in an attempt to appear as a ‘civilised’ modern economy.²²¹ Through an act of bureaucratic duplicity, de Andrade acquired an official licence under the pretence of conducting a film shoot that he then used to enable street vendors to temporarily rule the city’s streets.²²² De Andrade demonstrates how artistic practice can be used to bend rules in order to inspire resistance against compliance and, if only for a moment, to experience a reality that is alternative to that promoted by those in power. Through this deception, de Andrade’s work also shares some similarity to aspects of reciprocal altruism as discussed in relation to Chou and Huber’s work.



Figure 4–14: Jonathas de Andrade, *Uprising (O Levante)*, (2012–2013). Video still. 16:9 HD colour video, sound, 7:58 min. Courtesy of Vermelho Gallery, Brazil. Reproduction by permission of rights holder.

²²⁰ Andrade, ‘Jonathas de Andrade “The Uprising”’; MoMA Museum of Modern Art, ‘Jonathas de Andrade. The Uprising (O Levante)’; Morgan, *Gwangju Biennale 2014*.

²²¹ Andrade, ‘Jonathas de Andrade “The Uprising”’; MoMA Museum of Modern Art, ‘Jonathas de Andrade. The Uprising (O Levante)’; Morgan, *Gwangju Biennale 2014*.

²²² Andrade, ‘Jonathas de Andrade “The Uprising”’; MoMA Museum of Modern Art, ‘Jonathas de Andrade. The Uprising (O Levante)’.



Figure 4-15: Vaughn Sadie and Ntsoana Contemporary Dance Theatre, *Inhabitant* (Newtown, Johannesburg; Dolapdere, Istanbul; Mission District, San Francisco), (2011–14). Installation containing text, still photography and video performance documentation, dimensions, and durations variable. Photo by Sam Hartnett. Installation view. Reproduction by permission of rights holder.



Figure 4-16: Vaughn Sadie and Ntsoana Contemporary Dance Theatre, *Inhabitant* (Mission District, San Francisco) (2014). Performance documentation. Courtesy of the artists. Reproduction by permission of rights holder.

In an attempt to create agonistic tension with *Uprising (O Levante)*, I selected practices that represented more ambiguous forms of deception that is not so easily defined as emancipatory. This is apparent in *Inhabitant* (Figure 4–15, Figure 4–16), which also challenges the democratic use of urban space through a collaborative performance project.²²³ *Inhabitant*, created by choreographer Sello Pesa, the Ntsoana Contemporary Dance Theatre and conceptual artist Vaughn Sadie, includes video, text and photographic documentation (Figure 4–15) of elaborate public happenings that responded to the socio-political contexts of Newtown in Johannesburg, Dolapdere in Istanbul and the Mission District in San Francisco.²²⁴ Each of the performances included a similar configuration of elements: the staging of a formal public speech, an entourage of dignitaries, public seating, a podium, and performers that disrupted the smooth proceedings of the speeches (Figure 4–16).²²⁵

The events, while advertised in art circles, were not advertised on the street. Due to this, passers-by were unaware that the proceedings taking place were a form of fictional street theatre.²²⁶ In each city the contents of the speeches presented political ideologies that were in contradiction to the lived reality of the local constituents.²²⁷ The *Inhabitant* series therefore, by my judgement, utilises creative deception as an artistic strategy to blur life and performance, truth and fabrication, thereby provoking scrutiny of political rituals that might be aiming to generate consensus and disengagement with complex issues.²²⁸

However, such tactical and strategic artistic approaches are only one dimension in which deception manifests within art and society. Considered in its simplest state, deception can be understood as manifesting as a survival mechanism or when we feel as though we have no other choice.²²⁹ In such a situation the degree to which an ‘ordinary’ person might cheat ranges from

²²³ Phillips, ‘Cheat’, 37–38.

²²⁴ Phillips, ‘Cheat’, 37–38.

²²⁵ Phillips, ‘Cheat’, 37–38.

²²⁶ Phillips, ‘Cheat’, 37–38.

²²⁷ Phillips, ‘Cheat’, 37–38.

²²⁸ Phillips, ‘Cheat’, 37–38.

²²⁹ Phillips, ‘Cheat’, 39.

the petty to the dire perhaps even to what we might call ‘evil’.²³⁰ For decades social psychologists have investigated this sliding scale.

The most famous of which is Stanley Milgram’s 1961 obedience study. Milgram, the son of Jewish parents, was moved by the trial of Nazi Adolf Eichmann in April 1961 and how this appeared to reveal that “ordinary people are capable of extraordinary cruelty”.²³¹ The study he devised in June that year asked subjects to administer electric shocks to another person who, unbeknown to the subject, was a hired actor.²³² As the fake shocks were given the actor would scream in pain and the subject would be faced with a moral dilemma of whether they should continue and complete the task they had been ordered to do or to refuse these orders.²³³ The study’s findings indicated that compliance to authority ranged from 0 to 65 per cent which depended on a number of environmental and social dynamic variations to the experiment.²³⁴

This variance suggests that rather than being completely compliant most of us will only inflict pain on another person if the cause is deemed important enough, for the common good, or if we feel backed into a corner with no other choice.²³⁵ In short, it is suggested by Milgram’s research that our relation to a given social context has a significant influence on how we act—what social psychologist Philip Zimbardo terms the “crucible of social forces” where any one person is cable of atrocious deeds.²³⁶ As discussed earlier, more recent social psychology research has further emphasised that social environments have a significant impact in forming an individual’s implicit bias and in turn can influence their actions with undesirable consequences.

I identified that this ‘crucible of social forces’ was addressed in the work *Testimonio* (Figure 4–17) by artist Aníbal López (A-1 53167) in which he invited a sicario (contract killer) to discuss

²³⁰ Arendt, *Eichmann in Jerusalem : A Report on the Banality of Evil.*, 253; Zimbardo, *The Lucifer Effect*, 211.

²³¹ Milgram, *Obedience to Authority; An Experimental View*, 6.

²³² Milgram, *Obedience to Authority; An Experimental View*.

²³³ Milgram, *Obedience to Authority; An Experimental View*.

²³⁴ Milgram, *Obedience to Authority; An Experimental View*.

²³⁵ Milgram, *Obedience to Authority; An Experimental View*.

²³⁶ Zimbardo, *The Lucifer Effect*, 211.

his life's story as an event at dOCUMENTA 13.²³⁷ In this documented performance, a man was backlit behind a screen so that all you could see was a silhouette (Figure 4–17).²³⁸ With his identity obscured the sicario tells his life story of being entrapped within a profession of killing since he was twelve years old.²³⁹ The situation, he explained, is a result of the corruption. It is the Guatemalan army, the sicario informs us, that commissions him to do this work and the powerful syndicate of organised crime that essentially renders him an indentured labourer in the system—unable to quit without consequences for him or his family.²⁴⁰

Testimonio's inclusion in *S/C/U* is the most clearly apparent activation of agonism/dissensus through artist selection. It unsettles most other artworks in the exhibition, but especially those by Apelu, Chou, Huber, and Veá, by blurring the lines between who is deemed worthy and unworthy of emancipation.²⁴¹ This is largely due to how *Testimonio* confronts the audience with what Hannah Arendt terms the 'banality of evil'—a demystification of the perpetrator and their atrocities by recognising their ordinary humanity.²⁴² The work also engages what Susan Sontag describes as the privilege of the educated audience who are comfortable viewing foreign trauma as entertainment at a distance but are disturbed when it crosses over into their reality.²⁴³

Similarly, *Testimonio* broaches what Maggie Nelson encompasses within her discussion of 'the art of cruelty' whereby she argues for work that "preserves the space"²⁴⁴ to engage our shared propensity to be violent regardless of gender, race, or class—especially those works such as *Testimonio* which disturb simplistic morals through ethical paradoxes, nuance, and that collapse arbitrary art and life boundaries.²⁴⁵ Overall *Testimonio*'s apparent contrariness, in conversation with other selected works, correlates with the findings of Milgram and other social psychologists—which suggests that people who commit atrocities are not inherently evil but are

²³⁷ López (A-1 53167), *Testimonio*, 2012; Phillips, 'Cheat', 40–41; Scharrer, 'Anibal López A-1 53167'.

²³⁸ López (A-1 53167), *Testimonio*, 2012; Phillips, 'Cheat', 40–41; Scharrer, 'Anibal López A-1 53167'.

²³⁹ López (A-1 53167), *Testimonio*, 2012; Phillips, 'Cheat', 40–41; Scharrer, 'Anibal López A-1 53167'.

²⁴⁰ López (A-1 53167), *Testimonio*, 2012; Phillips, 'Cheat', 40–41; Scharrer, 'Anibal López A-1 53167'.

²⁴¹ Phillips, 'Cheat', 24.

²⁴² Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil*.

²⁴³ Sontag, *Regarding the Pain of Others*, 98–99.

²⁴⁴ Nelson, *The Art of Cruelty: A Reckoning*, 269.

²⁴⁵ Nelson, *The Art of Cruelty: A Reckoning*, 5, 13, 17, 28, 68–69, 79, 105, 164, 237, 252, 256, 265.

‘ordinary’ humans that make choices influenced by their environment and their particular situation²⁴⁶ and to deny this reality is a type of dehumanisation.²⁴⁷



Figure 4–17: Aníbal López (A-1 53167), *Testimonio* (2012). Video still. Colour video, sound, 43:39 min. Courtesy of Prometeo Gallery, Italy. Reproduction by permission of rights holder.

4.2.4 Art and the Psychology of Unity

Considering examples of group formation through art and social psychology led me to understand how the act of uniting first starts with the unconscious mirroring of other people’s micro expressions—a phenomenon that social psychologists refer to as ‘emotional contagion’.²⁴⁸ Micro expressions are those minute facial movements such as the slight movement in the lips, eyes, or forehead which communicate to others nuanced information pertaining to our internal emotional state.²⁴⁹ Research has shown that to bond with another

²⁴⁶ Milgram, *Obedience to Authority: An Experimental View*; Zimbardo, *The Lucifer Effect*.

²⁴⁷ Nelson, *The Art of Cruelty: A Reckoning*, 164.

²⁴⁸ Bond, *The Power of Others*, 8; Condon and Ogston, ‘Sound Film Analysis of Normal and Pathological Behavior Patterns’; Friedman and Riggio, ‘Effect of Individual Differences in Nonverbal Expressiveness on Transmission of Emotion’; Thomas E., ‘Contagious Depression: Existence, Specificity to Depressed Symptoms, and the Role of Reassurance Seeking’; Pugh, ‘Service with a Smile: Emotional Contagion in the Service Encounter’.

²⁴⁹ Bond, *The Power of Others*, 8; Condon and Ogston, ‘Sound Film Analysis of Normal and Pathological Behavior Patterns’; Friedman and Riggio, ‘Effect of Individual Differences in Nonverbal Expressiveness on Transmission of Emotion’; Thomas E.,

person we respond to these micro expressions incredibly fast, within 21 milliseconds of meeting someone.²⁵⁰

Emotional contagion is the foundation from which we begin to unify with others which also reveals that our emotional states are to some degree influenced by those we are surrounded by.²⁵¹ Being emotionally tethered to each other, research suggests, is also why belonging to a group gives us satisfaction and why being ostracised from a group is emotionally and physically painful.²⁵² I identified that some performance artists take advantage of this phenomenon. Artist Mark Harvey, for instance, who has a background in psychology, further explained to me that taking advantage of emotional contagion is also a tactic utilised by corporations in encouraging employees to work more efficiently under the auspices of mindfulness, positive affirmations and group brainwashing.²⁵³ These methods, Harvey informed me, appeal to our disposition to seek connections with others, to feel connected to the whole and overall to be pliant and efficient for certain ends.²⁵⁴ I will discuss Harvey's contributions to *S/C/U* later in this chapter.

After further reading and consideration, I came to the realisation that in addition to emotional contagion the performance of language is also an important factor in establishing collective unity. This aspect is demonstrated in Hu Xiangqian's work *Speech at the edge of the world* (Figure 4–18).²⁵⁵ In this work, Xiangqian returns to his hometown of Leizhou a small rural town on the south west coast of China to deliver a motivational speech to his childhood school.²⁵⁶

Using strategies of visualisation, metaphor and repetition, Xiangqian's speech extols the virtues

'Contagious Depression: Existence, Specificity to Depressed Symptoms, and the Role of Reassurance Seeking'; Pugh, 'Service with a Smile: Emotional Contagion in the Service Encounter'.

²⁵⁰ Condon and Ogston, 'Sound Film Analysis of Normal and Pathological Behavior Patterns'.

²⁵¹ Bond, *The Power of Others*, 8; Condon and Ogston, 'Sound Film Analysis of Normal and Pathological Behavior Patterns'; Friedman and Riggio, 'Effect of Individual Differences in Nonverbal Expressiveness on Transmission of Emotion'; Pugh, 'Service with a Smile: Emotional Contagion in the Service Encounter'; Thomas E., 'Contagious Depression: Existence, Specificity to Depressed Symptoms, and the Role of Reassurance Seeking'.

²⁵² DeWall, *The Oxford Handbook of Social Exclusion*; Eisenberger and Lieberman, 'Why Rejection Hurts: A Common Neural Alarm System for Physical and Social Pain'.

²⁵³ Bishop, 'Introduction: Viewers as Producers', 11; Purser, 'Critical Perspectives on Corporate Mindfulness'; Wrenn, 'From Mad to Mindful: Corporate Control through Corporate Spirituality'.

²⁵⁴ Purser, 'Critical Perspectives on Corporate Mindfulness'; Wrenn, 'From Mad to Mindful: Corporate Control through Corporate Spirituality'.

²⁵⁵ Morgan, *Gwangju Biennale 2014*.

²⁵⁶ Morgan, *Gwangju Biennale 2014*; Phillips, 'Unite', 24–25.

of reaching one's potential in life and reaching out beyond one's region and country.²⁵⁷ This message of individualism and global awareness is contrasted against the educational apparatus that encourages social compliance.²⁵⁸ In this sense, Xiangqian's performance works in agonistic challenge to other works in the exhibition such as Harvey, Lopez, and Sadie et al whose works utilise or represent acts of emotional contagion to complicate or engender conformity rather than breaking free from it.



Figure 4–18: Hu Xiangqian, *Speech at the edge of the world* (2014). Video still. HD colour video, 12:31 min. Courtesy of Long March Space, Beijing. Reproduction by permission of rights holder.

Upon further reading into the conventions of speech craft and its psychological strategies, I learnt that Xiangqian has utilised a calculated science of political oratory that was popularised by nineteenth-century social scientist Gustave Le Bon.²⁵⁹ Le Bon became famous for his promotion of the spurious notion that crowds of people can become overcome by a mass hysteria and that they need to be controlled by those in power.²⁶⁰ “Crowds are only powerful for destruction”, Le Bon wrote and compared their supposedly wild irrational state to “microbes which hasten the dissolution of enfeebled or dead bodies”.²⁶¹

²⁵⁷ Morgan, *Gwangju Biennale 2014*; Phillips, ‘Unite’, 24–25.

²⁵⁸ Morgan, *Gwangju Biennale 2014*; Phillips, ‘Unite’, 24–25.

²⁵⁹ Gustave Le Bon, *The Crowd*.

²⁶⁰ Gustave Le Bon, *The Crowd*, xix–xx, 13.

²⁶¹ Gustave Le Bon, *The Crowd*, xix–xx.

Le Bon argued that this mindless multitude could be controlled through the act of speech by crafting a message that kept them emotionally captivated.²⁶² His research led him to study political speeches from which he derived a formula that includes the following components: truth claims, repetition, use of exaggerated statements, symbols, and metaphors, avoidance of reason and logic, and use of universal abstract words.²⁶³ The utilisation of Le Bon's formula is rife throughout the most influential speeches of the last century and have been central to the campaigns of leaders ranging from Winston Churchill and Adolf Hitler to Martin Luther King Jr, and from Barack Obama and Jacinda Ardern to Donald Trump. It is important to emphasise here that the power of Le Bon's formula is not that it brainwashes the populous, indeed research shows that mind control is only possible under situations of extreme abuse,²⁶⁴ but rather in its ability to appeal to universal ideas that can have many interpretations and in some cases to strategically deceive.²⁶⁵

Furthermore, social psychologists have since learned that crowds are not the uncontrollable hivemind that Le Bon described.²⁶⁶ Research suggests that a crowd's behaviour is most often predicated on the specific situation.²⁶⁷ For instance, in disaster scenarios we are more likely to demonstrate what is termed 'collective resilience' by banding together for survival rather than turning on each other.²⁶⁸ In protest situations, some research suggests, it is often the presence of the police and how they behave towards the crowd that determines whether the gathering will maintain a peaceful assembly or unravel into violence and looting.²⁶⁹

²⁶² Gustave Le Bon, *The Crowd*, 100.

²⁶³ Gustave Le Bon, *The Crowd*.

²⁶⁴ Taylor, *Brainwashing*.

²⁶⁵ Gustave Le Bon, *The Crowd*, 100.

²⁶⁶ Bond, *The Power of Others*, 30.

²⁶⁷ Ball and Drury, 'Representing the Riots'; Drury, Novelli, and Stott, 'Managing to Avert Disaster'; Stott and Drury, 'Contemporary Understanding of Riots'.

²⁶⁸ Ball and Drury, 'Representing the Riots'; Drury, Novelli, and Stott, 'Managing to Avert Disaster'; Stott and Drury, 'Contemporary Understanding of Riots'.

²⁶⁹ Ball and Drury, 'Representing the Riots'.

In combining this social psychology research, we could derive the understanding that social dynamics are influenced by how and why distinctions are drawn between one group and another. It further suggests that unity is a powerful phenomenon that inevitably acts to include and exclude, to humanise and dehumanise, and to emotionally bind us and yet render us compliant. Therefore, it seemed apparent to me that artists might also call on this complex duplicitous nature of unity when they engage audiences.

4.2.5 Co-operative Framework

Similar to the exhibition example of the previous Chapter, *S/C/U* enabled a twisting together of curators, artists, gallery staff, and many others through establishing a co-operative framework. This co-operative framework grew out of the conceptual development discussed and consists of a complex relational network of the theme, subthemes, key topics, artists, artworks, exhibitionary components, writers, designers and other contributors. In mapping this co-operative framework, I propose that it is possible to understand how *S/C/U* enabled twisting together.

This research suggests that to establish the co-operative framework the curator-as-accomplice forges a structure that has enough latitude, in conceptual breadth and format options, from which everyone involved can work towards a common direction while accommodating difference. This overarching structure of *S/C/U* is illustrated in Table 4–1 which maps the complex twisting together of the curatorial contributions of thematic structure and key topics (represented in the first two columns to the left); with the contributors, contributions and exhibitionary components (represented in the two remaining columns to the right).

As Table 4–1 illustrates, the overarching theme was divided into three subthemes: altruism, deception, and group formation. These three subthemes connected with several key topics found in art and social psychology. This relational network further illustrates how the thematic structure and artwork relationship correlates with the multiformat structure. Through these

many connections the authorship and practices of many contributors became enmeshed with my own.

The mapping of the co-operative framework also attests to the attribute of complicity through embracing a diversity of concepts and perspectives that relate to various contexts. For example, in Table 4–2 by tracing the subtheme of deception it leads to a number of different key topics such as the ‘crucible of social forces’ which can be correlated with two artworks *Testimonio* and *A working history [...]*. As discussed in the previous sub-section these two works engage very different geopolitical and cultural perspectives and yet they form a relationship through the exhibition’s co-operative framework. In addition, as discussed throughout this section, multiplicity was also embraced through an agonistic artist selection which included a diversity of perspectives, contexts, and art practices. By demonstrating such complicity, through a network of connections, it is possible that an exhibition might diminish the potential of curatorial centrality and Pākehā bias.

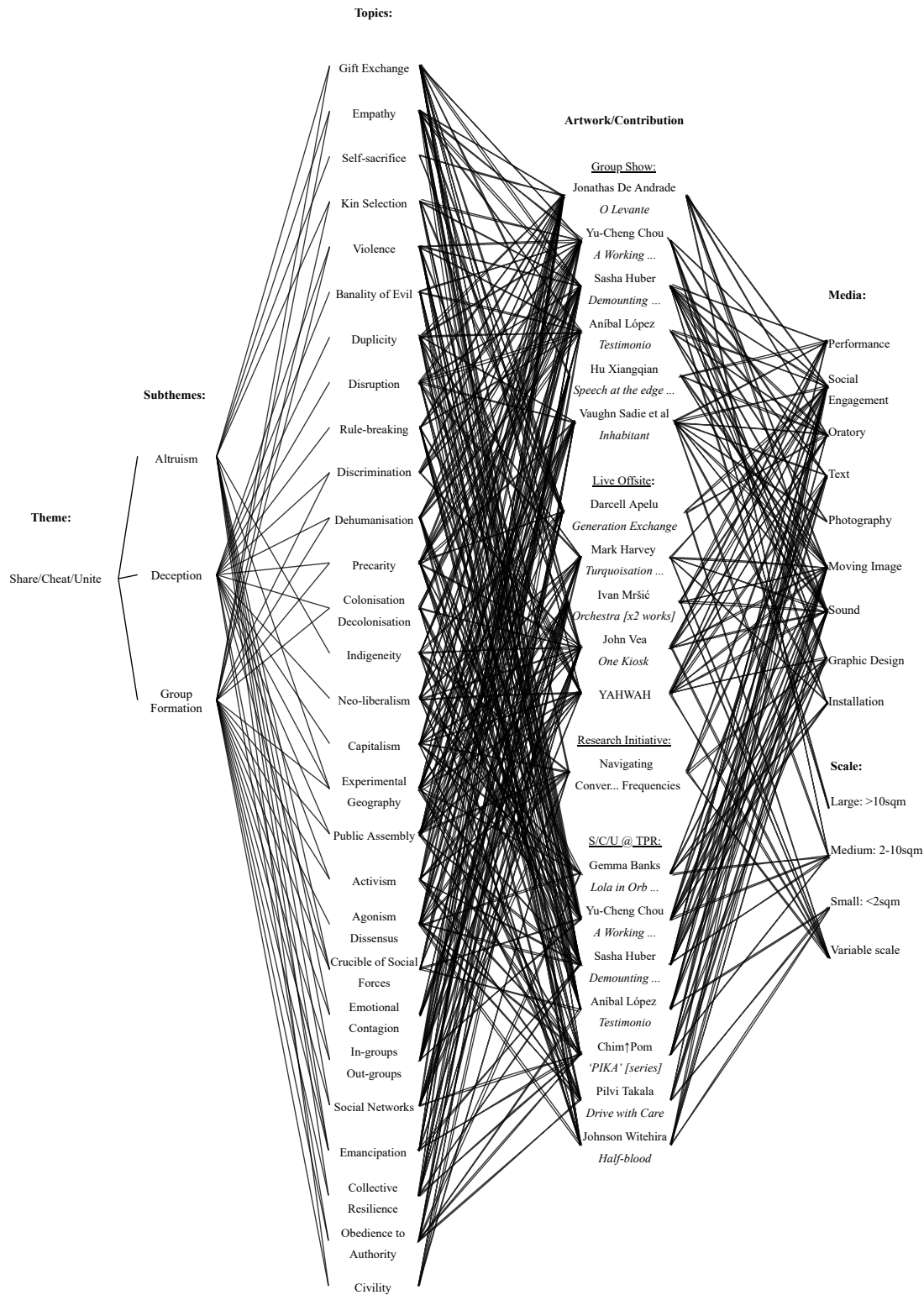


Table 4-1: Share/Cheat/Unite Co-operative Framework.

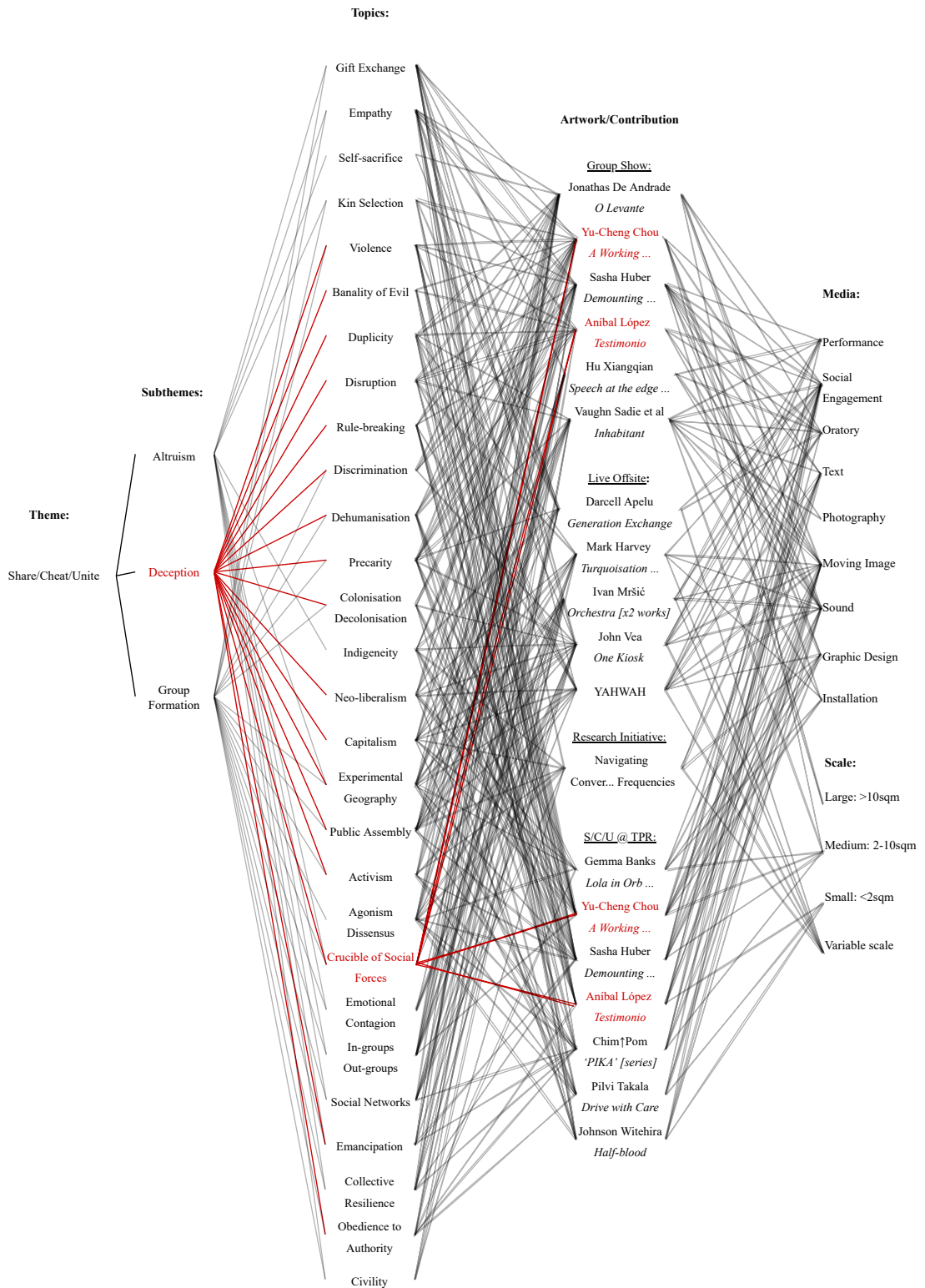


Table 4–2: Share/Cheat/Unite Co-operative Framework (Chou, Lopez).

4.3 Process and Outcome

4.3.1 Process-led Approach

Over five years, the process-led approach was delivered through discursive elements built into *S/C/U's* co-operative framework which invited numerous practitioners in multiple locations to spend time together. The discursive elements included meetings, shared meals, discussion groups, physical exercises, and workshops many of which I led but there were some that were led by others and some that were completely independent of my involvement. Participants included artists, curators, gallery staff, various academics, social psychologists, students, and others who contributed to the development as early as 2014 through to the first exhibition in 2016 and during its continual evolution culminating in the multi-volume e-publication in 2019.

The process-led approach was initiated by several casual meetings early in the exhibition's development with gallery staff and some of the selected artists. In these meetings I outlined the core ideas of the exhibition to gauge its salience with those I was hoping to work with. In doing so, I was cautious of keeping the conversation open and speculative to enable others to contribute from their perspective, knowledge, and experiences. This acted as a form of conceptual critique.

Via this conceptual critique two outcomes were set in motion which primarily aided the establishment of complicity. The first outcome was that the exhibition thematic, originally initiated by my curatorial authorship, was calibrated in relation to the input of others. Secondly, this conceptual critique initiated a relational exchange that would grow through, and help shape, the co-operative framework of the exhibition. These outcomes, based on my observations, enabled twisting together by including multiple voices thereby acting to resist curatorial centrality and enabling the possibility of multiple practitioners to co-operate.

While there were earlier smaller meetings and conversations, the process-led approach was on the most part instigated through a shared dinner in 2015.²⁷⁰ The point of *S/C/U*'s process-led approach was to enable participants to strip back the layers of social psychological phenomena that were present in everyday encounters. Social psychology research indicates that sharing food provides a good example of emotional contagion and other social phenomena.²⁷¹ Sharing meals also has a long tradition in social art practice for many of the same reasons, ranging from Alison Knowles to Rirkrit Tiraranija.²⁷² On the basis of this understanding and through discussions with staff it was decided that the experience of creating a meal and eating it together would be a good experiment in initiating *S/C/U*.

The dinner was organised in a way that it would likely simulate group dynamics, initiate relationships between participants, and to enable conversations to emerge. The group consisted of eighteen participants including the artists selected for the Live Off-site commissions together with curators who I had started conversations with, gallery staff, and other creative practitioners. Gallery staff and I organised the evening by deciding on some recipes and gathering the ingredients. When the participants arrived, they were invited to work collectively to make the meal and establish the ambience of the evening in any way that was appropriate to them.

Rank and role were quickly assigned or claimed. Collective problem-solving and improvisation appeared to rely on verbal discussion. Various forms of body language were employed to make instant negotiations with few words. Personality tensions arose and transmuted into acknowledgements of skill respect and job distribution. Arms slipped between and around each other as implements and dishes were traded and shared. While eating the meal, gradually the

²⁷⁰ Phillips, 'Curating Share/Cheat/Unite'.

²⁷¹ Bevelander et al., 'Mimicry of Food Intake: The Dynamic Interplay between Eating Companions'; Bond, *The Power of Others*, 5–7; Patel and Schlundt, 'Impact of Moods and Social Context on Eating Behavior'.

²⁷² Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, 207, 209–10; Bourriaud, *Relational Aesthetics*, 73; Patrick, *Across the Art/Life Divide: Performance, Subjectivity, and Social Practice in Contemporary Art*, 178–80.

small talk morphed into deep talk as we discussed what we had just experienced. We considered how cooking and sharing a meal demonstrated how, even in a group self-consciously gathered to discuss aspects of social psychology, people automatically fall into roles and engrained social dynamics eventually take hold. This highlighted to us the potential of the exhibition to engage such social dynamics.

