ST PAUL St Symposium 2016

Ako mai, Ako atu

14 – 16 July 2016

ST PAUL ST
Symposium 2016
Ako mai, Ako atu

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Ako mai, Ako atu: opening remarks

Charlotte Huddleston

Tēnā koutou katoa,
kua tae mai ki tēnei wāhi ki te
kōrero i ngā kaupapa.
Ka nui te koa i tō koutou kai ngākau,
ki te āwhina i ngā kōrero
Nō reira, nau mai haere mai.
Tēnā koutou, tēnā koutou,
tēnā tātou katoa.

Every year, particularly in the weeks leading into the symposium, as it gets closer to the start it's always a period of reflection and anticipation: starting with previous programmes and building on the discussion, revisiting specific conversations with past speakers, and anticipating the dynamic of a new convergence of speakers and other participants, ideas and discussions. I was trying to think about an image that represents this process and it's sourdough, or specifically sourdough starter. It's a living organism that, as long as it is fed, it remains active and growing. Some is taken to make bread, but each time some is also left, and this becomes the base for the next batch.

This year the title – Ako mai, Ako atu, for which I acknowledge te reo Māori kaiako Valance Smith – communicates the 'learning and exchanges of knowledge'. Learning 'ako' towards the speaker 'mai', and towards the listener 'atu'. It's to talk and listen and exchange ideas, knowledges, information, practices and kaupapa to think through together, how and why we do what we do, all of us together, tātou tātou e.

Last year we began with questions around knowledge; power dynamics of education; the colonial and hegemonic legacies embedded in this; ethical responsibilities as curators and institutions; and thinking about how attention to these things might change the way we practice as curators and researchers, how it might change how we look, listen, speak, read, write.

Previously I have referenced Irit Rogoff and her appeal to
"stay with the questions."[1] One way to put this advice into practice is
to keep returning to the same questions, or versions of them, asking
them again from time to time to see how they travel and what they
reveal. Sometimes the same question being asked over and over
is the best question to ask. How does our relationship to the question
change over time? How does the relevance of the question change
over time?

This year the programme is again shaped around questions
of knowledge: knowing, learning, and relationships of accountability.
Considering the institutional conditions within which we talk about
knowledge is a fundamental concern for contemporary curatorial
practice, but also for anyone who is working in an institution.
As a university gallery ST PAUL St has a particular emphasis on
thinking through modes of education, research, and knowledges that
are not governed by hegemonic paradigms. Knowledge is power.

Writing in the foreword to the Dissenting Knowledges Pamphlet
Series founding editor Vinay Lal notes that "nothing should...be
allowed to obscure the fundamental fact of colonialism and the post-
colonial era: every conquest is, in the first instance, a conquest
of knowledge.[2]

What is meant by knowledge and knowing? Ani Mikaere,
quoted in the introduction to the programme writes that knowledge
develops generationally and in relation to each generation's needs
and understandings. It has a genealogy – genealogy from Greek
genea, 'generation'; and logos, 'knowledge' – it is relational and
contextual. As many of us will know one translation of genealogy into
te reo Māori is 'whakapapa'. In her account of a project with the
group Toi Hauiti to create a digital repository of their tribal taonga,
Amiria Salmond notes, in emphasising its "capacity to (re)produce
(and be produced by) 'subjects'" whakapapa has an "inclusive and
ever mobile embrace", it has an "impetus towards generative encom-
passment", making it "impossible to determine who was the 'subject'
and what was the 'object' of investigation at a given moment – who
or what was being compared, and on which terms."[3]

Salmond's account of this project is written in reflection on her
practice of anthropology and ethnography, where she is specifically
considering the theory and practice of recursive ethnography,
of which she says: "Recursive ethnography...proposes to treat
concepts and things as an identity...not to advance a better universal
ontology, but to generate methodological openings that might admit
differences", due to "its generative relationality" and "its production
of insights through comparisons."[4] In reference to whakapapa,
she writes that, complicated as it is by the fact that as it is to do with
relations, "whakapapa effectively curtailed the prospect of stepping
outside the relations it constituted in order to analyse them."[5]
Recursion is a tricky thing to express in words because it folds back
on itself. It contains a 'generative relationality' which is why I will
return to the sourdough image: to make more bread, you take some

1   http://www.transart.org/events-2016/files/2016/05/rogoff-smuggling.pdf
     Accessed 12 July 2016.
2   Vinay Lal, Foreword to the Dissenting Knowledges Pamphlet Series.
     (In Claude Alvares, A Farewell to the Eurocentric Imagination).
     http://dl.dropbox.com/u/6179856/Traditional%20knowledge%20with%20covers
     Accessed 3 July 2016.
3   http://www.haujournal.org/index.php/hau/article/view/hau4.1.006,
     156–157. Accessed 8 July 2016.
4   Carl Hogsden and Amiria Salmond
     https://culanth.org/fieldsights/830-ghosts-in-the-machine
     Accessed 11 July 2016.
5   http://www.haujournal.org/index.php/hau/article/view/hau4.1.006,
     156–157. Accessed 8 July 2016.

starter that you've been feeding, the same starter that was grown from the part left last time so that more bread could be made. Everything has a contextual genealogy and you cannot step outside of this. My point here is that there is no outside, so we need to be smart about how to navigate our contexts. This includes being aware of how privilege operates within systemic and structural inequalities.

To return to the university. I recently came across the Multiversity. The Multiversity is a concept raised by environmental activist Anwar Fazal in a group discussion convened in the early 2000s to work on the idea and practice of decolonising universities.[6] It "aims to provide a rigorous and searching critique of the frameworks of modern knowledge, and thus work towards more ecumenical political and cultural futures."[7].... Through conferences and publications such as their pamphlet series, the Multiversity "seeks to furnish activists, intellectuals, and serious readers, especially those who rebel at the idea that the university should be the sole site of the life of the mind, with a more public and accessible forum of informed and dissenting opinion than is customarily available through scholarly monographs and learned journals."[8] The Multiversity is looking to build new structures of organisation and transmission of knowledges, structures that to borrow a pamphlet title say 'farewell to the eurocentric imagination'.

This brings us to our keynote speaker Binna Choi, who I am pleased to welcome here to join in the conversations. Binna has been the director of Casco – Office for Art, Design and Theory in Utrecht, the Netherlands, since 2008. Binna's overarching work has been, and is to devise and take up new structures for organisations. More often than not they build on, or take from existing methodologies or approaches, and go through a process of modification. Tonight Binna will speak about 'deep understanding' which, via the enigmatic figure of Nina Bell, is positioned in relation to knowledge and its production as being more than acquiring facts, but as something also embodied. Something that requires depth in order to formulate new structures. In this she refers to Fred Moten and Stefano Harney's notion of 'study', which they talk about in terms of being something that can happen any time, anywhere, any way, but importantly also, and maybe especially, does and should within the 'undercommons' of the university structure – study is what you do with other people.

Ngā mihi nui ki a tātou katoa.

6   http://www.dln.today/claude-alvares-universities-as-we-know-them-should-not-and-shall-not-exist-in-the-future-we-need-multiversities/ Accessed 3 July 2016.

7   Vinay Lal, Foreword to the Dissenting Knowledges Pamphlet Series. (In Claude Alvares, A Farewell to the Eurocentric Imagination), 12.

8   Ibid., 15.

Deep understanding for Nina Bell that are many

Binna Choi

"They're building something in there,
something down there, a different kind of speculation,
a speculation called 'study', a debt speculation, a speculative
mutuality. Mutual debt, unpayable debt, unbounded debt,
unconsolidated debt, debt to each other in a study group,
to others in a nurses' room, to others in barbershops,
to others in a squat, a dump, the woods, a bed, an embrace."
— Stefano Harney and Fred Moten,
Debt and Study, 2010.

Kia ora, tēnā koutou katoa,
I am proud and thankful to be part of this symposium, which many colleagues I admire and respect have been part of. My friend Sakiko Sugawa, who was the research fellow at ST PAUL St Gallery in 2014, recently visited Utrecht where I am working. She gave me some tips, like, it is polite to introduce yourself in terms of where you come from, which is something I rarely do especially since I have been based in the Netherlands. I have been resisting being identified as Korean, or as Asian. But, if origin and background is not just about identification — as in reducing oneself into one kind, or status, or a certain trajectory in terms of career — I do see the virtue of self-introduction in terms of sharing one's pathway, how one is becoming, and what one is made of.

So, it is important to say that today I don't know whether I'm speaking as me or Nina Bell Fedarichi.

I just flew in from South Korea where I grew up, with a lot of mountains. I had a brief reunion with my family, nephews and sister before flying here. Before my visit to Korea, I was in the Netherlands, where I have been for 13 years.

In this context of the symposium, Ako mai, Ako atu, I'm happy to share the moment when I became convinced that curatorial practice would be my life-long commitment. This happened after visiting the New Museum, New York in 1999. The last show

of its founding director Michael Tucker was called *The time of our lives* and was about the social construction of aging. What I became convinced of was curatorial practice was a way of creating and maintaining a space of free learning. I took the position at Casco in 2008. Casco is a major site of my curatorial practice, and is not far from the space of free learning I encountered in 1999.

Space of Commoning, Space of Unlearning

I experience the space of free learning as social, dialogical and open, exploratory and as a multi-sensory space of questioning, learning and thinking where academic disciplinarity is undone. This notion brings four questions:

1. How is such a mode of learning possible in a regime of exhibition making where the mode of viewership is made to be passive?
2. How can a space of free learning coexist, or relate to the current space of the university?
3. How can this space of free learning work to maintain, rather than produce, general intellect?
4. How and what do we learn if we don't want to become slaves of knowledge as capital?

Indigenous everyday environmental knowledge is rapidly disappearing. At the same time, many friends in formal educational institutions in a European context show increasing distress and frustration with what we, at the site of contemporary art, mean when we say we 'do education' and what it means to 'create a space of learning'. Alongside this question there are others around the 'green' images of the spaces in which we are working. Put simply, there are great regiments of disagreement around this question of what education means, and curatorial movements which engage with that question.

We at Casco started to get excited about these questions around spaces and modes of learning during a student protest last year at the University of Amsterdam. Students occupied a building in protest against budget cuts within the humanities. The University was relocating the budget to other disciplines, and selling property within literature and related departments to become hotels. A more hopeful sign within this focus on learning and study is the book *Undercommons: Fugitive Planning and Black Study* by Stefano Harney and Fred Moten. I've seen many friends become friends through this book, and many members of the 'liberation army committee' create different kinds of learning within organic agroforestry, natural herbal medicines, food sovereignty and regional indigenous languages. So against this backdrop and dealing with these questions we set the focus for our programme: to learn the commons, do the commons and compose the commons. 'Composing the Commons' has been our slogan at Casco since 2013.

THE GRAND DOMESTIC REVOLUTION

The Grand Domestic Revolution was a project we did from 2010 to 2013. We focused on the idea of the 'house of commons'. In the Netherlands occupying empty or unused buildings for over a one year period had been legal for 40 years, and now is criminalised. The private housing sector is expanding while the social housing sector is decreasing. So *The Grand Domestic Revolution* project was searching for a mode of living where collectivity matters in terms of equality and solidarity.

We did various projects that looked at renegotiating boundaries of private and public. We also questioned the alienation of labour, as well as housing as property. Based on the expanding field of communing, we also wanted to map out the notion of the commons itself, which

is unfamiliar to many. It is uncommon to be common, and further
to practice it.

DEFINING THE COMMONS
One of the outcomes, with a three-year trajectory, was to
give different definitions and approaches to the commons. Language,
land and knowledge are a given as common, same goes for the
air, but they have all been privatised over the last 200 years. If that
basic understanding of commons is around an entity, then feminists
like Nina Bell also put an emphasis on relations as a commons
and a site for communing, given how our relations commodify,
privatise and therefore fragment and separate. There are different
methods and approaches to making or composing the commons
or 'commoning'. There are different expressions around this approach,
such as militant commoning, undercommoning, uncommoning and
reproductive commons.
      We did a lot of work, produced a lot of projects, videos,
performance installations, workshops and books while focusing on
the organisation as a site for unlearning. During this process we
collaborated with artist Anita Krauss. Casco had over this time gone
through a lot of changes including a new structure, new people and
a new location; with all this change happening we decided to commit
ourselves to the formation of a new habit. A habit is something
that we passively develop, but what if we actively take on agency
in forming these habits? We opened an exhibition called *New Habits*.
That was the question of this exhibition. Anita Krauss proposed to
take Casco as a particular case for questioning institutional habits
and unlearning those habits. It was a two-year trajectory.
The first step was to ask ourselves what are the habits we do
not like, especially in light of the commons. If we want to practise the
commons amongst ourselves, what new habits do we need to form?
      What came from two months of questions was the idea of
busy-ness as a state of mind. We were realising that this sense
of busy-ness comes from an impulse to be productive at every
moment. The value of productivity is always at the top, and what is
sacrificed by this 'productivity' is 'reproductivity'. Reproductivity could
mean having a great breakfast or lunch, talking with friends,
fixing, maintaining, doing errands, mothers taking care of their
children. Identifying busy-ness as a habit that we wanted to unlearn,
we started developing some exercises for unlearning it.
      These are some exercises we tried:
— Keeping meetings regular without becoming imposing. We are all
    busy and it is easy to be late because we are busy, which also
    leads to being frustrated and angry at our colleagues. We wanted
    to do meetings well.
— We put chairs together that had at least one foot off the ground
    and then sat on those chairs. Not only were our bodies close
    together but we also had to rely on each other.
— 'Assembly' was what we called it when we ate together to discuss

our organisation and programme.
–   The most important, which we are still very diligent in doing is cleaning together. Throughout *The Grand Domestic Revolution*, we worked with domestic workers and cleaners in the Netherlands; most of them were illegal immigrants. Within our own organisation there are unrecognised cleaners and domestic workers too. Instead of angry emails we decided to clean together every Monday after our regular staff meeting for half an hour.
–   Another exercise, is 'passion and obstacles' which recognised what our common desires were and the obstacles in the way of realising those desires.
–   We also tried writing time diaries where we noted down every activity we did in a day for two weeks. While this could be a perfect corporate strategy to check the efficiency of the team, our intention was to see how much time we spend on reproductivity and productivity.

