

**ST PAUL St Curatorial
Symposium 2019:**
*It's as if we were made
for each other*

3 – 5 October 2019

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Symposium 2019:
*It's as if we were made
for each other*

ST PAUL St Gallery
Auckland University of Technology
Te Wānanga Aronui o Tāmaki Makau Rau

3 – 5 October 2019

Convenors

Balamohan Shingade and Taarati Taiaroa

ST PAUL St Gallery, AUT

Charlotte Huddleston
Kaiurungi/Director

Balamohan Shingade
Kaituki/Assistant Director

Kahurangi Smith
Kaiwhakaniko/Curatorial Assistant

Eddie Clemens
Kaiwhakairo/Gallery Technician

Contributors

The Otolith Group, Deborah Rundle,
Te Kawehau Hoskins and Alison Jones,
Mohan J. Dutta, Pallavi Paul and
Fiona Amundsen, Lucy-Mary Mulholland

Ngā mihi nui

To all the contributors of the Curatorial
Symposium and the ST PAUL St exhibition
How to Live Together, Jaishree and
Balachander Shingade for the catering,
Emily Parr, Valance Smith, and our
volunteers Rosa Turley, Lindsey De Roos,
and Arielle Walker

Balamohan Shingade and Taarati Taiaroa

Convenors Introduction

The 2019 Curatorial Symposium extends on the core concerns of sociability in the exhibition *How to Live Together*, which is guided by the coupled question: What is the intimacy we must develop to create community? What is the distance we must maintain to retain our solitude?

This year is the eighth in a series of symposia that have been concerned with artistic and curatorial practices as they relate to knowledge production, exhibition-making, and relational commitment. As a transdisciplinary and discursive event, this Symposium seeks ways out of a dominant paradigm that renders our sociabilities—our ways of being in relation with each other—alienating, inequitable and extractive. As a discursive event that attends to place-based contexts, the Symposium invites practitioners to explore transdisciplinary ways of activating personal, programmatic and systemic transformation.

The title of this year's Symposium, *It's as if we were made for each other*, is borrowed from an artwork by Deborah Rundle. For this work, Rundle employs the romantic cliché to seek an alternative interpretation for the word 'we', where it extends outward from the couple to a larger sense of connectedness.

The Symposium opens with *O Horizon*, an essay film by **The Otolith Group** centred on the school Santiniketan, founded by the poet Rabindranath Tagore in 1901 in West Bengal. On the founding of Santiniketan, Tagore wrote in a 1922 letter to Patrick Geddes, "I merely started with this one simple idea, that education should never be dissociated from life." The Symposium seeks sympathies with this interconnected and integrated approach to art, education and life.

The programme over the following two days will be facilitated by **Te Kawehau Hoskins** and **Alison Jones**, **Mohan J. Dutta**, artists **Fiona Amundsen** and **Pallavi Paul**, and regenerative practitioner **Lucy-Mary Mulholland**. The Symposium continues a method of collective enquiry seeded by the 2018–19 *Two Oceans at Once* programme. Inhabiting a flat structure in which contributors and participants are on level ground, the Symposium format will comprise of three movements: coming into relationship with, being in relation, and emergence. With this in mind, the Symposium is imagined as a scene to dwell in, an experience to live through or a landscape to sketch out, together.

In their conversation, colleagues Te Kawehau Hoskins and Alison Jones invite engagement with the idea of 'relationality'. They revisit their entangled trajectories as writers and thinkers, bringing a critical view to their relationship as indigenous and settler subjects here in Aotearoa New Zealand.

Mohan J. Dutta has developed the Culture-Centred Approach (CCA) based on his work on claims to health and human rights among indigenous communities, sex workers, low wage migrant workers, precarious workers, farmers, and communities living in extreme poverty at the global margins. Through academic-activist collaborations, the CCA outlines culturally-based participatory strategies of radical democracy for addressing inequality. Dutta asks, what are the communicative inequalities that construct human struggles for voice at the global margins, and how are these inequalities dismantled through movements, creative interventions, and socialist projects on the Left? At the core of his research agenda is the activist emphasis on provincializing Eurocentric knowledge structures, and de-centering hegemonic knowledge constructions through subaltern participation in socialist imaginaries for sustainable futures.