The planning and implementation of this dinner event highlighted the complicity dynamic by involving a mix of attributes and functions. In folding together, relationship development also played an important role in the meetings and discussions with artists leading up to the dinner and to inviting other relevant contributors. In twisting together, the function of creating a co-operative framework was the galvanising influence that led to and guided the conception of this event and the discussions that eventuated from it. Conceptual critique was also employed in planning the conceptually relevant conditions through which multiple individuals could meet, connect,²⁷³ discuss, and work/cook/converse together in a common direction while sustaining their individual differences. Therefore, in illustrating a mix of attributes and functions in a complicity dynamic, this example enabled the curator-as-accomplice to host collective relations so that they could grow on their own accord.

Furthermore, the function of co-operative actions was applied in this situation by providing the hospitality that this encounter required to make a safe and supportive environment. For this event the hosting involved the logistical and practical necessities of transport, food, and physical safety. It also required social tasks such as welcoming people and making sure everyone was catered for and establishing connections between people to facilitate relationships and discussion. Most of which was intuitively applied through deeply engrained tacit knowledge developed over time through art education and relationships with all involved. It

²⁷³ Bond, *The Power of Others*, 22–23.

also required completing risk assessments, determining the allocation of staff time, reserving the use of kitchen and dining facilities, and paying for the food and transport.

4.3.2 Te Tuhi Live Off-site Commissions

It became apparent to me that to engage aspects of social psychology it was necessary to commission a series of works that reached out of the gallery space to intervene in public spaces. This understanding came via past exhibitions in commissioning works by artists Tania Brugera and Kalisolaite 'Uhila, as discussed earlier. Further influence from social psychology research, as discussed earlier, reinforced this understanding of the power of engaging people in everyday situations.²⁷⁴ I came to title this as a series, 'Live Off-site' commissions, to emphasise the outreach nature of the works and their temporal duration.²⁷⁵

However, rather than enforcing this curatorial prerogative onto the artists these commissioning conditions folded curatorial practices together within artistic agency. This is demonstrated in many instances of codified and tacit functions of developing relationships with artists, performing proxy actions, and engaging in conceptual and applied critique. It is through this folding together throughout the commissioning development that this Live Off-site series benefited by the process-led approach.

For instance, after the dinner event myself and the artists, with occasional other guests, met regularly to discuss the timing of the commissioning series, what locations we would intervene into, and how we would engage the public. Lists of sites were generated. Such as plazas, markets, historic locations, and schools. Upcoming public occasions were also considered including the future mayoral elections, art festivals, protests, and other civic events were

²⁷⁴ Bond, *The Power of Others*, 17; Milgram, Bickman, and Berkowitz, 'Note on the Drawing Power of Crowds of Different Size'.

²⁷⁵ Phillips, 'Share/Cheat/Unite [Exhibition Ephemera]'.

considered as potential opportunities to intervene in given social situations to solicit public engagement.

During this discussion the artists expressed that they would like several changes made to the exhibition. They mentioned that it was important for their projects to have representation in the TT gallery space rather than only having video documentation displayed online, as was the original plan. This included adding an area dedicated for displaying performance documentation and information on upcoming events (Figure 4–26). They also wanted the opportunity to utilise the exhibition opening for additional performances, to stage a covert social intervention into the organisation’s official speeches similar to the Bruguera performance I had previously curated. A further request was to takeover TT’s social media accounts.

These requests required significant design changes to exhibition layouts, logistical changes to the opening proceedings, and changes to TT’s communication procedures governing use of digital media. Rather than declining the artists’ requests and reinforcing institutional practices, which would have provided the most certainty, I instead chose to support the artists²⁷⁶ and in doing so folded complicitly within their practices.

Further instances of folding together are apparent in the commissions of each artist’s work. One example is found in the development of Darcell Apelu’s work *Generation Exchange* (Figure 4–19). Apelu’s was a type of family history pilgrimage in two acts each traversing different urban geographies for a number of hours.²⁷⁷ Both walks started from the houses her parents grew up in and concluded at the cemeteries where their family members are buried. During the walks Apelu shared family stories and through this openness and shared experience participants also shared their own family histories.²⁷⁸ The act of walking over a few hours would also add to this

²⁷⁶ Steeds, ‘Following Projeto Terra’, 317, 324.

²⁷⁷ Apelu et al., ‘Generation Exchange’; Apelu and Phillips, ‘Share/Cheat/Unite: Generation Exchange (Patea) [Performance Ephemera]’; Apelu and Phillips, ‘Share/Cheat/Unite: Generation Exchange (Auckland) [Performance Documentation]’.

²⁷⁸ Apelu et al., ‘Generation Exchange’.

readiness to share. Embarking on a journey encouraged people to establish a temporary bond with each other from which they felt comfortable to share such personal memories.²⁷⁹



Figure 4–19: Darcell Apelu, *Generation Exchange Pātea* (2016). Walking tour of Pātea, 6:00-8:00 am, 24 September 2016. Photo by Bruce E. Phillips. Commissioned by Te Tuhi, Auckland. Reproduction by permission of rights holder.

Supporting this commission involved substantial time spent with Apelu to develop the stages of each walk by conducting rehearsals and discussing aspects of the work. This required utilising the codified functions of relationship development to learn what was important for her work. In conversation with Apelu it became apparent to me that there was a deep personal motivation driving the work concerning the recent death of her father which had reinforced the importance of, in her words, “[b]eing grateful for what you have and recognising what others have given you [...] It is a small thing that is easily taken for granted”.²⁸⁰

Drawing on this relationship development, I could identify that her motivation was aligned with Lewis Hyde’s claim that “[t]he true commerce of art is a gift exchange” in which the

²⁷⁹ Apelu et al., ‘Generation Exchange’.

²⁸⁰ Apelu et al., ‘Generation Exchange’, 72.

reciprocation does not exhaust its use but perpetually builds “solidarity with whatever we take to be the source of our gifts”.²⁸¹ The social system of generation exchange, therefore, could be considered a type of energy transference from one person to another. This understanding enabled me to contribute to her work further via conceptual critique which helped refine the work while folding within her authorship.

Other examples of the curator-as-accomplice folding together within the artist’s agency are found within Mark Harvey’s *Turquoisation for the coming storm* (Figure 4–20, Figure 4–21).²⁸² Performed in different locations across Auckland city this work consisted of a performance troop dressed in a muddled variety of bluish green, greenish blue, teal, cyan and aqua marine hues who encouraged the public to mimic certain actions and to ultimately join the ‘Turquoisation’ movement.²⁸³ In each iteration, Harvey’s group incorporated a mix of strategies that have been utilised for religious evangelism, corporatised mindfulness, cult-like unity, neo-liberal doublespeak, institutionalised community engagement and middle-class conformity.²⁸⁴ Through this approach, Harvey and his performers were able to lure in and engage thousands of people with no purpose other than to encourage people to suspend their critical faculties so that they became suggestible.²⁸⁵

²⁸¹ Hyde, *The Gift*, 205–6.

²⁸² Phillips and Harvey, ‘Share/Cheat/Unite: Turquoisation: For the Coming Storm [Performance Ephemera]’.

²⁸³ Phillips, ‘Unite’, 22.

²⁸⁴ Geoghegan, ‘Follow’; Houghton, ‘Turquoisation’; Phillips, ‘Unite’, 22.

²⁸⁵ Harvey, *Mark Harvey, Turquoisation*, 2016; Harvey, *Mark Harvey, Turquoisation*, 2016.



Figure 4–20: Mark Harvey, *Turquoisation: For the coming storm* (2016). Instructional video and series of social interventions. Video still from 'instructional video'. Performers: Sara Cowdell, Lisa Greenfield, Kristian Larsen, Ivan Mršić, Claire O'Neil, Adrian Smith, Val Smith and Chaney Rattanong. Filmed by Daniel Strang. Commissioned by Te Tuhi, Auckland. Reproduction by permission of rights holder.



Figure 4–21: Mark Harvey, *Turquoisation: For the coming storm* (2016). Reproduction by permission of rights holder.

After the first performance of this work, Harvey was awarded a residency overseas which required an adjustment to how the work would be coordinated. Due to Harvey's availability changing I was required to employ the tacit function of proxy actions which meant that I took on some of his responsibilities. Previously the work operated through an improvisational process with the group of performers who would follow Harvey's lead and then add their own slight variations. There were also several logistical responsibilities that he managed such as making sure communications were consistent, that costuming was washed and ready, and that everyone had transport. In adapting to his absence, Harvey and I decided to split his role between myself and one of the performers. I assumed the logistical support in addition to documentation and location direction and Val Smith, the lead performer, managed the improvisational performance approach. This plan was only able to function due to the understanding that Smith and I had accumulated over years of working with Harvey, and our understanding of his practice, and through this we jointly acted as Harvey's proxy.

In addition to these solo projects a further example of folding together is found within the formation of the collective YOUAREHEREWEAREHERE (YAHWAH). By utilising the opportunity that the co-operative framework and process-led approach allowed the four selected Live Off-site artists chose to form the YAHWAH collective. In its refusal of typographic separation, the collective's name was meant to collapse psychological barriers between the 'we' and the 'you' in terms of in-groups and out-groups²⁸⁶ and notions of the self and the group and notions of place (Figure 4–23). Under the auspices of YAHWAH, the artists anonymously intervened into *S/C/U's* exhibition opening, at a community art festival, and by taking over TT's social media accounts.²⁸⁷

²⁸⁶ McFarland, Webb, and Brown, 'All Humanity Is My Ingroup: A Measure and Studies of Identification With All Humanity'.

²⁸⁷ Phillips, 'Curating Share/Cheat/Unite', 38.

These interventions comically subverted the increasing expectation that the artists perceived were being expected of them as creative practitioners in society. This pressure, according to them, required artists to create ‘positive’ social encounters for the public in order to prove their worth within a neo-liberal entertainment economy.²⁸⁸ To disrupt such expectations the group commandeered TT’s official exhibition opening speeches by convincing Dr Peter Shand, a locally respected academic and Te Tuhi Contemporary Art Trust Board member, to read a nonsensical speech that repeated a number of unfulfilled promises and interjected with unrelated anecdotes (Figure 4–22).²⁸⁹ At the community festival they staged a dada-like raffle. The prize was a worthless doughnut-shaped object—by-product waste retrieved from a factory skip bin—accompanied by an absurdist user’s manual detailing one hundred uses for the doughnut. Online, YAHWAH also flooded TT’s Facebook, twitter and Instagram accounts with tacky memes that provoked odd questions similar to those included in Shand’s speech.

Each of these YAHWAH interventions contained volumes of instances where the curator folded within the artists’ authorship to support their creative vision. This involved holding numerous meetings with staff and key stakeholders especially concerning the intervention during the opening speeches and the takeover of social media which was not common at this time. It was also applied by being adaptive to their requests. This occurred in the final moments of preparing the YAHWAH raffle in which the addition of the user’s manual was added spontaneously a day before the event which required accommodating last-minute editing, proofing, and printing. Additional facilitation on the day was also required to help perform the work’s public engagement which involved on the spot tactical adaptations to the prior approved plan.

²⁸⁸ Bouteloup, ‘Autohistoria as Praxis’, 166; Martinon and Rogoff, ‘Preface: Curatorial/Knowledge PhD Programme Goldsmith College’, ix; Rogoff, ‘The Expanded Field’, 41; Sheikh, ‘Exhibition-Making and Political Imaginary’, 95–97, 99, 106, 146; Sheikh, ‘The Public and The Imaginary’, 6–7; Shingade, ‘Community, Community Art, Community Art in Howick’.

²⁸⁹ YOHAREHEREWEAREHERE, *Share/Cheat/Unite: YOHAREHEREWEAREHERE, Exhibition Opening Speech [Performance Documentation]*.



Figure 4-22: YOUAREHEREWEAREHERE, *Share/Cheat/Unite* exhibition opening performance (2016). Performed by Dr. Peter Shand. Filmed by Miranda Bellamy. Commissioned by Te Tuhi, Auckland. Reproduction by permission of rights holder.



Figure 4-23: Kalee Jackson, still from animated gif logo designed for YOUAREHEREWEAREHERE. Commissioned by Te Tuhi, Auckland. Reproduction by permission of rights holder.

Based on these Live Off-site examples, selected artists benefited from the support and flexibility granted within the co-operative framework. This benefit could also be extended to audiences in terms of increasing the variety of artworks, content that the artworks addressed and the public sites that people could encounter and participate in the works. All these aspects also strengthened the curatorial logic of *S/C/U* by diversifying the exhibition concept through multiple cultural, political, and social perspectives. One such contribution was made by artist John Vea whose work highlighted an element of Pākehā curatorial centrality.

For the TT version of *S/C/U*, the demographics of the seventeen artists could be described as 71 per cent non-European, 12 per cent mixed European and non-European, and 12 per cent estimated European. On the surface this appears as a diverse selection of artists that resists a Pākehā dominated perspective. However, at the time of presenting the TT version of the exhibition²⁹⁰ there were no artists within the group that self-identified as Māori at that time²⁹¹ or who were addressing Māori specific topics or content. As discussed in relation to other exhibitions, when Māori are excluded from exhibitions there is an indication that Pākehā curatorial centrality might be present. This, I argue, is particularly the case when the exhibition's theme is said to address Aotearoa's society or to situate Aotearoa within a global context.

Vea, a Tongan New Zealander, remedied this curatorial oversight by devoting his Live Off-site commission to collaborate with Kaitiaki Taonga (custodian of cultural treasures) Taini Drummond, a respected Auckland Council employee who cares for Te Whare Matariki, a customary Māori meeting house situated in the neighbouring suburb of Howick. The establishment of Te Whare Matariki faced various forms of racial discrimination which is a long

²⁹⁰ The Physics Room iteration of *S/C/U* included one artist of Māori descent, Johnson Witehira (Tamahaki, Ngāi Tū-te-auru) whose work explicitly addressed the subject of Māori assimilation into Pākehā society.

²⁹¹ Subsequent to this exhibition artist Mark Harvey self-identifies with Māori heritage.

story and too complex for discussion here.²⁹² In short, it is a history which draws on White settler occupation of the area²⁹³ and can be traced into the present in the suspected arson of Te Whare Tupuna o Torere, the predecessor of Te Whare Matariki.²⁹⁴ To address this history and his role as Tauivi (non-Māori foreigner), Vea initiated a series of conversations or talanoa (a Tongan form of dialogue) with Drummond and a group of emerging artists²⁹⁵ of Pacific descent. The resulting work *One Kiosk Many Exchanges* (Figure 4–24) consisted of an afternoon event with performances, a kava ceremony, and a shared meal during which the history of Te Whare Matariki was discussed.²⁹⁶



Figure 4–24: John Vea, *One Kiosk Many Exchanges* (2016). In collaboration with Kaitiaki Taonga Taini Drummond and artists Valasi Leota-Seiuli, Sione Mafi, Newman Tumata, and Jimmy Wulf. 12:00–1:00 pm, 8 October 2016. Emilia Maud Nixon Garden of Memories, 37 Uxbridge Road, Howick, Auckland. Photo Amy Weng. Commissioned by Te Tuhi, Auckland. Reproduction by permission of rights holder.

²⁹² For more information see: Phillips, ‘Re-Examining What Do You Mean, We?’; ‘Wharenui Built in Howick Is Burnt down Marae Investigates’; Morgan, ‘Education in New Whare’; Scoop News, ‘Council Accepts Withdrawal of Name for Whare’.

²⁹³ Wilson, ‘Talk/Play/Talk’.

²⁹⁴ Morgan, ‘Education in New Whare’; Phillips, ‘Re-Examining What Do You Mean, We?’; Scoop News, ‘Council Accepts Withdrawal of Name for Whare’; ‘Wharenui Built in Howick Is Burnt down Marae Investigates’.

²⁹⁵ Artists included: Valasi Leota-Seiuli, Sione Mafi, Newman Tumata, and Jimmy Wulf.

²⁹⁶ Vea, *John Vea*; Phillips and Vea, ‘Share/Cheat/Unite: One Kiosk Many Exchanges [Performance Ephemera]’; Wilson, ‘Talk/Play/Talk’.

4.3.3 Te Tuhi Gallery-based Exhibition

While *S/C/U* enabled the complicity sub-attribute of folding together this subsection demonstrates that it also sustained the sub-attribute of twisting together through the gallery-based component of the exhibition. This research suggests that this dual form of complicity reveals how the curator-as-accomplice can operate as a dynamic modality that is flexible to a given situation.

This I argue, is apparent through examining *S/C/U*'s co-operative framework which provides an understanding of how artworks were accommodated within the gallery space. In stripping back the layers of *S/C/U*'s co-operative framework (as illustrated Table 4–3, Table 4–4, and Table 4–5) it is apparent how all of the contributions relate to the three subthemes in a myriad of different ways and therefore reveal how the twisting together is intricately entangled in co-dependency and in a common direction. The interconnecting topics illustrated suggest how the conceptual logic of the exhibition was constantly reflected in the title 'Share/Cheat/Unite'. By using forward slash punctuation, I aimed to indicate that the psychological phenomena of the three subthemes are substitutes for and dependents on each other. This was a guiding principle that I used in making artwork selections.



Table 4–3: *Share/Cheat/Unite* Co-operative Framework (Deception: Andrade, Lopez, Sade et al.).

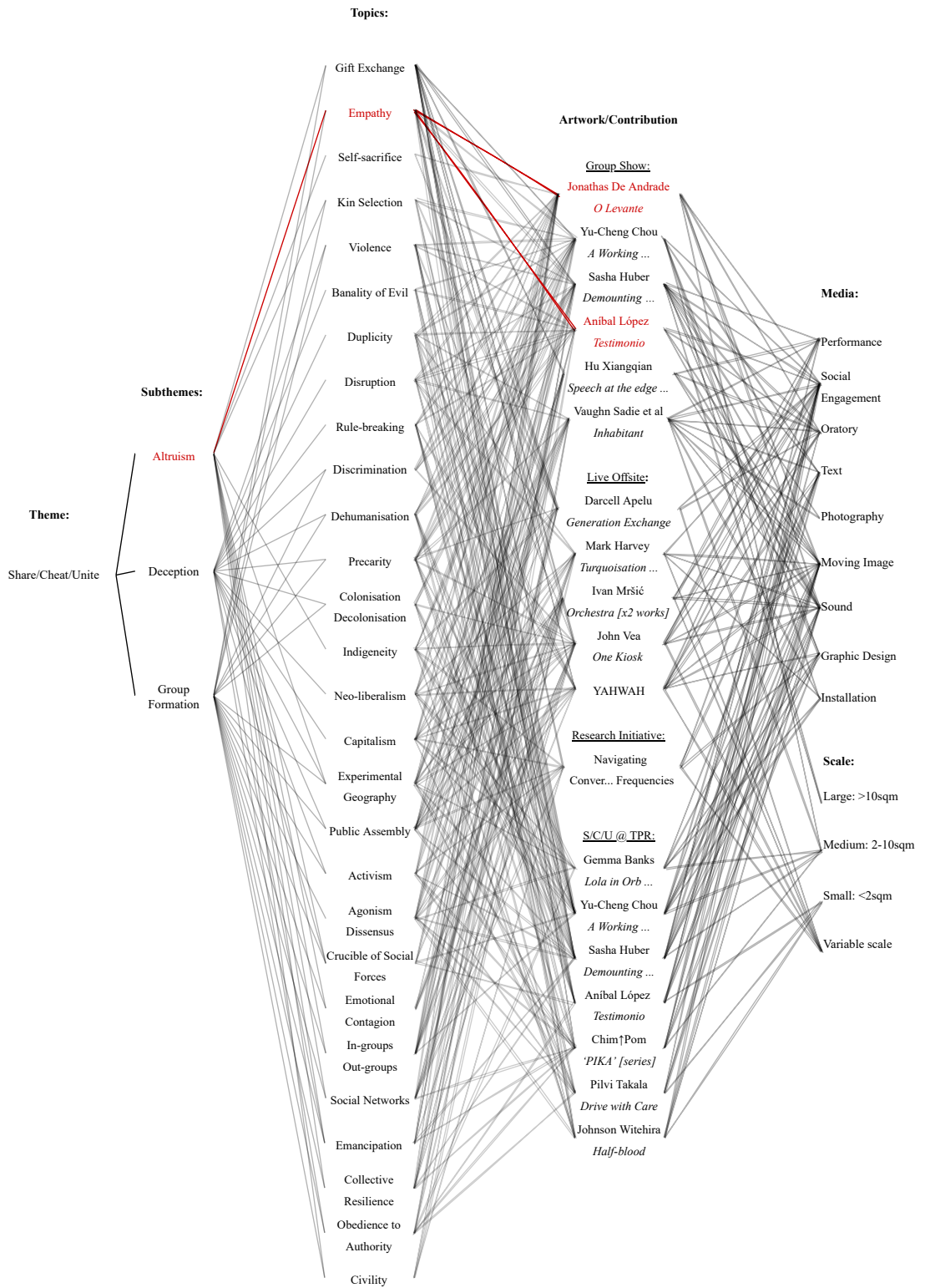


Table 4-4: *Share/Cheat/Unite* Co-operative Framework (Altruism: Andrade, Lopez).



Table 4-5: Share/Cheat/Unite Co-operative Framework (Group formation: Andrade, Lopez, Sade et al.)

For instance, as illustrated in Table 4–3, the first three artworks encountered in the exhibition are predominantly linked to the subtheme of deception—these are artworks by Jonathas de Andrade, Aníbal López, and Ntsoana Contemporary Dance Theatre and Vaughn Sadie. However, that is not to say that they do not also hold significance for the other two subthemes altruism and group formation. Works by Andrade’s and López could be equally analysed for their relationship to the subtheme of altruism through the degrees of empathy (Table 4–4) elicited through the social actions they staged while also advancing their own goals. Similarly, each work could be discussed in terms of the subtheme of group formation via an analysis of how they engage aspects of precarity, public assembly, agonism, and obedience to authority (Table 4–5).

The logic of the three conjoined subthemes referenced throughout all the works was a curatorial strategy developed to provide gallery visitors with the potential of a multi-layered thematic experience of the exhibition. For instance, the seemingly altruistic actions of Sasha Huber also reveal traits of deception via disruption and civil disobedience through her activist strategies (see Table 4–6). Or the altruistic action of Yu-Cheng Chou to document the working life of Chieh-Te Lu which in turn is significant of all manner of social psychological intertwining of sharing, cheating, and uniting (see: Table 4–7). In this sense, rather than limiting these artworks to one perspective, the exhibition theme was devised to prompt a diversity of many possible interpretations. This prismatic perspective provides an example of resisting the curatorial urge to restrict the meaning of works to a single narrative.

This research has identified that this twisting together of the curatorial contribution and selected artworks is further apparent by considering the contributions of the exhibition design by Andrew Kennedy and graphic design by Kalee Jackson (Figure 4–25). By analysing these design elements, it is apparent how they provide examples of twisting together in co-dependency with the curatorial thematic direction, artwork selection and floorplan. For instance, Jackson’s graphic design responded conceptually to the thematic by turning the exhibition title

into a design resembling hazard tape where the repetitive capabilities of the title are arranged in an endless linear strip (Figure 4–25). In doing so, Jackson acknowledges the conceptual logic of the title ‘Share/Cheat/Unite’ which uses forward slash punctuation to indicate that the psychological phenomena referred to are connecting alternatives for each other. The hazard tape design (Figure 4–25) could be further considered as a metaphor for the thin veneer of society by referencing how plastic tape is used as an arbitrary dividing line by those in power to psychologically suggest order and control. Jackson’s design direction here was her own creative contribution and not prompted by a design brief.

Furthermore, this signage was also designed to be adaptive to the space. It could be installed with maximal impact or reductively by tracing the wall with a single line. This site-responsiveness enabled the graphic design to visually stitch the show together by luring people into to the gallery space or to draw attention to information (Figure 4–25, Figure 4–26, Figure 4–27). Therefore, rather than the design logic dictating the practical and aesthetic parameters of the exhibition Jackson instead twisted with the curatorial contribution by working with the thematic, artwork selections, and the exhibition layout resulting in what Paul O’Neill describes as “a comingling of positions in the exhibition form”.²⁹⁷ This twisting together is made possible through the relationship that I had developed with Jackson over many years.

Similarly, Kennedy’s exhibition design also grew out of a relationship that we had developed through years of working together. This design contribution twisted together with the exhibition theme by utilising a utilitarian adaptive logic through the humble materials of steel tubing, unpainted particle board, wire cable, and grey tarpaulins (Figure 4–26, Figure 4–27). Not unlike Jackson’s hazard tape masthead design, Kennedy’s spatial divisions and furnishings could be arranged in different ways as a type of utilitarian formalism with humble materials. This was influenced by a legacy of so called ‘hippie modernist’ design, such as Ken Isaacs’ *Living*

²⁹⁷ O’Neill, *The Culture of Curating and the Curating of Culture(s)*, 95.

Structures, which could be described as seeking to apply design principles to adaptive ideologies of organising life and social relations.²⁹⁸ Kennedy's contribution could also be understood as an extension of his artistic practice where he has built similar structures in his exhibitions with Blaine Western *ornamental labours*²⁹⁹ and *a hollow action, a room held together by letters*³⁰⁰.

²⁹⁸ Rabie, 'Hippie Modernism: The Struggle for Utopia'.

²⁹⁹ Kennedy and Western, *Ornamental Labours*.

³⁰⁰ Riva, 'A Hollow Action, a Room Held Together by Letters'.

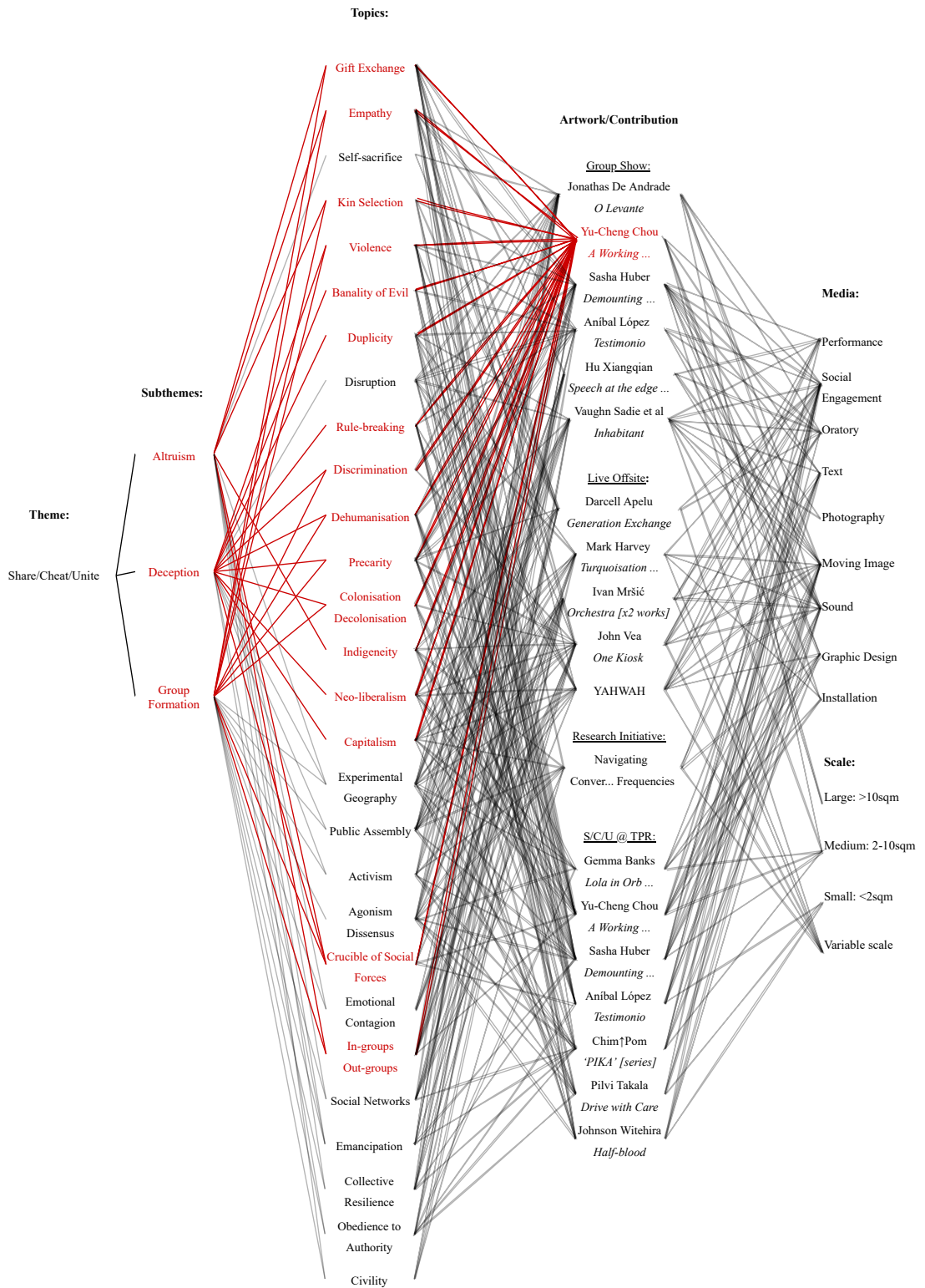


Table 4-7: *Share/Cheat/Unite* Co-operative Framework (Altruism, Deception, Group Formation: Chou).