We didn't succeed with unlearning institutional habits at all. While talking about things such as being busy, trying to be productive, having habits, the conversation is also about making a living, earning income, increasing property. As you can imagine flying from the Netherlands via Korea I've stayed really busy. I've also done another project in Gwangju. Busy-ness hasn't disappeared at all. In a few cases the sense of being busy has been replaced by being full, but too full. So not much progress. The exhibition *New Habits* failed in public communication. We were criticised for being confused between being an exhibition platform and a platform for world change. The exhibition was made as a space of cohabitation, rather than for looking at the works.

One thing that I forgot which is a really important part of reproductive labour that we keep undermining is actually a space for study. At Casco we all express the passion for writing, reading, reflecting and relating through the work that we do and through the people we work with. But everyone was frustrated by the limitations in pursuing that. We identified that we are supposed to be more and more intellectual and performative. There is something that we have to acknowledge in this lack of study especially if we follow the definition by Stephano Harney and Fred Moten of study as being within struggle for and against.[1] So as the conclusion of the 'composing the commons' programme we created this space for study. We extended the exhibition period from two to four months, and brought in study groups or communities that we have been in touch with who were working together through this exhibition, or non-exhibition.

Another more important change is communication. This enigma around Nina Bell F. came out of our ongoing discussion of the possibility and impossibility of considering Casco, our team, as a collective. So we gave a new fictional name to the entity of Casco working with its friends and colleagues. There are outcomes that we see as a positive but there are troubles that remain

1   Harney and Moten look at the idea of study as a mode of thinking with others which is seperate from the thinking that institutions or universities require of you which allows you to spend less time antagonised and antagonising.

within us for now. This change inside is extremely important, if we have some sense of quantum physics or cosmic order, what we want to do is strive for a new form of being together in an organisation. If we call it prefigurative, the question is if this prefigurativity can be transfigurative. That seems to be happening but we do not know for sure [laughs].
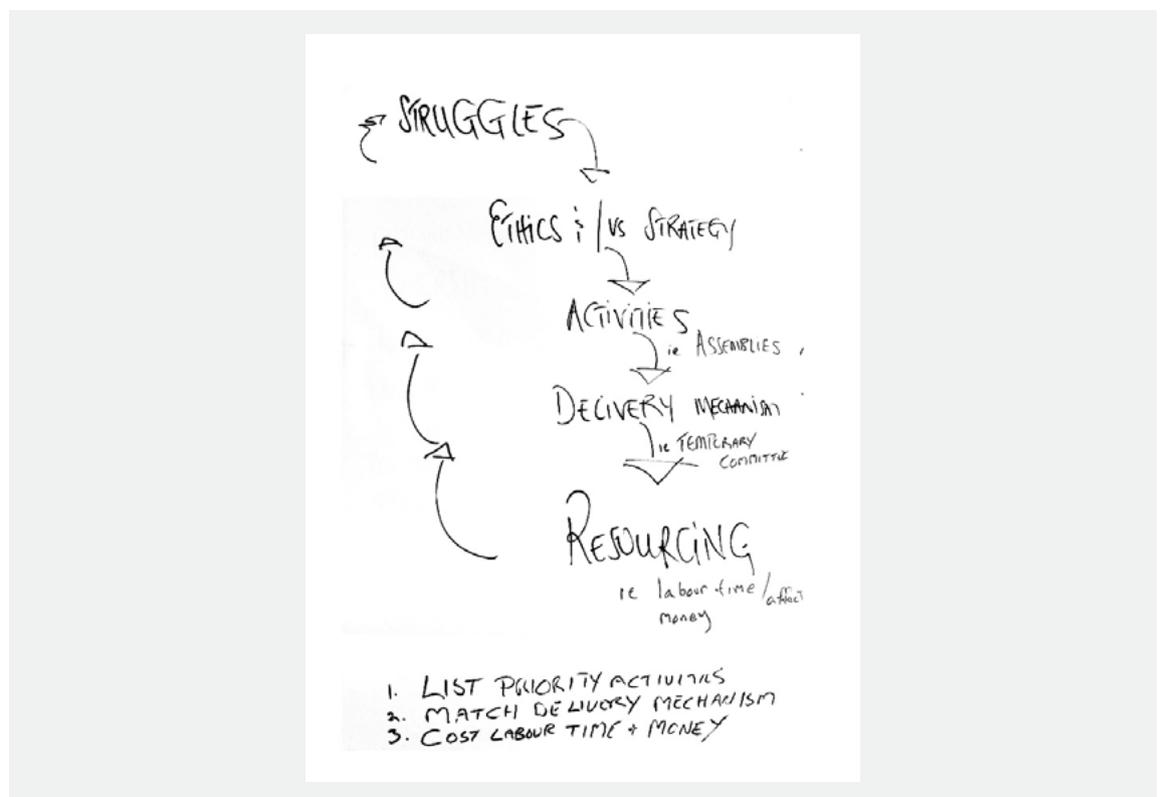

ARTS COLLABORATORY

This unlearning is hopefully happening in many ways but in particular through Arts Collaboratory. Arts Collaboratory is a network of 25 art organisations excluding Casco. DOEN Foundation based in the Netherlands, together with Hivos (which used to be a foundation for development) grant subsidies to art organisations who work with global participants in Latin America, Middle East, some parts of Asia and Africa. In 2012 these two foundations invited Casco to be a facilitator for this platform to function as a network so that some form of knowledge sharing could happen among the organisations. These include KUNCI and Ruangrupa in Indonesia, Cooperativa Cràter Invertido in Mexico, Raw Material Company in Senegal and TEOR/ética in Costa Rica.

The first meeting was an assembly where two people from each of the 25 organisations gathered. It took place in Indonesia and allowed all of us to get know each other. Casco provided a questionnaire to each organisation about their general working structure, programme, ethos and philosophy, missions and projects. Then we organised a week-long workshop on these issues. The primary aim was to get to know each other but also to create possibilities to work together.

The second assembly happened in 2015 where the aim shifted. We updated our objectives from getting to know each other to thinking about a future together. We invited Stefano Harney to be a facilitator

for the assembly but unfortunately he could not join us. Casco brought the exercise 'passion and obstacles'[2] into this meeting. We asked what is the passion for Arts Collaboratory and what are the obstacles. Based on this we started developing a future plan for Arts Collaboratory as an ecosystem.

Here are different diagrams that show certain relationships among the organisations, and 13 works which we envisioned as an ecosystem or the commons. A follow up meeting happened in June 2015 where we started interrogating the future visions or models. There were four models together in unison to make one coherent speculative plan. Stefano Harney joined us, and showed us a diagram, prompting us to check whether our plan was realistic or not, the ethics and activities related to our strategies, whether we had a mechanism for delivery or resources, which all linked back to struggle.

The future plan was made in consideration of a structure where the world is divided by capital and labour. The future plan of Arts Collaboratory and its 25 individual art organisations was as a self-organised ecosystem where what is most important is life and study. So on the first page of the future plan the key phrase is common language. This future plan says that we don't do funding applications or reports any longer, we may do it for other funding purposes but in relation to funding from the Netherlands we don't need to write applications. Instead, we write 'lifelines' which envision our lives, the lives of our team, our artists, activists, neighbours and other communities that we work with. Envisioning what our lives will be in five years in five pages. There is no one who evaluates this lifeline but instead we constantly organise our study around it.

The Collaboratory project developed in 2014 in Indonesia. This is

the first diagram we shared which shows our resources, in order to shift the notion of resource from money to other areas of life. Positive affective space is also a resource.

'Study buddy' refers to us constantly studying each other's lifelines. When those study moments become semi-public or public we call it 'banga', which in Ugandan language means both space and time. From this assembly we created collective resources and generated tools to share with others. During this assembly we started working together on each topic and it was chaotic. After four days of working in the assembly, frustration had built. It was so inefficient. Everyone was talking about the same thing although working groups were divided. We didn't know where to focus or how to undertake all of this work. We said we were going to remove this funding application report in order to create more life, but in fact we were generating more work and feared this. Overnight a few of us studied together to analyse this system. This shifted and transformed into a deeper understanding of the Arts Collaboratory.

This was the final diagram of Arts Collaboratory. The heart is the lifeline which keeps our life, and the circle is each organisation or general organisation. When we arrived at this diagram and when we shared it, everyone felt as if this was it! What was core in this was to eliminate the institution. We realised that before we kept generating institutions, even within this group. From then on, every moment we realised we were creating an institution we stopped and found another way of doing it. Actually, this process could be seen as embedding a form of institutionalisation in every moment of operation, but with life and heart, which is the core of self organisation.

The triangle is a core form for us. This is not complicated. This is our method of self-organisation that sustains us as a diverse, active living organisation and ecosystem. So each heart refers to the lifeline of an organisation and together we create this triangular relation. This will keep us in check, and then when a problem arises from this organisation we create banga, the more official semi-public or public moment that also controls our working and being together. Assembly is for making decisions that couldn't be resolved in this banga or require a more structured study. There is no need for a separate organisation to decide who can do banga and how much money they can spend. It is all decided among the triangle or bigger triangle or a combination of several triangles.

We still had to keep certain minimal institutions. One is fundraising, but we changed the name to fun-raising, not forgetting our values. We also have an administration group, that we rotate, responsible for maintaining the website and the newsletter. The newsletter is our ears and mouth that circulates the message. We changed the name of the newsletter to tamtam, which is also a drum in Khuzestan where this assembly took place.

I have to admit this is the first time I have spoken about Arts Collaboratory because we couldn't express it as ours, nobody was sure whether one person can speak on behalf of Arts Collaboratory,

but now we feel we can.

I wanted to end with again chewing into Casco. That diagram that we drew in the beginning of last year included many things like education, curated or collaborative projects, artist led projects, networks, communities, publications etc. We saw something that looks like a satellite, that is an institution within our organisation that controls and keeps us busy and being productive. We changed the image of ourselves into this, where the house is the centre of our operation, but still it is so busy, with all our things, so we felt despair that we will never change. We really suffered from a lack of space and time for study. On top of this there's Arts Collaboratory, where we have one organisation over another organisation.

Lately, we adopted a triangular structure. This is not final. What we see on the top is publishing. In the middle you see the heart, that's the most important, that's common so we made the distinction of operation into three groups. At the centre is commoning and we were going to articulate this not as a programme, not as a subject of the project, but as us. Then there is producing and publishing which are reversed. In order to write you reflect and in order to reflect you write, which comes at the end of a project. We don't allocate a proper time for the publication. So the publication or study happens everywhere. Concentrated time for studying has been constantly undermined, unless it becomes someone's weekend or night work or permanently delayed. So we put publishing, this explicit moment, concentrated on the top and production at the bottom. So when we produce, when we act, we have to check in how it works for publishing and how it works for commoning and this also works as a mechanism for a certain form of self-organisation.

So to summarise this talk which I titled *Deep understanding from Nina Bell*, there are three points. One is the value of not knowing or unknowing, this is where I've been talking about the notion of unlearning, that conceptual deep understanding, in particular unlearning institutional habits or the background of institutional work. The second point is claim to life and trying to learn by unlearning productivity, the constant production of projects. So claim to life, for time, for caring, maintaining and reproducing. This is also where deep understanding is also generated. It's not new knowledge.

Ako tahi: introductory remarks day one

Abby Cunnane

Kia ora tātou katoa, kua huihui mai
nei ki tēnei wāhi ki te kōrero i
ngā whakaaro. Ka nui te koa i tō koutou
ngākau ki te tautoko i ngā kaupapa.
Nō reira, e aku hoa; tēnā koutou,
tēnā koutou, tēnā tatou katoa.

Welcome to you all, for day one of the symposium: Ako mai, Ako atu. It's the beginning of the day and I want to start with a sunrise, with some words of Ursula LeGuin.

"You can type the word 'sunrise' or print it in type or on a computer screen or printout, and it's the same word reproduced. If you handwrite the word 'sunrise' and then I handwrite it, I've reproduced it, I've copied it, though its identity is maybe getting a little wrinkly and weird around the edges. But if you say 'sunrise' and I say 'sunrise', yes, it's the same word we're saying, but we can't speak of reproduction, only of repeating, a very different matter. *It matters who said it*. Speech is an event. The sunrise itself happens over and over, happens indeed continuously, by way of Earth turning, but I don't think it is ever legitimate to say, 'it's the same sunrise.' Events aren't reproducible."[1]

I start with LeGuin's sunrise for two reasons. The first is that I want to talk briefly about speaking and language; the second is that it leads into thinking of knowledge as an event or something in motion, and about sitting with the idea of difference, incommesurable difference. So two and a half reasons really.