As artists working with documentary methodologies, Fiona Amundsen and Pallavi Paul contend with the complexities of 'being in relation' with subjects. They ask, how can lens-based, documentary practices enable forms of knowing that privilege connecting, imagining, listening and ethics over strategies of making history visible and knowable? How can lens-based, documentary practices consciously reflect on possibilities for voice and to witness in, what Paul refers to as, 'the theatre of truth'?

For the Symposium, regenerative practitioner Lucy-Mary Mulholland will resource our collective enquiry with regenerative concepts, principles and technologies. Regenerative Development is an approach that draws on whole living-systems thinking to transform our mind-set, being and function from mechanistic to ecological. Starting from place, Regenerative Development actively resists the application of generic, one-size-fits-all thinking in favour of understanding and lifting up the unique socio-ecological context that a project or initiative aims to impact.

We invite artists, curators, cultural workers, teachers and students, educators, researchers and subjects, poets, public servants, citizens... anyone whose praxis is motivated by working in relation with others, to join this enquiry in order to find ways of recovering our relationships from alienating, extractive and inequitable methods.

Since 2012, the Symposia series have engaged with forms of knowledge to assist practitioners to inhabit their arts vocation with criticality and care. Through the Symposia and other programmes, ST PAUL St Gallery, AUT takes up 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." Through our programmes, we interrogate the proposition that the arts have a particular capacity to speak critically about society.

Balamohan Shingade is a writer, curator of contemporary art, and an occasional performer of Indian classical music. He is a Masters graduate of Elam School of Fine Arts, where he was formerly a teaching fellow. Shingade is currently the Assistant Director of St Paul St Gallery at Auckland University of Technology (AUT). His research focuses on artistic and curatorial practices, and theories of community, belonging and minor politics with a special interest in South Asia and its diaspora.

Taarati Taiaroa (Ngāti Tūwharetoa | Ngāti Apa | Te Āti Awa) is an independent cultural worker with over eight years experience in devising and delivering arts education, exhibitions, public programmes and community workshops. Her past research and projects have explored the structures and values of artist-initiated, community based and collaborative practice. A graduate of the University of Auckland, she holds Masters degrees in both Fine Arts and Museums and Cultural Heritage.

Waiaata and Programme

Purea Nei

Purea nei e te hau
Horoia e te ua
Whitiwhitia e te ra
Mahea ake nga poraruraru
Makere ana nga here.

E rere wairua, e rere
Ki nga ao o te rangi
Whitiwhitia e te ra
Mahea ake nga poraruraru
Makere ana nga here,
Makere ana nga here.

Thursday 3 October 2019

ST PAUL St Gallery, AUT

17:00	Arrival and registration
17:30	Welcome
17:40	Balamohan Shingade and Taarati Taiaroa <i>Convenors Introduction</i>
18:00	Dinner at ST PAUL St Gallery
18:45	The Otolith Group, <i>O Horizon</i> , 2018
20:30	End

Programme

Friday 4 October 2019

Te Irirangi (WG308), AUT

10:00	<i>Convenors Introduction</i>
10:05	Te Kawehau Hoskins and Alison Jones, <i>Māori and Pākehā in conversation about relationships</i>
11:15	Coffee Break
11:30	Regenerative Development with Lucy-Mary Mulholland, <i>Working with Wholes</i>
13:00	Lunch at ST PAUL St Gallery
14:00	Mohan J. Dutta, <i>Organizing community and infrastructures for listening: Toward socialist futures</i>
17:00	End