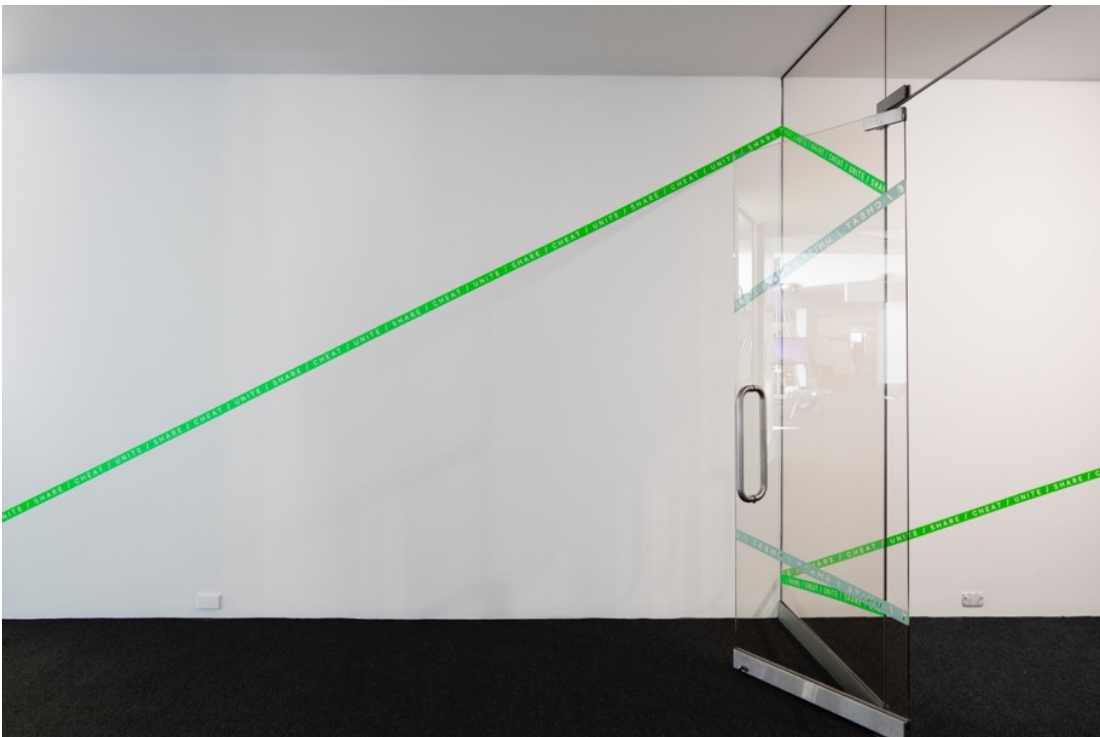
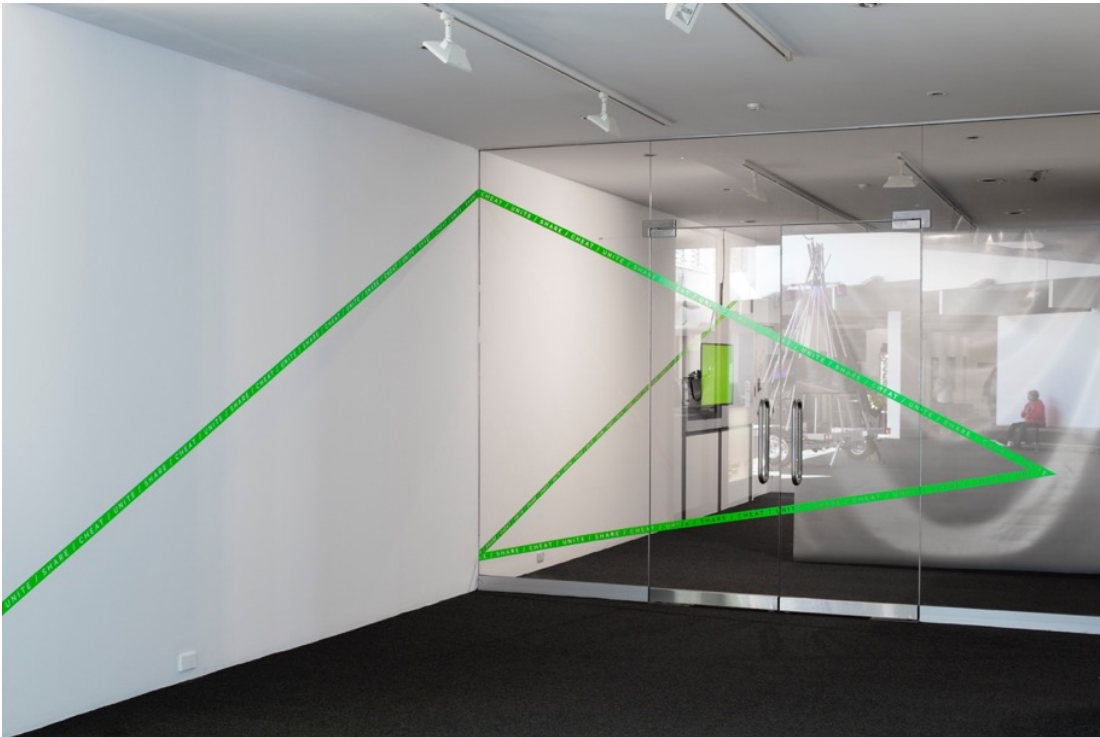


Figure 4–25: Kalee Jackson, signage design for *Share/Cheat/Unite*. Courtesy of Te Tuhi, Auckland. Photos by Sam Hartnett. Installation view. Reproduction by permission of rights holder.



Figure 4-26: Information and documentation display for Live Off-site commissions. Exhibition design by Andrew Kennedy and graphic design by Kalee Jackson. Courtesy of Te Tuhi, Auckland. Photos by Sam Hartnett. Installation view. Reproduction by permission of rights holder.

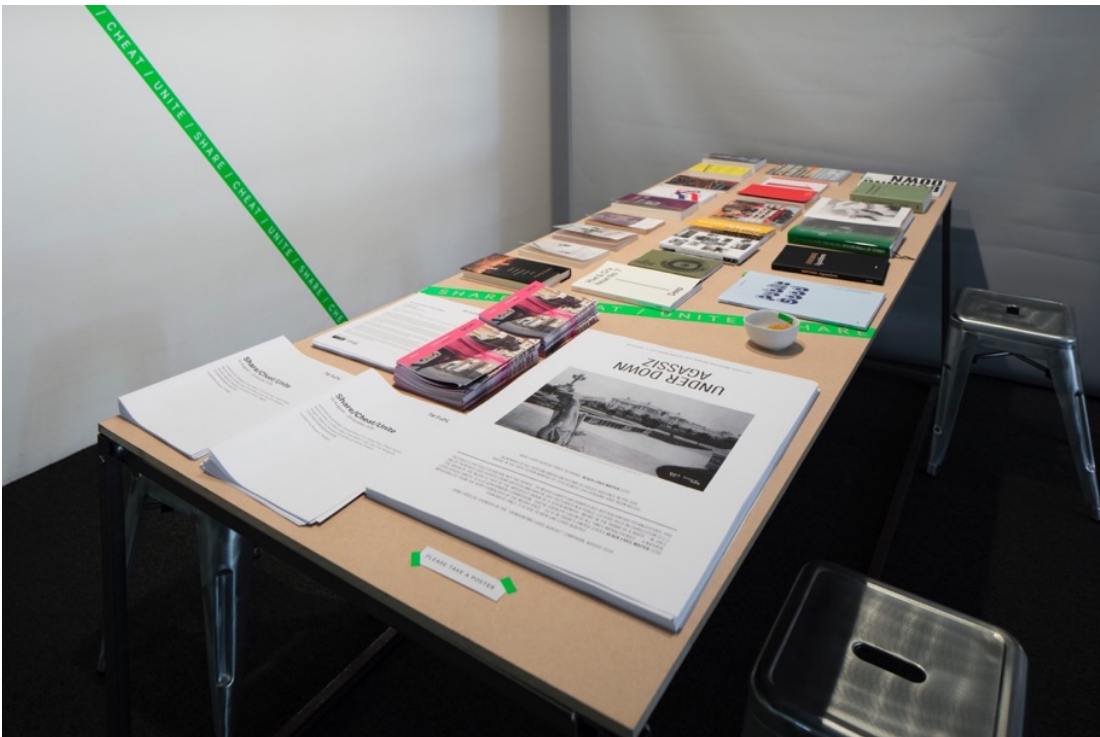
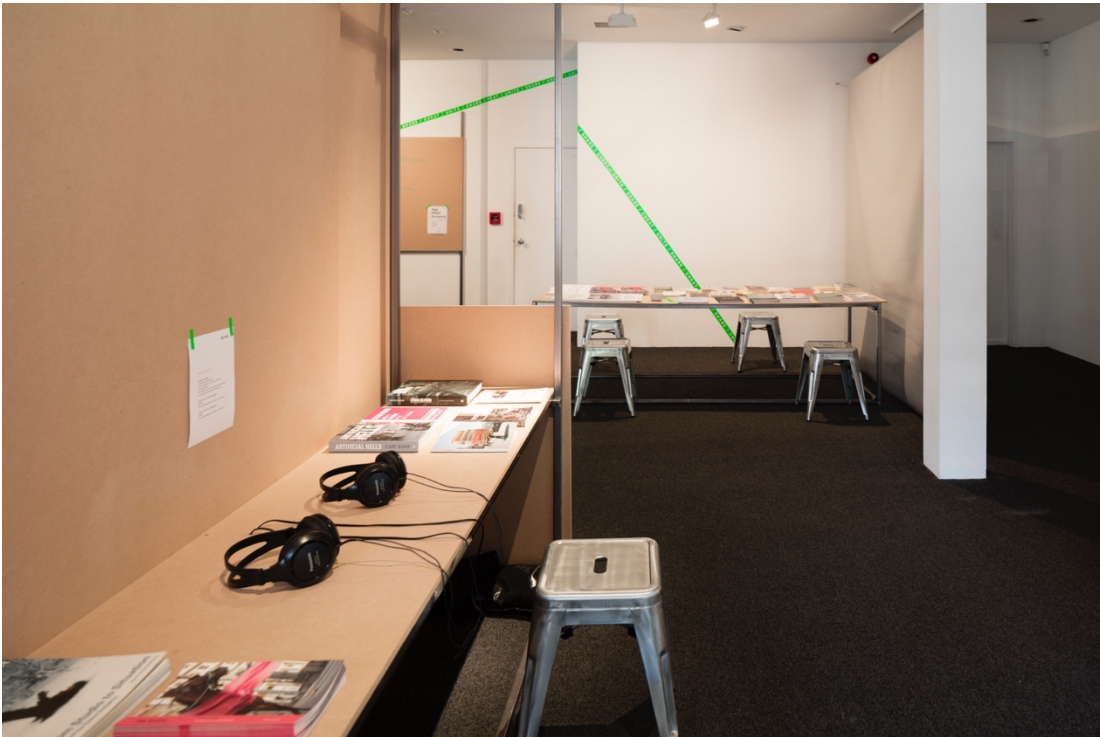


Figure 4-27: Exhibition design by Andrew Kennedy and graphic design by Kalee Jackson for *Share/Cheat/Unite*. Courtesy of Te Tuhi, Auckland. Photos by Sam Hartnett. Installation view. Reproduction by permission of rights holder.

4.3.4 Te Tuhi Research Initiative

This research has identified that *S/C/U* accumulated layers of complicity in switching between modes of folding and twisting together. I argue that this complicity dynamic supported those contributing to the exhibition but also provided the public with multiple levels of possible engagement. In the Live Off-site commissions, curatorial practice folded with the artists' practices to provide the audiences with artworks that they could participate in. In the gallery-based exhibition, the co-operative framework provided audiences with an exhibition experience that had multiple layers of meaning and content to engage with. It occurred to me, however, that the exhibition needed a further level of public engagement.

This additional level of engagement was the Research Initiative. The Research Initiative arose out of a result of the exhibition's conceptual development that revealed to me that this interdisciplinary area between art and social psychology was a significantly large topic that had received little attention in Aotearoa. Therefore, I decided to use *S/C/U* as an opportunity to invite the public to consider this subject for further creative interest and potential scholarship. In acknowledging that my time was limited, and that the exhibition would benefit from having additional practitioners involved, I commissioned Melissa Laing to lead this project. Laing has experience practising as an artist, curator, theorist, and community arts advisor. I had worked with Laing before, had known her for several years, and through this relationship development knew that this opportunity would be in line with her practice.

In discussing the potential of the Research Initiative with Laing she suggested that we further refine the focus to consider the role of conversation in art and life. Conversation was a conceptual thread that was present within the exhibition already and since the Research Initiative would take place within a relatively short time-frame providing a specific focus would help ground the project. From this decision a public open call was advertised, and a few key practitioners were invited directly. A small but dedicated group of fourteen people regularly participated as well as less regular additional attendees who included: artists, TT staff,

community workers, museum administrators, curators, dancers, actors, and students.³⁰¹ This initially took place in September 2016 during the TT exhibition and then continued in an independent capacity till 2018.³⁰²

The group's independence provides an example of the curator-as-accomplice folding together within the authorship of the collective to work for their needs rather than making them conform to the requirements of the exhibition. This is demonstrated in many instances of supporting the initiative where the codified function of relationship development was used to understand the dynamics of the group. While I knew some of the participants it was the social dynamic that they formed as a collective that required time to understand. This required me to take a back seat in early conversations to observe how the group functioned and to listen to what the group deemed important. Once a relationship had been established, I could contribute through conceptual critique to ascertain how I could work for them.

Part of this relationship development was learning of their desire to form a sense of independence from the institution and to self-define their rules of engagement. This included raising some possibilities of open structures founded upon a few key guiding principles such as adopting Chatham House Rules. Other principles were agreed upon such as a rule against photographic or audio documentation of people in the room without consent and that all social media posts representing the group would be run past the group or convener first (Figure 4–28). Another common rule was that each meeting would be led by a different person who would bring a slightly different pace, format, and mode of conversation to the table in agreeance with those present. They also named their collective 'Navigating Conversational Frequencies' reflecting the nature of their enquiry of attuning the various social contexts in which art meets life.³⁰³ With the collective's identity, aims, and rules of engagement decided they held a number

³⁰¹ Participants included: Tosh Ahkit, Raewyn Alexander, Chris Berthelsen, Kelly Carmichael, Xin Cheng, Sean Curham, Kaoru Kodama, Andrew Kennedy, Jeremy Leatinu'u, Ivan Mršić, Leon Tan, John Vea, Amy Weng, Grace Wright.

³⁰² Laing, 'Some Parallel Discussions'.

³⁰³ Laing, 'Some Parallel Discussions'.

of conversation workshops. The topics of these workshops ranged from discussions on civility to talanoa, and from body language to the privilege of confidence.³⁰⁴ A typology of conversation emerged in chalk pen scrawled across the walls. From here ‘conversation’ quickly became recognised as a landscape from which topics of class, gender and race were of primary concern—and through which post-structuralist, feminist, civil rights, and postcolonial theory were discussed.³⁰⁵ By using conversation to understand the properties of ‘conversation’, it was identified that there were many speech genres and skills that we all possess but not necessarily in equal measure.³⁰⁶

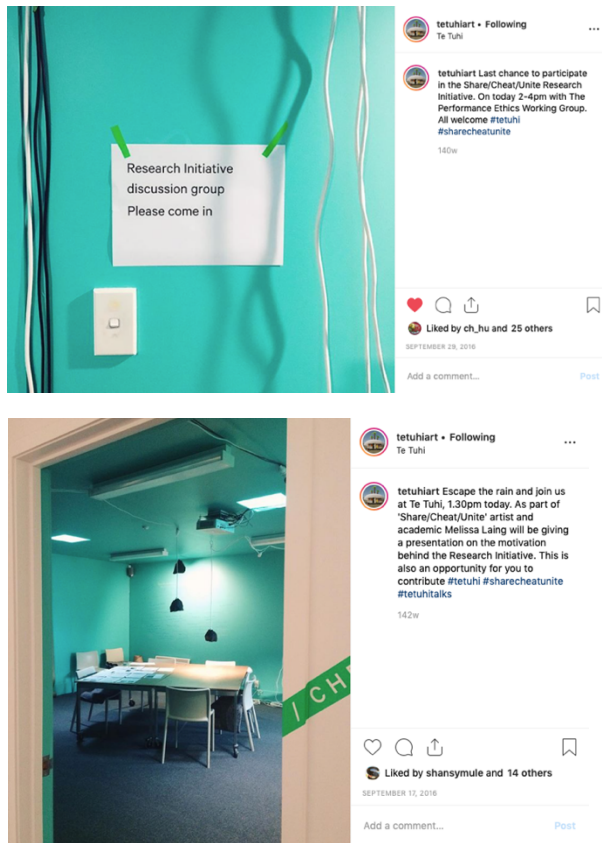


Figure 4–28: Instagram posts by Te Tuhi inviting the public to participate in Navigating Conversational Frequencies as part of *Share/Cheat/Unite*. These images also document the room prepared specifically for adaptive use and to support the group’s well-being during discussions. Courtesy of Te Tuhi, Auckland.

³⁰⁴ Laing, ‘Some Parallel Discussions’.

³⁰⁵ Laing, ‘Some Parallel Discussions’.

³⁰⁶ Laing, ‘Some Parallel Discussions’.

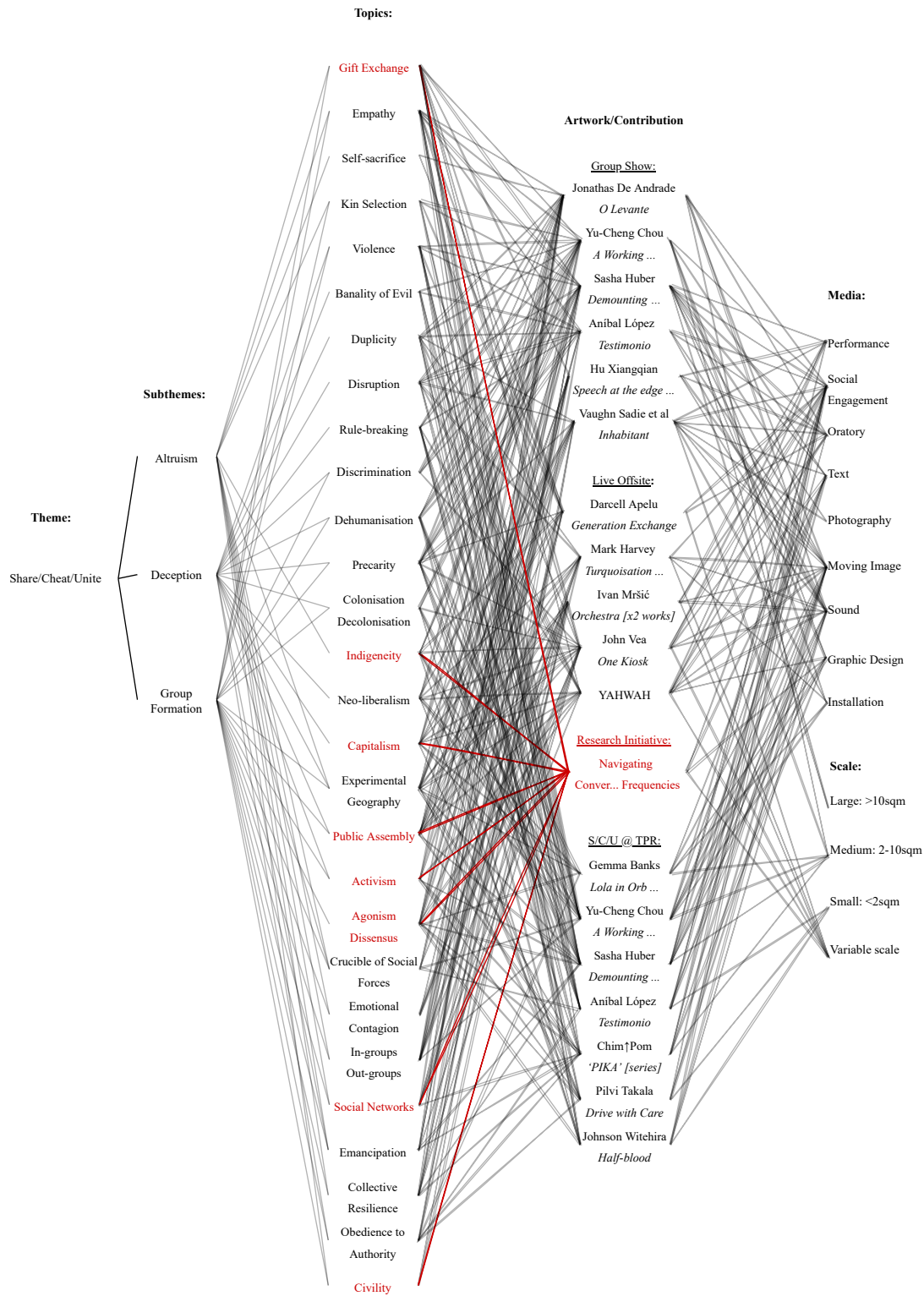
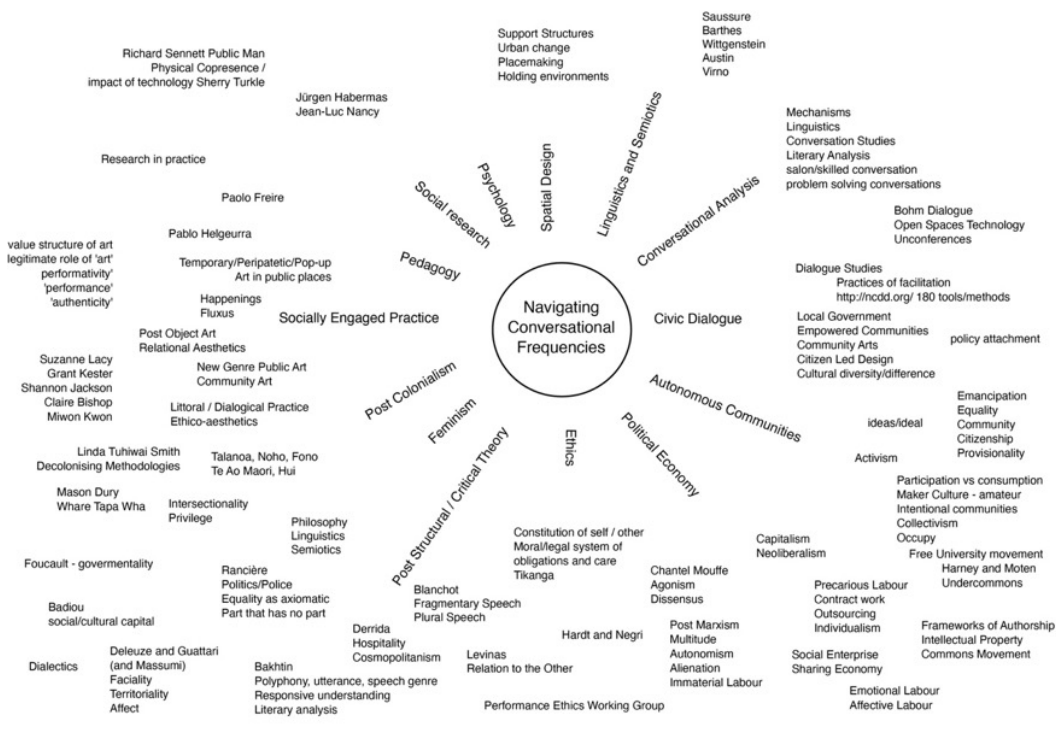


Table 4-8: Share/Cheat/Unite Co-operative Framework (Research Initiative).

This led me to utilising co-operative actions to support their meetings and to attribute resources to enable them to pursue their desired outcomes. Such co-operative actions involved making sure they had suitable supplies. With this support by the end of the month, the walls were covered in mind maps, lists, and drawings and a zine had been produced including reflections, essays, and diagrams which culminated the group's collective knowledge (Figure 4–29).

Co-operative actions were also present in performing maintenance duties and making sure that the group were safely accommodated at TT. This included ensuring that the meeting room, which was previously a storage space (Figure 4–28), had been modified to have adequate airflow, lighting, and seating; as well as making sure that the space was clean and tidy and that refreshments were supplied. Attention to these details of caretaking were applied spontaneously in the moment and therefore drew on tacit knowledge acquired from years of project management and working in service roles. These tasks are not what most people might associate with curating but they were nevertheless important for ensuring that the group could focus on their work uninterrupted.

Aside from evidence of curatorial practice folding within the agency of others, there are many other aspects to the Research Initiative that could be correlated with the co-operative framework and other aspects of the curator-as-accomplice. These connections are highlighted in Table 4–8 which maps the many conceptual links to exhibited artworks, key topics, and other exhibition components.



A preliminary diagram of the fields of practice that engage with conversation as a form and idea

Figure 4–29: Melissa Laing, *A preliminary diagram of the fields of practice that engage with conversation as a form and idea* (2016–2017). As featured in a zine produced as a result of the *Share/Cheat/Unite* Research Initiative. See: Navigating Conversational Frequency. Performance Ethics Working Group Report (July 2017), 14 – 15. Accessed 4 November. <file:///Volumes/LACIE%20SHARE/Exhibition%20Archive/2016/Share-Cheat-Unite%20TT/7.%20Proj%20Dev/1.Artwork%20Development/Navigating-Conversational-Frequency-zine-ccbyncsa.pdf>. Reproduced under a CC-BY-NC-SA licence.

4.3.5 Share/Cheat/Unite at The Physics Room

At The Physics Room (TPR) gallery in Christchurch, the level of complicity in *S/C/U* became intricately twisted together with another curator. As discussed in the previous chapter, twisting together is the sub-attribute of working with others in such a way that the strands of practice, be they the curator’s or artists’, become co-dependent. In the case of *S/C/U* at TPR, this co-operative interlacing occurred between me and Gallery Director Jamie Hanton which via extension also wove in the contribution of additional artists.

This added complexity of twisting together is apparent through considering the co-operative framework which is highlighted in Table 4–9. In this diagram, Hanton’s curatorial contribution to *S/C/U* is seen integrating evenly throughout most of the key topics even though he contributed a slightly different thematic emphasis of focusing on communication within a post-quake context. More specifically he aimed to refocus the thematic lens of *S/C/U* on

“communication strategies and the use of language in the service of persuasion, coercion and reconciliation.”³⁰⁷ The focus on language was a topical issue in Christchurch at this time as City Council marketing and communications for the city’s new spatial plan involved a rhetoric of ‘transformation’. In particular, TPR’s surrounding area was earmarked as an ‘innovation precinct’ but showed no allowance for the gallery in its plans despite being a long running and nationally significant art organisation—‘innovation’, it seemed, could be considered as coded language for Silicon Valley-esque start-up business culture.³⁰⁸



Figure 4–30: Yu-Cheng Chou, *A Working History Lu Chieh-Te* (2012–2017). Installation including books (Chinese and English, 130 x 210 mm, 210 pages), pattern painted on wooden platform, 5 x 5 metres. Photo by Daegan Wells. Installation view The Physics Room, Christchurch. Reproduction by permission of rights holder.

³⁰⁷ Hanton, ‘Share/Cheat/Unite at The Physics Room’, 61.

³⁰⁸ Hanton, ‘Share/Cheat/Unite at The Physics Room’, 61; Hanton, ‘Share/Cheat/Unite in Post-Quake Ōtautahi: Innovate/Advocate/Regenerate’, 76–77, 79.

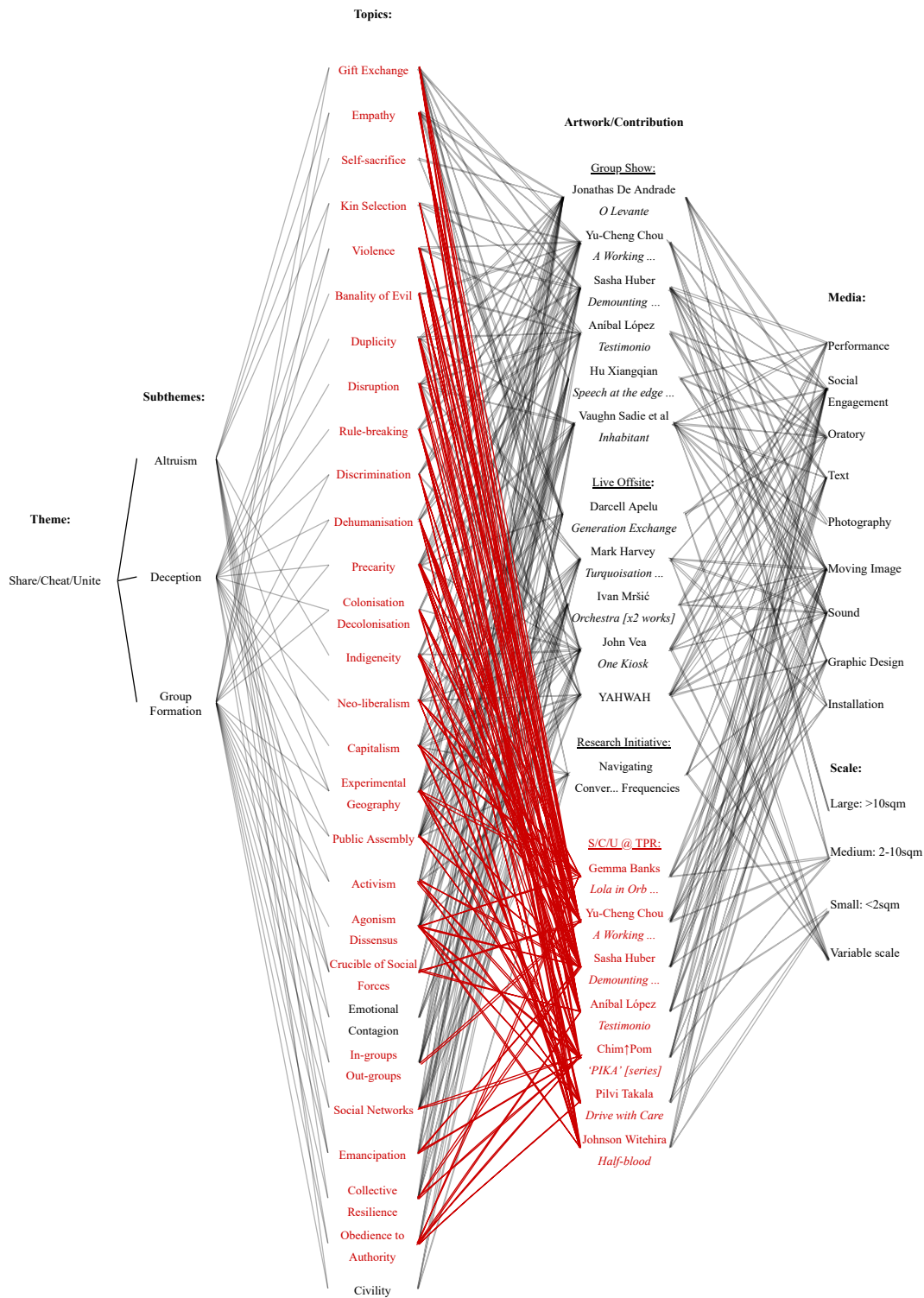


Table 4–9: Share/Cheat/Unite Co-operative Framework (S/C/U at The Physics Room).

This focus on the psychology of communication drew in many conceptual threads from the other components of *S/C/U*. This is illustrated in Table 4–9, where links are made to the Research Initiative as well as works by Yu-Cheng Chou, Sasha Huber, Aníbal López (A-1 53167). The works by Chou (Figure 4–30) Huber and López were also exhibited at TPR alongside works by four additional artists Gemma Banks, the collective Chim↑Pom, Pilvi Takala, and Johnson Witehira³⁰⁹. Through this mixing of TT exhibited artists and those selected by Hanton, the co-operative framework became further integrated.

These TPR exhibited works either addressed or represented a challenge to social norms through their use of language. This correlates to the subtheme of deception and numerous works in the TT exhibition—see Table 4–10. For instance, in their work *Making the Sky of Hiroshima* ‘PIKA!’ (2008) Chim↑Pom included documentation of a controversial anti-nuclear intervention, in the context of nuclear energy in Japan post-Fukushima disaster, that involved hiring a plane to skywrite the word “ピカッ” (‘Pika’ which translates into English as ‘flash’) over the Hiroshima Peace Memorial.³¹⁰ Takala’s work featured video documentation of her undercover exploits in an elite US school revealing how the use of language and other artefacts on campus speak to the suspected power and privilege at play in that social environment.³¹¹ Witehira’s 1980s arcade style computer game *Half-blood* (Figure 4–31) allowed gallery visitors to role play either a Māori explorer or a Pākehā missionary arriving in Aotearoa.³¹² In one of his gaming narratives, weaponising language is key to scoring points by violently bludgeoning Māori figures with bibles.³¹³

³⁰⁹ Tamahaki, Ngāi Tū-te-auru.