SPEAKING
LeGuin's sunrise opens a talk she gave in 1986, called 'Text, Silence, Performance'. In it she spends time identifying differences between the written and spoken word. She addresses the written

1 Ursula LeGuin, 'Text, Silence. Performance', Dancing at the Edge of the World: Thoughts on Words, Women, Places (New York, Grove Press, 1986).

word as the visible sign of an audible sign, a "sign to which breath had been given". She looks at live oratory, a loosely fixed narrative with room for improvisation, for both repetition and change over time, an exchange involving speaking and hearing. Literacy, the ability to read, was for a long time guarded by a male elite, while, she writes, "The oral text…has been devalued as primitive, a 'lower' form, discarded, except by babies, the blind, the electorate, and people who come to hear other people give lectures."

The people who come to hear other people give lectures. I come to hear people give lectures or talks not because I can't read, but because I believe there's more than just information in words spoken aloud. There's mana. There's the amount of time you have to sit together in a space being quiet and listening, before and after when you're anticipating and digesting what's been said. As LeGuin has it: "It matters who says it", and i'd add to that it matters when it is said, where it is said; who you are among when what is said, is said.

For this next couple of days we want to prioritise the spoken, the 'sign to which breath has been given', and what is said over what is recorded in text, *author-ised*. This is because we're interested in the many ways there are to tell stories, and in how the re-telling of such stories, aloud in this case, keeps them in a kind of motion. In particular i'm interested in how this motion might constitute its own kind of resistance to the, in many ways, fixed paradigm of a colonial legacy in the context of Aotearoa, which conditions not only the versions of history we prioritise, but our relationships, and the ways we relate to objects and things in the material world. I turn to Carl Te Hira Mika here, who has written: "For Māori, the agenda of colonisation has been the constant presence of a philosophical colonisation between the self and things in the world, accomplished by educational practices which…ideally suit the freezing of things in the world so that they yield information."[2] This feels particularly relevant to a group of curators and those who work with material culture, and in tertiary education, which can feel like dealing in transactions of information-currency.

CIRCLING

When we started thinking about the symposium this year we realised quite quickly that we were still circling around some of the discussions that had started in last year's symposium. Among these was the idea of the 'double being' of a researcher committed to more than one cultural and intellectual tradition, the multiple subjecivities and alliegances that underpin the work of any 'individual' researcher. This had arisen to a large extent through Cassandra Barnett's presentation 'Kei Roto / Te Whare / On Housing', and particularly with reference to Alison Jones and Kuni Jenkins' published work on 'Working the Indigene-Coloniser Hyphen.' We're really happy to have Alison Jones here this year as a speaker, returning to that discussion about working across a space of cultural difference, working – present-tense – where there is also tension.

Around that time of the early planning for the 2016 symposium I was reading Mika's recent article, *The thing's revelation*. In it he looks at the definition of research as a term, going to its etymological base first in the French – *chercher* which is 'to search', intesified by the *re*. The 'to search' part shares its Latin root with the word *circus*, which means 'to circle.' The idea of intensely circling around something seems to me like what we've been doing with the symposium. This year the word 'knowledege' is at the centre of the circle, but it might as easily be 'research', or 'learning' or 'ako' or 'whakaaro'. Certainly it's a verb.

In Mika's discussion of the term *research* via the Latin, 'an intense circling round' he finds space for something other than the 'self', the researcher, noting that in the idea of circling around there is an allowance for the influence of other things in the world apart from the self – material, conceptual, or even non-cognitive altogether. So while we circle something, an idea say, we don't actually know the extent of that discussion and its terms, we don't know how we will be transformed in the course of the research. This isn't necessarily as supernatural as it sounds (though it might be); in Mika's words, "It simply signifies that we are not as completely self-originating in conceptual research (or other types of research, for that matter) as academia and its backbone, rationalism, would have us think we are. It means that not everything is available to us. The thinker is therefore not outside matter; she or he is instead within it."[3]

Of course, speech acts happen in written text too, and it would be a false claim to say that written text is always static, or represents a single perspective. When the poet Adrienne Rich says, *I need a language to hear myself with / to see myself in*, she's the 'I'; but she's also talking about being in a social context which is about listening as much as speaking. And about being recognised. She's talking about language as if it's something one can be *inside* of, that we are 'of it' as much as we 'use it'.' When she says *I need a language to hear myself with / to see myself in*, I don't think she's just talking about herself, she's talking about the social and political solidarity that language allows, and doesn't just allow, but generates.

So where do we start to develop any means of shared language, a literacy, what will be our method, as curators and others working in a space where different cultural conceptions of knowledge proliferate? I think one place to start is with, and *within*, difference.

Some of you will have noticed the very recent change in the programme; Albert Refiti has had withdraw to attend a tangi. I wanted to touch on his abstract here still, with regard to difference. The abstract talks about the vā, and a relational view of being in which persons, artefacts and the environment are interchangeable and in his words, "lines of responsibility cut through people and things." As he points out, this makes a bizarre connection with the conventional practices of the museums and art galleries that have existed since European contact. Though bizarre, he also calls it a necessary connection; working from different cultural backgrounds,

Carl Te Hira Mika, 'The thing's revelation: Some thoughts on Māori philosophical research', Waikato Journal of Education (2015), 20:2, np.

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different ontological groundings, is, simply, how it is. Difference is our common ground.

DIFFERENCE
So as researchers or workers here in Aotearoa as elsewhere we start in the middle; in this state of 'ontological alterity', un-breachable difference between ourselves and others. And there's a power dynamic at stake. Isabelle Stengers has put it succinctly: "We know / they believe." There are many versions of this, tolerance doctrines that write institutional and public policy; each enacting its own form of violence through homogenisation, sometimes surfacing in new words even, such as 'post-racial'.

As a critical counter to this, I'm interested by Anne and Amiria Salmond's writing around encounter, and in particular the idea of difference that cannot be overcome, and not even trying. I quote from their 2010 paper 'Artefacts of Encounter': "In order to maintain an image of those who make such [irreconilable truth] claims as rational (human) beings, we are forced into complex intellectual gymnastics ('they are speaking symbolically'; 'it's a form of subaltern resistance'; 'all traditions are invented anyway') … Surely it would be better to recognise the inevitability of such contradictions, to acknowledge incommesurability and to work instead on accommodating difference differently, however we can."[4]

Accommodating difference differently[5] includes being aware of the differences which exist *within* groups, not just between them. When Ema Tavola, who I'm super delighted to introduce as our second speaker, spoke at the opening of *Dravuni: Sivia vani na Vunilagi, Beyond the Horizon*, her exhibition currently showing at Auckland Maritime Museum, she said the project had taught her to "curate as if the whole village is watching." Because it is. And this is where the speaking image starts to get tested – who are we speaking for? With? To? At best, I think an exhibition is a kind of temporary coherence drawn from many different voices, none of which are going to stop talking.

Difference, sustained within a collectivity, is also articulated through the many translations of the Reo term 'tātou', as it is embed-ded in the whakatauki:

He tangata kē koutou
He tangata kē matou
Engari i tēnei wa
Tātou, tātou e

You are a different people from us,
we are a different people from you,
but in this context we can live and work together.

Our third speaker, Grace Samboh, takes friendship as an image for working together in a curatorial-artist relationship. I know she's

4   Amiria Salmond and Anne Salmond, Artefacts of Encounter, Interdisciplinary Science Reviews (2010), 35:3-4, 313.

5   Accommodating difference differently, or just the idea of incommesurable difference, was also articulated in Hawaiian scholar Manulani Aluli-Meyer's keynote *Mana Moana – Our blue ocean epistemology* in Auckland at the Pacific Arts Association Conference earlier this year, where she said: "The world expands through our self-awareness as individuals, collectively rendered." Aluli-Meyer's ongoing research is around different indigenous systems…

…of viewing and experiencing knowledge, which she lays out in three: empirically [through the objective, physical or outside world of science and measurement]; subjectively [through the space of the mind and thought]; and spiritually [through the quantum world]. In her words, "The challenge is to not see this trilogy as a linear sequence, rather as an event happening simultaneously." (Manulani Meyer, 'Holographic Epistemology; Native Common Sense', 2013, 94.) Again here's knowledge as an unfolding event, something in motion, or some *things* in motion.

interested in that term friendship for its full capacity, for the kind of liberties you'll take within a real relationship, the capacity for a relationship to accommodate risk. There's a line in her abstract "to work alone is impossible"; things are 'taken' as well as given in every exchange.

Our final presentation for the day is from Olivia Blyth and Nikau Hindin. Both are artists, and will be speaking about a different type of knowledge: attention-paying, and remembrance, through making. For Nikau this research involves the revival of Māori tapa making practices. I've watched a YouTube video of Nikau making tapa cloth from paper mulberry, and had that feeling of wanting to move your hands, an awareness of a whole other spectrum of senses not possible to contain on a screen or in a book…that there's types of learning that can be only figured out in process, in movement, by doing.

Finally, without the language of my own to do more than raise it as a marker to which I hope we can return tomorrow, I want to go back once again to a word, to Mika's discussion of whakaaro. He writes, "the term *whakaaro*, which refers to an active 'becoming of thought' as much as to 'think' in a cognitive sense, also implores the thinker to cast their concern towards what cannot be discerned, because one is constantly becoming (*whaka*), concerned about (*aro*) something, with the implication that this process is always in the making."[6] I hear this as something like: as researchers and people learning, we haven't finished figuring things out and we won't, but things are in motion. We are not here to reproduce what already exists.

6   Carl Mika, 'Western "Sentences that Push" as an Indigenous Method for Thinking', Of Other Thoughts: Non-Traditional Ways to the Doctorate, Tina Engels-Schwarzpaul and Michael A. Peters (Eds.), (Rotterdam/Boston/Taipei: Sense Publishers, 2013), 24.

Lessons from the hyphen: Māori-Pākehā work

Alison Jones

When Abby and Charlotte first approached me to speak, I thought, I don't really know if I as an ancient educator have anything to say to you young curators. And then I realised that you and I are in the same game: in fact, I see you as educators. Your whole kaupapa – Ako mai, Ako atu for the symposium – is about a teaching and learning exchange. It seems to me that's also what you do when you are curating: you are attempting to encourage a 'teaching and learning experience' in the context of art. So in a sense I can see an art gallery as a classroom, a classroom that is attempting to arrange experiences in a way that will have some effect that is positive and expanding.

I am Pākehā and I was born in Auckland in the shadow of Maungakiekie when there used to be a hospital, post World War Two, right next to the maunga. So I claim Maungakiekie as my maunga and my identity is certainly Pākehā and I will talk about the importance and significance of that identity in my own work.

My history in the field of Māori–Pākehā educational relationships might be traced backed to my childhood in some way, but in more recent history, began when I first came to the University of Auckland. Māori studies [as a department] didn't exist outside of anthropology, and Māori education as a topic didn't exist at all. I was actively involved with a colleague of mine Stuart McNaughton to create a programme called Māori Education. We offered a position to two Auckland Māori teachers, Linda Tuhiwai Smith and Graham Smith. They were given one senior lectureship between them and very quickly they developed Māori Education as a topic, and Kaupapa Māori Theory. Kaupapa Māori Theory came out of University of Auckland Māori academics who were thinking through ways of making space within the academy for Māori, for mātauranga Māori and for Māori expression of thought.

So from that beginning within the university, my more recent work has focused on the earliest engagement between Māori and Pākehā over writing. You could say this engagement started with Captain

Cook in 1769 when Māori language was first written down, but I've focused on the first school, which opened in 1816, exactly 200 years ago this year. That school came about through a direct invitation from Māori to Pākehā to bring reading and writing to New Zealand. Māori travelled to Australia and accompanied a teacher to the Bay of Islands to teach the hapū how to read and write. It's a very interesting educational relationship that started 200 years ago, and decades of engagement prior to that. The ongoing educational relationship between Māori and Pākehā, which from that high point took a rather downward trend, has been challenged in the last thirty years particularly by Māori educators who have taken it upon themselves to develop an entire schooling system within Māori interests.

My interest continues, most recently through some of the new theoretical ideas within New Materialisms with a colleague of mine Dr Te Kawehau Hoskins of Ngāti Hou, regarding Māori artefacts, in this case regarding a signature by Hingi Hika, who drew his full facial moko on a land deed to 'sell' Kerikeri – or to allow Pākehā to live on the land there – and how we might read that signature using some of the ideas of New Materialism and the way that the object speaks back to us as we interrogate the written or drawn object.[1]

So that's a potted history of my work in Māori-Pākehā relations, which sits upon and grows out of intense personal relationships that I have had with Māori colleagues, and with Māori students who have developed into colleagues.

BEING PĀKEHĀ

Some of you are sleeping out at Hoani Waititi marae tonight. I was there yesterday with some colleagues; we were using the meeting house as a site for engagement with Te Tiriti o Waitangi, as a faculty [The Faculty of Education at the University of Auckland]. Walking on towards the whare, the karanga and the pōwhiri going on, I was very conscious as I always am of how my Pākehā colleagues and I do that anxious walk. I'm incredibly interested in how Pākehā who want to be in relationship with Māori — after over 200 years of engagement — still feel bodily terrified. So when we're waiting to be called on, we have to be told by our Māori colleagues how to stand with our bodies: Our Māori leader says "women at the front"; another Māori member of staff says "Koha, Koha… put your money in the koha". You know, arrange, arrange, walk forward, slowly, too slowly, faster, eyes up… eyes down… standing to the side, the front? Anxious thoughts run through the Pākehā, and nobody's saying anything but you can feel it, it's palpable! And I'm thinking why? Why do we find it so hard to be Pākehā in these normal situations? These are our situations as much as 'Māori' situations… yet we can't get our head around that.

