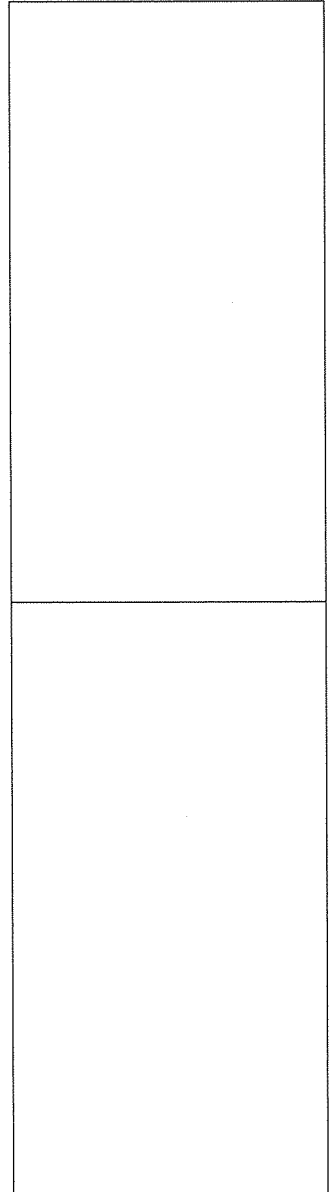


FROM A HISTORY OF EXHIBITIONS TOWARDS A FUTURE OF EXHIBITION MAKING.

ST PAUL St
2013
CURATORIAL
SYMPOSIUM

07-09.08.2013

ST PAUL St
2013
CURATORIAL
SYMPOSIUM



ST PAUL St Gallery is pleased to present its 2013 Curatorial Symposium 7 – 9 August. The Symposium is divided into two sections. The first will examine exhibition histories from the Asia Pacific region as part of a project initiated by Biljana Ciric *From a History of Exhibitions Towards a Future of Exhibition Making* through a series of papers and discussions. The second half will be dedicated to roundtable discussions and presentations in response to contemporary curatorial concerns as well as reflecting on the context of the 5th Auckland Triennial, *If you were to live here....* The ST PAUL St Gallery 2013 Curatorial Symposium is decidedly local and consciously positioned within the geo-political situation of the Asia Pacific.

From a History of Exhibitions Towards a Future of Exhibition Making is a platform of seminars initiated and organised by Biljana Ciric. The platforms propose to revisit the importance of the exhibition, addressing the situation that beyond the art works themselves, the exhibition is a key factor in relating art to its wider social context. The seminars, stretching across New Zealand, Singapore and China (of which the ST PAUL St Gallery 2013 Curatorial Symposium is the first) will look specifically at the history of exhibitions in China, South East Asia, Australia and New Zealand. This will be done through a series of case studies examining how the exhibition as a form and medium determines our understanding of art practice and how exhibitions are read and understood in different social and cultural contexts. Addressing this geo-political area might provide

new approaches to art historical mapping and methodologies as well as provide an anchor for comparative research. This research will address the development of contemporary art exhibitions in the region, its relation to curatorial and artistic engagements in the chosen locality, and the global context of exhibition making practices.

How do we attempt to create a cohesive archive and conversation amongst these disparate but overlapping contexts? The first seminar of the platform, held at ST PAUL St Gallery will look at case studies of exhibitions that changed the understanding of art making in specific localities or introduced new ways of producing, showing and sharing art practice. There is a desire to focus on what it means to make and historicise exhibitions in the Asia Pacific that does not just return to the conventional centres and models of understanding art history. What are the points and measures of reference without referring back to a fixed and dominant centre?

The second part of the Symposium will look more towards present and future situations of curatorial practice reflecting on current concerns as well as imagining an ideal future. Made up of condensed roundtable discussions with various curators, artists and writers responding to provocations, the discussions aim to extrapolate the various positions around curatorial practice today and how they work in this context.