³¹⁰ Hanton, ‘Share/Cheat/Unite at The Physics Room’, 61.

³¹¹ Hanton, ‘Share/Cheat/Unite at The Physics Room’, 61.

³¹² Hanton, ‘Share/Cheat/Unite at The Physics Room’, 63.

³¹³ Hanton, ‘Share/Cheat/Unite at The Physics Room’, 63.

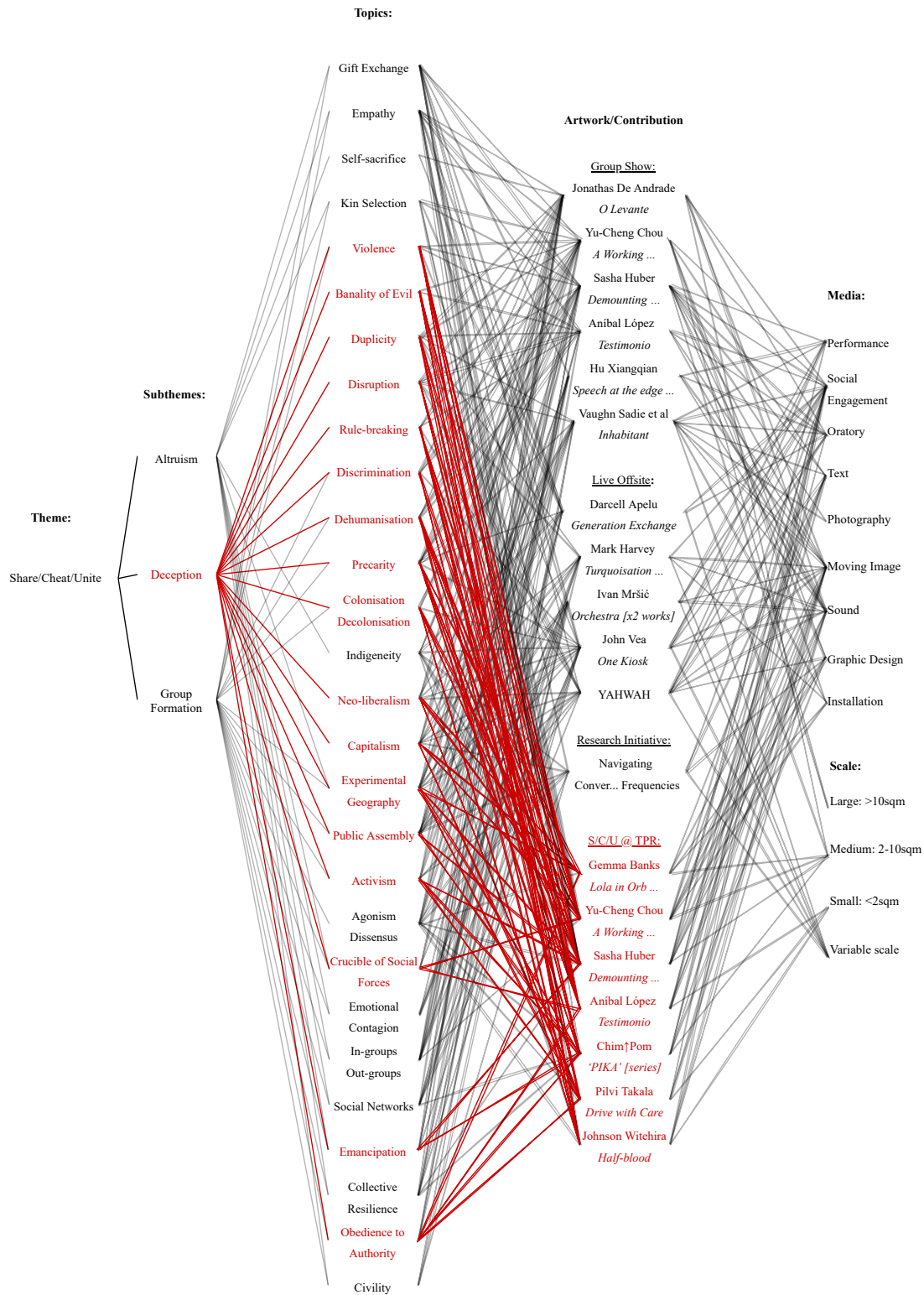


Table 4–10: Share/Cheat/Unite Co-operative Framework (Deception: S/C/U at The Physics Room).



Figure 4–31: Johnson Witihira, *Half-blood* (2016). Two-channel playable artwork. Still screen capture. Courtesy of the artist. Reproduction by permission of rights holder.

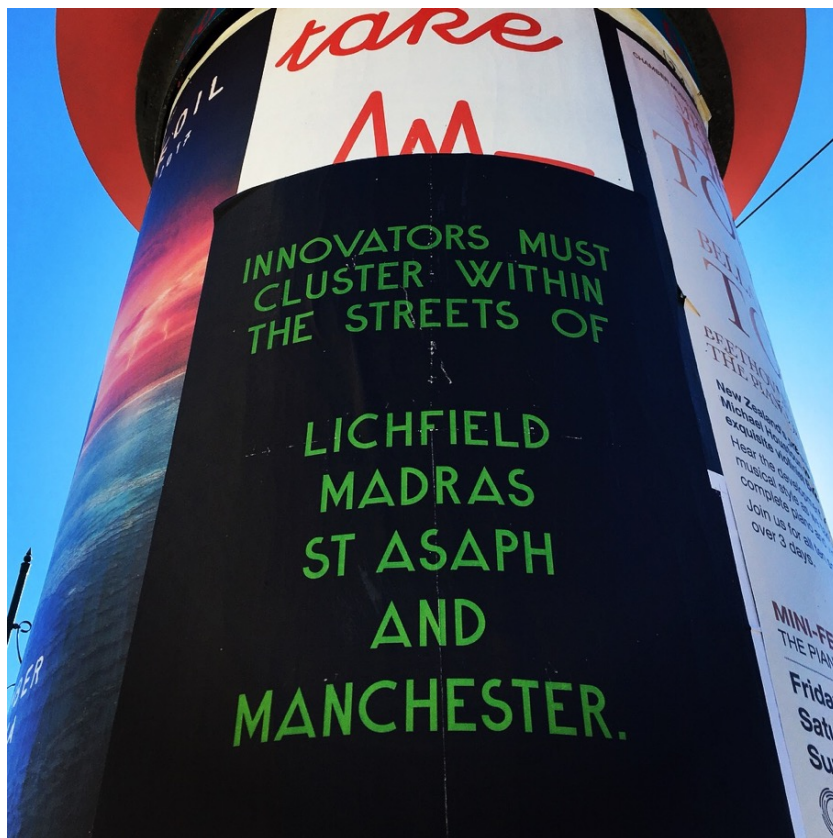


Figure 4–32: Gemma Banks, *Lola in Orb IP/SP* (2017). Single channel video, 7:00 minutes; artist page work; street poster campaign located in the Christchurch Innovation Precinct (3 September–8 October). Commissioned by The Physics Room. Photo by Bruce E. Phillips. Installation view of street poster campaign. Reproduction by permission of rights holder.

In addressing the local context, *Lola in Orb IP/SP* (2017) by Banks consisted of text-based works such as street posters (Figure 4–32), a street-facing video projection, and a gallery installation. Her project appropriated the language featured in the city council’s spatial plan through a series of typographic and narrative treatments which quoted the corporate terminology used.³¹⁴ “THIS CLUSTERING WILL ACHIEVE THE NECESSARY CRITICAL MASS TO ENSURE INNOVATION ACTIVITIES ARE CONDUCTED”³¹⁵ reads one jargonistic line—which could be interpreted as a form of linguistic deception through a strategy of vagueness similar to that promoted by Gustave Le Bon.

In the context of post-quake Christchurch, the themes of *S/C/U* proved sensitive topics for local audiences which provided instances where complicity was limited. In keeping with the process-led approach, in early 2017 (seven months prior to the exhibition) we held a dinner event and invited a group of local artists, curators, social psychologists, and political studies scholars. The topic of the evening was to discuss what an exhibition like *S/C/U* could contribute to the context of post-quake Christchurch.

We invited University of Canterbury’s Department of Psychology whose postgraduate student Nicola Hancock had conducted some compelling research. Hancock’s 2014 study found that positive images of the planned post-quake rebuild made her subjects less attentive while images of quake ruins made them more vigilant—which suggested that official city council marketing might have the effect of inspiring compliance to accept proposed changes in the urban environment.³¹⁶

³¹⁴ Hanton, ‘Share/Cheat/Unite at The Physics Room’, 61; Hanton, ‘Share/Cheat/Unite in Post-Quake Ōtautahi: Innovate/Advocate/Regenerate’, 79–80.

³¹⁵ Banks, ‘Lola in Orb IP/SP’, 71.

³¹⁶ Hancock et al., ‘Positive Post-Disaster Images: A Daydream Machine?’

The provocation of Hancock's research at the dinner event led to a passionate debate about what images artists could be making in this context and who might be served by such imagery.³¹⁷ Debate led to assertions. Assertions escalated into accusations and accusations ended with a participant leaving prematurely in anger. While this discussion was not recorded, I nevertheless include it in this research as an instance that may indicate a momentary lapse where complicity was not maintained. The social tension could also be symptomatic of a community still dealing with earthquake related trauma and experiencing a sense of powerlessness over their rapidly changing urban environment. Another interpretation, is that this discord is an example of agonism/dissensus via conceptual critique that encouraged fertile tensions as opposed to smooth conformity. While sometimes uncomfortable to experience, conceptual critique has a greater benefit of ultimately accommodating diversity while sustaining individual differences.

4.3.6 Publication

Throughout this process and outcome section I have examined the co-operative framework of *S/C/U* and how it enabled a twisting together on different levels. Twisting together also occurred in the production of the exhibition publication. As discussed in Chapter Three, in the production of a publication twisting together requires the curator's contributions to work in co-operation with artists and other practitioners such as graphic designers, and writers.

The purpose of the *S/C/U* publication was to document the artworks while providing supplementary information as well as to reinforce the aesthetic language, conceptual substance, and experience of the exhibition.³¹⁸ This resulted in a four-volume e-publication (Figure 4-33) which involved commissioning a designer to produce an original design concept alongside commissioned essays.³¹⁹ The publication's contribution to the overall exhibition is illustrated in

³¹⁷ Hancock et al., 'Positive Post-Disaster Images: A Daydream Machine?'

³¹⁸ This observation is similar to Simon Sheikh's insistence that such textual elements act as a mode of articulation through which promises are made and publics are formed. See: Sheikh, 'Exhibition-Making and Political Imaginary', 135. Also see: Noord, 'Words of Care', 518.

³¹⁹ Apelu et al., *Share/Cheat/Unite: Volume 1*, 1; Phillips, *Share/Cheat/Unite: Volume 2*, 1:2; Albertini et al., *Share/Cheat/Unite: Volume 3*, 3; Banks et al., *Share/Cheat/Unite: Volume 4*, 4.

Table 4–11 which provides an indication of it replicating the exhibition’s thematic structure and selected artworks. This diagram depicts the publication’s contribution in colour overlaid on top of the connections observed in the physical exhibitions to highlight this replication.

SHARE
/
CHEAT
/
UNITE
/
VOLUME 1



Figure 4–33: Kalee Jackson, graphic design of *Share/Cheat/Unite* e-publication. Reproduction by permission of rights holder.



Table 4–11: *Share/Cheat/Unite* Co-operative Framework (Publication).

this use of green is also associated with the phenomenon of ‘greenwashing’ where businesses want to appear environmentally ethical but to continue operating in environmentally unsustainable ways.³²¹ By engaging this mix of design signifiers Jackson subtly plays with the duplicitous psychology of visual communication as explored by other aspects of the exhibition. Curatorial direction and the graphic design became coaligned and as such provide another example of twisting together in mutual dependency.

However, the publication could also be used as an example of Pākehā curatorial centrality if we consider the demographic profile of the commissioned writers in comparison to the exhibited artists. Sixty-seven per cent of the writers were estimated European, 33 per cent non-European, and there were no writers of Māori ethnicity.³²² The ethnic representation here among a total of nine writers indicates to me that Pākehā curatorial centrality is present in my editorial decisions. The Pākehā bias evident here excluded a Māori perspective being contributed to a discussion on social psychology and art. This also undermined the theme of the exhibition which claimed to be concerned with addressing social inclusion and exclusion. Consequentially, this exclusion also did not support the diverse perspectives present throughout the exhibition and the diversity present in the artist selection. Over *S/C/U's* many components it featured twenty-six artists of whom 81 per cent could be considered non-European (a combination of Asian, Māori, MELAA, and Pacific Peoples).³²³

³²¹ Bowen, *After Greenwashing: Symbolic Corporate Environmentalism and Society*; Miller, *Greenwashing Culture*.

³²² See Appendix 6 for further information.

³²³ See Appendix 5 for further information.

Chapter Five: Conclusion

Throughout this thesis, I have provided examples of how the curator-as-accomplice is an accurate description of how my curatorial practice might prioritise working *alongside* others. According to the findings of my literature review in Chapter One, the concept of the accomplice has received some scholarship by Desideri and Harney but had not been developed into a conceptual framework that could be applied to examples of curatorial practice. The subsequent chapters addressed this gap by analysing four exhibitions and others from Aotearoa's exhibition history in relation to the curator-as-accomplice conceptual framework. This description of the curator-as-accomplice is an original contribution to knowledge that builds on the work of Desideri and Harney and, I have argued, has relevance in addressing the longstanding debate and recent criticisms surrounding the curatorial. I have also provided examples of how the curator-as-accomplice can be an effective means to resist curatorial centrality and Pākehā bias. In this concluding chapter, I provide an overview of this enquiry followed by a discussion of the findings.

5.1 Overview

In Chapter One, I suggest that curatorial discourse since the curatorial turn of the 1980s and 1990s has persistently centralised the curator as the instigator of change to exhibition-making and institutional practices, and claimed an agenda to instigate change within society. From this reading of the literature, I further observed, that the awareness and utilisation of 'the curatorial' is an ideology considered distinct from and connected to 'curating' and 'exhibition-making'. I have asserted that Aotearoa shared in this phenomenon of the curatorial while also producing its

own distinct history. The curatorial in Aotearoa, I have argued, has been influenced by a mixture of curatorial knowledge and experience shaped by on-the-job training, international travel, and non-specialised education. Influence of kaupapa Māori practices was also discussed particularly with the integration of tikanga into curatorial processes and exhibition forms.

Refocusing on the larger geopolitical context, I examined how curatorial discourse and practice have been the target of criticism and activism. Prominent curators have been accused of being inculcated within celebrity highlife and the curatorial has become associated with selecting and arranging information and objects within an era of online consumer culture. Mounting criticism by the end of the 2010s has led to the curatorial role, and the ideologies associated with ‘the curatorial’, to coming under close scrutiny. During this time particular exhibitions and curators have been singled out for alleged bias, appropriation, inequitable artist selection, abuse, and dubious ethics. Critique and activism also placed emphasis on the role of curating contributing towards a wider consideration of racial, gender, and accessibility discrimination within the global art system and its intersection with legacies of colonisation, slavery, sexual assault, indentured labour, global capitalism, and environmental degradation. Within this global political context, I provided examples of how curatorial practice in Aotearoa has also been the focus of criticism and activism for similar reasons.

The net accumulation of these factors, according to my reading of the literature, has framed the curatorial as a discourse and practice synonymous with propagating discrimination, neo-liberalism, and global capitalism under the guise of leftist ideals. As I have shown, many different terms have been used to describe how ‘the curatorial’ might be ideologically compromised. I have taken the term *curatorial centrality* as the most applicable. I have argued that ‘curatorial centrality’ highlights the curatorial’s predilection to position the curator as the principal agent that gets to select art, to define meaning, to orchestrate exhibitions and experiences, and most of all to be the arbiter of change.

Chapters Three and Four, provide some examples of curatorial centrality within Aotearoa's exhibition history. This is discussed in regards to the exhibition *The World Over [...]* where the curators' emphasis of techno-optimism in the exhibition's theme and accompanying essays appears to misrepresent the artworks exhibited. Another example is given in *One Day Sculpture* where the curator's published stipulations of what constituted a relevant 'one day sculpture' appears to enforce a curatorial authorship over the selected artists. Biennial-style 'mega-exhibitions', such as iterations of the Auckland Triennial, were also discussed as an example of curatorial centrality. The argument here being that such biennial-style exhibitions risk enforcing curatorial centrality through commodifying place, and perpetuating hegemonic notions of aesthetic quality and contemporaneity.

To further this discussion, I highlighted that a patriarchal Pākehā bias potentially informs a regional variation of curatorial centrality. I have termed this *Pākehā curatorial centrality*. As a result of a larger social environment, I proposed that Pākehā curatorial centrality has led to discrimination via the exclusion of non-European/male/cis/hetero/able-bodied persons and particularly of Māori art, artists, customs, communities, and perspectives from exhibitions. By drawing on insight from social psychology research, I argued that this phenomenon is most likely perpetrated by individual curators and systemically sustained by the country's exhibitionary complex.

Aotearoa's exhibition history between 1970 and 2020 provides many such examples of Pākehā curatorial centrality as discussed in chapters Three and Four. High profile exhibitions such as *Putting the Land on the Map [...]*, *The World Over [...]*, *Drive [...]*, *Gridlock [...]*, and *Anxious Images [...]* provide examples of Pākehā bias by excluding Māori and other non-European perspectives via artist selection and artwork content. Through this exclusion, I proposed that such exhibitions risk dehumanising those they exclude by centralising a White settler perspective on topics that are consequential to life in Aotearoa or universal claims to the human condition.

Pākehā curatorial centrality is also found in my curatorial practice. *Rapid Change*, for example, claimed to situate Auckland's urban change within a global context. In doing so, the exhibition neglected to address Māori and Pacific histories and perspectives that have been a consequential part of forming Aotearoa's modernity and built environment. Despite commissioning a major new work by a Māori artist, *THE HIVE HUMS WITH MANY MINDS* (THHWMM) still prioritised a Pākehā perspective which risked tokenising Māori content. In *Share/Cheat/Unite* (S/C/U), most of the selected artists and content of the exhibition represented non-European ethnicities. However, this diversity was put at risk in the *S/C/U* e-publication with 67 per cent of the writers being European which was discussed as undermining the theme of the exhibition which claimed to be concerned with addressing social inclusion and exclusion.

In addressing the issues of curatorial centrality and bias, I discussed how the literature has provided an emphasis on the 'curatorial as political imaginary' and 'curatorial activism'. While both approaches have strengths, and influences on my practice, their one commonality according to my analysis is that they position the curator as the principal agent of change. In comparison, my definition of the curator-as-accomplice seeks to resist centralising the curator as the agent of change. This, I have reasoned, is emphasised by working complicitly alongside others to support unrealised potential.

In detailing the conceptual framework of the curator-as-accomplice I discussed the influence of artist Valentina Desideri and academic Stefano Harney as well as insight gained from my own practice and from authors from disciplines such as cultural and political theory, psychology, etymology, and criminal law. My conceptual framework describes a modality which enables adaptability through a dynamic of attributes and functions. The primary attribute of *complicity* acts to condition the sub-attributes to serve the principles of working alongside others. Sub-attributes are defined as *folding together* and *twisting together* which in turn inform the division of various functions. Functions are further divided into *codified functions* or *tacit functions*.

5.2 Evaluation of Self-Reflexive Research Approach

Examples of the curator-as-accomplice were then identified and analysed through a self-reflexive examination of four exhibitions and many others identified through exhibition history research. This self-reflexive and exhibition history research provided a unique geographical insight of Aotearoa's curatorial turn, evidence of curatorial centrality and Pākehā bias, while also identifying a legacy of practice that could be aligned with the curator-as-accomplice.

While effective, this self-reflexive research approach has some limitations which upon evaluation could be refined for future research. One of these being that the findings are specific to the exhibition examples and my practice. Due to this specificity, it would be premature to claim that the curator-as-accomplice conceptual framework can be applied to the work of others. As indicated throughout, there are similar characteristics in the work of other curators but further research and analysis would need to be conducted to ascertain if these similarities are applicable or if they indicate towards a different mode of practice.

Another limitation to my application of the self-reflexive research approach is that it is mostly reliant upon my perspective, memory and experiences. There were attempts to compensate for this limitation such as incorporating criticism from published exhibition reviews, evidence of public interaction, correspondence with gallery staff and artists. Assessing for gender and ethnic biases in artist selection also enabled me to gain a self-reflexive perspective that challenged my original understandings and intentions. However, these measures were still reliant upon my ability to understand a perspective other than my own. Additional research methods could have helped add further multiplicity such as conducting interviews with key exhibition contributors such as artists, writers, designers and gallery staff. That said, this additional research method would have required further time, expertise, funding and an ethics approval process that are well beyond the scope of what I could realise.

If such upskilling and resourcing could have been available this would have also benefited the exhibition history research process. Similar to the self-reflexive approach, the exhibition history research was limited to my analysis. If I had the opportunity to interview the curators and artists involved, it is possible that further insights could have added that might reinforce or challenge my analysis.

5.3 Complicity

The primary attribute of *complicity*, I have argued, is the essential trait of the curator-as-accomplice by emphasising an alignment of the curator alongside other exhibition-making practitioners in a network of creativity and co-operation. Complicity is attained by folding or twisting or a dynamic mix of the two. The degree to which a curator folds or twists with others is dependent upon the combination of either codified and tacit functions. In folding together, the curator-as-accomplice performs codified functions in the form of relationship development and conceptual critique; and/or via tacit functions of proxy actions and applied critique. Twisting together is achieved through the codified functions of creating a co-operative framework and conceptual critique; and/or the tacit functions of co-operative actions and applied critique. These attributes and functions are apparent throughout this research but are emphasised in different ways depending on the exhibition example of which I will now provide a précis.

5.3.1 Folding Together

Folding together, I have determined, involves working *for* others by supporting another practitioner's agency. This sub-attribute and correlating functions are apparent in all the exhibition examples but are most clearly demonstrated in Chapter Two which focuses on two solo exhibitions. Here I described how each exhibition grew out of developing a relationship with the artist over numerous years. This codified function of relationship development involved spending time with the artists in numerous capacities including working together on small-scale commissions and by simply maintaining conversations and contact over time.

Yona Lee's exhibition, for example, started with working with her first on a small commission in 2011 and then, after maintaining a relationship over subsequent years, we worked again on a much larger scale to realise her *In Transit (Arrival)* installation in 2017. Here I demonstrated folding together in relationship development by learning about what was important for Lee in terms of her practice, including her ambition to work at scales that she could not achieve on her own.

Conceptual critique was also used in folding together. Conceptual critique is described as a codified function because it utilises strategic faculties of questioning and speculating on an exhibition contributor's motivations, research, ideas, and potential future. This is demonstrated in the adaptation of Ruth Watson's installation *Geophagy*. In this instance folding together was achieved through conceptual critique by reconsidering how required changes might influence the work's meaning and experience. This discussion led to the work undergoing a significant transformation from a tower to a labyrinth.

Folding together can also be performed by tacit functions. Chapter Two provided examples of proxy actions and applied critique. Proxy actions involved acting as the artist's substitute by making decisions or performing tasks at short notice that were in keeping with the artist's vision. In Watson's exhibition, I utilised proxy actions to attend to the finer details of gallery lighting which if not corrected would have hindered the exhibition experience the artist was hoping to achieve. Due to unanticipated public engagement in Lee's installation, I used proxy actions to attend to instances of damage by performing cleaning and repair in a manner that was in keeping with the artist's standards.

The exhibitions in Chapter Two also provide examples of the tacit function of applied critique. Applied critique is a tacit function because it requires calling on intuitive and experiential knowledge to make finer adjustments, editing, and placements in time pressured moments of

exhibition-making. In folding together, the curator-as-accomplice performs crits with the artist on site to discuss these details and experiment with various configurations. This is demonstrated in Lee's TT installation, where applied critique was utilised in numerous instances of determining the artwork's accommodation within the building for the safety and use of various audiences.

Chapter Two also provides examples of folding together in the practice of curator John Maynard in the development of the exhibition *Real Time* by artist Leon Narbey. Within correspondence and processual documents, Maynard demonstrates many instances where he spent time to develop a relationship with Narbey to understand his work and unrealised potential. Maynard then works to overcome institutional barriers, plus numerous technical and financial challenges to realise an ambitious exhibition in aid of the artist's vision.

5.3.2 Twisting Together

Twisting together, in my definition, provides a description of how the curator-as-accomplice entwines with others so that each strand of practice supports the other in co-dependency. This form of complicity is most clearly apparent within group exhibitions where the curator maintains numerous working relationships with multiple artists, gallery staff, designers, contractors, writers, and many others.

Codified and tacit functions that aid twisting together were made most apparent in Chapter Three in the examination of the TT group exhibition *THHWMM*. The most important in relation to *THHWMM* was creating a co-operative framework. As a codified function, creating a co-operative framework enables the curator-as-accomplice to establish a conceptual scaffolding within which many practitioners can modify, contribute to and become co-dependent. With *THHWMM* this co-operative framework was established through the assemblage of a tripartite theme, correlating key topics, a selection of artworks and artists, exhibition venues, and a publication.

By maintaining flexibility within the co-operative framework, each practitioner's contribution added to the overall matrix of connection and entwining of concepts. This was illustrated in Table 3–1 which visualised how this twisting together operated across the entire exhibition and within specific aspects of each exhibition component. For example, in considering various aspects of the Anthropocene the similarities and critical differences were discussed in relation to a cluster of works and their placement in the exhibition. These included artworks by Monteith, McQuarrie, Drayton, and Hollis which contributed to each other's work and the exhibition layout through the content of their work ranging from colonial capitalism, urbanisation, and environmental degradation.

The tacit function of co-operative actions was also made apparent in *THHWMM*. Co-operative actions involved the testing out of potential layouts with artists and staff within the gallery space. For instance, the diagonal placement of Alex Monteith's monitors was the result of the artist, gallery staff, and I co-operatively experimenting with various layout options. The co-operative action here, therefore, created an opportunity for many contributors to twist together while intuitively making decisions.

The twisting together apparent within *THHWMM* also included the functions of conceptual and applied critique. These functions need not be recounted here since the general function has been described already in relation to folding together. The only difference in serving twisting together is that these two forms of critique involved crits in group situations to discuss conceptual or practical aspects of artworks or the exhibition in general.

Examples of twisting together are provided in the work of other curators throughout Aotearoa's exhibition history. Publications for the exhibitions *Dirty Pixels* and *Fear and Beauty* demonstrated evidence of the curators twisting with the authorship of artists by producing writing which sympathetically accompanied the artists' work rather than imposing classifications or misrepresenting their work. Adaptive exhibition designs were utilised in the

Performance Arcade and *Mostly Harmless*, to twist with artists by accommodating the specific situational and durational needs of performance and social engagement practice. Paemanu's wānanga-based exhibition *Paemanu: Nohoaka Toi* created a continually evolving exhibition which enabled twisting together of several practitioners through collaborative exhibition-making as well as simply sharing time and space through discussion, food, and sleep.

5.3.3 Complicity Dynamic

Throughout the exhibition examples I have emphasised that folding and twisting can be combined to create a dynamic form of complicity. This complicity dynamic, is important because it demonstrates the flexibility of the curator-as-accomplice which acts as a modality to enable a range of ways in which the curator can work alongside others. This flexibility is an enabling and accommodating factor which is vital for the accomplice to resist curatorial centrality, which might favour an approach determined by the curator, and policing tendencies which would prefer a fixed methodology that provides certainty.

The complicity dynamic is apparent in all the exhibition examples to various degrees but was most consistently evidenced in Chapter Four regarding *S/C/U*. The example of *S/C/U* is compelling in regard to the complicity dynamic due to its co-operative framework which combined a process-led approach and expanded multiformat exhibition form. The process-led approach enabled a dedicated focus on specific artists and other practitioners which led to an in-depth folding together between the curator and each contributor. Yet simultaneously each contribution was held within an expanded multiformat exhibition which required a twisting together to interweave each contribution into a co-operative whole.

The complicity dynamic is also apparent in the work of other curators. In *How to live together*, curator Balamohan Shingade appeared to fold together with artists such as James Tapsell-Kururangi by supporting him to produce a logistically complicated work in another city and with specific audience engagement requirements. By twisting together, Shingade initiated a

conversation with several practitioners through which they co-operatively created a schedule of alternating artworks and events occurring in various time-frames and locations that changed throughout the exhibition.

5.3.4 Resistance to Curatorial Centrality, Pākehā Bias, and the Curator-as-police

Critical moments within the exhibition examples illustrate the ability of the curator-as-accomplice to *resist* the presence of curatorial centrality, Pākehā bias, and traits associated with the curator-as-police. Resistance is emphasised here to acknowledge that complicity requires being adaptive to others while also maintaining the curator's contributions. Attending to resistance cannot guarantee that traits of curatorial centrality, Pākehā bias, and the curator-as-police will not be present. Rather, this adaptive resistance prompts the curator-as-accomplice to continuously seek out complicity with others. Codified and tacit functions are integral to maintaining this resistance.

Resistance against the curator-as-police is present, for example, in working with Lee by being adaptive to her practice and ambitions, over time but in a way that resisted to the extent that I retained my editorial contributions my contributions being the responsibilities of inviting an artist, devising the commissioning parameters, and delivering to TT's funding targets. These curatorial parameters were later criticised for imposing restrictions on the artwork and indeed could be considered as acting as the curator-as-police by allowing freedoms but only within a set limit. By examining the larger context, these 'limitations' could be considered evidence of maintaining a resistance against the institution's funding requirements while also being complicit with Lee. Thereby, the resistance practised here grew from a complicity forged through relationship development that necessitated navigating a tension between police-like characteristics and accomplice-like characteristics. As a result, Lee was able to produce her largest work to date in a unique social context.

Resistance against curatorial centrality is evident in *THHWMM* and *S/C/U*. In *THHWMM*, Alex Monteith's multi-channel video work involved the function of co-operative actions to test out potential layouts with the artist, staff, and myself in the gallery space. Curatorial centrality was resisted in this instance by engaging in co-operative exchange in time and space with others rather than prioritising my initial plans for the exhibition layout. For *S/C/U*, curatorial centrality was resisted through the function of creating a co-operative framework which incorporated a process-led approach and multiformat exhibition. This enabled the artists selected for Live Off-site commissions the opportunity to form a collective and request additional resources, changes to the exhibition layout, and agency over institutional operations.

Resistance to Pākehā curatorial centrality is evidenced in the selection of Ruth Watson's exhibition *Geophagy*. In this instance the function of conceptual critique was applied in identifying that my role as Advisory Curator took place in a Pākehā dominated institutional context and social environment. In resistance, I reasoned that the exhibition's themes might lead Pākehā audiences to recognise their part in a larger global narrative in establishing modernity and its humanitarian and ecological implications. To be clear, Pākehā bias is certainly not eliminated in this example. After all the exhibition is made by a Pākehā artist, selected by a Pākehā curator, for display in a Pākehā dominated gallery and social environment. Rather it is *resistance* that is demonstrated in this example through encouraging a critical awareness of White settler history.