Saturday 5 October 2019

Te Irirangi (WG308), AUT

10:00	<i>Convenors Introduction</i>	
10:05	Regenerative Development with Lucy-Mary Mulholland, <i>Reciprocity</i>	
11:15	Coffee Break	
11:30	Pallavi Paul and Fiona Amundsen, <i>Audio Dispatches—Meeting Each Other</i>	
12:50	Lunch at ST PAUL St Gallery	5
13:30	Regenerative Development with Lucy-Mary Mulholland, <i>Emergence</i>	
14:45	<i>Closing</i>	
15:00	End	
15:30	Optional: Conversations continued at Mezze Bar, 9 Durham Street East	

The Otolith Group

O Horizon, 2018

Single channel HD video, sound, 1hr 20min 10sec

"I merely started with this one simple idea, that education should never be dissociated from life." — Rabindranath Tagore in a 1922 letter to Patrick Geddes, Scottish town planner and Chair of Sociology at the University of Bombay, India

O Horizon centres on Santiniketan, a school founded by the poet Rabindranath Tagore in 1901 in rural West Bengal. During his lifetime, Tagore opposed the British system of education, which he viewed as a critical part of Britain's imperialist project. Santiniketan is a school founded on the pedagogy of Tagore. It exemplifies interdisciplinarity, engenders a cosmopolitical sociality enlivened by an ecological ethos.

O Horizon is a study of study that is neither propelled by a narrative based on the history of Santiniketan, nor motivated by the biography of Tagore. Instead, Tagore's poetry coincides, communes and competes with newly filmed imagery, voices and music recorded at Santiniketan over a period of five years.

Tagore is reputed to have said, "The one who plants trees, knowing that he will never sit in their shade, has at least started to understand the meaning of life." The title *O Horizon*

refers to the term for the top layer of earth in soil science. Since the founding of Santiniketan, the forest floor has been terraformed in the area around the campus as a result of Tagore's introduction of new flora and fauna.

Santiniketan is an ongoing experiment in education. Even as the clamour of industry generates fire and smoke that reconfigures the terms of human communion with nature, the ecological pedagogy at Santiniketan continues. With the help of its teachers and students, *O Horizon* shares Santiniketan's curriculum of the arts, and incorporates the arts of the Santhal peoples, to whom this rural part of West Bengal is home. *O Horizon* proposes a Tagorean imagination in the 21st Century, that enacts our future desires for a better present.

The Otolith Group was founded by social anthropologist Anjalika Sagar and theorist and author Kodwo Eshun in London in 2002. Further to their production of essay-like films, the group's creative practice is predominantly informed by an interdisciplinary approach. This includes curating exhibitions, releasing publications, developing public programmes and presenting workshops. The Otolith Group's objective is to use their artistic work to create a public platform for discussion on contemporary art and to generate a critical research area between theory, practice and exhibition.

Te Kawehau Hoskins and Alison Jones

Māori and Pākehā in conversation about relationships

In this conversation, colleagues Te Kawehau Hoskins (Ngāti Hau) and Alison Jones (Pākehā) invite engagement with the idea of ‘relationality’. They revisit their entangled trajectories as writers and thinkers, bringing a critical view to their relationship as indigenous and settler subjects here in Aotearoa New Zealand. In particular, they welcome discussion about ubiquitous critical theory, its impact on concepts of power, and the ways it may be counterproductive as well as helpful to our relational political analyses and our practices.

Te Kawehau Hoskins (Ngāti Hau, Ngāpuhi) is Head of Te Puna Wānanga, School of Māori and Indigenous Education and Te Tumu at the Faculty of Education and Social Work, the University of Auckland. Te Kawehau’s research centres Māori and Indigenous philosophy and political philosophy, and the politics of the Treaty, and settler-indigenous relations in Aotearoa New Zealand. Linking research and practice, Te Kawehau has led Treaty based co-governance developments in Auckland schools over many years.

Alison Jones is a professor in Te Puna Wānanga, School of Māori and Indigenous Education at the University of Auckland. As a Pākehā researcher, she is interested in Māori-Pākehā relations, both in the pre-Treaty period and in the last few decades of the 20th century. Her most recent books are *Tuati: A Traveller in Two Worlds* (with Kuni Kaa Jenkins) and *Critical Conversations in Kaupapa Māori* (with Te Kawehau Hoskins). She was born in Auckland, and has two adult sons.