Acknowledging that a comprehensive archive of exhibitions in any one locality is near impossible, contributors have been invited to take their own subjective interest and positioning as a starting point

for the analysis of exhibitions in their chosen region. This project also aims to act as a future archive that will make the general reading of curatorial and art histories more complex, showing the development of exhibitions as closely linked to the wider social context in which they are situated. This also attempts to draw attention to the development of art histories in the Asia Pacific region and discuss concerns in the area. This research will help us understand a historical perspective on exhibitions as well as provide a new reading of our curatorial practices today.

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 (1984), 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.

KARL CHITHAM
Rotorua Museum of Art

BIJANA CIRIC
Independent curator

NATASHA CONLAND
Auckland Art Gallery

LAUREN CORNELL
New Museum New York

SARAH FARRAR
Te Papa Tongarewa

PATRICK D. FLORES
University of the Philippines
Vargas Museum

ROSEMARY FORDE
MUMA

JENS HOFFMANN
Jewish Museum, New York

CHARLOTTE HUDDLESTON
ST PAUL St Gallery

REUBEN KEEHAN
QAGOMA

VERA MEY
ST PAUL St Gallery

CATERINA RIVA
ARTSPACE

NATALIE ROBERTSON
Artist, AUT

DANIEL M. SATELE
Artist/writer

SENG Yu Jin
LASALLE College of the Arts

SIMON SOON
University of Sydney

TAARATI TAIAROA
The University of Auckland

LUKE WILLIS THOMPSON
Artist

TRAN Luong
Artist

WEDNESDAY
07.08.2013

PM

5.30 Welcome and introductions
from Vera Mey & Biljana Ciric

5.45 The show must go on
Jens Hoffmann

All sessions held at Auckland
Art Gallery Auditorium unless
otherwise stated

THURSDAY
08.08.2013

FRIDAY
09.08.2013

AM

- 9.45 Welcome
- 10.00 The Demands of Abstraction: Exhibiting the Non-Objective in Manila in 1953
Patrick D. Flores
- 10.30 Slashed, embraced and rejected: Exhibitions of the Modern Art Society, Singapore as sites of contestation in the age of manifestos
SENG Yu Jin
- 11.00 The March of Semar and his Cavalcade: A Rearview Mirror on Malaysian Art in the 1970s
Simon Soon
- 11.30 Moderated discussion
Led by Reuben Keehan

MID- Lunch
DAY

PM

- 1.00 Early experimentation in exhibition making – China
Biljana Ciric
- 1.30 Guerilla-type exhibition
TRAN Luong
- 2.00 Moderated discussion
Led by Patrick D. Flores
- 2.30 Break
- 3.00 Kaupapa Māori exhibiting histories
Taarati Taiaroa
- 3.30 Seamless integration? On the development of contemporary Asian art in New Zealand and New Zealand as part of contemporary Asia
Vera Mey
- 4.00 Moderated discussion
Led by Simon Soon
- 4.30 Drinks at ST PAUL St Gallery
AUT University
40 St Paul Street