Throughout the exhibition examples, I have also identified areas where resistance is less apparent. This is most evident in instances of Pākehā bias. One example is present in Lee's exhibition publication by inviting writers to address aspects of ethnicity and nationality. While I sought the regional expertise of South Korean curators to contribute essays, I did not seek out a writer that could talk to the specificity of the Korean New Zealand experience. This point could indicate a degree of resistance but also an instance of Pākehā bias by potentially overlooking Lee's identity and thereby perpetrating the implicit correlation of Whiteness with New

Zealand's national identity. Pākehā bias was also met with little resistance in the *S/C/U* publication where a 67 per cent majority of Pākehā/White authors were invited to respond to an exhibition where 81 per cent of the artists could be identified as non-European. Rather than presenting a contradiction, I argue that these instances merely indicate that complicity by nature is always at risk of yielding to an opposing force. As discussed in Chapter One, complicity is defined as being “a care without guarantees”¹ because it is continually in relation to what it attempts to resist.

On this last point it could be concluded that the curator-as-accomplice is more pragmatic than it is ideological. This ethos, I have argued, is propelled from an understanding of the curatorial being a modality which emphasises that practice can be flexible to a situation and adaptive to others. Complicity, I have demonstrated, is integral to maintaining this adaptive state of practice. By being adaptive the attribute of complicity enables a curator to resist compromising pressures while working alongside others to support their unrealised potential.

5.4 Next Steps: Developing the Research

While this thesis was under examination, I had some subsequent thoughts on how this research could be developed further. Firstly, I believe there is need for a publication that explores the history of ‘the curatorial’ in Aotearoa. The account I give in Chapter One is one such attempt at providing a concise overview of this history but there is much more to explore. One aspect is how the apparent lack of specialised curatorial education has influenced exhibitions in Aotearoa. Conducting a global survey to see if there are similar situations in other countries could also be helpful as a point of comparison to the Aotearoa context. This could help provide insight into the professional motivations and career development that influences practice as well as adding to a more diverse global understanding of how the curatorial has evolved outside of the so called ‘educational turn’. Another area worthy of further research is an investigation into

¹ Desideri and Harney, ‘A Conspiracy without a Plot’, 134.

the influence of kaupapa Māori exhibition-making upon Pākehā curators. Further to this point, a consideration of whether kaupapa Māori practices are to be aligned with, considered in parallel with, or differentiated from the larger history of the curatorial turn would be a fertile discussion.

The issue of Pākehā bias in curating is another area needing further research. This thesis provides a hypothesis and some examples that could be developed in collaboration with researchers who have expertise in social psychology, art history and a lived experience of discrimination. Such additional expertise might also help expand beyond the self-reflexive narratives and analysis chronicled in this thesis—as mentioned earlier in this chapter.

In terms of the ‘accomplice’, this description of practice has become a tool that I have already been using as a member of two art collectives: The Chronicle of < _____ >, which is a collective of Aotearoa artists, curators, musicians and writers who produce iterative projects in both individual and collaborative capacities; and the Neuk Collective, a neurodivergent artist collective based in Scotland that stages exhibitions and provides training to art organisations to better support neurodivergent artists. In these unpaid and collective contexts, the curator-as-accomplice framework has helped me navigate more blurred and overlapping creative agencies in comparison to the examples discussed in this thesis which specifically focused on employment contexts where there are individual roles and responsibilities. These instances have further emphasised to me that the flexibility of the conceptual framework is effective and that there is potential to add further nuance by way of describing more functions and possibly more attributes. My hypothesis at this stage is that the ‘accomplice’ model may have application beyond the curatorial role to include some artistic practices where the blurring of authorship and agency, and the self and the other, is a core motivation.

I am also working with Te Tuhi again towards an exhibition opening in 2023 but this time as an independent curator. In this instance, I am finding the curator-as-accomplice helpful in enabling me to adapt to a workplace dynamic that has changed in the years since I last worked there—

and changes in working as an external contractor which has a different set of individual and collective responsibilities. However, further research would be needed to consider the specificity of the 'independent curator' in regard to the accomplice especially since this is a rare career trajectory in Aotearoa. My hypothesis is that independence might test the degree to which the accomplice modality is adaptable to having less institutional agency in comparison to what permanent full-time curatorial employment might have.

Lastly, I feel it is appropriate to acknowledge that while this research focused on practice conducted pre-2020 the analysis and writing was completed during the midst of the Covid-19 global pandemic that unfolded soon after. Beyond the obvious health issues, this crisis has highlighted many disparities in society from how minorities face systemic discrimination to how human civilisation is placing a grave burden on the planet's environmental stability. This experience has emphasised the need to embrace ways of working and being in the world that counteract these inequalities and that consider our biological and social interconnections. The curatorial profession is also bound in such inequalities and as such I argue alongside others that there is an ethical responsibility to readdress the way that curators influence those around them and the environment in which they practice. I have demonstrated throughout this thesis that the curator-as-accomplice is one such mode of readdressing curatorial working, being, relating and thinking but further research would be required to examine the curator-as-accomplice within a pandemic or post-pandemic context to ascertain if it is indeed applicable. At its core the curator-as-accomplice is a humanising modality that emphasises fallibility and vulnerability, emphasises working together, it values non-conventional forms of knowledge, it embraces many perspectives and ways of being, it provides a means to seek out responsibilities, and it requires creative solutions to resist our all too human tendency to conform.

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Appendices

Appendix 1: Organisation Names and Locations

Abbreviation Used	Full Name	Former Names	Locations
AAG	Auckland Art Gallery Toi o Tāmaki	Auckland City Art Gallery	Auckland (Tāmaki Makaurau)
Adam Art Gallery	Adam Art Gallery Te Pātaka Toi	-	Wellington (Pōneke, Te Whanganui-a-Tara)
Aratoi	Aratoi Wairarapa Museum of Art and History	Wairarapa Arts Centre	Masterton (Whakaoriori)
Artspace	Artspace Aotearoa	Artspace NZ	Auckland (Tāmaki Makaurau)
Ashburton Art Gallery	Ashburton Art Gallery and Heritage Centre	-	Auckland (Tāmaki Makaurau)
Audio Foundation	Audio Foundation	-	Auckland (Tāmaki Makaurau)
Blue Oyster	Blue Oyster Art Project Space	-	Dunedin (Ōtepoti)
CAG	Christchurch Art Gallery Te Puna o Waiwhetū	Robert McDougall Art Gallery, McDougall Contemporary Art Annex	Christchurch (Ōtautahi)
Circuit	Circuit Artist Film and Video Aotearoa New Zealand	-	Online
City Gallery	City Gallery Wellington Te Whare Toi	Wellington City Art Gallery	Wellington (Pōneke, Te Whanganui-a-Tara)
COCA	COCA, Centre of Contemporary Art Toi Moroki	Canterbury Society of Arts	Christchurch (Ōtautahi)
Corbans	Corbans Estate Art Centre	-	Auckland (Tāmaki Makaurau)
DPAG	Dunedin Public Art Gallery	-	Dunedin (Ōtepoti)
Enjoy	Enjoy Contemporary Art Space	Enjoy Public Art Gallery	Wellington (Pōneke, Te Whanganui-a-Tara)
Fresh	Fresh Gallery Ōtara	-	Auckland (Tāmaki Makaurau)
GBAG	Govett-Brewster Art Gallery, Len Lye Centre	Govett-Brewster Art Gallery	New Plymouth (Ngāmotu)
Gus Fisher	Gus Fisher Gallery	-	Auckland (Tāmaki Makaurau)
HCAG	Hastings City Art Gallery	Hawke's Bay Museum	Hastings (Heretaunga)
He Waka Tuia	He Waka Tuia Art + Museum	Southland Art Gallery	Gore (Maruawai)
Ilam Gallery	Ilam Campus Gallery	SoFA Gallery	Christchurch (Ōtautahi)
Letting Space	Letting Space	-	Online
Litmus	Litmus Research Initiative, Massey University	-	Wellington (Pōneke, Te Whanganui-a-Tara)
Malcolm Smith	Malcolm Smith Gallery	Uxbridge	Auckland (Tāmaki Makaurau)
Māngere Art Centre	Māngere Arts Centre Ngā Tohu o Uenuku	-	Auckland (Tāmaki Makaurau)
MTG	MTG Hawke's Bay Tai Ahuriri	Hawke's Bay Museum	Napier (Ahuriri)
Ngā Taonga	Ngā Taonga Sound & Vision	New Zealand Film Archive, Mediagallery	Auckland and Wellington
Papakura Art Gallery	Papakura Art Gallery	-	Auckland (Tāmaki Makaurau)
Pātaka	Pātaka Art + Museum	Pātaka Museum of Arts and Culture, Te Marae O Te Umu Kai O Hau, Porirua Museum, Page 90 Art Gallery	Porirua
Ramp Gallery	Ramp Gallery	-	Hamilton (Kīrikiriroa)
RM	RM Gallery & Project Space	rm3, rm212, rm401, rm103	Auckland (Tāmaki Makaurau)
Rotorua Museum	Rotorua Museum Te Whare Taonga o Te Arawa	Rotorua Museum, Rotorua Art Gallery, Rotorua Museum of Art and History	Rotorua
ST PAUL St	ST PAUL St Gallery	-	Auckland (Tāmaki Makaurau)
Tauranga Art Gallery	Tauranga Art Gallery Toi Tauranga	Tauranga Art Gallery	Tauranga
Tautai	Tautai Contemporary Pacific Arts Trust	-	Auckland (Tāmaki Makaurau)
Te Manawa	Te Manawa Museum of Art, Science and Heritage	Manawatū Art Gallery	Palmerston North (Te Papa-i-Oea)
Te Papa	Museum of New Zealand Te Papa Tongarewa	Dominion Museum and National Art Gallery of New Zealand	Wellington (Pōneke, Te Whanganui-a-Tara)
Te Tuhi	Te Tuhi	Te Tuhi Centre for the Arts, Te Tuhi The Mark, Fisher Gallery	Auckland (Tāmaki Makaurau)
Te Uru	Te Uru Waitākere Contemporary Gallery	Lopdell House Gallery	Auckland (Tāmaki Makaurau)
The Dowse	The Dowse Art Museum	TheNewDowse, The Dowse Art Gallery	Lower Hutt (Te Awakairangi)
The Engine Room	The Engine Room	-	Wellington (Pōneke, Te Whanganui-a-Tara)
The Performance Arcade	The Performance Arcade	-	Wellington (Pōneke, Te Whanganui-a-Tara)
The Physics Room	The Physics Room	South Island Art Projects	Christchurch (Ōtautahi)
The Sarjeant	The Sarjeant Gallery Te Whare o Rehua Whanganui	Sarjeant Gallery	Whanganui
The Suter	The Suter Art Gallery Te Aratoi o Whakatū	The Suter Art Gallery	Nelson (Whakatū)
Toi Pōneke	Toi Pōneke Arts Centre	-	Wellington (Pōneke, Te Whanganui-a-Tara)
Waikato Museum	Waikato Museum Te Whare Taonga o Waikato	The Waikato Art Gallery, The Waikato Museum, The Waikato Art Museum, Waikato Museum of Art and History, Waikato Museum	Hamilton (Kīrikiriroa)
Whangārei Art Museum	Whangārei Art Museum Te Manawa Toi	-	Whangārei

Appendix 2: Exhibition History Research Overview

Organisation	Legend:		Relevant to THHWMM	Relevant to S/C/U	Dates Available	# Years Searched	Est. # Exhibitions Searched
	Onsite Archive	Online Archive					
AAG	●	●	32	11	1970-2020	50	400
Adam Art Gallery	-	●	8	6	1999-2020	21	168
Aratoi	-	●	2	0	2011-2020	9	72
Artspace	●	●	31	21	1987-2020	33	264
Ashburton Art Gallery	-	●	1	0	2013-2020	7	56
Audio Foundation	-	●	0	0	2011-2020	9	72
Blue Oyster	-	●	14	17	1999-2020	21	168
CAG	-	●	19	3	1970-2020	50	400
Circuit	-	●	4	1	2014-2020	6	48
City Gallery	-	○	9	4	1980-2020	40	320
COCA	-	●	1	3	2016-2020	4	32
Corbans	○	●	4	3	2008-2020	12	96
DPAG	○	●	11	1	1972-2020	48	384
Enjoy	-	●	13	13	2000-2020	20	160
Fresh	-	○	6	1	2006-2020	14	112
GBAG	●	●	16	8	1970-2020	50	400
Gus Fisher	●	●	15	3	2001-2020	19	152
HCAG	○	●	7	2	1997-2020	23	184
He Waka Tuia	●	-	7	2	1971-2020	49	392
Ilam Gallery	○	○	5	0	1997-2020	23	184
Letting Space	-	●	4	4	1994-2019	25	28
Litmus	-	●	0	1	2008-2009	1	1
Malcolm Smith	-	●	8	1	2016-2020	4	32
Māngere Art Centre	○	○	1	0	2010-2020	10	80
MTG	○	-	4	0	1989-2020	31	248
Ngā Taonga	-	○	1	0	2012	1	8
Papakura Art Gallery	○	○	7	0	2012-2020	8	64
Pātaka	○	●	6	0	2012-2020	8	64
Ramp Gallery	-	●	12	1	1997-2020	23	184
RM	●	●	8	1	1997-2020	23	184
Rotorua Museum	○	●	4	0	1982-2020	38	304
ST PAUL St	-	●	8	12	2004-2020	16	128
Tauranga Art Gallery	-	●	7	1	2007-2020	13	104
Tautai	-	●	2	10	2009-2020	11	20
Te Manawa	●	●	11	0	1970-2020	50	400
Te Papa	●	●	3	0	1970-2020	50	400
Te Tuhi	●	●	14	4	1980-2020	40	320
Te Uru	●	●	10	2	1987-2020	33	264
The Dowse	○	●	10	7	1971-2020	49	392
The Engine Room	-	●	5	3	2011-2020	9	72
The Performance Arcade	-	●	0	10	2016-2019	3	4
The Physics Room	-	●	7	8	1996-2020	24	192
The Sarjeant	○	●	22	4	1975-2020	45	360
The Suter	○	●	13	0	1970-2020	50	400
Toi Pōneke	-	●	3	0	2017-2020	3	24
Waikato Museum	○	●	9	0	1987-2020	33	264
Whangārei Art Museum	-	●	4	0	2018-2020	2	16
			Total	388	168	1,111	8,621
Total Number Organisations	47						
Total Relevant Exhibitions		517					

Note: I did not record an exact tally of exhibitions searched. Therefore, the estimate of 8,621 is calculated on the modest assumption that most of the organisations would host a minimum of eight exhibitions per year (2 per season), multiplied by 1,111 years of available records searched. Exceptions include the non-gallery organisations Circuit, Letting Space, Litmus and Tautai, where I have kept an accurate count of their total number of exhibitions.

Appendix 3: Exhibitions Relevant to THE HIVE HUMS WITH MANY MINDS

Exhibitions relevant to THE HIVE HUMS [...]	Start Date	End Date	Organisation	Legend:		
				Relevant theme, key word or context	Information not available or not applicable	Multiple organisations or venues
				•	-	*
				Exhibiting Civilisation and Nature	Exhibiting Information Age	Exhibiting Urbanisation
The Auckland Landscape: 1840 – 1971	22/06/1971	25/07/1971	AAG	•		•
20th Century New Zealand Landscapes	1/04/1977	1/05/1977	AAG	•		•
Man Together: Today's Housing Choice	circa 1977	30/05/1977	AAG	•		•
The Wanganui River	14/03/1978	19/04/1978	The Sarjeant	•		•
New Zealand Landscape Painting	1/03/1979	8/05/1979	The Sarjeant	•		•
Computer Art from Germany	20/02/1980	19/03/1980	CAG		•	
The Street	8/03/1980	27/04/1980	CAG			•
Artists Against Uranium	16/03/1982	4/04/1982	Te Manawa	•		
New Zealand Landscape From the [...]	10/03/1983	10/04/1983	Te Manawa	•		•
Chinese Landscape Photographs	27/04/1983	22/05/1983	DPAG	•		•
Pakeha Mythology	9/05/1986	8/06/1986	GBAG	•	•	•
The New Zealand Landscape – a continuing tradition	24/09/1986	12/04/1987	Te Papa	•		
Te Whenua: Of the Land	29/10/1986	26/03/1987	GBAG	•		•
Uncanny*Atopia*Fiction	8/08/1988	9/09/1988	Artspace			•
Putting the Land on the Map: Art and Cartography in [...]	1/04/1989	7/05/1989	GBAG	•		•
A Harbour View	25/05/1989	24/08/1989	CAG	•		
Occupied Zone Part One	10/10/1989	10/11/1989	Artspace			•
Nature and Nostalgia	11/11/1989	9/02/1990	Waikato Museum	•		•
Nature Organiz'd. The Garden in Art.	11/11/1989	11/02/1990	Waikato Museum	•		•
Occupied Zone Part Two	14/11/1989	15/12/1989	Artspace			•
Two Centuries of New Zealand Landscape Art	2/02/1990	22/04/1990	AAG	•		•
A Few Years of New Zealand Landscape Art	6/06/1990	29/06/1990	Artspace	•		•
Art in Subantarctic	21/09/1990	9/01/1991	He Waka Tuia	•		
Songs of the Land	3/11/1990	9/12/1990	The Suter	•		•
Burn Time	28/05/1991	21/06/1991	Artspace	•	•	
Panoramas of Auckland 1841-1991	8/11/1991	16/02/1992	AAG	•		•
False Horizons	10/03/1992	16/04/1992	Artspace	•		•
Permanent Collection: Figures in the Landscape	1/04/1992	1/05/1992	Te Manawa	•		•
Architecture to a Fault	28/04/1992	15/05/1992	Artspace	•		•
Inside the Atlas	12/05/1992	5/06/1992	Artspace	•		
Pacific Parallels : Artists and the Landscape in New Zealand	1/07/1992	1/01/1993	Te Papa	•		
Urban Bonsai	13/11/1992	10/01/1993	Te Manawa	•		•
Elemental: Landscape territory and Environment	24/12/1992	3/03/1993	DPAG	•		•
Gaining Interest	9/03/1993	2/04/1993	Artspace			•
Mana Whenua	16/04/1993	14/05/1993	Artspace	•		
Hatching Plots: Feminist Readings of the City	14/07/1993	6/08/1993	Artspace			•
Animal Show	16/08/1993	26/09/1993	DPAG			•
Bottled Ocean	17/05/1994	7/08/1994	City Gallery	•		•
Green and Pleasant: Two Centuries of [...]	1/07/1994	1/12/1994	AAG	•		
Picture Us Here: 'Regionalism' in New Zealand and [...]	1/07/1994	21/08/1994	MTG	•		•
The Land, Their People, Their God	4/12/1994	29/01/1995	DPAG	•		
Waste not want not	17/02/1995	19/03/1995	Te Uru	•		•
One More Plateau (Total Binary Write-off)	8/03/1995	31/03/1995	Artspace	•	•	
Reaction!: The Way Things Go	27/07/1995	27/07/1995	Artspace	•		
Whanganui River Stories	7/02/1996	9/04/1996	The Sarjeant	•		
Transformers: A Moving Experience	25/04/1996	28/07/1996	AAG	•		•
State House [...]	29/05/1996	18/06/1996	Artspace			•
The World Over: Art in the Age of Globalisation*	8/06/1996	11/08/1996	City Gallery	•	•	•
Landforms I – Modern New Zealand Landscapes	21/06/1996	16/09/1996	Rotorua Museum	•		
Aftermath	26/07/1996	25/08/1996	CAG		•	
Electronic Bodyscapes	30/07/1996	6/09/1996	Artspace	•	•	•
The Good Earth	1/12/1996	23/02/1997	AAG	•		
Building on the Land	24/01/1997	17/03/1997	Rotorua Museum	•		•
Art in the City – The Extraordinary Ordinary [...]	11/04/1997	11/05/1997	Te Uru	•		•
The Horse & I	26/04/1997	29/06/1997	The Sarjeant	•		
Maniacs of the Disappearance	2/07/1997	25/07/1997	Artspace		•	•
®Rapid®	2/07/1997	25/07/1997	Artspace		•	•
alt.nature	5/11/1997	29/11/1997	Artspace	•	•	•
Water Water Everywhere	12/12/1997	8/02/1998	HCAG	•		•
Appliance	20/03/1998	19/04/1998	Te Tuhi			•

Legend:

- Relevant theme, key word or context
- Information not available or not applicable
- * Multiple organisations or venues

Exhibitions relevant to THE HIVE HUMS [...]	Start Date	End Date	Organisation	Exhibiting Civilisation and Nature	Exhibiting Information Age	Exhibiting Urbanisation
Domestic Nature	8/08/1998	4/10/1998	Te Manawa	•		•
Domesticity	13/02/1999	14/03/1999	The Sarjeant			•
Paringa ou	20/03/1999	18/04/1999	Te Tuhi	•		•
Sustainability- The Land Remains	22/05/1999	15/08/1999	The Sarjeant	•		
Fear & Beauty: New Zealand Art at the End of the Millennium	3/10/1999	11/09/1999	The Suter	•	•	•
Nostalgia for the Future	5/11/1999	27/11/1999	Artspace			•
The Lure of the Sea	13/11/1999	9/04/2000	AAG	•		
Picturing our place: Views of the Manawatu	27/11/1999	6/02/2001	Te Manawa	•		•
Wonderlands: Views on life at the [...]	18/12/1999	31/01/2000	GBAG	•		•
Drive: Power>progress>desire	12/02/2000	30/04/2000	GBAG	•	•	•
Mind and Matter: Revisiting the Romantic Sublime	14/03/2000	25/03/2000	Blue Oyster	•		
The Drivers	3/05/2000	28/05/2000	The Physics Room			•
Uneasy Spaces	5/05/2000	25/06/2000	CAG		•	
The Numbers Game	22/06/2000	30/07/2000	Adam Art Gallery	•	•	
Plastika	22/07/2000	4/10/2000	GBAG	•		•
The Picnic	10/10/2000	21/10/2000	Blue Oyster		•	•
The 1st Auckland Triennial: Bright Paradise*	3/03/2001	3/06/2001	AAG	•	•	•
Out of the Blue	21/04/2001	1/07/2001	HCAG	•		•
Thrash	28/06/2001	28/07/2001	The Physics Room			•
Botanica	11/08/2001	7/10/2001	Adam Art Gallery	•		
Techno Māori: Māori Art in the Digital Age	21/09/2001	2/12/2001	City Gallery		•	
Haunted House	22/09/2001	18/11/2001	DPAG			•
Tomorrow People	26/09/2001	27/10/2001	The Physics Room			•
Intersept 2001	14/11/2001	9/12/2001	The Sarjeant		•	
The Altered Landscape: Photographs of a [...]	8/12/2001	17/03/2002	The Sarjeant	•		•
Real Space, Conceptual Space	2/02/2002	1/04/2002	GBAG		•	•
Why I Can't Dance to Techno	3/04/2002	13/04/2002	Enjoy		•	
Cultivating Paradise	8/06/2002	13/10/2002	MTG	•		•
Sea Knowing and Ocean Looking	29/06/2002	19/01/2003	AAG	•		
Dirty Pixels	12/08/2002	14/09/2002	Artspace	•	•	
REPRESENTATION & REACTION [...]	31/08/2002	27/10/2002	The Sarjeant	•		•
Satellite City	17/09/2002	5/10/2002	Enjoy	•		•
The Future of Auckland	19/09/2002	12/10/2002	Artspace			•
Flora and Fauna	26/09/2002	5/10/2002	RM	•		•
Birds: Arrivals and Departures	23/11/2002	16/02/2003	AAG	•		
Te Puāwai o Ngāi Tahu	10/05/2003	24/08/2003	CAG	•		
Arcadia: the other life of video games	10/05/2003	20/07/2003	GBAG		•	•
Animality	24/06/2003	5/07/2003	Blue Oyster	•		
Big Country: Australian Landscape from the [...]	2/08/2003	9/03/2004	DPAG	•		
E.T.A.	20/08/2003	6/09/2003	Enjoy	•		
Country Life	29/08/2003	23/11/2003	The Sarjeant	•		•
Painting the Town	29/08/2003	23/11/2003	The Sarjeant			•
Extra Lives	6/09/2003	18/10/2003	Gus Fisher		•	
Save the Robots	10/09/2003	27/09/2003	Enjoy	•	•	•
Bloom: mutation, toxicity and the sublime	13/12/2003	7/02/2004	GBAG	•	•	
IKI and Thanks For All the IKA	20/02/2004	20/02/2004	Artspace			•
Concrete Horizons: Contemporary Art from China	21/02/2004	9/05/2004	Adam Art Gallery			•
VACANCY	6/03/2004	14/04/2004	Te Tuhi	•		•
The 2nd Auckland Triennial: PUBLIC/PRIVATE [...]*	20/03/2004	30/05/2004	AAG		•	•
Auckland Remapped	20/03/2004	29/05/2004	Artspace			•
Room	13/07/2004	31/07/2004	Blue Oyster			•
Enduring Nature: Hoki Atu Hoki Mai	16/07/2004	3/04/2005	AAG	•		
Friendly Fire: Gus Fisher	7/08/2004	18/09/2004	Gus Fisher		•	•
Gridlock: Cities, Structures, Spaces	21/08/2004	17/10/2004	GBAG			•
Six artists into Doubtful Sound	3/09/2004	17/10/2004	He Waka Tuia	•		
Political Landscapes	14/09/2004	2/10/2004	Blue Oyster	•		•
Art to Express New Zealand	3/10/2004	28/08/2005	DPAG	•		
Local Atlas: Contemporary New Zealand and Australian Art	16/10/2004	24/06/2005	AAG	•	•	•
Mobile	26/10/2004	13/11/2004	Blue Oyster		•	
Sites for the eyes	circa 2005	28/08/2005	DPAG	•		

Legend:
 • Relevant theme, key word or context
 - Information not available or not applicable
 * Multiple organisations or venues

Exhibitions relevant to THE HIVE HUMS [...]	Start Date	End Date	Organisation	Exhibiting Civilisation and Nature	Exhibiting Information Age	Exhibiting Urbanisation
Background: Landscapes	10/02/2005	3/04/2005	Te Uru	•		•
Likes the Outdoors	28/02/2005	19/03/2005	Ramp Gallery	•		•
Te Moananui a Kiwa	23/04/2005	22/01/2006	AAG	•		
House Work	10/05/2005	28/05/2005	Blue Oyster			•
Small World; Big Town: Contemporary Art from Te Papa	10/07/2005	30/11/2005	City Gallery			•
Uncanny (The Unnaturally Strange)	20/07/2005	20/08/2005	Artspace	•		
Breaking Ice: Re-Visioning Antarctica	30/07/2005	2/10/2005	Adam Art Gallery	•		
Natural Selection: Animals in Art	30/07/2005	27/11/2005	The Sarjeant	•		•
Commodity and delight	12/11/2005	26/03/2006	The Sarjeant			•
Earthbound: Long Memory	19/11/2005	15/01/2006	HCAG	•		
Winged Wonders	23/11/2005	30/01/2006	AAG	•		
Place, Ground, Practice	1/12/2005	22/12/2005	ST PAUL St		•	
Birds: The Art of New Zealand Bird Life	circa 2006	circa 2007	Pātaka	•		
Accommodate	16/02/2006	11/03/2006	ST PAUL St			•
IMAGING WHANGANUI	24/02/2006	30/04/2006	The Sarjeant	•		•
Landscape / Inscapes	27/04/2006	28/05/2006	ST PAUL St	•		
Abbreviated Particulars	31/08/2006	16/09/2006	RM	•		
World's Edge	6/10/2006	25/02/2007	DPAG	•		•
51° South	20/10/2006	19/11/2006	He Waka Tuia	•		
From mini-FM to Hacktivists: a guide to art and activism	10/12/2006	5/03/2006	GBAG		•	•
New Wellington Artists: An Introduction to a [...]	21/12/2006	11/02/2007	City Gallery	•		
New Painting: Digital Age	circa 2007	12/08/2007	Pātaka		•	
Asian at Wheel	19/01/2007	3/02/2007	Gus Fisher		•	
After the Situation: Moment Making	3/02/2007	3/03/2007	Artspace		•	
The 3rd Auckland Triennial: Turbulence*	9/03/2007	4/06/2007	AAG	•		•
BUY SPEND SAVE NOW	22/03/2007	14/04/2007	Fresh			•
The Secret Life of Plants	24/03/2007	22/04/2007	City Gallery	•	•	•
Picturing the Peninsula	21/04/2007	5/08/2007	CAG	•		
New Nature	26/05/2007	2/09/2007	GBAG			•
Pakeha Now!	22/06/2007	29/07/2007	The Suter	•		•
Clean Machine: Homages to engineering in [...]	20/07/2007	1/09/2007	Gus Fisher			•
Primary Products	11/08/2007	7/10/2007	Adam Art Gallery	•		•
Speaker's Corner	17/09/2007	4/10/2007	Enjoy	•		•
Making Worlds	3/11/2007	28/01/2008	AAG			•
Portal in a Storm	15/11/2007	1/12/2007	RM		•	•
Another Destination	16/11/2007	16/03/2008	CAG	•	•	
You Are Here	2/02/2008	1/03/2008	Artspace	•		•
Land Wars Part 1: Shift	23/02/2008	20/04/2008	Te Tuhi	•		•
Landed	1/03/2008	1/06/2008	Te Manawa	•		•
Pick up your cave and run	18/03/2008	4/04/2008	Ramp Gallery	•		•
Land Wars Part 2: Build	3/04/2008	28/06/2008	Te Tuhi	•		•
Sinfonia Antarctica	12/04/2008	28/09/2008	The Dowse	•		
REPRESENT	18/04/2008	10/05/2008	Fresh			•
Earth Matters	1/05/2008	28/09/2008	AAG	•	•	
The Water Show	7/05/2008	31/05/2008	The Physics Room	•		•
Moving Towards a Balanced Earth: Kick the Carbon Habit	5/06/2008	18/01/2009	Te Papa	•		•
Architecture for the Nation: New Artists Show 2008	14/06/2008	19/07/2008	Artspace			•
Swarm: A peek into the hive-mind of group dynamics	11/07/2008	17/08/2008	Gus Fisher	•	•	
Petals	27/09/2008	7/12/2008	Tauranga Art Gallery	•		
Yesterday's News	23/10/2008	8/11/2008	RM	•		
Break: Towards a Public Realm	6/12/2008	5/01/2009	GBAG	•		
The Enchanted Garden	13/12/2008	8/02/2009	AAG	•		•
Nature's Own Voice	6/02/2009	26/07/2009	CAG	•		
Solar Circuit Aotearoa New Zealand (SCANZ)	6/02/2009	29/03/2009	GBAG	•	•	•
Plastic Māori	14/03/2009	9/08/2009	The Dowse			•
Antarctica	8/05/2009	20/06/2009	Gus Fisher	•		
Strata	18/06/2009	28/06/2009	Enjoy		•	
Animal Farm: Four Legs Good, Two Legs Bad	20/06/2009	13/09/2009	The Sarjeant	•		
Te Mārama o Matariki – The Light of Matariki	26/06/2009	9/08/2009	Corbans	•		
Secondlife – Five Artist Projects	27/06/2009	11/10/2009	Pātaka	•		