Mohan J. Dutta
*Organizing community and infrastructures
for listening: Toward socialist futures*

In this three part workshop, we will collaboratively explore strategies for interrogating power, our locations within sites of power, and communicative openings for partnering with the margins. The margins emerge in our collaborations as sites for transformative politics, as spaces where socialist political economies are actively constructed. Questioning the nature of participation in neoliberal structures of engagement, we will meditate on the radical possibilities of participation and the ways in which these possibilities can be re-worked through an active politics of solidarity that places the body on the line.

Mohan J. Dutta is Dean's Chair Professor of Communication, Massey University. He is the Director of the Center for Culture-Centered Approach to Research and Evaluation (CARE), developing culturally-centered, community-based projects of social change, advocacy, and activism that articulate health as a human right. Mohan J. Dutta's research examines the role of advocacy and activism in challenging marginalizing structures, the relationship between poverty and health, political economy of global health policies, the mobilization of cultural tropes for the justification of neo-colonial health development projects, and the ways in which participatory culture-centered processes and strategies of radical democracy serve as axes of global social change.

Pallavi Paul and Fiona Amundsen

Audio Dispatches—Meeting Each Other

Although Pallavi Paul and Fiona Amundsen are not yet physically able to meet (Pallavi is in New Delhi and Fiona is in Berkeley) they have been practicing forms of dialogue. *Audio Dispatches—Meeting Each Other* consists of a series of voice recordings and written publications that brings together this experience on the occasion of the Symposium.

Pallavi and Fiona first came into relation with each other through their respective practices, as artists who are working with lens-based documentary. They formed connections that were not only based in learning of each other through the kinds of images each produced, but also through listening to what those images could say relationally, ethically and politically. Put simply, Pallavi and Fiona's kinship developed by listening to and being with each other's images. This process blended into other methods where they explored how to stay in relation with one another's thinking concerning ideas of care, ethics and politics as related to documentary practice. Here, a hearing is made possible between

the two artists. It is a form that allows their voices and words to extend outward from each other to the guests of this Symposium. Their voices practice the intimacy of listening to each other, while their published words practice the collectivity of reading and talking together.

"During the Symposium or afterwards, we invite you to ask us to listen by responding either orally or in written form ..."

Pallavi Paul is a film researcher and video artist based in New Delhi. A graduate of AJK MCRC, New Delhi she is currently a PhD student at the School of Arts and Aesthetics, JNU. Her M.Phil. thesis titled *The Trouble of Testimony* looked at the independent political documentary in Post Emergency India with a special emphasis on the use of video technology.

Fiona Amundsen's practice explores how documentary photographic and filmic images can enable a connected, active and caring relationship to the ramifications of painful historical experiences that live on in the present. She is interested in establishing relationships between specific historical events, the social responsibility of witnessing, and the ethics of documentary photographic and filmic practices.