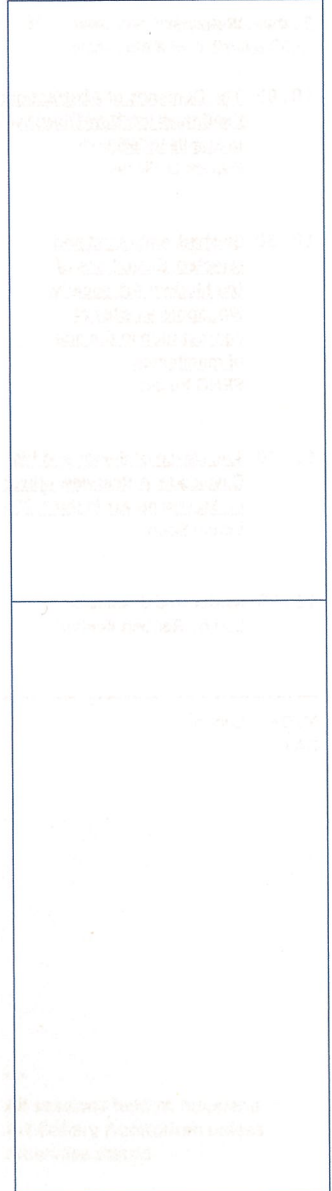
AM/PM

- 10.00 Lauren Cornell
New Museum New York
- 11.00 Round Table #1
Worlds within worlds: curating a region
Chaired by Biljana Ciric
Panelists:
Sarah Farrar, Karl Chitham & TRAN Luong
- MID- Lunch
DAY
- 1.00 The Young People visiting our ruins see nothing but a style
Caterina Riva
- 1.45 ROUND TABLE #2
Why this? Why now?
Chaired by
Charlotte Huddleston
Panelists:
Reeuben Keehan, Natasha Conland & Natalie Robertson
- 2.45 Break
- 3.00 ROUND TABLE #3
Future perfect
Chaired by Vera Mey
Panelists:
Rosemary Forde, Daniel M. Satele & Luke Willis Thompson

07-09.08.2013

FROM A HISTORY OF EXHIBITIONS TOWARDS A FUTURE OF EXHIBITION MAKING.

07-09.08.2013



THE SHOW MUST GO ON

JENS HOFFMANN
5.45PM
WEDNESDAY 07.08

Curating has developed dramatically over the last three decades, from a practice that revolved mostly around the conservation, interpretation, and display of artworks in museum collections to a far more creative profession that can take on a vast range of forms. These forms are increasingly happening outside traditional institutional spaces, oftentimes even abandoning the format of exhibition altogether.

However dramatically and radically the field is redefining itself, one thing we can all agree on is that it is impossible for a field to move forward without understanding its own past. All of the changes in curatorial work over the last decade have triggered a lot of reflection of curating and exhibition making. We have seen a proliferation of conferences, books, and articles, as well as the founding of numerous curatorial practice or curatorial studies programmes. These are all part of a self-reflexive (and at times self-referential) impulse.

An important part of this is the undertaking of a methodical examination of historically important exhibitions. Of course there have been many academic considerations of historical exhibitions, but these have mostly taken place in the context of art history, and have focused on the evolution of art. The newly emerging forms of examination, on the other hand, are coming from a curatorial point of view, and are more focused on innovations and trends in the making of exhibitions.

THE DEMANDS OF ABSTRACTION: EXHIBITING THE NON-OBJECTIVE IN MANILA IN 1953

PATRICK D. FLORES
10.00AM
THURSDAY 08.08

This presentation focuses on *The First Exhibition of Non-Objective Art in Tagala* held at the Philippine Art Gallery in 1953 in Manila. It is significant for various reasons. First, it signals shift of discourse from the modern to the non-objective, a term that may be conflated with abstraction and may have been informed by the Museum of Non-objective Painting and the origins of the Guggenheim. Second, it proposes the term "Tagala" to replace the "Philippine," a turn away from the colonial name of the country to recover a native nomenclature that refers to a dominant ethnolinguistic culture in the archipelago. Third, it brings attention to polemicist, poet and political operative Magtanggul Asa or Aurelio Alvero, who was probably the first Philippine curator of modern art, and to the first modern art institution, the Philippine Art Gallery, founded in 1951. Finally, this introduction foregrounds the problematic of non-objectivity or abstraction as an index of something that would surpass modern art in the Philippines, which had begun with post-impressionism, art nouveau, and then "neorealism."

It may have been this "non-objectivity" that significantly shaped curatorial history and taste in the seventies, with abstract language developing alongside curators and institutions on the one hand, and becoming belated at the turn of the contemporary on the other.