Legend:

- Relevant theme, key word or context
- Information not available or not applicable
- * Multiple organisations or venues

Exhibitions relevant to THE HIVE HUMS [...]	Start Date	End Date	Organisation	Exhibiting Civilisation and Nature	Exhibiting Information Age	Exhibiting Urbanisation
The Urban Workshop: Cuba St Portraits	2/07/2009	25/07/2009	Enjoy			•
CoVolutions: New Cartographies for Transversal Ecologies	3/07/2009	18/07/2009	RM	•		
The Future is Unwritten	11/07/2009	30/08/2009	Adam Art Gallery	•	•	•
From the Depths of Suburbia: photo-media from Auckland	25/07/2009	27/09/2009	Te Tuhi	•		•
AC/DC: The Art of Power	21/08/2009	3/10/2009	Gus Fisher		•	•
Pausing Terrain	1/09/2009	6/10/2009	Ramp Gallery	•		•
Slugs, Snails + Spider Tails: A closer look at conservation	12/09/2009	6/12/2009	Te Manawa	•		
Modern Physics	10/10/2009	29/11/2009	Te Tuhi			•
River Week	1/11/2009	8/11/2009	The Sarjeant	•		
The 4th Auckland Triennial: Last Ride in a Hot Air Balloon*	12/03/2010	20/06/2010	AAG	•		
Floriferous: flowers gathered from the [...]	3/04/2010	23/05/2010	The Sarjeant	•		
Community Garden	7/04/2010	20/06/2010	City Gallery	•	•	•
An Idyllic Country: Pastoral Landscapes from the Collection	15/05/2010	8/08/2010	CAG	•		
Under Construction	19/06/2010	3/10/2010	The Dowse	•	•	•
Puit Puti: The Flower in Contemporary New Zealand Art	10/07/2010	26/09/2010	HCAG	•		
Under	5/08/2010	3/10/2010	Te Uru	•		•
The Commons Project: Performance Series in [...]	30/01/2011	27/04/2011	Adam Art Gallery			•
De-Building	5/02/2011	22/02/2011	CAG			•
Tohorā Whales: Artists Respond to Whale Stories	16/02/2011	20/02/2011	The Suter	•		
Song of the Woods	26/02/2011	12/06/2011	The Sarjeant	•		•
Placemakers	17/03/2011	9/04/2011	The Engine Room	•		•
Reason and Rhyme	18/03/2011	16/04/2011	ST PAUL St		•	
Land(e)scape	14/05/2011	4/09/2011	Tauranga Art Gallery	•		
The Weight of Jupiter	18/05/2011	11/06/2011	Enjoy	•		
Bees Forever: The Future of Bee Construction	16/06/2011	9/07/2011	Enjoy	•		
Rapid Change	9/07/2011	4/09/2011	Te Tuhi	•		•
Crystal City	16/07/2011	16/10/2011	The Dowse	•	•	•
Measure the city with the body*	26/08/2011	23/09/2011	ST PAUL St			•
Spatial Reflections	26/08/2011	25/09/2011	He Waka Tuia	•		
Kermadec	19/11/2011	6/02/2012	Tauranga Art Gallery	•		
Three to the Fore	9/12/2011	22/01/2012	He Waka Tuia	•		
Cascades	9/12/2011	20/02/2011	Rotorua Museum	•		
Local Knowledge	17/12/2011	22/04/2012	The Dowse	•		•
What do you mean, we?	3/03/2012	6/05/2012	Te Tuhi			•
Colour of Distance	3/03/2012	7/04/2012	Papakura Art Gallery	•		•
Social Interface	24/04/2012	16/05/2012	Ramp Gallery		•	
Past and Future Clouds: New Zealand Weather from [...]	12/05/2012	17/06/2012	DPAG	•		
alienate/demonstrate/edit	25/05/2012	30/06/2012	Artspace		•	
Te Hiko Hou	29/06/2012	11/08/2012	Ngā Taonga	•	•	•
Out of Place	4/08/2012	26/08/2012	CAG	•		•
Land/Scape	25/08/2012	6/10/2012	Papakura Art Gallery	•		•
We're not getting out of here alive OR The Land Show	6/11/2012	1/12/2012	Blue Oyster	•		•
Between memory and trace	17/11/2012	10/02/2013	Te Tuhi			•
Kermadec – Lines in the Ocean: Nine artists explore the [...]	26/01/2013	28/04/2013	HCAG	•		
Public Good [Part 1]	23/02/2013	22/03/2013	Ramp Gallery			•
Spirit Tree	15/03/2013	26/05/2013	Aratoi	•		
Kaihono Ahua / Vision Mixer	18/04/2013	30/06/2013	The Suter	•		•
Civilia	2/05/2013	15/05/2013	Ramp Gallery			•
The 5th Auckland Triennial: If you were to live here...*	10/05/2013	11/08/2013	AAG			•
Approaching Economic Immateriality	16/05/2013	19/05/2013	Blue Oyster		•	
Painting Mauao: Painted images of Mount Maunganui	8/06/2013	15/09/2013	Tauranga Art Gallery	•		
Among the Machines	6/07/2013	3/11/2013	DPAG	•	•	•
Cruel City	6/07/2013	18/08/2013	The Suter			•
Expanded Map	9/08/2013	24/08/2013	RM	•		•
Puehu: Cultural Dust	24/08/2013	20/10/2013	The Suter	•		•
Supply + Demand	31/08/2013	6/10/2013	The Physics Room	•		•
Close To Home	6/09/2013	17/10/2013	ST PAUL St			•
New Revised Edition	24/09/2013	1/12/2013	City Gallery		•	
Farm and Forest	5/10/2013	5/01/2014	Waikato Museum	•		
Other Echoes	20/10/2013	31/12/2013	Blue Oyster	•		•

Legend:
 Relevant theme, key word or context •
 Information not available or not applicable -
 Multiple organisations or venues *

Exhibitions relevant to THE HIVE HUMS [...]	Start Date	End Date	Organisation	Exhibiting	Exhibiting	Exhibiting
				Civilisation and Nature	Information Age	Urbanisation
Public Good [Part 2]	30/10/2013	22/11/2013	Ramp Gallery			•
Strange Baroque Ecologies	22/11/2013	24/11/2013	The Engine Room	•		
TEZA: Transitional Economic Zone of Aotearoa	25/11/2013	1/12/2013	Letting Space	•		•
As if you were bringing back dust from the moon	14/12/2013	25/01/2014	Papakura Art Gallery	•		•
Wasteland: masculinities in contemporary art	4/04/2014	3/05/2014	Gus Fisher		•	
Phantom City	28/06/2014	7/09/2014	Rotorua Museum			•
Unstuck in Time	2/08/2014	26/10/2014	Te Tuhi	•	•	•
THE SPINE OF THE LAND/TE UA O TE WHENUA	16/08/2014	27/09/2014	Papakura Art Gallery	•		
Tauhi Vā	28/08/2014	-	Fresh			•
Assault on Art Precinct 13	2/10/2014	22/10/2014	Ramp Gallery			•
TL;DR	9/10/2014	8/11/2014	Artspace		•	
One for the Whales	17/10/2014	15/02/2015	Tauranga Art Gallery	•		
Thinking About Building	25/10/2014	7/12/2014	The Physics Room	•		•
A Walk in The Park	28/10/2014	17/12/2014	Waikato Museum	•		•
Urban Drift	21/11/2014	17/01/2015	Papakura Art Gallery	•		
The Dusky Project	11/12/2014	21/06/2015	He Waka Tuia	•		
Urban Dream Brokerage*	circa 2015	circa 2018	Letting Space			•
Between Wind and Water	10/01/2015	31/01/2015	Enjoy	•		•
Invisible Energy	20/02/2015	27/03/2015	ST PAUL St			•
The Kauri Project: A Delicate Balance	6/03/2015	19/04/2015	Te Uru	•		
Language is a Virus	25/03/2015	23/04/2015	Ilam Gallery		•	
Monster Field: Surreal by Nature	28/03/2015	16/08/2015	AAG	•		
Lay of the land	2/05/2015	13/06/2015	Papakura Art Gallery	•		•
Site, Significance, Sound: Past & Present Art [...]	9/05/2015	27/06/2015	The Sarjeant	•		•
Unseen City	5/06/2015	16/08/2015	Te Uru	•		•
Excess Baggage	10/06/2015	4/07/2015	Blue Oyster			•
Digital Talanoa	31/07/2015	5/09/2015	Fresh		•	
Camouflage: Conceal/Distort/Deceive/Disguise	7/08/2015	26/09/2015	Gus Fisher	•		
Eyetrackers: Between Art and Neuroscience	7/08/2015	26/09/2015	Gus Fisher		•	
Whenua Ora / Upon the Land: Contemporary Maori art [...]	29/08/2015	25/04/2016	Waikato Museum	•		
Pale Rider	26/09/2015	29/11/2015	The Sarjeant	•		
Transoceanic Visual Exchange	16/10/2015	31/10/2015	RM	•	•	
TEZA: Transitional Economic Zone of Aotearoa*	21/11/2015	29/11/2015	Letting Space	•		•
Image Streams	10/12/2015	-	Fresh		•	
The New Zealand Tree Project	14/12/2015	18/12/2015	Ramp Gallery	•		
Beasts	18/12/2015	30/04/2017	CAG	•		
Above Ground	18/12/2015	12/02/2017	CAG			•
In the Vast Emptiness	8/01/2016	21/08/2016	CAG	•		
Suburban Dreams	30/01/2016	6/06/2016	The Dowse			•
To&Fro*	8/02/2016	17/07/2016	Circuit			•
Urban Aspiration	19/03/2016	23/04/2016	The Physics Room	•		•
Tūrangawāwae - a place to stand	8/04/2016	22/05/2016	He Waka Tuia	•		
ALTER: Between Human and Non-human	22/04/2016	21/05/2016	Gus Fisher	•	•	
Otherworld	23/04/2016	14/08/2016	Tauranga Art Gallery	•		
Event Horizon	6/05/2016	2/06/2016	Ilam Gallery		•	
Still water goes stagnant	7/05/2016	31/07/2016	The Sarjeant	•		
It sounds like I missed out on a lot while standing in [...]	2/06/2016	24/06/2016	Ramp Gallery	•		
Soft Architecture	13/06/2016	16/07/2016	Malcolm Smith			•
LO-LO	25/06/2016	21/08/2016	Waikato Museum	•		•
EAA10: Estuary Art Awards 2016 10th Anniversary	29/07/2016	27/08/2016	Malcolm Smith	•		•
Imagine the Present	5/08/2016	9/09/2016	ST PAUL St	•		
Around the Mountain: Video works from [...]	5/08/2016	21/08/2016	GBAG	•		•
To All New Arrivals	27/08/2016	29/04/2018	AAG			•
Reading the Swell	3/09/2016	6/02/2017	CAG	•		
Antipodean Gothic	6/09/2016	1/10/2016	Gus Fisher	•		
I Want To Be Where I Am*	8/09/2016	30/09/2016	Circuit	•	•	
The Land of Milk and Honey	30/09/2016	30/04/2017	The Suter	•		•
The Promised Land: Suter collection works	30/09/2016	1/04/2017	The Suter	•		•
Thinking Globally, Acting Locally	19/11/2016	4/02/2017	Papakura Art Gallery			•
Precarious Nature	19/11/2016	19/02/2017	COCA	•		

Legend:

- Relevant theme, key word or context •
- Information not available or not applicable -
- Multiple organisations or venues *

Exhibitions relevant to THE HIVE HUMS [...]	Start Date	End Date	Organisation	Exhibiting	Exhibiting	Exhibiting
				Civilisation and Nature	Information Age	Urbanisation
Gardens Against the Sun	23/11/2016	10/12/2016	Enjoy	•		
HEAT: Solar Revolutions	11/02/2017	17/04/2017	Te Uru	•	•	•
The River Life Imagined landscapes by [...]	18/02/2017	28/05/2017	The Suter	•		•
Common Ground, Hutt Public Art Festival: Groundwater*	28/02/2017	4/03/2017	Letting Space	•		•
Biographies of Transition: Too Busy To Think	24/03/2017	28/04/2017	Artspace	•	•	
Beyond the Cordon	24/03/2017	14/05/2017	Waikato Museum			•
This Time of Useful Consciousness—Political Ecology Now	14/04/2017	30/07/2017	The Dowse	•	•	
Beauty is in the Street	28/04/2017	2/06/2017	Ramp Gallery			•
Watching Windows	29/04/2017	23/07/2017	Te Uru		•	
Caressing the Silver Rectangle	4/05/2017	27/05/2017	Enjoy		•	
Your Hotel Brain	13/05/2017	3/05/2018	CAG		•	
This Might be the Place	1/06/2017	1/06/2017	Ilam Gallery	•		•
Pūkana Whakarunga! [...]	2/06/2017	24/06/2017	Toi Pōneke	•		
Te Kāhui O Matariki: The Art of Matariki	9/06/2017	16/07/2017	Pātaka	•		
EAA11: Estuary Art and Ecology Prize 2017	12/06/2017	15/07/2017	Malcolm Smith	•		•
Still Life/Nature Morte: Works from The Suter Collection	14/07/2017	10/12/2017	The Suter	•		•
Golden Dreams: Landscape Views Whakaahua Whenua	14/07/2017	5/11/2017	Te Manawa	•		•
What Did The Magpie Tell You?	19/07/2017	9/08/2017	Ilam Gallery	•		•
Flock Together	21/07/2017	27/08/2017	Pātaka	•		
The Tomorrow People	22/07/2017	1/10/2017	Adam Art Gallery		•	
The Asia Pacific Century: Part Two	29/07/2017	1/10/2017	Te Uru			•
Where the River Bends	16/08/2017	7/09/2017	Ilam Gallery	•		•
DARK HORIZONS	27/08/2017	22/01/2018	Pātaka	•	•	
Common Good	13/09/2017	22/09/2017	The Engine Room	•		
HERE and NOW	18/09/2017	28/10/2017	Malcolm Smith	•		•
The Future is Death	21/09/2017	13/10/2017	Toi Pōneke	•		
The Power Of Shelter	2/10/2017	30/10/2017	Whangārei Art Museum			•
Nebula	11/10/2017	25/10/2017	Ramp Gallery	•		•
Hardly Working	12/10/2017	4/11/2017	RM		•	
Vie De Pacifique Pacific Life	6/11/2017	26/11/2017	Whangārei Art Museum	•		
Earthy Visions	25/11/2017	30/06/2019	AAG	•		
PULSE / REPEAT*	30/11/2017	22/12/2017	Circuit	•	•	
A True Summer in Northland- Four Seasons in a Day!	23/01/2018	25/02/2018	Whangārei Art Museum	•		•
Hive Mind: The Word Was Made Flesh	19/04/2018	9/05/2018	The Engine Room		•	
Flight Plan	12/05/2018	30/04/2020	AAG	•		•
Seeing Moana Oceania	2/06/2018	13/04/2020	AAG	•		
Embodied Knowledge	7/07/2018	28/10/2018	The Dowse	•		
EAA12: Estuary Art and Ecology Prize 2018	9/07/2018	19/08/2018	Malcolm Smith	•		•
Projection Series #11: An Oceanic Feeling	4/08/2018	18/11/2018	GBAG	•		•
Not standing still	8/08/2018	1/09/2018	Blue Oyster	•	•	•
EAST 2018*	11/08/2018	11/11/2018	HCAG	•		•
Uncanny Country	13/10/2018	7/04/2019	AAG	•		
Abject Failures	17/11/2018	10/02/2019	HCAG	•	•	
Matatau	23/11/2018	24/02/2019	Te Manawa	•		
The Water Project	24/11/2018	24/03/2019	Ashburton Art Gallery	•		
Stories of Rust	26/11/2018	10/02/2019	Tauranga Art Gallery	•		•
Landings	9/02/2019	30/03/2019	Fresh			•
EAA13: Estuary Art and Ecology Prize 2019	9/02/2019	24/02/2019	Malcolm Smith	•		•
Five Pākehā Painters	12/02/2019	1/12/2019	MTG	•		
Infinitely Varied Kelliher Art Trust	5/03/2019	26/05/2019	Whangārei Art Museum	•		
WAI - Manga Maha, Awa Kotahi - One River, Many Streams	30/03/2019	26/05/2019	Aratoi	•		
Shifting Landscapes	12/04/2019	2/06/2019	Corbans			•
Tāne-te-waiora, Shall we work together?	7/06/2019	21/07/2019	Corbans	•		
Aratoi: Our Journeys to Aotearoa	8/06/2019	13/10/2019	The Suter	•		
Haukāinga, True People/Home	29/06/2019	19/07/2019	Toi Pōneke	•		•
The Slipping Away	6/07/2019	7/09/2019	Gus Fisher	•		•
UKU//UTU	18/07/2019	24/08/2019	Blue Oyster	•		
From Here On Out	1/08/2019	20/08/2019	The Engine Room	•		
Whakaruru Shelter	17/08/2019	5/10/2019	Māngere Art Centre			•
Mappings: Landscape, Memory, Histories*	23/08/2019	23/08/2019	Circuit	•		

Legend:

- Relevant theme, key word or context ●
- Information not available or not applicable -
- Multiple organisations or venues *

Exhibitions relevant to THE HIVE HUMS [...]	Start Date	End Date	Organisation	Exhibiting Civilisation and Nature	Exhibiting Information Age	Exhibiting Urbanisation
Moana Don't Cry	1/09/2019	17/11/2019	Te Tuhi	●		
About Walking	22/09/2019	21/11/2020	Te Uru	●		●
Picturesque Gardens	28/09/2019	19/01/2020	Waikato Museum	●		●
Solid Ground	28/09/2019	2/02/2020	The Dowse	●		
Home Movies	28/09/2019	28/09/2019	Circuit			●
Animalia	6/12/2019	21/03/2020	Te Manawa	●		
Rebellious Modernities	8/12/2019	15/03/2020	Te Tuhi			●
Kirikiriroa Non-Fictions: True visual histories from [...]	14/12/2019	16/02/2020	Waikato Museum			●
Second Member Photography Exhibition	11/01/2020	18/02/2020	Malcolm Smith	●		
Elbow-Room in the Universe	22/01/2020	25/01/2020	Enjoy	●		
Queer Algorithms	14/02/2020	27/06/2020	Gus Fisher		●	
Honestly Speaking: The Word, the Body and the Internet	22/02/2020	7/06/2020	AAG		●	
Spheres: An Online Video Project	1/04/2020	31/10/2020	CAG	●		
Beginning, Ending, Transformation	29/05/2020	19/07/2020	Corbans	●		
Te Wheke: Pathways Across Oceania	30/05/2020	23/05/2022	CAG	●		
Civilisation, Photography, Now	13/06/2020	18/10/2020	AAG	●		●
TIME is Love (12th edition)*	1/07/2020	18/07/2020	Blue Oyster		●	
EAA14: Estuary Art and Ecology Prize 2020	4/07/2020	30/08/2020	Malcolm Smith	●		●
Moana Legacy	6/07/2020	18/09/2020	Tautai	●		
On Art & Activism Exhibition	1/08/2020	24/01/2021	MTG	●		
New Artist Show 2020	8/08/2020	17/10/2020	Artspace		●	
Terminal	16/08/2020	14/02/2021	City Gallery			●
Photography Then: Reflections of the Recent Past	4/09/2020	29/11/2020	AAG			●
DE-celerate	5/09/2020	29/11/2020	Te Tuhi	●		
The Shouting Valley: Interrogating the borders between us	28/09/2020	14/12/2020	Gus Fisher	●		●
SALTWATER / Interconnectivity	5/10/2020	30/01/2021	Tautai	●		
From the Ground Up: Community; Cultivation and [...]	24/10/2020	7/03/2021	The Dowse	●		
Te Awa Reo	31/10/2020	14/02/2021	The Sarjeant	●		
Reverberation - Of Light, Land & Sea	7/11/2020	21/03/2021	The Suter	●		
Total				274	81	211

Appendix 4: Exhibitions Relevant to Share/Cheat/Unite

Exhibitions relevant to Share/Cheat/Unite	Date Start	Date End	Organisation	Legend:			
				Relevant theme, key word or context	Information not available or not applicable	Multiple organisations or venues	
				Exhibiting Social Psychology	Exhibiting Performance & Social Engagement	Process-led Exhibitions	Expanded field Exhibitions
Project Programme 1 - 15 [series]	9/10/1975	22/08/1978	AAG		•		
Anxious Images: Aspects of Recent New Zealand Art	27/06/1984	12/08/1984	AAG	•			
Art in Subantarctic	21/09/1990	9/01/1991	He Waka Tuia			•	
Round Four	8/07/1992	31/07/1992	Artspace	•		•	
Idlers, Ingredients, Vagrants, Artists, Criminals, Brutes [...]	15/03/1994	8/04/1994	Artspace	•			
Mothers and Others	27/06/1994	3/07/1994	Artspace		•		
Letting Space	18/07/1994	6/03/1995	Artspace		•		•
Relay [performance series]	14/02/1996	23/07/1996	Artspace		•		
The World Over: Art in the Age of Globalisation*	8/06/1996	11/08/1996	City Gallery				•
Lapa	8/11/1996	12/12/1996	Te Uru		•		
Oestrogen Rising!	24/11/1996	24/11/1996	Artspace		•		
Autonomous Action	3/09/1998	3/10/1998	Artspace	•	•		
Good Dreams Bad Dreams	13/01/1999	21/02/1999	GBAG	•			
Domesticity	13/02/1999	14/03/1999	The Sarjeant	•			
Sustainability- The Land Remains	22/05/1999	15/08/1999	The Sarjeant			•	
The Picnic	10/10/2000	21/10/2000	Blue Oyster		•		•
Intervention	9/11/2000	10/12/2000	CAG		•		
A night of performance	20/02/2001	3/03/2001	Blue Oyster		•		
The 1st Auckland Triennial: Bright Paradise*	3/03/2001	3/06/2001	AAG				•
Happiness	13/05/2001	17/06/2001	Adam Art Gallery	•			
Parallel Worlds	23/06/2001	29/07/2001	Adam Art Gallery	•			
Damage Performance Series	18/09/2001	22/09/2001	Enjoy		•		
Humid	16/02/2002	26/05/2002	AAG	•			
The Future of Auckland	19/09/2002	12/10/2002	Artspace			•	•
Sleep Over: Saturday Night Performance Art Night	26/10/2002	26/10/2002	Enjoy		•		
Deep-Vein Psychosis	9/10/2003	18/10/2003	RM	•			
The 2nd Auckland Triennial: PUBLIC/PRIVATE [...]*	20/03/2004	30/05/2004	AAG	•			•
Telecom Prospect 2004*	30/05/2004	22/08/2004	City Gallery				•
Room	13/07/2004	31/07/2004	Blue Oyster	•			
Gridlock: Cities, Structures, Spaces	21/08/2004	17/10/2004	GBAG		•		
Six artists into Doubtful Sound	3/09/2004	17/10/2004	He Waka Tuia			•	
Enjoy Performance Week	20/09/2004	25/09/2004	Enjoy		•		
Mobile	26/10/2004	13/11/2004	Blue Oyster		•		•
The Hawthorne Experiment	6/03/2005	24/03/2005	Blue Oyster	•	•		
Still Present: Exploring Psychiatric Institutions in Photography	13/05/2005	17/07/2005	Adam Art Gallery	•	•		
Repeat Performance 2005	12/09/2005	16/09/2005	Enjoy		•		
PLAY: Portraiture and Performance in Recent Video Art [...]	14/10/2005	5/02/2006	Adam Art Gallery		•		
Mostly Harmless	19/08/2006	24/09/2006	GBAG		•		
Lasting Performance Series	27/09/2006	7/10/2006	Enjoy		•		
Blue Oyster Performance Series*	3/10/2006	21/10/2006	Blue Oyster		•		
Every Now, & Then	29/11/2006	16/12/2006	Enjoy		•		
From mini-FM to Hacktivists: a guide to art and activism	10/12/2006	5/03/2006	GBAG		•		
Prospect: New Art->New Zealand	11/02/2007	29/04/2007	City Gallery		•		
The 3rd Auckland Triennial: Turbulence*	9/03/2007	4/06/2007	AAG	•			•
Activating Korea: Tides of Collective Action	15/09/2007	25/11/2007	GBAG		•		
Speaker's Corner	17/09/2007	4/10/2007	Enjoy		•		
Blue Oyster Performance Series*	31/03/2008	5/04/2008	Blue Oyster		•		
Workshopping Performance Series	15/05/2008	31/05/2008	Enjoy		•	•	
One Day Sculpture [temporary public artwork series]*	28/08/2008	28/05/2009	Litmus		•	•	•
MEAT & LOLLIES	31/10/2008	22/11/2008	Fresh	•			
Break: Towards a Public Realm	6/12/2008	5/01/2009	GBAG		•		
Offstage 1*	27/02/2009	-	Tautai		•		
Ka Mau Te Wehi – Conversations In Māori Dance	4/06/2009	20/06/2009	ST PAUL St		•		
The Future is Unwritten	11/07/2009	30/08/2009	Adam Art Gallery		•	•	•
The 4th Auckland Triennial: Last Ride in a Hot Air Balloon*	12/03/2010	20/06/2010	AAG				•
Blue Oyster Performance Series*	23/03/2010	17/04/2010	Blue Oyster		•		
Offstage 2*	26/03/2010	-	Tautai		•		
Performance Week [performance series]	25/05/2010	28/05/2010	The Engine Room		•		
An Imaginary Archive	3/06/2010	27/07/2010	Enjoy		•	•	

Legend:

- Relevant theme, key word or context
- Information not available or not applicable
- * Multiple organisations or venues

Exhibitions relevant to Share/Cheat/Unite	Date Start	Date End	Organisation	Exhibiting			
				Exhibiting Social Psychology	Performance & Social Engagement	Process-led Exhibitions	Expanded field Exhibitions
Live. Repeat. Playback	13/08/2010	28/08/2010	ST PAUL St		●		●
Uncanny Valley	19/11/2010	27/02/2011	CAG	●			
Points of Contact: Jim Allen, Len Lye, Helio Oiticica	11/12/2010	27/02/2011	GBAG		●		
OffStage 3*	circa 2011	-	Tautai		●		
The Commons Project: Performance Series in Public [...]*	30/01/2011	27/04/2011	Adam Art Gallery		●		●
The Performance Arcade 2011	25/02/2011	27/02/2011	The Performance Arcade		●		
Stealing the Senses	12/03/2011	6/06/2011	GBAG		●		
Reason and Rhyme	18/03/2011	16/04/2011	ST PAUL St			●	●
Measure the city with the body*	26/08/2011	23/09/2011	ST PAUL St		●		
The Performance Arcade [Aotea Square]	15/10/2011	23/10/2011	The Performance Arcade		●		
Kermadec	19/11/2011	6/02/2012	Tauranga Art Gallery			●	
OffStage 4*	1/03/2012	-	Tautai		●		
The Performance Arcade 2012	1/03/2012	4/03/2012	The Performance Arcade		●		
What do you mean, we?	3/03/2012	6/05/2012	Te Tuhi	●		●	
Blue Oyster Performance Series*	16/03/2012	26/03/2012	Blue Oyster		●		
Ephemeral Traces	11/04/2012	21/04/2012	Enjoy		●		
Assembly	17/04/2012	11/05/2012	ST PAUL St		●	●	●
In Spite Of Ourselves: Approaching Documentary	25/05/2012	29/06/2012	ST PAUL St		●		
I Hear Motion	28/05/2012	1/06/2012	The Engine Room		●		
Elsewhere	10/11/2012	10/11/2012	DPAG	●			
Between memory and trace	17/11/2012	10/02/2013	Te Tuhi		●		
The Performance Arcade 2013	14/02/2013	17/02/2013	The Performance Arcade		●		
Blue Oyster Performance Series The Yellow Men: Re:Perform'	27/02/2013	23/03/2013	Blue Oyster		●		
More than we know	6/03/2013	22/03/2013	Gus Fisher		●		
The 5th Auckland Triennial: If you were to live here...*	10/05/2013	11/08/2013	AAG				●
How to Fall	29/06/2013	1/09/2013	City Gallery				
Through the Keyhole	28/08/2013	21/09/2013	Enjoy	●			
A fine line	9/10/2013	13/10/2013	Corbans	●			
OffStage 5*	11/10/2013	12/10/2013	Tautai		●		
Weakforce 4	22/11/2013	20/12/2013	ST PAUL St		●	●	
TEZA: Transitional Economic Zone of Aotearoa	25/11/2013	1/12/2013	Letting Space		●	●	●
Fields: An itinerant inquiry across the Kingdom of Cambodia	2/12/2013	22/12/2013	ST PAUL St	●	●	●	●
The Performance Arcade 2014	26/02/2014	3/03/2014	The Performance Arcade		●		
Blue Oyster Performance Series: Work & Play*	13/03/2014	3/04/2014	Blue Oyster		●		
Art and Social Change Research Project: Delhi Residency	12/04/2014	13/07/2014	Te Tuhi		●		
To and fro	11/07/2014	23/08/2014	Artspace		●	●	
Unstuck in Time	2/08/2014	26/10/2014	Te Tuhi		●	●	●
What's the hurry?	11/08/2014	12/09/2014	Ramp Gallery		●		
Such a Damn Jam	16/09/2014	26/09/2014	The Engine Room		●		
Community Practices: Connecting Art Practices	10/10/2014	11/10/2014	Blue Oyster		●	●	
OffStage 6*	17/10/2014	-	Tautai		●		
On the moment of change there is always a new threshold [...]	5/12/2014	28/02/2015	Artspace		●	●	●
Urban Dream Brokerage*	circa 2015	circa 2018	Letting Space		●	●	●
The Performance Arcade 2015	18/02/2015	22/02/2015	The Performance Arcade		●		
Blue Oyster Performance Series: Suspicious Minds [...]*	9/03/2015	21/03/2015	Blue Oyster		●		
Imaginary Audience Scale: A sceptical approach to [...]	27/03/2015	23/05/2015	Artspace	●	●	●	●
Since 1984 - He Aha Te Ahurea-Rua	17/04/2015	22/05/2015	ST PAUL St			●	
Site, Significance, Sound: Past & Present Art [...]	9/05/2015	27/06/2015	The Sarjeant			●	
To Voice (發聲): Introducing Hong Kong's Umbrella [...]*	24/07/2015	29/08/2015	The Physics Room		●		
The False Demographic	7/10/2015	31/10/2015	Blue Oyster			●	
TEZA: Transitional Economic Zone of Aotearoa*	21/11/2015	29/11/2015	Letting Space		●	●	●
The Performance Arcade 2016	2/03/2016	6/03/2016	The Performance Arcade		●		
Blue Oyster Performance Series: Three Stages to [...]*	4/03/2016	5/03/2016	Blue Oyster	●	●		
OffStage 7*	3/09/2016	15/09/2016	Tautai		●		
The Us in I	10/09/2016	5/06/2017	AAG	●			
Sacred Economies	12/09/2016	22/10/2016	Malcolm Smith	●			
Social Matter	26/10/2016	19/11/2016	Blue Oyster		●		
Potentially Yours, The Coming Community	10/11/2016	22/11/2016	Artspace	●			
Task Action: Jim Allen, Bruce Barber, Campbell Patterson	15/11/2016	7/05/2017	The Dowse		●		