Being 'Pākehā' is being in relation to Māori, so walking onto the marae should be something we do because it's part of who we are as Pākehā, and if it's not part of who we are as Pākehā in that context then we might as well be Poms! There were Poms with us and a

1   Jones, A., & Hoskins T.K., 'A mark on paper: The matter of indigenous-settler history', C. Hughes, C. Taylor (Eds.) *Posthuman Research Education* (London: Palgrave Macmillan, 2016), 75–92.

couple of Americans, and I don't mind explaining protocol with foreigners, but our own Pākehā, who like to do their own pepeha and all that kind of stuff...still we as Pākehā don't seem to be able to understand is that being Pākehā requires us to be at ease in that place and all that that implies. We need not to be in the state of thinking constantly: I hope I'm not offending anybody, or, I'm over here and they're over there, but instead taking it on as our engagement with each other. Which means having some knowledge and some experience, having a relaxed engagement with Māori context.

That 'walking on' is always a powerful moment for me, and also with the karanga I feel the spiritual place into which I am moving. But I guess in terms of the direction my intellectual mind is going and in terms of my writing, it's the bodies of my colleagues that I'm most present to, and trying to control my own disciplinary impulse which is to say "for God's sake, stick together!" with these people going slowly, looking tragic, leaving great gaps between me and the next person as though it's their performance.

Anyway, our whole kōrero yesterday was about the Treaty and our 'commitment' to the Treaty. I asked: "What are we doing here? What are we doing here as Pākehā? Why are we committed to the Treaty? What does that mean?" In education, of course, what it often boils down to is the idea of 'saving' Māori, because we go on and on about Māori under-achievement, bad Māori education statistics, we have to do better for them. There's this interesting negative discourse that is focused on their need and our inability to meet that need. Which positions us again in the driving seat, and it positions Māori yet again negatively, even though 'we' are doing it with the best of intentions − which is what the missionaries said 200 years ago.

I want us all to think about who we are as Pākehā in this relationship. Is it just "I'm committed to justice and equality, so I'm going to help these people become equal?" Or is there something about who I am, who you are as Pākehā that means it's about a relationship? Because it requires something of me to have that relationship.

You can't have a relationship with someone if you don't require something of each other; it has to be something that is engaged with, that you all have a stake in. In that relationship, if you walking across the marae, it becomes your experience not just something that you are scared of; the wharenui becomes yours in a way that it is 'māori'-ordinary. In that relationship, Pākehā become 'māori' or ordinary, normal. I don't just refer to a 'māori' part of you, I don't mean we are a hybrid of parts, that's not my point. I just know that when I go to England or to Australia I feel like an alien, because people look at me and they say "there's an English woman or there's a white person." And they are looking at me like I am like them, but I don't have a sense of myself as like them. Even though historically I am, I am that colonising liberal figure, there's a sense in which my own identities and where I make sense most is here, as 'māori', as an ordinary Pākehā which, in itself, always-already means in-relation-with-Māori.

In relation to that feeling I have when I am off shore, I've never really wanted to go and teach overseas, because I don't really have a sense of who I'm speaking to there. Do I care about or know about these people sitting in front of me? Do I have a relationship with them and their past and their future? I don't feel that I do. I quote my colleague Te Kawehau Hoskins, where she says "I don't make sense anywhere else". That's a strong feeling I have too, as a Pākehā. I make sense here because I know my/our past and there's a sense of a future – the sense of deep identity in that relationship means that my work is always here.

HYPHEN SPACE

People have been interested in the idea of the 'hyphen' space that I wrote about with Kuni Jenkins who is Ngāti Porou. For those of you who haven't read it, Kuni and I formed a very good bond while she was one of my students, then she became one of my colleagues after she completed her PhD. Anyway we started this feminist education course in the early 1990s. It became a very popular course. Half of our one hundred students were Māori and Pasifika, the rest were Pākehā and a few assorted others.

At the time the Māori-Pasifika students were very activist, and they didn't want to be talking to Pākehā all the time, so Kuni and I decided to divide the course in two: I'd take the Pākehā for the first half and Kuni would take the Māori-Pasifika group and then we'd swap over. Everybody was delivered the same content but they were taught separately. At the end of the year for their final assignment they were asked to write about the course pedagogy and how it was for them. It turned out very generally speaking that the Māori students and Pasifika students loved it – "we can have a kōrero and develop our own thoughts and feelings without having to always explain ourselves." And then there was the Pākehā response – "this is racist, this is apartheid, how am I meant to learn about Māori if they are separated from me, I felt really left out etc." The replies intrigued me and some of the Pākehā students were really angry with me for separating them from the people they wanted to learn about and learn from, because we were talking about being Pākehā and they were, like "how can I be Pākehā when all the Māori have left the room?"

I wrote about this Pākehā anger. There were several things that occurred to me. One was that as Pākehā scholars there is a long academic tradition that we, as scholars and as scientists, have this right to know anything we seek to know. That's the open democratic society: if we study and read we should have access to any knowledge that we seek, there should not be hidden knowledge, or information that is unavailable to us if we approach it respectfully, systematically and openly and so on. And that if you get a society where some knowledge is not available to us you are getting into dangerous territory. They felt that by being 'good' people, 'caring' people, that they should have access to any Māori knowledge,

thought and attention.

I thought: that's an interesting assumption Pākehā have; Māori don't have that assumption that all knowledge should be available to all people. In fact there's quite a strong tradition amongst Māori of kura huna: of knowledge that is not to be known by every-body, that some people get access to some knowledges, and you grow through into having access into other knowledges. This is a very different idea than having access to any knowledge if you're a scholar.

Another aspect of it was I became critical of the idea of 'cross-cultural dialogue.' Because that phrase, it's still pretty common, is seen as a necessary good, and I'm thinking, who thinks it's a 'good thing' actually? And who is it for? Māori don't need to listen to Pākehā talking about Pākehā life and Pākehā points of view; Māori hear that all day, every day. Cross-cultural dialogue is always touted as a good thing by the Pākehā who say, "I want to talk to you", "we need to talk". I'm not saying we shouldn't talk to each other; I do think that conversation is crucial. But we might question the automatic assumption that cross-cultural dialogue is a good thing, and ask, who's benefitting, in fact?

Returning to the experience with the class with Kuni Jenkins: it is as though the Pākehā in that classroom wanted to move onto the territory of Māori, which seemed to me more like colonisers moving onto new land. "Here I am, teach me – you've got lots of stuff (knowledge of being Māori) I want!" A 'colonising impetus' was there even though it's not understood in those terms. These patterns keep recreating themselves in our own well-intentioned practices.

In the end, it seemed that the 'Pākehā anger' was really a demand for redemption: a demand for you (Māori) to listen to me sympathetically as I explain my sadness and regret, not to hate or reject me for what my people are and have done. It seemed to me a desire for redemption through being loved by the Other. In many ways when I think about the anxious bodies of my colleagues, there is a real desire by Pākehā be loved by Māori and not to offend and therefore to be accepted. There's something going on there which I find worth thinking about.

It's not that we need to come to some kind of truth about our motivations, and how bad and colonising they are – it's not a matter for self-flagellation. It's a matter of understanding how these things work and accepting them. When I get bollocks from some of my Māori colleagues, it hurts me deeply, but at the same time I can put it in an intellectual place that makes sense to me and I can stand up and keep walking forward. I think about Pākehā colleagues who, when they get criticised for anything related to Māori, they creep away wounded and hide under a rock never to come out again, saying, "I don't do Māori things, how could I possibly, I'm not Māori" or "I don't understand that stuff, so I keep away", in a dramatic self-humbling gesture. In fact, what is required is staying in that relationship; if you are Pākehā you can't get out of it! You can't just wander off because the other person had a bit of a go at you or one

of your mates; you keep moving forward in that relationship no matter how it is. (Well, you can go off and hide, I suppose, but are you still a Pākehā when you refuse the relationship because it is difficult?)

Recently I edited a special edition of a journal called *Critical Conversations in Kaupapa Māori* with a Māori colleague. We asked writers who write in the field of Kaupapa Māori, Māori philosophy, thinking and theorising, if they would contribute and two of them flatly refused because I am Pākehā. They said there's no place for Pākehā being involved in discussions about Kāupapa Māori. I understand that position, but the rejection hurt – not my own feelings so much as the fact that they were rejecting the request from my Māori colleague because "how dare she work with a Pākehā, she should be working with a Māori colleague." I was angry and hurt on her behalf.

A tendency towards separatism remains strong amongst some Māori academics in New Zealand, and I say, okay that's what it is. It can't be felt as a crippling wound for Pākehā, it has to be something that simply exists and you engage with it. I find for myself in Māori communities, particularly where I do my research, there's no sense of my exclusion for being Pākehā. If I was going to be rejected by those people, it would be because of the way I approach them, my āhua (feeling, 'aura'), my ngakau (heart), things that make me who I am. They might reject me because I'm a pain in the neck, or because I ask too many questions, or because I'm rude or whatever – but not simply for being Pākehā.

Related to this idea of separatism is my anger when I hear the recalling of events that I was a part of, which I know were different in terms of Māori-Pākehā relations. I say this from a fairly vulnerable position. There is a particular book, *Māori Sovereignty* by Donna Awatere, written a number of years ago, and I was there at the genesis of that book. Donna used to be in the Republican Movement during its heyday, led by Bruce Jesson – a Pākehā male in South Auckland. Bruce and Donna had a very close relationship and conversed about Māori sovereignty, that book and the ideas. When the book came out and as time went on there was a claim that this is 'Donna's work' and invisibility came down over the productive relationship that she had with Bruce in forming these ideas. Do I feel a kind of rage that there's a deliberate forgetting of this Pākehā–Māori relationship? Not really; I just feel sorrowful, because I think if we knew more about such relationships we could actually talk together a bit more easily. It is my desire to have those shared histories and productive relationships more visible.

All these comments are reflections on the hyphen that both separates and joins.

Taking and giving: friendship as a way of thinking and doing

Grace Samboh

Indonesia is a huge country with 17,000 islands which make up nearly 2 million kilometres square (New Zealand is 10% of this size) and a population of 250 million (New Zealand's population is 2% of this, so for every New Zealander there will be 50 Indonesian friends). Like many of us Indonesians, I do not have a curatorial studies background. Some of us become curators because this function is needed.

We don't begin by learning 'what is curating', but rather we begin to operate within such parameters that at some point people nominate us as curators. The function goes beyond selecting (art)works and arranging them into a narrative or exhibition. Rather there is a need to become partners with the artists throughout the art-making process, or, dare I say, to become a friend — with all the benefits and drawbacks of that role. Like everything else in life, one (ought to) learn how to do better next time.

In Indonesia, the state is so busy governing all those people, dealing with poverty, education, equality and so on, that they have not yet reached the stage where they care about culture and arts. The infrastructure, like national galleries, museums, provincial/state cultural centers, the Cultural Ministry, Central and Provincial Arts Committee, does exist, but this does not necessarily mean that they are running well.

We could even say that such public cultural infrastructure was only really 'alive' at the time that it was built, mostly in the late 1950s to early 1970s. After the 1970s, the government seemed to be busy advocating 'unity in diversity', a democratic nation of people that speak one language and live within one system, yet come from multiple ethnicities and traditions. Thinking about the economy, being modern and international, being a part of global capitalism, the rise of the right and fundamentalists...culture and art? Definitely not a priority. It took more than 20 years after independence for the state to start thinking and doing something about the arts. And then the 1965 mass killings happened, and then the dictatorship period

happened, followed by the 1998 reformation.[1] People say that now we are living in what used to be our utopia: democracy.

In the absence of state support and mega-institutions, being independent as an arts practitioner is just natural. When one is independent, it does not mean that every little thing is done on one's own. That is impossible. Rather, being independent means that, at times, one has to gather, join efforts, or work together for particular purposes. The goal can be as simple as making a white cube exhibition or it can be as complicated as changing the world.

The timeframe also varies depending on the goals of a specific project and the individuals involved. For these reasons, I refuse to be addressed as an 'independent curator' in an Indonesian context. Independence is inevitable, therefore to mention it seems redundant. As (most) things are not institutionalised, every act of creating/ making/producing is always different, and learning really is a lifetime process. What becomes important is what one learns from each process, and how the things learnt are then implemented.

Historically, Indonesia was built by intellectuals and artists who are politically conscious. Therefore, even though the existing infrastructure has not been functioning well, people continue to do whatever they think is needed. Artists gather and make their own exhibition spaces; many make workshops for their peer groups or for the younger generation; people who travel abroad come back and share what they have done and seen either through talk sessions or essays in newspapers or magazines; collectors hang out in artists' studios wanting to understand what they think, and to exchange knowledge.

Ever since the beginning, artists (and their practices) have been inseparable from what is going on around them. The fact that these professions are inseparable to life (and living) makes it almost impossible to create a discourse on socially-engaged practices. The argument becomes, what is not socially-engaged? Without an existing and working system, everyone depends on each other.