SLASHED, EMBRACED
AND REJECTED:
EXHIBITIONS OF THE
MODERN ART SOCIETY,
SINGAPORE AS SITES OF
CONTESTATION IN THE
AGE OF MANIFESTOS

SENG Yu Jin

10.30AM

THURSDAY 08.08

Curating has developed dramatically. This paper examines the history of art exhibitions in Singapore as sites of contestation, where art discourse in the form of manifestos, the display and reception of artworks, the distribution of artworks through patronage, and the art market intersect to reveal the primacy of painting centred on the ideological struggle for the modern. Manifested through art manifestos claimed as the "new," "national" and "international," this struggle was fought between Realism anchored in figuration, Abstraction based on formalism, and Conceptualism that challenged the aesthetic conventions of painting within the 1972 Modern Art Society, Singapore (MASS) exhibition. As the first challenge to the conditions of art within the domain of painting, this view of the MASS exhibitions reconsiders current scholarship on the art history of Singapore, which locates the emergence of contemporary art in the late 1980s through artists who proposed new ways of thinking and making art such as The Artists Village led by Tang Da Wu. This paper proposes a revisionist look at the 1972 MASS exhibition and its art historical role in shaping what we now consider to be contemporary art, by re-examining works by Tang Da Wu and Cheo Chai Hiang who participated in the MASS exhibitions in the early 1970s.

THE MARCH OF SEMAR
AND HIS CAVALCADE:
A REARVIEW MIRROR
ON MALAYSIAN ART
IN THE 1970s

SIMON SOON

11.00AM

THURSDAY 08.08

What were the conceptual parameters and discursive textures of exhibition-making in 1970s Malaysia? While the mainstream narrative has thus far situated the flashpoint of contemporary Malaysian art within the trajectory of the 1971 National Cultural Policy, this paper instead suggests a different entry point: working backwards from Ismail Zain's lecture and exhibition *Seni dan Imajinasi (Art and Imagery)* delivered in 1980. *Seni dan Imajinasi* brought together both modern art and traditional crafts in Malaysia, where Ismail Zain teased out the concept of "open form" serving as an "appearance of a coda" (to borrow the words of dramaturge Krishen Jit) by setting up a Warburg-esque relay of cultural knowledge across time and space.

As a post-modernist exhibition, it reflected the culmination or converging point for two exhibitionary impulses that ran through 1970s Malaysia: 1) the presentation of multidisciplinary avant-garde practices and 2) the writing of a Malaysian art history through exhibitions. The crystallisation of these two impulses in the exhibition therefore makes it a more productive framework to understand contemporary Malaysian art practice and history-making endeavours in the 1970s.

Ismail Zain's labyrinthine lecture touched on a range of critical frameworks, from Claude Lévi-Strauss to Heinrich Wölfflin to Erwin Panofsky, to examine works from traditional wayang performance to regional textiles, and Dong S'on

bronzeware to contemporary paintings. Drawing out some of these frameworks, I place them against a number of important exhibitions that occurred in the 1970s to suggest that some of the most critical ideas that found their way into Zain's 1980 exhibition were in fact shaped by the exhibition-making potentialities of the preceding decade.

EARLY EXPERIMENTATION IN EXHIBITION MAKING – CHINA

BILJANA CIRIC

1.00PM

THURSDAY 08.08

Exhibition as a display format today in China is rarely taken as a dynamic model with open-ended possibilities but, rather, as a set of protocols already defined and to be followed. This current state strongly influences not only curating, but also institutional models and operations, artistic work and art historical discourse. This crisis in contemporary exhibition-making reflects the urgency to look at experimentation that can be traced back to the early 1980s, examining not only early exhibitions that introduced so-called “avant garde” art practice or new ways of art-making, but also exhibitions that provide different and innovative forms of making work public. This presentation reflects on organizational strategies in exhibition-making during the 1980s, starting from the 1979 exhibition on the “Democracy Wall” in Beijing, which marked a new area of public presentation and reflected the artistic need for public expression as a response to local conditions. Culminating in the 1989 exhibition at the National Art Gallery, this paper focuses on practices that question the given format of display in artist-organised exhibitions around the country, introducing the role of artists-as-curators within the avant-garde as an essential for exhibition making today.

07-09.08.2013

GUERRILLA-TYPE EXHIBITION

TRAN Luong
1.30PM
THURSDAY 08.08

In the twenty years since the emergence of contemporary arts in Vietnam, exhibition practices and arts development have been an on-going battle between a powerful governmental cultural management system and radical art and culture, which has always been regarded as the enemy of the totalitarian ideology. As visual artist and curator living in Vietnam, most exhibitions I organize have no permit or licence, and I have had to innovate a number of strategies in order to introduce new and experimental art projects.