Legend:
 Relevant theme, key word or context •
 Information not available or not applicable -
 Multiple organisations or venues *

Exhibitions relevant to Share/Cheat/Unite	Date Start	Date End	Organisation	Exhibiting			
				Social Psychology	Performance & Social Engagement	Process-led Exhibitions	Expanded field Exhibitions
Performance Portraits	10/12/2016	8/04/2018	AAG		•		
Summer Performance Series	8/01/2017	26/02/2017	COCA		•		
I hate you, I hate you, I hate you, because I don't hate you [...]	11/02/2017	26/02/2017	Artspace	•	•		
Common Ground, Hutt Public Art Festival: Groundwater*	28/02/2017	4/03/2017	Letting Space		•		•
Politics of Sharing / On Collective Wisdom	4/03/2017	1/04/2017	Artspace	•	•	•	•
The Performance Arcade 2017	10/03/2017	19/03/2017	The Performance Arcade		•		
Biographies of Transition: Too Busy To Think	24/03/2017	28/04/2017	Artspace	•		•	
Making Space	9/06/2017	2/08/2017	COCA		•	•	
Body Surface	7/09/2017	22/10/2017	Corbans		•		
Offstage 8*	8/09/2017	14/10/2017	Tautai		•		
Paemanu: Nohoaka Toi	8/09/2017	26/11/2017	COCA		•	•	•
Ex-ante	27/10/2017	22/12/2017	Artspace	•			
The Performance Arcade 2018	22/02/2018	3/03/2018	The Performance Arcade		•		
(Un)conditional II*	18/03/2018	27/05/2018	The Physics Room			•	•
Play	24/03/2018	22/07/2018	HCAG		•		
(Un)conditional I*	5/04/2018	29/04/2018	The Physics Room			•	•
Innocent Bystanders	10/05/2018	19/05/2018	The Physics Room			•	
Are you being looked after?*	28/05/2018	24/06/2018	The Physics Room			•	
(Un)conditional III*	2/08/2018	5/08/2018	The Physics Room			•	•
Can Tame Anything	4/08/2018	25/11/2018	The Dowse		•		
(Un)conditional IV*	6/08/2018	31/08/2018	The Physics Room			•	•
EAST 2018*	11/08/2018	11/11/2018	HCAG	•	•	•	•
AND THEN WHAT?: Art and activism through a Pacific [...]	17/08/2018	14/09/2018	Tautai		•		
(Un)conditional V*	9/09/2018	21/10/2018	The Physics Room			•	•
The River Remains; ake tonu atu	15/09/2018	20/10/2018	Artspace			•	
Groundswell: Avant-garde Auckland 1971-1979	8/12/2018	31/03/2019	AAG		•		
Ways of Being: Representation and Photography from [...]	8/12/2018	28/04/2019	The Dowse		•		
Two Oceans at Once	15/02/2019	17/05/2019	ST PAUL St			•	•
The Performance Arcade 2019	21/02/2019	3/04/2019	The Performance Arcade		•		
Layover	15/03/2019	25/05/2019	Artspace			•	
Māori Moving Image: An Open Archive	30/03/2019	21/07/2019	The Dowse				•
Offstage 9*	12/04/2019	-	Tautai		•		
Until Further Notice: A Transitional Programme	1/05/2019	30/06/2019	Enjoy		•	•	
How to Live Together*	12/07/2019	18/10/2019	ST PAUL St	•	•	•	•
UKU//UTU	18/07/2019	24/08/2019	Blue Oyster			•	
The Future of Work	3/08/2019	17/11/2019	The Dowse		•		
The Marketplace of Feelings	20/09/2019	27/10/2019	Corbans	•			
About Walking	22/09/2019	21/11/2020	Te Uru		•		
Home Movies	28/09/2019	28/09/2019	Circuit		•		•
Strands [...]	29/11/2019	22/03/2020	The Dowse		•		
Elbow-Room in the Universe	22/01/2020	25/01/2020	Enjoy		•		
Queer Pavilion [series]	1/02/2020	7/02/2020	Artspace		•		•
Queer Algorithms	14/02/2020	27/06/2020	Gus Fisher	•			
Uncomfortable Silence	7/03/2020	19/07/2020	CAG	•			
Commoner	10/03/2020	27/03/2020	ST PAUL St	•			
Can't Be Together	20/06/2020	1/11/2020	The Dowse	•			
Together Alone: works from the collection exploring [...]	27/06/2020	8/11/2020	The Sarjeant	•			
New Artist Show 2020	8/08/2020	17/10/2020	Artspace	•			
The Shouting Valley: Interrogating the borders between us	28/09/2020	14/12/2020	Gus Fisher	•			
OUTGOING DESPATCH- street cinema programme	6/11/2020	5/02/2021	Artspace	•	•		
Total				42	111	44	38

Appendix 5: Artist Demographics

Legend

M	Male gender indicated via pronouns he/him/his
F	Female gender indicated via pronouns she/her
X	Non-binary gender indicated by pronouns them/they/their
-	Unspecified: Information not provided in exhibition material and not found in other published sources
† [Artist Name]	Individual of an art collective
European⁻	Identified as European or Pākehā only in relation to a non-European/Pākehā ethnicity or person
N/A	Not applicable to this research
*	Exhibited at multiple organisations

Ethnicity Categories

Asian	
European	
Māori	
MELAA	(Middle Eastern / Latin American / African)
Other	
Pacific Peoples	

Note

A full list of specific ethnicities used to describe the artists, including citations, are included in this appendix. For brevity these ethnicity categories are also used. These are used by Statistics New Zealand for the census and are said to define the six major ethnic groups in New Zealand.
See: <https://www.stats.govt.nz/news/ethnic-group-summaries-reveal-new-zealands-multicultural-make-up>

Nation Abbreviations

AR	Argentina	NIR	Northern Ireland
AU	Australia	NL	Netherlands
BE	Belgium	NU	Niue
BR	Brazil	NZ	Aotearoa/New Zealand
CA	Canada	PH	Philippines
CH	Switzerland	PK	Pakistan
CK	Cook Islands	PS	Palestine
CN	China/People's Republic of China	PZ	Panama Canal Zone
DE	Germany	RU	Russia
FI	Finland	SE	Sweden
FJ	Fiji	SI	Slovenia
FR	France	SK	Slovakia/Slovak Republic
GT	Guatemala	SR	Suriname
HK	Hong Kong	TO	Tonga
HR	Croatia	TV	Tuvalu
IR	IR	TW	Taiwan/Republic of China
IT	Italy	UK	United Kingdom
JP	Japan	US	United States of America
KH	Cambodia	VE	Venezuela
KI	Kiribati	WS	Samoa/Independent State of Samoa
KR	South Korea	ZA	South Africa
MX	Mexico	ZM	Zambia

Artist Demographic Total Exhibitions

Total Exhibitions	22
Total Artists	335

Note

The artist count excludes 29 instances of an individual being counted more than once. Not all of the counts here are considered artists or individual artists. Wiremu Wi Hongi has been cited as an artist in exhibition material but could be more accurately described as a Genealogy Expert. Artist collectives are counted per member of the collective with some exceptions as noted throughout. Also counted in this list as an individual artists (noted by N/A in relation to demographic) are two government entities Department of Survey & Land Information (a former department of the New Zealand Government) and the Alexander Turnbull Library (a library of the New Zealand Government).

Total Artist Ethnicity

Total Estimate European	193	58%
Total Mixed Euro & Non-Euro	11	38%
Total Non-European	128	3%
N/A	3	1%
Total	335	

Note

"Estimate European" ethnicity is a calculation of unspecified ethnicity from a European majority/dominant nation. This category attempts to compensate for a bias towards not acknowledging European ethnicity. Further research is required to confirm this hypothesis.

Total Artist Gender

Unspecified	26	8%
Female	100	30%
Male	206	61%
N/A	3	1%
Total	335	

Total Variations of European Ethnicity

Total Unspecified	151	45%
Total European	37	11%
Total European ⁺	5	1%
Total Mixed Euro ⁺ & Non-Euro	11	3%

Artist Demographic Per-Exhibition

Accommodate

Ethnicity			Nationality & Ethnicity			Gender		
Unspecified	9	90%	AU Unspecified Ethnicity	1	10%	Unspecified	1	10%
European ⁺	1	10%	NZ Unspecified Ethnicity	7	70%	Female	4	80%
Total	10		NZ European ⁺	1	10%	Male	5	50%
			US Unspecified Ethnicity	1	10%	Total	10	
			Total	10				
			Total Estimate European	10	100%			
			Total Mixed European & Non-European	0	0%			
			Total Non-European	0	0%			

Anxious Images: Aspects of Recent New Zealand Art

Ethnicity			Nationality & Ethnicity			Gender		
Unspecified	10	100%	NZ Unspecified Ethnicity	9	90%	Female	3	30%
Total	10		NZ, UK Unspecified Ethnicity	1	10%	Male	7	70%
			Total	10		Total	10	
			Total Estimate European	10	100%			
			Total Mixed European & Non-European	0	0%			
			Total Non-European	0	0%			

Bottled Ocean

Ethnicity			Nationality & Ethnicity			Gender		
European ⁺ , Pacific Peoples	1	4%	Unspecified Pacific Peoples	8	35%	Unspecified	9	39%
Māori, Pacific Peoples	1	4%	CK, NZ Pacific Peoples	2	9%	Female	4	17%
Pacific Peoples	21	91%	NU, NZ Pacific Peoples	1	4%	Male	10	43%
Total	23		NZ European ⁺ , Pacific Peoples	1	4%	Total	23	
			NZ Pacific Peoples	4	17%			
			NZ, TO Pacific Peoples	1	4%	Note		
			NZ, WS Māori, Pacific Peoples	1	4%	Unspecified gender is due to a lack of information available in the exhibition ephemera and online.		
			NZ, WS Pacific Peoples	5	22%			
			Total	23				
			Total Estimate European	0	0%			
			Total Mixed European & Non-European	1	4%			
			Total Non-European	22	96%			

Concrete Horizons: Contemporary Art from China

Ethnicity		Nationality & Ethnicity		Gender		
Asian	7 100%	CN Asian	7 100%	Female	2 29%	
Total	7	Total	7	Male	5 71%	
					Total	7
					Total Estimate European	0 0%
					Total Mixed European & Non-European	0 0%
					Total Non-European	7 100%

Crystal City

Ethnicity		Nationality & Ethnicity		Gender		
Asian	6 86%	CN Asian	1 14%	Female	3 43%	
Asian, European ⁺	1 14%	HK Asian	1 14%	Male	4 57%	
Māori, Pacific Peoples		KR Asian	1 14%	Total	7	
Total	7	KR, NZ Asian	1 14%			
					NZ Asian	1 14%
					NZ Asian, European ⁺	1 14%
					Māori, Pacific Peoples	
					TW Asian	1 14%
					Total	7
					Total Estimate European	0 0%
					Total Mixed European & Non-European	1 14%
					Total Non-European	6 86%

Drive: Power>progress>desire

Ethnicity		Nationality & Ethnicity		Gender		
Unspecified	47 71%	AU Unspecified	1 2%	Unspecified	2 3%	
Asian	4 6%	AU Other	1 2%	Female	13 20%	
European	12 18%	AU, NZ Unspecified	1 2%	Male	51 77%	
European ⁺	1 2%	CA Unspecified	1 2%	Total	66	
European ⁺ , Māori	1 2%	FR European	1 2%			
Other	1 2%	JP Asian	2 3%			
Total	66	KR Asian	1 2%			
					NZ Unspecified	16 24%
					NZ European	1 2%
					NZ European ⁺	1 2%
					NZ European ⁺ , Māori	1 2%
					NZ, UK Unspecified	2 3%
					PK, UK Unspecified	1 2%
					UK Unspecified	4 6%
					UK European	1 2%
					US Unspecified	16 24%
					US European	2 3%
					RU European	4 6%
					RU, US European	1 2%
					DE, US Unspecified	1 2%
					UK, US Unspecified	1 2%
					NZ, US Unspecified	1 2%
					PZ, US Unspecified	1 2%
					CH, US European	1 2%
					CH European	1 2%
					NIR Unspecified	1 2%
					JP, UK Asian	1 2%
					Total	66
					Total Estimate European	60 91%
					Total Mixed European & Non-European	1 2%
					Total Non-European	5 8%

Gridlock: Cities, Structures, Spaces

Ethnicity		Nationality & Ethnicity		Gender	
Unspecified	13 81%	AU Unspecified Ethnicity	2 13%	Unspecified	1 6%
European	1 6%	AU, US Unspecified Ethnicity	1 6%	Female	3 19%
MELAA	1 5%	CA Unspecified Ethnicity	1 6%	Male	12 75%
Other	1 6%	CH Other	1 6%	Total	16
Total	16	FI Unspecified Ethnicity	2 13%		
		FI European	1 6%	Note	
		MX MELAA	1 6%	No biographical information	
		NZ Unspecified Ethnicity	3 19%	found on the Olo collective.	
		NZ, ZM Unspecified Ethnicity	1 6%	They are represented here	
		PK, UK Unspecified Ethnicity	1 6%	as an unspecified individual.	
		SE Unspecified Ethnicity	2 13%		
		Total	16		
		Total Estimate European	14 88%		
		Total Mixed European & Non-European	0 0%		
		Total Non-European	2 13%		

Home AKL

Ethnicity		Nationality & Ethnicity		Gender	
Asian, European, Māori, Pacific Peoples	1 4%	CK Pacific Peoples	1 4%	Unspecified	2 7%
Asian, Pacific Peoples	1 4%	CK, NZ Pacific Peoples	1 4%	Female	14 50%
European, Māori, Pacific Peoples	1 4%	FJ Pacific Peoples	1 4%	Male	12 43%
European, Pacific Peoples	1 4%	KI NZ Pacific Peoples	2 7%	Total	28
Māori, Pacific Peoples	1 4%	NU, NZ Pacific Peoples	1 4%		
Pacific Peoples	23 82%	NZ Asian, European, Māori, Pacific Peoples	1 4%	Note	
Total	28	NZ European, Māori, Pacific Peoples	1 4%	Unspecified gender is due to a lack of	
		NZ European, Pacific Peoples	1 4%	information available in the exhibition	
		NZ Māori, Pacific Peoples	8 29%	ephemera and online.	
		NZ Pacific Peoples	1 4%		
		NZ, TO Pacific Peoples	1 4%		
		NZ, WS Asian, Pacific Peoples	4 14%		
		NZ, WS Pacific Peoples	3 11%		
		TO Pacific Peoples	1 4%		
		TV Pacific Peoples	1 4%		
		Total	28		
		Total Estimate European	0 0%		
		Total Mixed European & Non-European	3 11%		
		Total Non-European	25 89%		

Invisible Energy

Ethnicity		Nationality & Ethnicity		Gender	
Asian	6 100%	JP Asian	6 100%	Female	2 33%
Total	6	Total	6	Male	4 67%
				Total	6
		Total Estimate European	0 0%		
		Total Mixed European & Non-European	0 0%		
		Total Non-European	6 100%		

Land Wars [Part 1, 2 & 3]

Ethnicity		Nationality & Ethnicity		Gender	
Unspecified	10 42%	AU, UK European	1 4%	Unspecified	1 4%
Asian, MELAA	1 4%	DE European	4 17%	Female	11 46%
European	7 29%	FR Unspecified	1 4%	Male	12 50%
European [™]	1 4%	IR Asian, MELAA	1 4%	Total	24
European [™] , Pacific Peoples	1 4%	NL European	1 4%	Note	
Māori	3 13%	NZ Unspecified Ethnicity	6 25%	The "aaa" collective do not	
MELAA	1 4%	NZ European [™]	1 4%	publicise the names of	
Total	24	NZ European [™] , Pacific Peoples	1 4%	individual members and so	
		NZ Māori	3 13%	are counted here as an	
		PS, US MELAA	1 4%	unspecified individual.	
		SI European	1 4%		
		UK Unspecified Ethnicity	1 4%		
		US Unspecified Ethnicity	2 8%		
		Total	24		
		Total Estimate European	18 75%		
		Total Mixed European & Non-European	1 4%		
		Total Non-European	5 21%		

Measure the city with the body

Ethnicity		Nationality & Ethnicity		Gender	
Unspecified	3 38%	AU, NZ Asian	1 13%	Female	2 25%
Asian	4 50%	HK Asian	1 13%	Male	6 75%
European [™]	1 13%	IT, UK Unspecified Ethnicity	2 25%	Total	8
Total	8	KR Asian	1 13%		
		NZ European [™]	1 13%		
		NZ, TW Asian	1 13%		
		UK Unspecified Ethnicity	1 13%		
		Total	8		
		Total Estimate European	4 50%		
		Total Mixed European & Non-European	0 0%		
		Total Non-European	4 50%		

Nostalgia for the Future

Ethnicity		Nationality & Ethnicity		Gender	
Unspecified	5 83%	AU Unspecified Ethnicity	1 17%	Female	3 50%
Asian	1 17%	AU Unspecified Ethnicity	3 50%	Male	3 50%
Total	6	NZ Asian	1 17%	Total	6
		NZ, ZM Unspecified Ethnicity	1 17%		
		Total	6		
		Total Estimate European	5 83%		
		Total Mixed European & Non-European	0 0%		
		Total Non-European	1 17%		

Paringa Ou: Something Old Something New

Ethnicity		Nationality & Ethnicity		Gender	
Māori, Pacific Peoples	1 6%	CK, NZ Māori, Pacific Peoples	1 6%	Unspecified	7 41%
Pacific Peoples	16 94%	CK, NZ Pacific Peoples	14 82%	Female	5 29%
Total	17	NZ Pacific Peoples	2 12%	Male	5 29%
		Total	17	Total	17
		Total Estimate European	0 0%	Note	
		Total Mixed European & Non-European	0 0%	Unspecified gender is due to a lack of	
		Total Non-European	17 100%	information available in the exhibition	
				ephemera and online.	

Putting the Land on the Map: Art and Cartography in New Zealand since 1840

Ethnicity		Nationality & Ethnicity				Gender		
Unspecified	13	81%	N/A [Government Department]	1	6%	Female	2	13%
European	1	6%	NZ Unspecified Ethnicity	8	50%	Male	13	81%
Māori	1	6%	NZ European	1	6%	N/A [Gov Dept]	1	6%
N/A [Government Department]	1	6%	NZ Māori	1	6%		Total	16
	Total	16	NZ, AR Unspecified Ethnicity	1	6%			
			NZ, UK Unspecified Ethnicity	4	25%			
			Total	16				

Note

In terms of assessing artist ethnicity, it would be logical to exclude the contributions from Department of Survey & Land Information, a former government department which is not applicable to this research, and Māori genealogy expert Wiremu Wi Hongi who is arguably not an artist. This would make the exhibition 100%

Total Estimate European	14	88%
Total Mixed European & Non-European	0	0%
Total Non-European	1	6%

Rapid Change

Ethnicity		Nationality & Ethnicity				Gender		
Unspecified	5	56%	CA, HK Asian	1	11%	Female	4	44%
Asian	1	11%	DE European	1	11%	Male	5	56%
European	2	22%	FI European	1	11%		Total	9
Māori	1	11%	NZ Unspecified Ethnicity	3	33%			
	Total	9	NZ Māori	1	11%			
			US Unspecified Ethnicity	2	22%			
			Total	9				

Total Estimate European	7	78%
Total Mixed European & Non-European	0	0%
Total Non-European	2	22%

Share/Cheat/Unite

Ethnicity		Nationality & Ethnicity				Gender		
N/A [collective]	1	4%	N/A [collective]	1	4%	N/A [collective]	1	4%
Unspecified	2	8%	BR MELAA	1	4%	Female	6	23%
Asian	8	31%	CH European ⁺ , MELAA	1	4%	Male	19	73%
European	2	8%	CN Asian	1	4%		Total	26
European ⁺ , Māori	1	4%	FI European	1	4%			
European ⁺ , MELAA	1	4%	GT MELAA	1	4%			
Māori	1	4%	HR European	1	4%			
MELAA	4	15%	JP Asian	6	23%			
Pacific Peoples	6	23%	NZ Unspecified Ethnicity	1	4%			
	Total	26	NZ European ⁺ , Māori	1	4%			
			NZ Māori	1	4%			
			NZ Pacific Peoples	6	23%			
			TW Asian	1	4%			
			ZA Unspecified Ethnicity	1	4%			
			ZA MELAA	2	8%			
			Total	26				

Note
The entry "N/A" refers to the Youarehearewarehere collective which consist of individual artists already counted in this survey.

Total Estimate European	4	15%
Total Mixed European & Non-European	2	8%
Total Non-European	19	73%

The World Over: Art in the Age of Globalisation

Ethnicity		Nationality & Ethnicity		Gender	
Unspecified	23 55%	AU Unspecified Ethnicity	1 2%	Unspecified	1 2%
Asian	1 2%	AU European	1 2%	Female	5 12%
Asian, European ⁺	1 2%	AU Other	1 2%	Male	36 86%
European	12 29%	BE European	2 5%	Total	42
Māori	1 2%	CH, UK European	1 2%		
MELAA	3 7%	DE Unspecified Ethnicity	4 10%		
Other	1 2%	DE European	2 5%		
Total	42	JP, US Asian, European ⁺	1 2%		
		KR Asian	1 2%		
		NL Unspecified Ethnicity	6 14%		
		NL European	6 14%		
		NL, SR MELAA	1 2%		
		NZ Unspecified Ethnicity	7 17%		
		NZ Māori	1 2%		
		US Unspecified Ethnicity	5 12%		
		US MELAA	1 2%		
		US, VE MELAA	1 2%		
		Total	42		
		Total Estimate European	35 83%		
		Total Mixed European & Non-European	1 2%		
		Total Non-European	6 14%		

THE HIVE HUMS WITH MANY MINDS (THHWMM) [Part 1 & 2]

Ethnicity		Nationality & Ethnicity		Gender	
Unspecified	7 50%	NIR, NZ European ⁺	1 7%	Female	9 64%
Asian	1 7%	NZ Unspecified Ethnicity	7 50%	Male	5 36%
Asian, MELAA	1 7%	NZ European ⁺	1 7%	Total	14
European ⁺	2 14%	NZ Māori	1 7%		
Māori	1 7%	NZ Pacific Peoples	2 14%		
Pacific Peoples	2 14%	NZ, PH Asian, MELAA	1 7%		
Total	14	NZ, SK Asian	1 7%		
		Total	14		
		Total Estimate European	9 64%		
		Total Mixed European & Non-European	0 0%		
		Total Non-European	5 36%		

Thinking About Building

Ethnicity		Nationality & Ethnicity		Gender	
Unspecified	7 88%	AU Unspecified	1 13%	Unspecified	1 13%
Māori	1 13%	NZ Unspecified	6 75%	Female	2 25%
Total	8	NZ Māori	1 13%	Male	5 63%
		Total	8	Total	8
		Total Estimate European	7 88%		
		Total Mixed European & Non-European	0 0%		
		Total Non-European	1 13%		

Under Construction

Ethnicity		Nationality & Ethnicity		Gender	
Unspecified	5 100%	NZ Unspecified Ethnicity	5 100%	Female	4 80%
Total	5	Total	5	Male	1 20%
		Total Estimate European	5 100%	Total	5
		Total Mixed European & Non-European	0 0%		
		Total Non-European	0 0%		

Urban Aspiration

Ethnicity		Nationality & Ethnicity		Gender	
Unspecified	5 56%	KH Asian	1 11%	Unspecified	1 11%
Asian	3 33%	NZ Unspecified Ethnicity	5 56%	Female	5 56%
European	1 11%	NZ European	1 11%	Male	3 33%
Total	9	PH Asian	1 11%	Total	9
		US Asian	1 11%		
		Total	9		

Note

The European and unspecified ethnicity counts are due to members of the Public Share artist collective of six members. If Public Share were counted as one artist then the majority of the exhibition (of four to one) could be considered of Asian ethnicity.

Total Estimate European	6 67%
Total Mixed European & Non-European	0 0%
Total Non-European	3 33%

Urban Drift

Ethnicity		Nationality & Ethnicity		Gender	
Unspecified	1 14%	N/A [Library]	1 14%	F	3 43%
European ¹ , Māori	1 14%	NZ Unspecified Ethnicity	1 14%	M	3 43%
N/A [Library]	1 14%	NZ European ¹ , Māori	1 14%	N/A [Library]	1 14%
Pacific Peoples	4 57%	NZ Pacific Peoples	2 29%	Total	7
Total	7	NZ, WS Pacific Peoples	2 29%		
		Total	7		

Note

"N/A" refers to anonymous photographs from the Alexander Turnbull Library.

Total Estimate European	1 14%
Total Mixed European & Non-European	1 14%
Total Non-European	4 57%

Exhibition	Start Date	End Date	Organisation	Name	Nationality	Ethnicity	Gender
Accommodate	16/02/2006	11/03/2006	ST PAUL St	Allan McDonald	NZ	-	M
Accommodate	16/02/2006	11/03/2006	ST PAUL St	Andrew McLeod	NZ	-	M
Accommodate	16/02/2006	11/03/2006	ST PAUL St	Bill Culbert	NZ	European ¹	M
Accommodate	16/02/2006	11/03/2006	ST PAUL St	John Reynolds	NZ	-	M
Accommodate	16/02/2006	11/03/2006	ST PAUL St	Katy Wallace	NZ	-	F
Accommodate	16/02/2006	11/03/2006	ST PAUL St	Kim Meek	NZ	-	-
Accommodate	16/02/2006	11/03/2006	ST PAUL St	Marie Shannon	NZ	-	F
Accommodate	16/02/2006	11/03/2006	ST PAUL St	Pae White	US	-	F
Accommodate	16/02/2006	11/03/2006	ST PAUL St	Richard Maloy	NZ	-	M
Accommodate	16/02/2006	11/03/2006	ST PAUL St	Rose Nolan	AU	-	F
Anxious Images [...]	27/06/1984	12/08/1984	AAG	Alan Pearson	NZ, UK	-	M
Anxious Images [...]	27/06/1984	12/08/1984	AAG	Barry Cleavin	NZ	-	M
Anxious Images [...]	27/06/1984	12/08/1984	AAG	Jacqueline Fahey	NZ	-	F
Anxious Images [...]	27/06/1984	12/08/1984	AAG	Jeffrey Harris	NZ	-	M
Anxious Images [...]	27/06/1984	12/08/1984	AAG	Michael Smither	NZ	-	M
Anxious Images [...]	27/06/1984	12/08/1984	AAG	Peter Peryer	NZ	-	M
Anxious Images [...]	27/06/1984	12/08/1984	AAG	Philip Clairmont	NZ	-	M
Anxious Images [...]	27/06/1984	12/08/1984	AAG	Sylvia Siddell	NZ	-	F
Anxious Images [...]	27/06/1984	12/08/1984	AAG	Tony Fomison	NZ	-	M
Anxious Images [...]	27/06/1984	12/08/1984	AAG	Vivian Lynn	NZ	-	F
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Albert Refiti	NZ, WS	Pacific Peoples	M
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Ani O'Neill	CK, NZ	Pacific Peoples	F
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Bruce George	-	Pacific Peoples	-
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Fatu Fe'u	NZ, WS	Pacific Peoples	M
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Greg Semu	NZ	Pacific Peoples	M
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Ioane Ioane	NZ	Pacific Peoples	M
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Iosefa Leo	NZ, WS	Pacific Peoples	M
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	John Pale	NU, NZ	Pacific Peoples	M
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Johnny Penisula	NZ, WS	Pacific Peoples	M
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Lape Fakalaga Tulisi	-	Pacific Peoples	-
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Laugutu Poloi	-	Pacific Peoples	-
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Lily Laita	NZ, WS	Māori, Pacific Peoples	F
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Loretta Young	-	Pacific Peoples	-
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Lyle Penisula	NZ, WS	Pacific Peoples	M
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Michel Tuffery	NZ	Pacific Peoples	M
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Niki Hastings-McFall	NZ	Pacific Peoples	F
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Patriq Futialo	-	Pacific Peoples	-
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Simmie Nichols	-	Pacific Peoples	-
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Sopolemalama Filipe Tohi	NZ, TO	Pacific Peoples	M
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Tania Short	-	Pacific Peoples	-
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Toegamau Tom Sefo	-	Pacific Peoples	-
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	Veronica Vaevae	CK, NZ	Pacific Peoples	F
Bottled Ocean	17/05/1994	7/08/1994	City Gallery*	William Furneaux	NZ	European ¹ , Pacific Peoples	-
Concrete Horizons [...]	21/02/2004	9/05/2004	Adam Art Gallery	Lin Tianmiao	CN	Asian	M
Concrete Horizons [...]	21/02/2004	9/05/2004	Adam Art Gallery	Song Dong	CN	Asian	M
Concrete Horizons [...]	21/02/2004	9/05/2004	Adam Art Gallery	Wang Gongxin	CN	Asian	M
Concrete Horizons [...]	21/02/2004	9/05/2004	Adam Art Gallery	Wang Jun	CN	Asian	M
Concrete Horizons [...]	21/02/2004	9/05/2004	Adam Art Gallery	Wang Wei	CN	Asian	M
Concrete Horizons [...]	21/02/2004	9/05/2004	Adam Art Gallery	Yang Zhenzhong	CN	Asian	M
Concrete Horizons [...]	21/02/2004	9/05/2004	Adam Art Gallery	Yin Xiuzhen	CN	Asian	F
Crystal City	16/07/2011	16/10/2011	The Dowse	Cheng-Ta Yu	TW	Asian	M
Crystal City	16/07/2011	16/10/2011	The Dowse	Hye Rim Lee	KR, NZ	Asian	F
Crystal City	16/07/2011	16/10/2011	The Dowse	Jin Jhangbo	CN	Asian	M
Crystal City	16/07/2011	16/10/2011	The Dowse	Kerry Ann Lee	NZ	Asian	F
Crystal City	16/07/2011	16/10/2011	The Dowse	Kim Beom	KR	Asian	M
Crystal City	16/07/2011	16/10/2011	The Dowse	Pak Shueng Chuen	HK	Asian	M
Crystal City	16/07/2011	16/10/2011	The Dowse	Tiffany Singh	NZ	Asian, European ¹ Māori, Pacific Peoples	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Alexander Brodsky	RU	European	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Alexander Melamid	RU	European	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Allan D'Arcangelo	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Andy Warhol	US	European	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Ann Shelton	NZ	European	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Bill Culbert	NZ	European ¹	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Catherine Opie	US	-	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Ceal Floyer	PK, UK	-	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Charles Tole	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Chris Burden	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Colin McCahon	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	David Noonan	AU	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Edward Ruscha	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Edward Weston	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Elliott Erwitt	RU, US	European	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Eric Wesley	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Gary Perkins	UK	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Gordon Burt	NZ	-	M