They say that I am a curator. The first time such label was used in an Indonesian context was for the 9th Jakarta Biennial in 1993. Since then, not more than 50 people are labeled that nationwide. Compared to our population, 250 million, what is 50 people? People assigned that curator label to me, I guess because of the kind of things that I do, how I function amongst and within my peer group, my fellow art practitioners and my friends.

I am going to tell you a story about the *Makcik Project*,[2] 2012–2014, that I was a part of. The project began as a question towards the ideal collaboration between artists and non-artists. Ferial Afiff, Jimmy Ong and Lashita Situmorang started the project and were interested in the communities perceptions of transgender women. The artists were trying really hard to collaborate and to be a working collective. The three artists with three different ideas willingly grouped their respective processes together, becoming open to each other's resources and networks. They then

1   The Indonesian killings, also known as the Indonesian Massacres or Indonesian Politicide, refer to government and military-led large scale killings of communists, ethnic Chinese and alleged leftists from 1965 until 1966. This 'purge' was followed by a military coup and eventually lead to the start of Suharto's 30 year dictatorship. With a decline in support, Suharto resigned from office in 1998. The period of transition directly after is known as the Reformation of Reformasi.

2   http://makcikproject.tumblr.com/

invited me to join. There were two intriguing aspects of the 'three women collaboration':

- I do not believe in egalitarianism in terms of contemporary art production, ergo equal collaborations are (almost) impossible.
- The fact that this has been an artist-initiated long-term research-based project that seeks to involve other communities.

The project ran for almost three years and involved over 80 people. *Episode 1*, 2012[3] ended up with seven ongoing individual artworks by the three artists. The artists managed to collaborate only on the research phase; the artmaking process remained individual, in their isolated studios. Our evaluation of the *Episode 1* was that it was a failure because the transgender women remained the subject matter rather than our collaborators. This became something that we talked about and worked with.

Before then, I had never worked with these three artists. At the time I was in the middle of planning a solo exhibition with Ferial Afiff, but I only had met Jimmy Ong a couple times and only knew of Lashita Situmorang. After the first phase of this project, we had all become friends. By friends, I mean we I mean that we have dinners when each other's spouses come into town and we have midnight emergency gossip calls. This brings our relationship further than being colleagues or collaborators, those terms sounds like an institutionalised friendship rather than people who understand, need and want to be with each other. This was also when we realised that we failed to connect with the transgender women because we had not succeeded in becoming their friends.

We started meeting and interviewing the transgender women in cafes, restaurants and bars. We thought that by inviting them we were in effect hosting them. This soon become weird as we realised that they did not feel comfortable being in public spaces, especially places that they did not go to often. So we started going to their houses which were generally rented houses or rooms. Their neighborhood was almost always welcoming. We become the neighbourhood 'entertainment', people surrounding would gather to hear us talk.

One day, Tata, Tamara and Vera (members of the transgender community we were working with) came to my studio. They knocked like guests and asked if the three artists were around. I said, "Of course not. This is my studio, not theirs. Why?" They said they wanted our help. I was really happy to hear this. Wow!, I thought, finally they want something from us! Finally, it's not just us wanting something from them!

At the annual Jogja Fashion Week there is a street fashion parade of which the transgender communities have always participated. Usually, they are the group that people laugh at along the street. This time, they wanted to appear serious, seriously trained and wearing seriously good dresses.

Tamara already had the outfit designs, but she did not know what to do with the rest of the parade. We happily helped them with a

script, dance choreography, sound, decorations and documentation. This event became the turning point, we could now give them something in return.

I involved more artists. X-Code Films produced the video documentation and Broken Mirror worked on the accessories, decorations and settings for the parade. After presenting the video to the community, they became excited and asked X-Code Films to document their lives. They wanted to tell the world that they are not only "loud-speaking sissies", but that they function in society just like everyone else. So they did. All the videos have been screened many times in different cities by different transgender communities. You can see all documentaries on Youtube.

My function changed in between *Episode 1* and *Episode 2* of the Makcik Project. I went from facilitating the three artists' collaboration, to experimenting with friendship as a way of working with people. This all made sense in an Indonesian context because of the non-active state agents in the arts. Without functioning mainstream institutions — be it national museum, galleries or grants — we are not an alternative to any existing model. We can only be ourselves and work with 'people like us.' Therefore friendship is a needed and functioning model.

The final show of *Episode 2*, 2013[4] was a small and intimate show at Kedai Kebun Forum. For one of the works, Jimmy, invites the transgender women to host people everyday on the terrace where the exhibition is held. This made the exhibition full of not just art people, but also the transgender community.

We keep saying that the project is finished, but things happen afterwards in relation to gender issues and we're lead straight back to the people who were apart of the project. There is no escape.

Not long after the *Makcik Project* 'ended', Tamara who now works at Via-via Café, not far away from Kedai Kebun Forum, Jogja, started making her own events and artworks. She began by creating a hub of information and sharing, and then moved into workshops and exhibitions. She involves many friends in her work. All the *Makcik Project* artists and I are always somehow involved.

Tamara has done more and more as an individual artist. She has participated in several group shows in Jogja, Bandung and Jakarta; she has held a solo exhibition in Jakarta and a residency in Melbourne. She is slowly becoming part of the so-called art community. The artists and I try so hard not to claim nor relate what Tamara chooses to become as our achievements. Yet what people say (about us) is inavoidable. I would like to emphasis that none of us encouraged Tamara to take this path. She simply grew her own passion and interest towards art practices.

With the recent rise of Islamic fundamentalism and the fact that they have announced their war against LGBTQ people, I do not see how we (art practitioners) can function or how our transgender friends can stand up for their own choices. Yet, Tamara's research towards transgender (or non-gendered people) within several

traditions along the archipelago have offered more ways to engage further as an alternative gender education. At times, we can join and support her to make things (or conversations) happen. This year, these difficulties have made us realise that friendship, however strong, is just not enough to to create urgent changes. We can only go as far as taking care of each other.

I wonder, is this enough? I wonder, how can we institutionalise friendship in order to instigate practical change?

Knowledgeledge

Olivia Blyth

Tēnā koutou katoa
Talofa lava 'outou.

Ko Olivia Blyth tōku ingoa. I am Ngāti Hamoa. My grandmother
came from Samoa in 1945. My father is from Britain and came here in
the late '60s where he met my afakasi mother.

I am currently an MFA student at Elam School of Fine Arts.
I am inspired by my ancestors and Te Ao Māori. Both of these have
led me on a conceptual journey towards an ancient paradigm where
both these peoples were one.

As we, myself and my teina in wānanga, Nikau Hindin, were looking
over the theme for this symposium, I jotted down some of the words
that intersected with my practice, and somehow on the paper, this
word occurred:

Knowledgeledge

I thought — that's actually interesting. It appeared to demonstrate
a convention of Oceanic languages: the convention of reduplication.
This action either diminishes the value of the word or it emphasises
it. Reduplication can make a word reciprocal, more active, or
pluralise it. I thought about the bi-cultural world that we navigate,
and how 'knowledgeledge' can summarise that feeling. I was inspired
to consider the term further; it became a concept to me.

'Knowledgeledge' is a metaphor for negotiating two worlds of
knowledge and expression. For example, the word 'knowledgeledge'
uses the convention of reduplication seen within Te Reo Māori.
It is an English word and yet the convention is Māori. Other examples
of reduplication in Te Reo Māori are kōrerorero and pururua. I enjoy
this concept at this level alone because it is a change of tide, an
English word with a Moana-nui-a-kiwa way.

This word as a concept describes a sense of being in
between two worlds of knowledge, between two knowledges. With
the current state of affairs, in our multicultural world, the concept
'knowledgeledgeledgeledge' is possible.

Another aspect to the concept of 'knowledgeledge' is the reciprocal nature of knowledge: that it is given and it is received, and importantly, that it is accessible. 'Knowledgeledge' also connotes the experience of being on the ledge of knowledges. To some, 'knowledgeledge' presents as a spelling mistake, a jolt perhaps for one audience, and maybe a clue for another. This interruption also functions to give the experience of what it can be like to exist between two knowledges. I know that quite often in my work, I suffer from what I can only describe as seasickness, because one foot is so far, being honest and honouring my ancestors and atua, and the other is here navigating the modern contemporary world.

'Knowledgeledge' also represents the point of knowing and unknowing, the edge of knowledge. I think it is a positive word and concept to use because it has different levels of meaning for different audiences, as the base term, knowledge.

As an accidental word it has allowed me ways to consider bi-culturalism, and is a good option for the kind of discussion we are going to have today, given that accidents or unexpected occurrences are a major part of my practice. I am going to present some of the work I completed last year which is called *Elam Gully: Kōrerorero and Translations.*

He kāinga nō te ururoa,
te moana He kāinga nō te kereru,
te ngahere

The ocean is the home of the shark,
and the forest is the home of the wood pigeon

My domain as a post-Lapita artist is, I don't know, it's not really in this room. I look to nature, the seen and the unseen to influence my manouevres as an 'artist' and a 'worker.'

This work in front of you is the moment that a pōhutukawa shapeshifted into a manu (bird). I think it is a powerful image with really good energy and I don't show it often, I gift it to people.

As a post-Lapita worker, I look to our post-Lapita ancestors and how they operate, specifically in these four areas:
1 Community,
2 Place
3 Events/Stories
4 Observation

We are not operating in the field of arts so I look to ask and establish "what is my role in my community?" or "who or "what am I making for?" I must consider place. Being at Elam School of Fine Arts, Elam Gully became a space where I could work between worlds; identify common ground through domains of atua, and histories of a time before the western contemporary art school arrived.

As a post-Lapita worker, I am recording stories and events through observation. I know that our ancestors spent a lot of time hunting

birds, for feathers or for kai. Through hunting, observing the patterns of the birds, we learned their behaviours, what they would be doing at a particular time of day, and how they would communicate. So I looked particularly at Elam Gully, I looked at the manu, and the la'au, the rākau, the trees. The clearest of common ground between two worlds.

Olivia Blyth, *Pōhutukawa appears in the form of manu (bird), from the Elam Gully Manu La'au (tree) Recordings* series, 2015.

This image occurred at the time when we were preparing for what we have at Elam now, a Graduation Lei Ceremony for our Māori and Pacific students. I was out in the Gully and I recorded the songs of many birds, around the same time that I ended up with this series of images.

Once I had established the key aspects of being a post-Lapita worker, academia asked me to account for the modes or methodologies I was using. I identified these as:

1 Participation
2 Observation
3 Intuition
4 Translation

With the first image I showed today, from the *Elam Gully Manu La'au* series, I realised that there is a way to shapeshift, that there is a way through boundaries. So one of the methodologies that I used was participation. I 'participated' in the community of Elam Gully; the people, the seen and the unseen. It allowed me to operate within one context, while sustaining the sensibility of my ancient paradigm.

I observed, and used my intuition to connect with mauri, and then I would translate some of the stories or events.

I have some pictures which I will pass around: the drawings I did from listening to bird calls, the designs that I made, and then the images of lei that I gave to graduate students. That way the place and the birds of Elam Gully were part of the gifting process to the
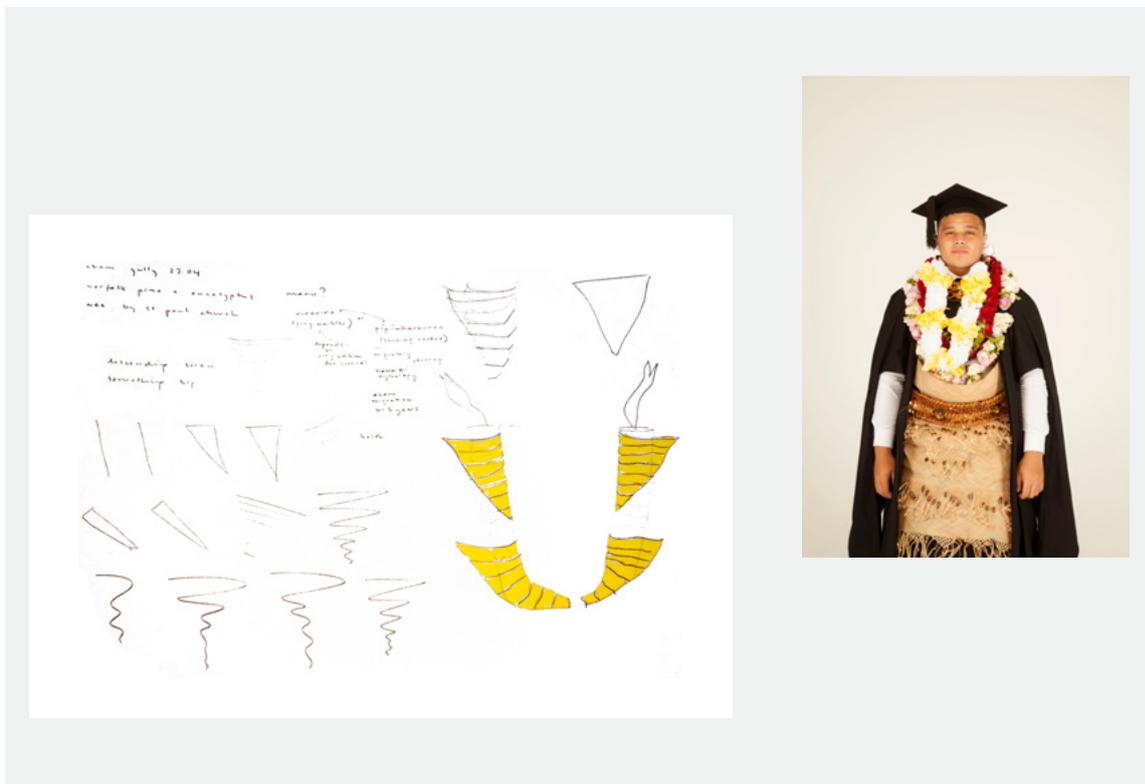
Olivia Blyth, *Translation of the descending siren call of the pīpīwharauroa (shining cuckoo) into lei design, the pīpīwharauroa was recorded at Elam Gully 27/04/2015. Gifted to Sione Faletau at Lei Ceremony,* 2015.