Lucy-Mary Mulholland

*Regenerative Development:
Working with Wholes, Reciprocity, Potential*

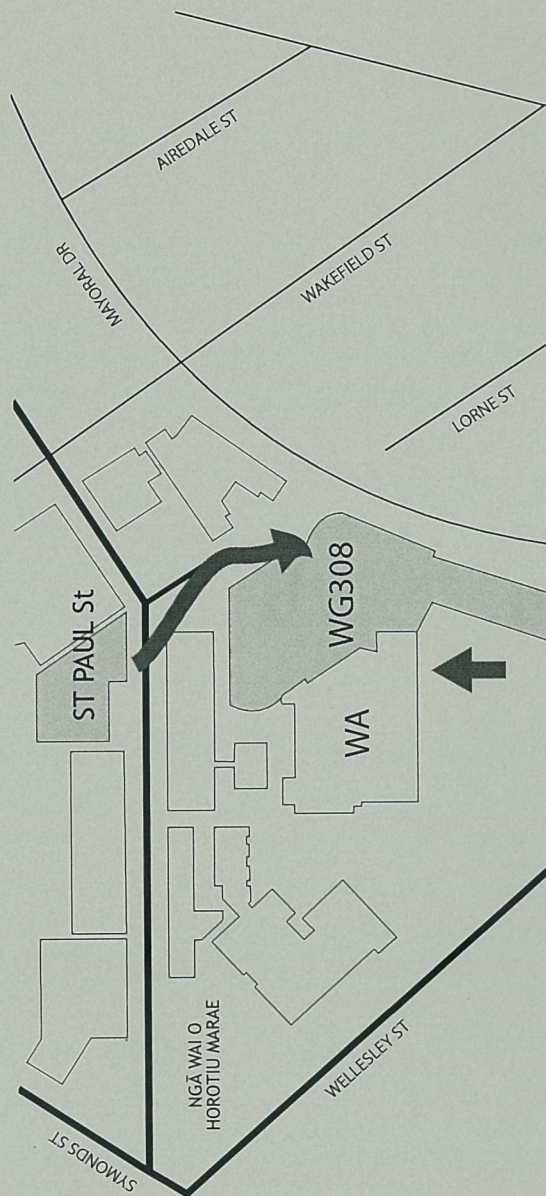
On the occasion of the Symposium, Lucy-Mary Mulholland, who is a trained regenerative practitioner, will story her practice, introduce the seven principles of Regenerative Development, and some technologies to resource our collective enquiry. How big is here? Who do you serve? What are you in service to? Where does and can reciprocity exist? How can we find reconciliation beyond the bind of activating and restraining forces?

Regenerative Development is a place-based approach that draws on whole living-systems thinking to transform our mind-set, being and function from mechanistic to ecological. Informed by a long lineage of practice, Regenesi Group developed the Regenerative Development methodology in 1995, bringing together frameworks through which communities can grow a shared understanding of their unique place in which they live and work in order to unfold strategies and processes for evolution.

Since 2016, The Regenesi Institute for Regenerative Practice has been running The Regenerative Practitioner seminar series in Aotearoa. The series engages people from diverse professions to explore Regenerative Development and its application in their lives, work and communities of practice. The overall aim of this training programme is system actualisation through increasing the capability amongst practitioners to be able to navigate overlapping systems – economic, social, ecological and political.

Lucy-Mary Mulholland is a trained Regenerative Practitioner. Her specialty is using the creative process as a storytelling tool to aid in holistic developmental processes - at the individual, group, and community level. Lucy-Mary has a psychology background and has worked in New Zealand, USA, and UK for the last 6 years as a clinical arts therapist. Her therapy training allows her to research and recognise patterns, to look deeply into the complexity of living processes, and create workshop environments that nurture meaningful discovery and collective understanding.

Directions



ST PAUL St Gallery

Level 1, WM Building, AUT
40 St Paul Street

Te Irirangi (WG308)

Level 3, WG Building, AUT
2 Gov. Fitzroy Place

Gallery is open:

Tuesday – Friday, 10am – 5pm
Saturday, 12pm – 4pm

Closed Sunday, Monday and Public Holidays,
and during exhibition changes

Contact:

sgallery@aut.ac.nz or +64 9 921 9515

ST PAUL St Gallery
Auckland University of Technology
Private Bag 92006, Auckland 1142

ST PAUL ST



TE WĀNANGA ARONUI
O TAMAKI MAKAU PAU

Established in 2004, ST PAUL St is the Gallery for Auckland University of Technology and sits within the Faculty of Design and Creative Technologies. There are three gallery spaces on the City Campus: made up of a suite of purpose-built galleries physically located within the School of Art and Design WM building on St Paul Street, and a project space in AUT's oldest WB building, located on Wellesley Street East.

The Gallery is dedicated to the development of contemporary art and design through a curated programme of exhibitions, events, symposia and publications focused both locally and internationally. 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." Through our programmes we also interrogate the proposition that the arts have a particular capacity to speak critically about society.