Exhibition	Start Date	End Date	Organisation	Name	Nationality	Ethnicity	Gender
Drive [...]	12/02/2000	30/04/2000	GBAG	Ilya Utkin	RU	European	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Jacques Henri Lartigue	FR	European	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Jessica Bronson	US	-	F
Drive [...]	12/02/2000	30/04/2000	GBAG	John Baldessari	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	John Gutmann	DE, US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Jonathan Monk	UK, US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Jonathan White	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Judy Darragh	NZ	-	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Julian Opie	UK	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Larry Clark	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Laurence Aberhart	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Len Lye	NZ, US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Margaret Bourke-White	US	-	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Marti Friedlander	NZ, UK	-	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Michael Illingsworth	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Michael Smither	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Michael Stevenson	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Mungo Thomson	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Murray Cammick	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Peter Black	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Peter Peryer	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Peter Robinson	NZ	European, Māori	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Richard Collins	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Richard Hamilton	UK	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Richard Prince	PZ, US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Rita Angus	NZ	-	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Rob Cherry	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Robert Adams	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Robert Ellis	NZ, UK	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Robert Frank	CH, US	European	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Rodney Graham	CA	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Rogues Gallery[Yasuhiko Hamaji]	JP	Asian	-
Drive [...]	12/02/2000	30/04/2000	GBAG	Rogues Gallery[Yoshinaka Nakase]	JP	Asian	-
Drive [...]	12/02/2000	30/04/2000	GBAG	Ronnie van Hout	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Rosalie Gascoigne	AU, NZ	-	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Sarah Lucas	UK	-	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Scott Eady	NZ	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Sir Eduardo Paolozzi	UK	European	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Soo-Ja Kim	KR	Asian	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Steven Brower	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Sylvie Fleury	CH	European	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Tracey Moffatt	AU	Other	F
Drive [...]	12/02/2000	30/04/2000	GBAG	Vitaly Komar	RU	European	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Walker Evans	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Weegee	US	European	M
Drive [...]	12/02/2000	30/04/2000	GBAG	William Eggleston	US	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Willie Doherty	NIR	-	M
Drive [...]	12/02/2000	30/04/2000	GBAG	Yasu Ichige	JP, UK	Asian	M
Gridlock [...]	21/08/2004	17/10/2004	GBAG	Andrew McLeod	NZ	-	M
Gridlock [...]	21/08/2004	17/10/2004	GBAG	Anu Pennanen	FI	European	F
Gridlock [...]	21/08/2004	17/10/2004	GBAG	Brendon Wilkinson	NZ	-	M
Gridlock [...]	21/08/2004	17/10/2004	GBAG	Ceal Floyer	PK, UK	-	F
Gridlock [...]	21/08/2004	17/10/2004	GBAG	Jaakko Niemela	FI	-	M
Gridlock [...]	21/08/2004	17/10/2004	GBAG	James Angus	AU	-	M
Gridlock [...]	21/08/2004	17/10/2004	GBAG	Jim Speers	NZ, ZM	-	M
Gridlock [...]	21/08/2004	17/10/2004	GBAG	Johan Thurfjell	SE	-	M
Gridlock [...]	21/08/2004	17/10/2004	GBAG	John Marriott	CA	-	M
Gridlock [...]	21/08/2004	17/10/2004	GBAG	Jose Divila	MX	MELAA	M
Gridlock [...]	21/08/2004	17/10/2004	GBAG	OLO[-]	FI	-	-
Gridlock [...]	21/08/2004	17/10/2004	GBAG	Raffael Waldner	CH	Other	M
Gridlock [...]	21/08/2004	17/10/2004	GBAG	Ri Williamson	NZ	-	F
Gridlock [...]	21/08/2004	17/10/2004	GBAG	Rikard Lundstedt	SE	-	M
Gridlock [...]	21/08/2004	17/10/2004	GBAG	Shaun Gladwell	AU	-	M
Gridlock [...]	21/08/2004	17/10/2004	GBAG	TV Moore	AU, US	-	M
Home AKL	7/07/2012	22/10/2012	AAG	Andy Leleisi'uao	NZ, WS	Pacific Peoples	M
Home AKL	7/07/2012	22/10/2012	AAG	Angela Tiatia	NZ	Pacific Peoples	F
Home AKL	7/07/2012	22/10/2012	AAG	Ani O'Neill	CK, NZ	Pacific Peoples	F
Home AKL	7/07/2012	22/10/2012	AAG	Edith Amituana	NZ, WS	Pacific Peoples	F
Home AKL	7/07/2012	22/10/2012	AAG	Foufili Halaggie	NZ	Pacific Peoples	F
Home AKL	7/07/2012	22/10/2012	AAG	Graham Fletcher	NZ	European, Pacific	M
Home AKL	7/07/2012	22/10/2012	AAG	Greg Semu	NZ	Pacific Peoples	M
Home AKL	7/07/2012	22/10/2012	AAG	Hilita Tupou	TO	Pacific Peoples	-
Home AKL	7/07/2012	22/10/2012	AAG	Ioane Ioane	NZ	Pacific Peoples	M
Home AKL	7/07/2012	22/10/2012	AAG	Janet Lilo	NZ	Pacific Peoples	F

Exhibition	Start Date	End Date	Organisation	Name	Nationality	Ethnicity	Gender
Home AKL	7/07/2012	22/10/2012	AAG	Jeremy Leatimu'u	NZ	Asian, European ⁺ Māori, Pacific Peoples	M
Home AKL	7/07/2012	22/10/2012	AAG	Jim Vivieacre	NZ	Pacific Peoples	M
Home AKL	7/07/2012	22/10/2012	AAG	Joana Monolagi	FJ	Pacific Peoples	F
Home AKL	7/07/2012	22/10/2012	AAG	John Pule	NU, NZ	Pacific Peoples	M
Home AKL	7/07/2012	22/10/2012	AAG	Kaetaeta Watson	KL, NZ	Pacific Peoples	F
Home AKL	7/07/2012	22/10/2012	AAG	Kotokesa Kulikefu	TO	Pacific Peoples	-
Home AKL	7/07/2012	22/10/2012	AAG	Lakiloko Keakea	TV	Pacific Peoples	F
Home AKL	7/07/2012	22/10/2012	AAG	Leilani Kake	NZ	Māori, Pacific Peoples	F
Home AKL	7/07/2012	22/10/2012	AAG	Lonnie Hutchinson	NZ	European ⁺ , Māori Pacific Peoples	F
Home AKL	7/07/2012	22/10/2012	AAG	Louisa Humphry	KI, NZ	Pacific Peoples	F
Home AKL	7/07/2012	22/10/2012	AAG	Niki Hastings-McFall	NZ	Pacific Peoples	F
Home AKL	7/07/2012	22/10/2012	AAG	Paul Tangata	CK	Pacific Peoples	M
Home AKL	7/07/2012	22/10/2012	AAG	Sēmisi Fetokai Potauaine	TO	Pacific Peoples	M
Home AKL	7/07/2012	22/10/2012	AAG	Shigeyuki Kihara	NZ, WS	Asian, Pacific Peoples	F
Home AKL	7/07/2012	22/10/2012	AAG	Siiga David Setoga	NZ	Pacific Peoples	M
Home AKL	7/07/2012	22/10/2012	AAG	Sopolemama Filipe Tohi	NZ, TO	Pacific Peoples	M
Home AKL	7/07/2012	22/10/2012	AAG	Tanu Gago	NZ, WS	Pacific Peoples	M
Home AKL	7/07/2012	22/10/2012	AAG	Teuane Tibbo	NZ, WS	Pacific Peoples	F
Invisible Energy	20/02/2015	27/03/2015	ST PAUL St	Erika Kobayashi	JP	Asian	F
Invisible Energy	20/02/2015	27/03/2015	ST PAUL St	Hiroharu Mori	JP	Asian	M
Invisible Energy	20/02/2015	27/03/2015	ST PAUL St	Masahiro Wada	JP	Asian	M
Invisible Energy	20/02/2015	27/03/2015	ST PAUL St	Meiro Koizumi	JP	Asian	M
Invisible Energy	20/02/2015	27/03/2015	ST PAUL St	Nobuko Tsuchiya	JP	Asian	F
Invisible Energy	20/02/2015	27/03/2015	ST PAUL St	Yoshinari Nishio	JP	Asian	M
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	A.D. Schierning	NZ	-	F
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Abi King-Jones	NZ	European ⁺ , Pacific Peoples	F
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Aernout Mik	NL	European	M
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Alice Creischer	DE	European	F
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Andreas Siekmann	DE	European	M
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Andrew Ross	NZ	-	M
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Atelier d'Architecture	FR	-	-
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Autogère (aaa)[-]	PS, US	MELAA	F
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Ayreen Anastas	NZ	Māori	M
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Chaz Doherty	NZ	-	M
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Errol Wright	DE	European	F
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Folke Kobblerling	US	-	M
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Harrell Fletcher	UK	-	M
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Heath Bunting	NZ	Māori	F
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Inez Crawford	NZ	-	F
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Kim Paton	NZ	-	F
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Louise Menzies	NZ	European ⁺	F
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Marjetica Potrč	SI	European	F
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Martin Kaltwasser	DE	European	M
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Michael Shepherd	NZ	-	M
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Pat Hoffre	AU, UK	European	F
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Rene Gabri	IR	Asian, MELAA	M
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Robert Ransick	US	-	M
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Shona Rapira Davies	NZ	Māori	F
Land Wars [Part 1, 2 & 3]	23/02/2008	5/07/2008	Te Tahi	Wayne Barrar	NZ	-	M
Measure the city with [...]	26/08/2011	23/09/2011	ST PAUL St*	Claire Fontaine [Fulvia Carnevale]	IT, UK	-	F
Measure the city with [...]	26/08/2011	23/09/2011	ST PAUL St*	Claire Fontaine [James Thornhill]	IT, UK	-	M
Measure the city with [...]	26/08/2011	23/09/2011	ST PAUL St*	Daniel Malone	NZ	European ⁺	M
Measure the city with [...]	26/08/2011	23/09/2011	ST PAUL St*	Junebum Park	KR	Asian	M
Measure the city with [...]	26/08/2011	23/09/2011	ST PAUL St*	Mark Wallinger	UK	-	M
Measure the city with [...]	26/08/2011	23/09/2011	ST PAUL St*	Pak Shueng Chuen	HK	Asian	M
Measure the city with [...]	26/08/2011	23/09/2011	ST PAUL St*	William Hsu	NZ, TW	Asian	M
Measure the city with [...]	26/08/2011	23/09/2011	ST PAUL St*	Yuk King Tan	AU, NZ	Asian	F
Nostalgia for the Future	5/11/1999	27/11/1999	Artspace	Fiona Amundsen	NZ	-	F
Nostalgia for the Future	5/11/1999	27/11/1999	Artspace	Guy Ngan	NZ, NZ	Asian	M
Nostalgia for the Future	5/11/1999	27/11/1999	Artspace	Jim Speers	NZ, ZM	-	M
Nostalgia for the Future	5/11/1999	27/11/1999	Artspace	Julian Dashper	NZ	-	M
Nostalgia for the Future	5/11/1999	27/11/1999	Artspace	Mikala Dwyer	AU	-	F
Nostalgia for the Future	5/11/1999	27/11/1999	Artspace	Stella Brennan	NZ	-	F
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tahi*	Ani O'Neill	CK, NZ	Pacific Peoples	F
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tahi*	Hilda Ruaine	CK, NZ	Pacific Peoples	-
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tahi*	Ian George	CK, NZ	Pacific Peoples	M
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tahi*	Jim Vivieacre	NZ	Pacific Peoples	M
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tahi*	Kay George	CK, NZ	Pacific Peoples	-
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tahi*	Mahiriki Tangaroa	CK, NZ	Pacific Peoples	F
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tahi*	Mata Henry	CK, NZ	Pacific Peoples	-
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tahi*	Mi'i Quarter	CK, NZ	Pacific Peoples	F
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tahi*	Michel Tuffery	NZ	Pacific Peoples	M
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tahi*	NiaVal Ngaro	CK, NZ	Pacific Peoples	F
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tahi*	Rapuani Strickland	CK, NZ	Pacific Peoples	-
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tahi*	Raymond Tariipo	CK, NZ	Pacific Peoples	-

Exhibition	Start Date	End Date	Organisation	Name	Nationality	Ethnicity	Gender
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tuhi*	Richard Shortland-Cooper	CK, NZ	Pacific Peoples	M
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tuhi*	Robert George	CK, NZ	Māori, Pacific Peoples	M
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tuhi*	Sylvia Marsters	CK, NZ	Pacific Peoples	F
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tuhi*	Tania Erutua Short	CK, NZ	Pacific Peoples	-
Paringa Ou [...]	20/03/1999	18/04/1999	Te Tuhi*	Urari'i Rautoe	CK, NZ	Pacific Peoples	-
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	Andrew Drummond	NZ	-	M
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	Charles Heaphy	NZ, UK	-	M
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	Department of Survey & Land Information	N/A	N/A	N/A
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	Derrick Cherie	NZ	-	M
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	John Buchanan	NZ, UK	-	M
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	John Hurrell	NZ	-	M
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	John Kinder	NZ	-	M
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	Julius von Haast	NZ	European	M
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	Mary-Louise Browne	NZ	-	F
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	Philip Dadson	NZ	-	M
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	Ralph Paine	NZ	-	M
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	Robert Ellis	NZ, UK	-	M
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	Ruth Watson	NZ	-	F
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	Tom Kreisler	AR, NZ	-	M
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	William Fox	NZ, UK	-	M
Putting the Land on [...]	1/04/1989	7/05/1989	GBAG*	Wiremu Wi Hongi [Genealogy Expert]	NZ	Māori	M
Rapid Change	9/07/2011	4/09/2011	Te Tuhi	Anu Pennanen	FI	European	F
Rapid Change	9/07/2011	4/09/2011	Te Tuhi	Diencke Jansen	NZ	-	F
Rapid Change	9/07/2011	4/09/2011	Te Tuhi	Elisapeta Heta	NZ	Māori	F
Rapid Change	9/07/2011	4/09/2011	Te Tuhi	Gregory Holm	US	-	M
Rapid Change	9/07/2011	4/09/2011	Te Tuhi	Matthew Radune	US	-	M
Rapid Change	9/07/2011	4/09/2011	Te Tuhi	Peter Wareing	NZ	-	M
Rapid Change	9/07/2011	4/09/2011	Te Tuhi	Reuben Moss	NZ	-	M
Rapid Change	9/07/2011	4/09/2011	Te Tuhi	Rufina Wu	CA, HK	Asian	F
Rapid Change	9/07/2011	4/09/2011	Te Tuhi	Stefan Canham	DE	European	M
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	Anibal López (A-1 53167)	GT	MELAA	M
Share/Cheat/Unite	13/08/2016	12/10/2017	Te Tuhi*	Chim†Pom†[Eliie]	JP	Asian	F
Share/Cheat/Unite	13/08/2016	12/10/2017	Te Tuhi*	Chim†Pom†[Masataka Okada]	JP	Asian	M
Share/Cheat/Unite	13/08/2016	12/10/2017	Te Tuhi*	Chim†Pom†[Motomu Inaoka]	JP	Asian	M
Share/Cheat/Unite	13/08/2016	12/10/2017	Te Tuhi*	Chim†Pom†[Ryuta Ushiro]	JP	Asian	M
Share/Cheat/Unite	13/08/2016	12/10/2017	Te Tuhi*	Chim†Pom†[Toshinori Mizuno]	JP	Asian	M
Share/Cheat/Unite	13/08/2016	12/10/2017	Te Tuhi*	Chim†Pom†[Yasutaka Hayashi]	JP	Asian	M
Share/Cheat/Unite	13/08/2016	9/10/2017	Te Tuhi*	Darcel Apelu	NZ	Pacific Peoples	F
Share/Cheat/Unite	13/08/2016	10/10/2017	Te Tuhi*	Gemma Banks	NZ	-	F
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	Hu Xiangqian	CN	Asian	M
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	Ivan Mršić	HR	European	M
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	Jimmy Wulf	NZ	Pacific Peoples	M
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	John Vea	NZ	Pacific Peoples	M
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	Johnson Witchira	NZ	Māori	M
Share/Cheat/Unite	13/08/2016	8/10/2017	Te Tuhi*	Jonathas De Andrade	BR	MELAA	M
Share/Cheat/Unite	13/08/2016	13/10/2017	Te Tuhi*	Mark Harvey	NZ	European, Māori	M
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	Newman Tumata	NZ	Pacific Peoples	M
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	Nisoana Contemporary Dance Theatre [Humphrey Malcka]	ZA	MELAA	M
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	Nisoana Contemporary Dance Theatre [Sello Pesa]	ZA	MELAA	M
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	Pilvi Takala	FI	European	F
Share/Cheat/Unite	13/08/2016	14/10/2017	Te Tuhi*	Sasha Huber	CH	European, MELAA	F
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	Sione Mafi	NZ	Pacific Peoples	M
Share/Cheat/Unite	13/08/2016	15/10/2017	Te Tuhi*	Valasi Leota-Sciuli	NZ	Pacific Peoples	F
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	Vaughn Sadie	ZA	-	M
Share/Cheat/Unite	13/08/2016	16/10/2017	Te Tuhi*	Youareherearehere	N/A	N/A	N/A
Share/Cheat/Unite	13/08/2016	11/10/2017	Te Tuhi*	[Darcel, Ivan, John, Mark]	N/A	N/A	N/A
Share/Cheat/Unite	13/08/2016	11/10/2017	Te Tuhi*	Yu Cheng-Chou	TW	Asian	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Art + Com [Axel Schmidt]	DE	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Art + Com [Gerd Gütneis]	DE	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Art + Com [Joachim Sauter]	DE	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Art + Com [Pavel Mayer]	DE	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Bill Viola	US	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Clifford Possum Tjapaltjarri	AU	Other	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Colin McCahon	NZ	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	David Tremlett	CH, UK	European	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Gary Simmons	US	MELAA	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Ger van Elk	NL	European	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Gerald Van Der Kaap	NL	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Gerry Schum	DE	European	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Giovanni Intra	NZ	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Han Schuil	NL	European	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Imants Tillers	AU	European	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	James Lee Byars	US	-	M

Exhibition	Start Date	End Date	Organisation	Name	Nationality	Ethnicity	Gender
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Jan Dibbets	NL	European	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Janet Shanks	NZ	-	F
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Jeffrey Shaw	AU	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Johan Grimoprez	BE	European	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	John Hurrell	NZ	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Jouke Klerenbezem	NL	European	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Laurie Anderson	US	-	F
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Lothar Baumgarten	DE	European	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Matt Mullican	US, VE	MELAA	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Merel Mirage	NL	-	-
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Michael Parekōwhai	NZ	Māori	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Nam June Paik	KR	Asian	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Netband [Debra Solomon]	NL	-	F
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Netband [Dick Verdult]	NL	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Netband [Erik Hobijn]	NL	European	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Netband [Franz F. Feigl]	NL	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Paul Garrin	US	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Peter Struycken	NL	European	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Philip Dadson	NZ	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Richard Killeen	NZ	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Rob Scholte	NL	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Robert Smithson	US	-	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Ruth Watson	NZ	-	F
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Stanley Brouwn	NL, SR	MELAA	M
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Suchan Kinoshita	JP, US	Asian, European	F
The World Over [...]	8/06/1996	11/08/1996	City Gallery*	Wim Delvoe	BE	European	M
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Alex Monteith	NIR, NZ	European ²	F
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Caroline McQuarrie	NZ	European ²	F
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Charlotte Drayton	NZ	-	F
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Joanna Langford	NZ	-	F
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Louisa Afoa	NZ	Pacific Peoples	F
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Mark Schroder	NZ	-	M
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Miranda [Max] Bellamy	NZ	-	F
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Monique Jansen	NZ	-	F
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Rangituhia Hollis	NZ	Māori	M
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Reuben Moss	NZ	-	M
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Salome Tanuvasa	NZ	Pacific Peoples	F
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Shahriar Asdollah-Zadeh	NZ, PH	Asian, MELAA	M
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Suji Park	NZ, SK	Asian	F
THHWMM [Part 1 & 2]	12/03/2016	29/05/2016	Te Tuhi*	Tim J. Veling	NZ	-	M
Thinking About Building	25/10/2016	9/12/2014	The Physics Room	Amiria Kiddle	NZ	Māori	F
Thinking About Building	25/10/2015	8/12/2014	The Physics Room	Andrew Just	NZ	-	M
Thinking About Building	25/10/2021	14/12/2014	The Physics Room	Blaine Western	NZ	-	M
Thinking About Building	25/10/2020	13/12/2014	The Physics Room	Hamish Shaw	NZ	-	M
Thinking About Building	25/10/2017	10/12/2014	The Physics Room	Mark Leong	NZ	-	-
Thinking About Building	25/10/2019	12/12/2014	The Physics Room	Nicholas Mangan	AU	-	M
Thinking About Building	25/10/2018	11/12/2014	The Physics Room	Nick Sargent	NZ	-	M
Thinking About Building	25/10/2014	7/12/2014	The Physics Room	Sophie Bannan	NZ	-	F
Under Construction	19/06/2010	3/10/2010	The Dowse	A.D. Schierning	NZ	-	F
Under Construction	19/06/2010	3/10/2010	The Dowse	Douglas Bagnall	NZ	-	M
Under Construction	19/06/2010	3/10/2010	The Dowse	Fiona Connor	NZ	-	F
Under Construction	19/06/2010	3/10/2010	The Dowse	Joanna Langford	NZ	-	F
Under Construction	19/06/2010	3/10/2010	The Dowse	Karin van Roosmalen	NZ	-	F
Urban Aspiration	19/03/2016	23/04/2016	The Physics Room	Amy Lien	US	Asian	F
Urban Aspiration	19/03/2016	23/04/2016	The Physics Room	Enzo Camacho	PH	Asian	-
Urban Aspiration	19/03/2016	23/04/2016	The Physics Room	Lim Sokchanlina	KH	Asian	M
Urban Aspiration	19/03/2016	23/04/2016	The Physics Room	Public Share [Deborah Rundle]	NZ	European	F
Urban Aspiration	19/03/2016	23/04/2016	The Physics Room	Public Share [Harriet Stockman]	NZ	-	F
Urban Aspiration	19/03/2016	23/04/2016	The Physics Room	Public Share [Joe Prisk]	NZ	-	M
Urban Aspiration	19/03/2016	23/04/2016	The Physics Room	Public Share [Kelsey Stankovich]	NZ	-	F
Urban Aspiration	19/03/2016	23/04/2016	The Physics Room	Public Share [Mark Schroder]	NZ	-	M
Urban Aspiration	19/03/2016	23/04/2016	The Physics Room	Public Share [Monique Redmond]	NZ	-	F
Urban Drift	21/11/2014	17/01/2015	Papakura Art Gallery	Akura Makca-Pardington	NZ	European ² , Māori	F
Urban Drift	21/11/2014	17/01/2015	Papakura Art Gallery	Alexander Turnbull Library	N/A	N/A	N/A
Urban Drift	21/11/2014	17/01/2015	Papakura Art Gallery	Allan McDonald	NZ	-	M
Urban Drift	21/11/2014	17/01/2015	Papakura Art Gallery	Andy Leleisi'uao	NZ, WS	Pacific Peoples	M
Urban Drift	21/11/2014	17/01/2015	Papakura Art Gallery	Edith Amituanai	NZ, WS	Pacific Peoples	F
Urban Drift	21/11/2014	17/01/2015	Papakura Art Gallery	John Vea	NZ	Pacific Peoples	M
Urban Drift	21/11/2014	17/01/2015	Papakura Art Gallery	Leafa Wilson [Olga Krause]	NZ	Pacific Peoples	F

Appendix 6: Share/Cheat/Unite Contributor Demographics

Legend

M	Male gender indicated via pronouns he/him/his
F	Female gender indicated via pronouns she/her
X	Non-binary gender indicated by pronouns them/they/their
-	Unspecified: Information not provided in exhibition material and not found in other published sources

[†] **[Artist Name]** Individual of an art collective

European[†] Identified as European or Pākehā only in relation to a non-European/Pākehā ethnicity

N/A Not applicable to this research

Ethnicity Categories

Asian

European

Māori

MELAA (Middle Eastern / Latin American / African)

Other

Pacific Peoples

Note

A full list of specific ethnicities used to describe the artists, including citations, are included in this appendix. For brevity these ethnicity categories are also used. These are used by Statistics New Zealand for the census and are said to define the six major ethnic groups in New Zealand.

See: <https://www.stats.govt.nz/news/ethnic-group-summaries-reveal-new-zealands-multicultural-make-up>

Nation Abbreviations

BR	Brazil
CH	Switzerland
CN	China/People's Republic of China
GT	Guatemala
HR	Croatia
NZ	Aotearoa/New Zealand
TW	Taiwan/Republic of China
ZA	South Africa

Exhibition Demographic Totals

Ethnicity	% of Exhibition		% of Component
Publication			
Estimate European	6	17%	67%
Non-European	3	9%	33%
Sub-Total Artists	0	0%	
Sub-Total Contributors	9	26%	
S/C/U @ The Physics Room			
Estimate European	2	6%	17%
Mixed European & Non-European	1	3%	8%
Non-European	9	26%	75%
Sub-Total Artists	12	46%	
Sub-Total Contributors	12	34%	
Te Tuhi Gallery-based Exhibition			
Estimate European	1	3%	13%
Mixed European & Non-European	1	3%	13%
Non-European	6	17%	75%
Sub-Total Artists	8	31%	
Sub-Total Contributors	8	23%	
Te Tuhi Live Offsite Commissions			
Estimate European	1	3%	11%
Mixed European & Non-European	1	3%	11%
Non-European	6	17%	67%
N/A	1	3%	11%
Sub-Total Artists	9	35%	
Sub-Total Contributors	9	26%	
Te Tuhi Research Initiative			
Estimate European	1	3%	100%
Sub-Total Artists	0	0%	
Sub-Total Contributors	1	3%	
Artists Total	26		
Contributors Total	35		
Te Tuhi Total Artists			
Estimate European	2	12%	
Mixed European & Non-European	2	12%	
Non-European	12	71%	
N/A	1	6%	
Total	17		

Gender	% of Exhibition		% of Component
Publication			
Female	6	17%	67%
Male	3	9%	33%
Sub-Total Artists	0	0%	
Sub-Total Contributors	9	26%	
S/C/U @ The Physics Room			
Female	4	11%	33%
Male	8	23%	67%
Sub-Total Artists	12	46%	
Sub-Total Contributors	12	34%	
Te Tuhi Gallery-based Exhibition			
Female	1	3%	13%
Male	7	20%	88%
Sub-Total Artists	8	31%	
Sub-Total Contributors	8	23%	
Te Tuhi Live Offsite Commissions			
Female	2	6%	22%
Male	6	17%	67%
N/A	1	3%	11%
Sub-Total Artists	9	35%	
Sub-Total Contributors	9	26%	
Te Tuhi Research Initiative			
Female	1	3%	100%
Sub-Total Artists	0	0%	
Sub-Total Contributors	1	3%	
Artists Total	26		
Contributors Total	35		

Note
Totals are minus the double count of four artists (Apelu, Huber, López, Cheng-Chou) that feature in multiple components.

Share/Cheat/Unite Component Name	Nationality	Ethnicity	Gender	
Publication	Balamohan Shingade	NZ	Asian	M
Publication	Bruce E. Phillips	NZ	European	M
Publication	Chloe Geoghegan	NZ	-	F
Publication	Christina Houghton	NZ	-	F
Publication	Darcell Apelu	NZ	Pacific Peoples	F
Publication	Jamie Hanton	NZ	-	M
Publication	Leafa Wilson [Olga Krause]	NZ	Pacific Peoples	F
Publication	Melissa Laing	NZ	-	F
Publication	Rosanna Albertini	IT	European	F
S/C/U @ TPR	Anibal López (A-1 53167)	GT	MELAA	M
S/C/U @ TPR	Chim↑Pom [Ellie]	JP	Asian	F
S/C/U @ TPR	Chim↑Pom [Masataka Okada]	JP	Asian	M
S/C/U @ TPR	Chim↑Pom [Motomu Inaoka]	JP	Asian	M
S/C/U @ TPR	Chim↑Pom [Ryuta Ushiro]	JP	Asian	M
S/C/U @ TPR	Chim↑Pom [Toshinori Mizuno]	JP	Asian	M
S/C/U @ TPR	Chim↑Pom [Yasutaka Hayashi]	JP	Asian	M
S/C/U @ TPR	Gemma Banks	NZ	-	F
S/C/U @ TPR	Johnson Witchira	NZ	Māori	M
S/C/U @ TPR	Pilvi Takala	FI	European	F
S/C/U @ TPR	Sasha Huber	CH	European, MELAA	F
S/C/U @ TPR	Yu Cheng-Chou	TW	Asian	M
TT Gallery-based Exhibition	Anibal López (A-1 53167)	GT	MELAA	M
TT Gallery-based Exhibition	Hu Xiangqian	CN	Asian	M
TT Gallery-based Exhibition	Jonathas De Andrade	BR	MELAA	M
TT Gallery-based Exhibition	Ntsoana Contemporary Dance Theatre [Humphrey Maleka]	ZA	MELAA	M
TT Gallery-based Exhibition	Ntsoana Contemporary Dance Theatre [Sello Pesa]	ZA	MELAA	M
TT Gallery-based Exhibition	Sasha Huber	CH	European, MELAA	F
TT Gallery-based Exhibition	Vaughn Sadie	ZA	-	M
TT Gallery-based Exhibition	Yu Cheng-Chou	TW	Asian	M
TT Live Offsite Commissions	Darcell Apelu	NZ	Pacific Peoples	F
TT Live Offsite Commissions	Ivan Mršić	HR	European	M
TT Live Offsite Commissions	Jimmy Wulf	NZ	Pacific Peoples	M
TT Live Offsite Commissions	John Vea	NZ	Pacific Peoples	M
TT Live Offsite Commissions	Mark Harvey	NZ	European, Māori	M
TT Live Offsite Commissions	Newman Tumata	NZ	Pacific Peoples	M
TT Live Offsite Commissions	Sione Mafi	NZ	Pacific Peoples	M
TT Live Offsite Commissions	Valasi Leota-Seiuli	NZ	Pacific Peoples	F
TT Live Offsite Commissions	Youareherewherehere [Darcel, Ivan, John, Mark]	N/A	N/A	N/A
TT Research Initiative	Melissa Laing	NZ	-	F