Olivia Blyth, *Design drawing and lei for 'O le mata o' le manu uliuli 'i le rosa pa'epa'e (The eye of the blackbird with white rosettes),* 2015.

Olivia Blyth, *Elam Gully Blackbird who inspired 'O le mata 'o le manu uliuli 'i rosa pa'epa'e.* Gifted to Salome Tanuvasa at Lei Ceremony, 2015.

students that had passed through there.

What I didn't know would occur was that I ended up making a survey of the birds. This one is of a pīpīwharuroa, the Shining Cuckoo. It was recorded in April last year at Elam Gully, which was pretty cool. It also means that riroriro are likely to be at Elam Gully as well.

Olivia Blyth, *When the moon is overexposed, the trenches of the sea are seen in the sky* (video still), 2015. Pōhutukawa and moving image installation inspired by Little Brother Manu while making the Elam Gully Manu La'au recordings.

They have an interesting relationship, those two species of bird. This work is called *When the Moon is over exposed the trenches of the sea are seen in the sky*, and is basically under a full moon with the Elam Gully pōhutukawa. Are any of you familiar with that tree? It is a massive pōhutukawa tree at Elam, 300-600 years old. It has been there for a lot longer than us and it knows a lot more about that place than we do.

I am going to send this around and I will explain it later.

Olivia Blyth, *Pōhutukawa mata,* 2015.

It is a rākau from that tree.

One day a student gave me the feathers of a dead bird we had known, who we called Little Brother Manu. He had seen the bird die and plucked most of the feathers before burying the body. When he gave them to me, I wasn't shocked, but the weirdest thing happened. My hands became paralysed with a blackness and I felt that maybe things hadn't gone to plan. To be sure, I ended up doing a ritual to help the spirit of the manu go.

Inspired to acknowledge Little Brother Manu and the unseen of Elam Gully, this work is a culmination of the events that took place. That rākau there is from the pōhutukawa tree, these are the images that I captured of moving light through the tree, from the presence of the full moon. In the final presentation the projector took on the role of the moon, its light on the wood keeping the full event intact and enclosed.

This was important to my learning because I realised that you could have a role, and I learned about adapting these roles. I learned from participation and observation: we go through phases,

transitions in order to get to an independence that really honours our mauri, and allows mauri of others to participate also. Imagine all the mauri in this room that brought you here today and somehow I am here speaking about something I love to do and this leads to self-determination.

Olivia Blyth, *Pōhutukawa mata,* 2015.

This was my final project last year. It is called *Pōhutukawa mata*. Again, I am working with the pōhutukawa from Elam. I presented a pitch-black room. There were instructions to walk into the room, towards the square light. This came from a quote I read by Henry Thoreau, which is "I must let my senses wander as my thought, my eyes see without looking, be not pre-occupied with looking, go not to the object, let it come to you." I thought ah yes that is pretty cool. So, I did some more research into that and an interpretation of it is, "A man only sees what concerns him, the premise that we see in the tandem of the system the eye has been conditioned to believe in." By blacking out the room, attempting some level of sensory deprivation, I wanted people to have more of an instinctual feeling.

The only instruction was to go to the square light and then turn around. A camera obscura was operating through that light. The little piece of wood that I am passing round is the pōhutukawa lens that the light came through. It took up to about six minutes for people's eyes to adjust to the light and to be able to see the work. There was an interactive element of whether to come in or not, of wanting to see it, to give your time. If a bird flew into the tree, it appeared as massive, and, everything was upside down.

You could see the motorway in the background, cars going past, and almost pick up the colour of them. You could see the Elam Gully pōhutukawa respond to the wind; a conversation between brothers, Tāne and Tāwhirimātea.

Basically I just wanted to give people some time to themselves, and some quiet, with some really good light coming into the institution.

Knowledgeledge

Nikau Hindin

Kia ora whānau, he uri tenei no
te hokianga whakapou karakia.
Ko Ngatokimatawhaoroa te waka,
Ko Tapuwae te awa,
Ko Ngahuia te marae,
Ko Ngaitipoto te hapuu,
Ko Ngapuhi me Te Rarawa ngā iwi.

Good afternoon whanau, my name is Nikau Hindin and I whakapapa back to the Hokinaga. The revival of traditional practices is a key element to my research. The Hawaiian waka haurua Hokule'a and the subsequent revival of traditional navigation in the Pacific has been a huge influence on my way of thinking.

This is a star compass up at Hector Busby's place in Aurere. The star compass is the Polynesian system of orientation – when you sit in the middle of this compass, the pou line up with the horizon and the spaces between them represent the 32 houses in which the stars rise and fall into.

This compass usually resides in the mind of the navigator and they use points on the waka to calibrate the star houses, but when you aren't on the water this gives students the chance to immerse themselves in the practice of celestial navigation.

An important kaupapa in this project is activating theory through practice. My Māori Studies Degree became more relevant to me when I discovered Dante Bonica's workshop. In his classes, you go to the Auckland Museum and replicate taonga tawhito using traditional methods and tools. Neither words or pictures can do justice to the experience of making taonga the old way. Working this way gives you an intimate awareness of the material you are interacting with because the process is so slow and repetitive. I often work with wood and when you use these tools you learn about the materials weaknesses and strengths, its weight and balance, its knots and grain. From Dante's classes I became in awe of the ingenuity and craftsmanship of our tupuna and my desire to learn more about their traditional practices grew.

One day Dante showed me this aute plant and told me it was special because our tupuna used to grow aute. The importance of this tit bit of information didn't sink in until I went to the University of Hawaii and learnt how to beat wauke into kapa and then learnt that wauke translates to aute in Māori. When Maile Andrade mentioned

that Māori once beat kapa too I was surprised I knew
nothing about Māori tapa cloth, that's when I remembered Dantes
aute plant and the possibilty to continue this practice in Aotearoa.

The Tainui whakatauki "Te kete rukuruku a Whakaotirangi"
speaks of one womens far sightedness Whakaotirangi was Hoturoa's
principle wife. The story goes that on their journey from Hawaiki,
while the rest of the crew ate their kumura seed she kept hers safe
by tying a firm knot in her basket that helped preserve these kakano.
When they arrived in Aotearoa she planted kumara, calabash
and aute all of which flourished exceedingly.

What you are seeing was my first mini wānanga
where we scraped the outer bark and prepared the aute for soaking.
After the bark has been soaked it becomes soft enough to beat.

One of the aspects I loved about beating kapa in Hawaii,
that hasn't manifested here in Aotearoa yet, was the communal
nature of beating, as well the refined process that came from
generations and generations of practice. I am still a student of this
practice so I'm trying to refine my own skills in making bark cloth as
well as share this practice with my peers and community.

An important lesson Dante has taught me over the
years of working with stone tools is that your outcome is only
as good as your tools. Fortunately for me I have been able to study
the Auckland Museum's collection of Māori tapa beaters.
The quality of some of these beaters is astounding, the grooves
are so fine and straight. Examining these tools gives us clues into
how our tupuna once beat tapa. It also instructed the way I made my
own beaters, and helped me make decisions about the width

and depth of the grooves.

The idea when you are beating is that you slowly spread out the fibre. It is a bit like felting. From beating aute I have learnt that there are limitations to the aute tree at Dante's due to its age. It is almost as if the aute I am using "hasn't been told that it is going to become bark one day. So when I process it, it must get a bit of a shock from it's transformation."

Matua Dante got his aute tree from Dave Simmons a long time ago. Dante kept telling me that these aute trees send underground roots out which means aute trees pop up a few metres away. Our aute tree at school is surrounded by concrete so this hasn't occurred. At Simmon's place however, there is one main aute and about nine baby ones.

Ultimately to sustain this practice we need more aute. The wauke in Hawaii is harvested young, with intention of being processed and beaten into cloth. When I saw these beautiful, straight young aute I knew that these plants, if pruned and looked after correctly, would produce fine aute.

Looking forward I hope to plant an aute grove that can be harvested for making Māori tapa in the future. In the meantime, I have enough bark soaking and enough beaters made to beat collectively. I think that if you are following in the footsteps of your tupuna you are probably going in the right direction, and in the words of Jeff Evans on the revival of traditional navigation: "It is both a spiritual awakening and a metaphysical passage that allows you to stand with your tupuna, invoke their knowledge and reinvigorate their feats."

Wānanga – sharing our places

Desna Whaanga–Schollum

MANAAKITANGA –
HOSTING & RECIPROCITY, IWITEA MARAE,
AOTEAROA NZ, 2012

The most common venues for wānanga are marae — hapū community centers. Contemporary issues of concern to the hapū, funerals, weddings, and celebrations are all held on marae. Many people need to travel a long way to reach wānanga, and these gatherings may last for several days. Manaakitanga therefore necessarily includes providing kai (food); wānanga may include feeding thousands of attendees over a few days. The concept of koha (gifting) is related to manaakitanga and the appropriate acknowledgement of sharing hospitality or information. Historically, tribal groups would often have brought their specialty food as the koha.

One of the regular practices Ngā Aho has employed to maintain a tangible and transparent connection with the community is through the Hui-a-Tau (Annual General Meeting), which is formed around a three day wānanga at a marae. The wānanga is an opportunity for members from across Aotearoa to connect with each other, share their experiences, and discuss projects and challenges in cultural, educational, professional and political sectors which are pertinent to Māori design. The wānanga includes hīkoi to significant sites with the hosting marae hapū, as an opportunity to learn about the relevant cultural history of the area and also to discuss site specific issues which Ngā Aho members may be able to assist with. Design requests from haukainga (the home people of the marae) have ranged from wharenui restoration design of marae buildings, environmental regeneration, cultural site markers, murals (depicting local histories), to education programme input and a wide range of other design and culture connected initiatives. Workshops are run during the gathering to immediately address the identified site-specific issues for the hapū, providing an opportunity for whakawhanaungatanga (building relationships) between members and building a practice of genuine practical reciprocity with Māori communities.

Whakakī-Nui-ā-Rua are a Treaty of Waitangi claimant cluster within Te Tira Whakaemi o Te Wairoa. The cluster decided upon an active whakawhanaungatanga approach to the identification of the Sites of Significance to their people. Whakawhanaungatanga is the process of establishing identities, building relationships, and developing and maintaining these connections through shared knowledge and experiences. In alignment with this community building approach, rather than the research and recording task being placed upon individual cultural advisors – who led the Treaty process for each claimant cluster – the hapū established a process of hīkoi: visiting the Sites of Significance together and sharing knowledge at these places.

Relevance of cultural frameworks

Josephine Clarke

He uri āhau mai te Tai Rāwhiti me te Tai Tokerau
I te taha o taku koroua
Ko Hikurangi te maunga
Ko Waiapu te awa
Ko Hinerupe te marae
Ko Te whānau-a-Hinerupe te hapu
Ko Ngati Porou te iwi
I te taha taku kuia
Ko Whangatauatea te maunga
Ko Te Oneroa-o-Tohe te papamoana
Ko Korou Kore te marae
Ko Ngati Moroki te hapu
Ko Te Rarawa te iwi.

PROTOCOLS OF INTERACTION.
EXPLORING THE FACETS OF ENGAGEMENT.
 INTERACTING WITH THE THREE ELEMENTS:
ENVIRONMENT, TIKANGA AND PEOPLE.

Designing is all about engagement, interaction and integration of people with their environment. Landscape architecture strives to understand these types of conversations with the land to interpret the invisible, silent and often overlooked. The act of the landscape architect is to sit, to experience and be aware of potentials that space provides for human interaction. We connect to this sense of place by becoming part of culture, reflective of community as an integration of people with environment.

In the field of landscape architecture there is often little interaction and engagement when it comes to tikanga Māori. Most often, the designer only looks at the RMA (Resource Management Act 1991) to ensure requirements are met (i.e. checking the boxes) and does not think to delve deeper into the realm of tikanga or Māoridom. The designer takes a superficial attitude either because that is all that is legally required or due to lack of knowledge and insight, rapidly wiping over these cultural values.

This is the time of change; to link the current and shifting morals of our world Te Ao Hurihuri, and plumb the depths of connections to tikanga Māori and create a template for other practitioners to follow, with the ability to engage with and within various types of indigenous relationships. This offers a chance to integrate to Te Taiao, the environment (both physical and spiritual), cultural values and the wider community.

TE KORE: IN THE BEGINNING

"Perhaps the secret to understanding us is as simple as learning how to speak to us. But maybe the real challenge is wanting to understand us." – Tama Iti[1]

Some Māori (such as myself) grew up on the urban marae. The Māori urban migration has been described as the most rapid of any indigenous population in the world.[2] In 1945, 26% of the total Māori population lived in urban areas which quickly grew to nearly 80% by 1986. In just over a generation, the vast majority of Māori had become urban dwellers. The 'urban shift' of Māori became accepted and regarded as inevitable, desirable even.

The Māori renaissance began in the 1970s as an attempt to reconnect the ties of urbanised Māori and link them back to their papakainga, traditional Māori values and tikanga.[3] This was achieved through the establishment of urban marae and the management of Māori-owned assets via the Waitangi Tribunal. This was the beginning of a landmark change that continues today, for Māori to take the initiative and to reclaim what had been lost.

Māori have a strong connection to whenua incepted from Te Ao Māori; to apply and uphold the values of kaitiakitanga under the approach of rangatiratanga, where these kaitiaki enhance and retain the integrity of Te Taiao. Urban Māori communities

1   Tama Iti, 2 September 2012.
2   "Urban Māori," last modified December 7, 2015,
     http://www.TeAra.govt.nz /en/urban-māori
3   Ibid.

can be introverted and inward looking, due to collective urbanism (this stems from moving to the city in the past 2-3 generations to find work), clinging together in one place in a hostile alien world and where external physical, political and economic influences have blindsided and masked the importance of cultural connections and linkage to turangawaewae. Over the past ten years, Auckland has become multicultural, now many ethnic groups are seeking their own turangawaewae.

Urban marae serve as a marker of pride and place of belonging for urban Māori, some of whom are born in Auckland and/or have no connections with their rural marae that their parents and grandparents originated from. They provide opportunities to reaffirm and rediscover Māori culture and allow both Māori and others to learn and participate in all aspects of Māori culture and tikanga. These pan-tribal urban marae are different in setup and organisation to tribal marae set up in Auckland established outside their tribal boundaries, e.g. Te Tira Hou (Panmure) which was built to accommodate the large number of Ngai Tuhoe living within that particular region.

Urban marae in Auckland include Hoani Waititi in Glen Eden, Awataha marae in Northcote and Manurewa marae in Manurewa.

WAEWAE TAPU: SACRED FEET A NEW FOOTING

"Traditional values and knowledge are increasingly relevant in a complex world, where new holistic perspectives and ideas need to be integrated to find solutions to global problems. In many areas, we are seeing a realignment of indigenous and Western thinking."[4]

Previous authors have described the creation of sustainable environments to restore a sense of place and a new lens to provide meaning to the individual's experience.[5] The creation of landscapes which embody meaning and have cultural significance needs to be conveyed well, so that they are easily understood by the interpretations of everyday people. Initiating the relationships between culture, ecology and geology of the landscape to evoke awareness and embracing these connections should underpin all landscape design.[6]

By using these same principles of valuing the linkages between culture and ecology, this creates a sense of place in regards to the issues and values relating to Māori. Collaborating with local iwi to produce a strategic master plan defines the interactions between these culturally significant landscapes and will define subsequent design strategy. The ability of landscape architects to develop an awareness of various cultures towards improving the landscape through more careful and culturally integral design is a powerful tool and must be used carefully, not taken advantage of. Suggested interventions must embody the holistic realm as shown by the following quote "it is more emotional than analytical, more personal than rational and different for each individual."[7]

Sustainability and conservation of resources (physical, spiritual,

4   Robert Thayer, "New Symbols of Possibility" in Gray world, green heart: technology, nature and sustainable landscape (New York: Wiley, 1994).

5   See for example Maui Solomon, "The Wai 262 claim: a claim by Māori to indigenous flora and fauna: Me o Rātou Taonga Katoa," Waitangi Revisited: Perspectives on the Treaty of Waitangi, ed. Michael Belgrave et al. (Melbourne: Oxford University Press, 2005), 213–231; Joan Busquets, Cities X lines: a new lens for the urbanistic project (Cambridge: Harvard University, 2006);...

6   ...Mark Johnson, "Ecology and The Urban Aesthetic," in Ecological Design and Planning, ed. George F Thompson et al. (Michigan: Wiley, 1997), 166–167.

7   Ibid.

Busquets, 2006.

mental) have long been evident in Māori culture and are deeply embedded in tikanga. Further explanation is embodied in the following quote "working with tikanga Māori enables formerly marginalised indigenous principles to be expressed and celebrated in the material practices of our contemporary culture. While founded on traditional concepts, these practices have new knowledge embedded within them."[8]

Sustainability is only achievable in the presence of a stable culture in order to provide longevity through regenerative use of stable ecosystems. "[There are] strong indicators of an increasing desire for sustainable living within international communities; built upon sustainable values."[9] Māori believe in applying kaitiakitanga as a part of the inherited aspect of rangatiratanga. This is to further and actively protect the natural resources of their environment and thereby provide a meaningful existence for themselves.

Updating an iconic urban project by addressing a key building as the most visible part of the restructuring plan is always a challenge because there is a lot of memories and ownership invested in such a building. However there are "ways of relating the historical and the modern centre within the surrounding urban reality."[10] This project recognised that the retention of the existing historical building of Nga Tumanako at the centre of Hoani Waititi marae was crucial to the design because it is the most significant building on the site.

The project aimed to build linkages (pathways) and bridges between these seemingly disparate iconic features to 'invite' the public into the outer marae area. It also provided a new lease of life for this most significant building and by upgrading the marae complex promoted collaboration with local iwi, other iwi and the outside suburban community.

Since Hoani Waititi lies within the territory of the local iwi Ngati Whatua, acknowledgement had to occur for that iwi. Hoani Waititi is geographically located alongside Parrs Park. Sunnyvale train station and Waikumete cemetery also lie within walking distance. There are also distant views towards the impressive Waitakere ranges.

NAVIGATION

Actively moving through the invisible divides, thresholds and the multitude of conceptual paradigms. This is a form of engagement. Similar to how we explore these invisible thresholds as part of the pōwhiri process. In this process lies a natural progression. Navigating you into the body of the unknown and onto the space of the atea.

The waharoa is where the waewae tapu wait to gather before going onto the space of the marae. The essence of pōwhiri is all about acknowledgement of people, space and environment (spiritually, physically, mentally). This process of engagement interacts and integrates us with our surrounds. Pōwhiri is very bodily, these sacred feet are woven together strand upon fiber binding the social divide of urbanism.

The focus at Hoani Waititi was building bridges across the cultural

8   Thayer, 1994.
9   Johnson, 1997, 166-167.
10 Solomon, in Belgrave et al., 2005, 213–231.

NAVIGATION

divide (both literally and figuratively speaking) and creating pathways to link existing and new spaces. This will hopefully stimulate a paradigm shift for all designers towards integrating cultural authenticity into their designs.

The approach of pōwhiri to the iconic wharenui Ngā Tumanako, unveiled a philosophy integrated into both landscape and culture. It is created through experience, pōwhiri germinates out of the landscape and is especially novel to its enabled location, for example Hoani Waititi. This project looked at the potentials of interaction and acknowledgement pōwhiri provided as a way to engage with culture, tikanga Māori and environment.

This Māori indigenous philosophy provided a way to move through the activeness of experiencing these often missed thresholds, by being aware of our movement through these invisible divides we are aware of the power this provides. To integrate these into forms of design is in the beginning stages of designing with integrity strengthening indigenous relationships to their environment.

UNDERSTANDING

Consciously aware of your movement through these unseen divides. Similar to how fluid the conversations flow on the marae; whether they be karanga, haka or korero. The movement of these conversations flow forward and back during this process. Similar to the discussions explored through wānanga.

Entering the atea from the waharoa is a cohesion of the senses, instinctual, integration with the environment (physical, spiritual, mental) and with culture. The atea is where these thresholds blur with the constant whakautu of wero, karanga, korero and waiata; similar to how we design it is a negotiation of respect for the environment, people and tikanga.

UNDERSTANDING

12   See Linda Tuhiwai-Smith, Decolonizing Methodologies: Research and Indigenous Peoples (Dunedin: University of Otago Press, 1999), 137–138; Anne Salmond, Hui; A Study of Māori Ceremonial Gatherings (Auckland: Reed Publishing Ltd., 1975).

13   Tuhiwai-Smith, 1999, 137–138.

14   Ibid.

15   See for example Salmond, 1975; Hiwi Tauroa and Pat Tauroa, Te Marae; A Guide to Customs and Protocol (Auckland: Reed Publishing Ltd, 1986); Hirini Moko Mead, Tikanga Māori; Living Māori Values, (Wellington: Huia Publishers, 2003).

16   See Tuhiwai-Smith, 1999, 137–138; Salmond, 1975; Tauroa and Tauroa, 1986.

     Engagement with Hoani Waititi after initial consultation was to review and reflect. When we reflect we lay all ideas out on to the atea to be critiqued in the reality of the physical form. Thinking is the transitioning into realised potential. It is becoming tangible enough to be discussed with the client. Consultation with Māori is a complex and multifaceted process that can take many months of discussion.[11]

     To involve Māori in the design process generally means to engage with them. For this project, it included singing, praying and eating together.[12] Many meetings at various levels created awareness, learning and becoming known. This is known as insider-outsider research.[13] Even close connections through tribal or social links change with the process of research. 'Insider research must be just as ethical, respectful, reflexive and critical as outside research.'[14] This revealing process is evident to client (in this case Hoani Waititi marae) and designer alike. There is however no set pattern, schedule or framework.[15]
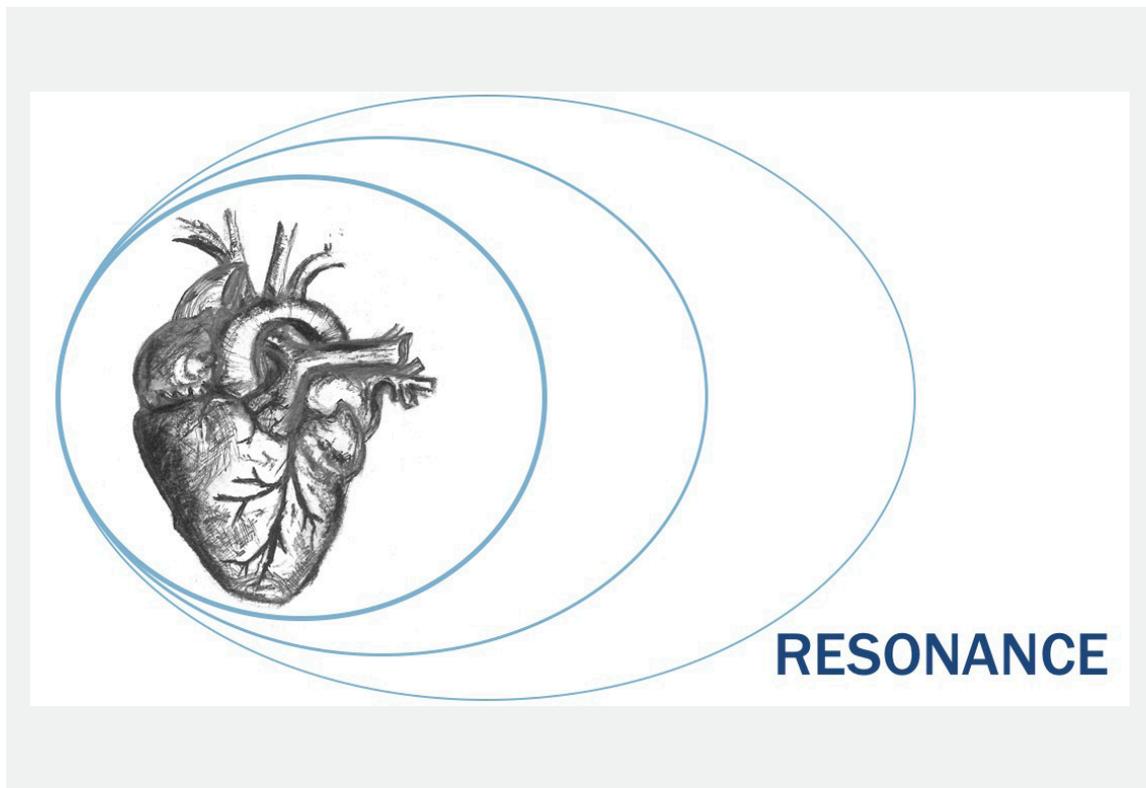
     Courage is the strength to step out of the conformities of known ideals.[16] There is evidence in this project of the changing stages and alteration of outcomes/formations of design. The way the approach is structured is not really relevant but rather it is the components of the designs that alter the understanding of what may or may not be accomplishable. Morals are short sighted and have no place in culturally sensitive design. Morals attempt to determine right from wrong because they are based on judgements, which in turn are influenced by perceptions of attempting to understand the intention of the design.

RESONANCE

Being open to everyone else's interpretation and perspectives

RESONANCE

of what is being presented. Understanding that each person resonates to the information differently. It again is a negotiation and navigation of respect. The constant push and pull between tapu vs noa, private vs public, ownership vs co-management and in terms of Hoani Waititi: Pā vs Urban. This provides a direction for how we approach wānanga.

The final stage of the pōwhiri process where you step out of the wharenui to embark your enlightenment upon the world. This is when all essence of kotahitanga are experienced and expressed, to let go of the final pieces of tapu and become noa in unity. This is the final stage of the design process where all the whakautu of whakaaro and concepts have settled to reveal the final culturally integral design.

This project required understanding, analysis and consultation with Māori and non-Māori alike. It was important for the designer to understand the multiple layers of connections such as the history of the area, tikanga, mana whenua and turangawaewae. Negotiation with Hoani Waititi Marae involved consultation and discussion, both the giving and receiving of ideas on how to create new spaces of interaction using the concepts of kotahitanga and manaakitanga. In addition, three new facilities were considered desirable inclusions in the overall design. These were an atamira, a whare raranga and a whare whakairo. The project ended up analysing how to bridge the cultural divide both physically, metaphysically, spiritually and environmentally.

The atamira is north of the marae. The stage is cradled by sculpted contours providing a space for manaakitanga. This space nurtures both Māori and non-Māori, its strategic location in the center of Parrs Park allows for interaction and integration between people, culture and environment with the ability to function as a kapa haka space as well as a festival venue.

12   See Linda Tuhiwai-Smith, Decolonizing Methodologies: Research and Indigenous Peoples (Dunedin: University of Otago Press, 1999), 137–138; Anne Salmond, Hui; A Study of Māori Ceremonial Gatherings (Auckland: Reed Publishing Ltd., 1975).

13   Tuhiwai-Smith, 1999, 137–138.

14   Ibid.

15   See for example Salmond, 1975; Hiwi Tauroa and Pat Tauroa, Te Marae; A Guide to Customs and Protocol (Auckland: Reed Publishing Ltd, 1986); Hirini Moko Mead, Tikanga Māori; Living Māori Values, (Wellington: Huia Publishers, 2003).

16   See Tuhiwai-Smith, 1999, 137–138; Salmond, 1975; Tauroa and Tauroa, 1986.

Whare whakairo helps to renew skills in carving and the whare raranga addressed tukutuku as well as symbolising the continued sustainability of rangatiratanga.[17] Most of the plant material for these creative arts are to be sourced from around the site of the project, with the incorporation of Māori and the client into the design process the types of plants planted are ones that will be better suited for making these types of taonga.

"The time for keeping Māori treasures hidden is past as they can be forgotten and lost. They should be kept…in print on bookshelves [so] that those who care may read and learn."[18]
—Sir Apirana Ngata
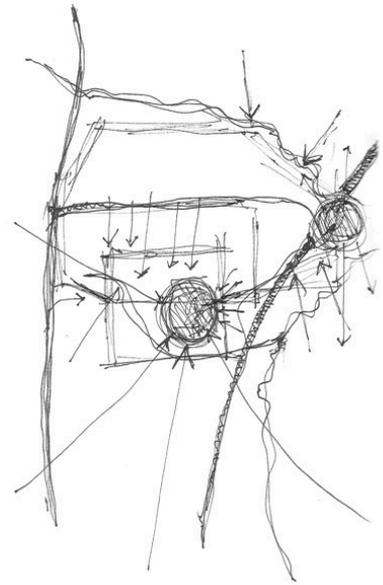
INTEGRATION
THE COMING TOGETHER OF ALL INTERACTIONS.
The integration of kotahitanga allowed the significance of Māori indigeneity and traditional philosophies to shine through, helping to understand our continually changing environment. The beauty of being aware of the full connections to our environment (physical and spiritual) allowed us to plug into the depths of tikanga, these traditional indigenous knowledges producing more culturally integrated designs. The challenge for urban sustainability is to go beyond what has already been achieved[19] and to bring indigenous or Māori philosophies, which are already valued,[20] into a contextual focus applying that knowledge to place, setting, design and interaction with the environment.[21] By integrating the indigeneity of Te Taiao we created bridges to provide space for interaction which connected to the essence of place within the environment. This is the role of the Landscape Architect to grasp these linkages, germinate these seeds and firmly plant them into the whenua to rejuvenate the biodiversity of modes of novel design.

17 See Dominic O'Sullivan, Beyond Biculturalism: The Politics of an Indigenous Minority (Wellington: Huia Publishers, 2007).
18 Sir Apirana Ngata, as cited by O'Sullivan, 2007.
19 O'Sullivan, 2007.
20 Biddy Livesey, "Do urban growth strategies support the development of Māori land for residential use?," in Tāone Tupu Ora; Indigenous knowledge and sustainable urban design, ed. Keriata Stuart et al. (Wellington: University of Otago, 2010), 38–49.
21 O'Sullivan, 2007.

interaction
understanding navigation
resonance integration

WĀNANGA

Creates a space open for the exploration of these
elements. Stepping away from the traditional western paradigm
or lineal frameworks helps us explore more organic methodologies.
Creating a space where we aren't conformed to the boxes which
house our cultural traditions.

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Contributor
biographies

Binna Choi

Binna Choi has been director of Casco — Office for Art, Design and Theory in Utrecht, the Netherlands, since 2008, where she takes up art and art institutional practice as a way to build a (micro) society in movement, in tandem with social movements. In this context she has conceived and co-developed with the team and numerous others long-term projects including *Grand Domestic Revolution* (2009/2010-2013), and *Composing the Commons* (2013-2015), a three-year programme as a trajectory of inquiry and practice; has been part of the faculty of the Dutch Art Institute/ Masters of Fine Arts Programme in Arnhem; and has worked for and with trans-local network Arts Collaboratory since 2013. Her curatorial projects include the three-day seminar *Cultivate or Revolutionize?: Life Between Apartment and Farmland* at Times Museum, Guangzhou (2014, with Nikita Choi) and summer school and exhibition *Group Affinity* at Kunstverein Munich (2011, with Bart van der Heide). For the 11th Gwangju Biennale (2016) she is the curator. As part of her practice, she also engages with writing, editing, publishing, and contributing to discursive platforms with lectures, discussion and workshops.

Alison Jones

Alison Jones is a professor in Te Puna Wānanga, the School of Māori Education at the University of Auckland's Faculty of Education and Social Work. Her research interests are in possible Māori-Pākehā relationships, and the history of the earliest 19th century Māori-Pākehā engagements related to writing and schooling. Her most recent book is *He Kōrero: Words Between Us — First Māori-Pākehā conversations on paper* (Wellington: Huia Publishers, 2011).

Grace Samboh

Grace Samboh is a curator and researcher. She began work with ruangrupa, Jakarta based artist-collective, in 2007. With colleagues, Samboh initiated Hyphen, a closed-door discussion group, in 2011. Hyphen seeks to connect aspects of Indonesia's fragmented art history, (re)reading contemporary arts practice and situating it within its own historical context. The group is currently researching Gerakan Seni Rupa Baru Indonesia/ Indonesia New Art Movement (1975-1989), towards a publication in early 2017. Her interest in collective and inter-disciplinary practices has led to collaboration with Lifepatch and Hackteria for HackteriaLab (Yogyakarta, 2014); *#banyakbanyak*, a curatorial project with curator Kristi Monfries, Helen Hughes, Jacqueline Doughty and Gertrude Contemporary Art Space (Melbourne, 2015); and working with Jatiwangi art Factory for *Tahun Tanah 2015 (The Earth Year)*.

Most recently, Samboh worked with Haruko Kumakura on *Fantasy World Supermarket: Approaches, Practices, and Thinking in Indonesia Contemporary Art Since 1970s* (2016), a Hyphen research project reworked into an archive show for Mori Art Museum's research platform (MAMR).

Ema Tavola

Originally from Suva, Fiji, Ema Tavola has lived and worked in South Auckland, New Zealand since 2002. Her research is practice-based and concerned with curating as a mechanism for social inclusion and the activation of contemporary Pacific art by Pacific audiences. She was the founding curator for Fresh Gallery Ōtara and now talks and blogs frequently on grassroots curating and community engagement.

The Veiqia Project (ST PAUL St Gallery Three, March 2016) and *Dravuni: Sivia yani na Vunilagi — Beyond the Horizon* (New Zealand Maritime Museum, June–October 2016) are Ema's most recent curatorial projects. Both explore new territories of interdisciplinary co-curation, engaging 'source communities' and the translation of community-based social impact to gallery-based exhibition making.

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Olivia Blyth

Olivia Blyth is currently completing the Masters programme in Fine Arts at Elam School of Fine Arts, Auckland University. She is of Ngati Hamoa, Tiamani and Ingarani descent. Her research is built around an interest in Pacific abstraction, its endurance and motivations; the role of the post-Lapita artist in the current of today's society broadly describes her academic thesis.

Nikau Hindin

Nikau Hindin holds a BFA/BA (hons) from Elam School of Fine Arts, Auckland University. She is of Te Rarawa and Ngāpuhi descent. Her research looks at the practices and revival of the Māori practice of aute or tapa making. Her solo exhibition *Te Kiri o Tāne: Māori Tapa* is currently showing at Nathan Homestead Gallery in Manurewa (until 7 August).

Desna Whaanga-Schollum

Desna Whaanga-Schollum is the current Chairperson of Ngā Aho, Māori Design Professionals. Desna is of Ngāti Pāhauwera, Ngāti Kahungunu and Ngāti Rongomaiwahine iwi, and has a long relationship with Tāmaki Makaurau. Since completing a Bachelor of Design at UNITEC in 1997, her practice has moved towards Māori environmental values, via recent sites of significance research for Treaty of Waitangi Claims; as a current Masters candidate in Science Communication at Otago University; and as designer taonga Māori for the Hauraki Gulf Marine Spatial plan. Desna's practice has included museum exhibition design, graphic arts, sense-of-place photography, Māori design and values consultation, and wānanga co-production. Desna's work is connected through the kaupapa of mātauranga Māori exploration and articulation. She serves on several boards including Artspace and Te Uru.

Josephine Clarke

Josephine Clarke is of Ngāti Porou, Te Rarawa, Te Aupōuri and Ngāpuhi descent. She is a member of Ngā Aho and Te Tau-a-Nuku (Māori Landscape Architects) and graduated with a Bachelor of Landscape Architecture from UNITEC in 2013. "I've always felt out of place, a walker of two worlds … I think that's why I put a lot of value and expectation in the work I create. I feel my work is an amalgamation of my whakapapa. Utilising my identity, my mahi emanates cultural integrity and authenticity." To Josephine the role of Landscape Architecture is integrated into who we are as tangata whenua. She is currently working for a post-settlement iwi.

Tuafale Tanoai (a.k.a Linda T)

Tuafale Tanoai (a.k.a Linda T) is part of Auckland based artists collective D.A.N.C.E. Art Club, which also includes Ahilapalapa Rands, Chris Fitzgerald and Vaimaila Urale. D.A.N.C.E organises events and exhibitions which celebrate the social dynamic as a platform. Their events include art installations with themed music, entertainment, performance, food and refreshments. They encourage audience engagement and participation as a way of opening up conversation and making art accessible to diverse audiences. Adopting a collaborative curatorial approach, they work across spaces including regional art galleries, artist run spaces, community galleries and art festivals, to more public spaces such as pool-halls, nightclubs and public parks.

Programme

Thursday 14/07/2016

Binna Choi
Keynote Lecture

Auckland Art Gallery Toi o Tāmaki Auditorium

05.30PM		Registration
05.45 – 06.00PM	Representative from Haerewa, Auckland Art Gallery Toi o Tāmaki	Mihi whakatau
06.00 – 06.15PM	Charlotte Huddleston	Welcome and introduction
06.15 – 07.30PM	Binna Choi	Keynote lecture: Deep understanding for Nina Bell that are many

Friday 15/07/2016

Presentations

Auckland Art Gallery Toi o Tāmaki Auditorium

09:15AM		Registration
09:45AM	Abby Cunnane	Welcome and introduction
10:00AM	Alison Jones	Lessons from the hyphen: Māori-Pākehā work
10:50AM		Question time
SHORT BREAK		
11:30AM	Ema Tavola	Accountable to my Ancestors: Curating Fijians
12:20PM		Question time
12:30 – 01:30PM		Lunch ST PAUL St Gallery (shared lunch provided)
01:30PM	Grace Samboh	Taking and giving: friendship as a way of thinking and doing
02:20PM		Question time
SHORT BREAK		
03:00PM	Olivia Blyth & Nikau Hindin	Knowledgeledge
03:50PM		Question time
WRAP UP		

Friday
15/07/2016

Waitakere
Wānanga

Hoani Waititi Marae,
451 West Coast Road

04:30PM		Delegates head to Hoani Waititi Marae, 451 West Coast Road
06:30PM (APPROX)		Arrive at Hoani Waititi Marae (accommodation). Settle in.
07:00PM		Dinner
Later		DJ Linda T

Saturday
16/07/2016

Waitakere
Wānanga

Hoani Waititi Marae,
451 West Coast Road

08:00AM		Breakfast and pack up
09:00AM − 10:00AM	Desna Whaanga-Schollum & Josephine Clark	Opening kōrero
10:30AM − 11:30AM		Visit to McCahon House: 67 Otitori Bay Road French Bay, Titirangi
12:00 − 01:00PM		Lunch (packed lunch provided): Te Uru Contemporary Gallery, 420 Titirangi Road
01:00 − 3:00PM		Collective discussion, Te Uru Learning Centre
	WRAP UP / FAREWELL	

◀Sᵀ PAUL ST

AUT
TE WĀNANGA ARONUI
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SERVICES
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WAITAKERE
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te uru

AUCKLAND
ART GALLERY
TOI O TĀMAKI

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