For instance, in 1998 I set up Nha San Studio, an alternative art space run entirely on the voluntary contributions and labour of the participating curators and artists. Providing a platform for artists working with experimental mediums and themes, this space has provided an alternative to the narrow scope of art shown at the few commercial and family-run galleries in Vietnam. From its art structure to organizational method, Nha San Studio has functioned as both an exhibition space and as a dialogical site over the last 15 years: facilitating art talks, workshops, a residence programme, and offering a place to test new ideas, techniques and materials. In 2003, the Goethe Institut in Hanoi also opened, finally offering a place to hold public exhibitions of experimental art on a larger scale. Although the very tight exhibition budget limited the scope and scale of the show, *Green, Red and Yellow* showcased 16 artists and 18 artworks spanning across installation, performance, video, photography,

interactive projects and drawing; the largest exhibition ever curated by a local curator in Vietnam.

This paper discusses these exhibition spaces, and how they raise a number of provocative questions about the state of art and the artist in Vietnam, by embracing conceptual and experimental art practices and challenging the traditional notions of what it means to be a Vietnamese artist.

KAUPAPA MĀORI EXHIBITING HISTORIES

TAARATI TAIAROA

3.00PM

THURSDAY 08.08

Recent exhibiting practice has seen a series of “remembering exhibitions” which re-visit, re-contextualise, and respond to past exhibitions of Māori art over the past 55 years. Some of these exhibitions remember “landmarks” that signal the emergence of a Contemporary Māori Art movement; including *New Zealand Māori Culture and the Contemporary Scene* (1966) and an *Untitled* exhibition in the adult education rooms on Princess Street, Auckland (1958), and the increased visibility of Māoritanga within Western art galleries. Other remembering exhibitions highlight pivotal points, “flax” root initiatives and support networks that have promoted and influenced the display of Māori art. These exhibitions not only provide insight into significant moments and movements of change for Māori art but they also actively historicise exhibiting practice. By referring back to a previous Māori art exhibition, remembering exhibitions centre themselves within a distinctly Māori art historiography. However, landmarks and pivot points are not representative of the extensive networks of Māori art exhibiting practice. The heterogeneous nature of Māori art makes the surveying of such a history a formidable task, and indicates that the surveying of – plural – *exhibiting histories* is more appropriate. This paper discusses Kaupapa Māori as the most appropriate research methodology to employ in writing such histories, and comes form a larger field of research that aims to survey Māori art exhibiting histories from 1963-2013.

07-09.08.2013

SEAMLESS INTEGRATION? ON THE DEVELOPMENT OF CONTEMPORARY ASIAN ART IN NEW ZEALAND AND NEW ZEALAND AS PART OF CONTEMPORARY ASIA

VERA MEY

3.30PM

THURSDAY 08.08

In the past twenty years there has been a considerable presence of exhibitions in New Zealand that introduce contemporary Asian art to local audiences. The integration of Asian New Zealand artists into exhibitions of contemporary New Zealand art has been through discourses around multiculturalism and New Zealand as part of an expanded notion of Asian cosmopolitanism. This differs from canonical exhibitions attempting to define a national movement, style or the particularities of New Zealand's various ethnic groups. The first exhibitions of contemporary Asian art emerged in the mid 1990s, always with an uncertain and ambiguous approach to what this region and identity means. Early exhibitions of contemporary Asian art in New Zealand initiated by New Zealanders were *Transfusion/Fusion* (1996) at both the Hong Kong Contemporary Arts Centre and Auckland Art Gallery curated by Richard Dale and Oscar Ho, and the solo exhibition by artist Daniel Malone *Work for the Asian Community* (1997) at the Physics Room in Christchurch. Both show how these artists negotiate what it means to be Asian from a New Zealand perspective, and how connecting to a de-centred, globalised discourse has been an ever-present concern within contemporary New Zealand art. In the 3rd Auckland Triennial (2007), Malone's collaboration with Kah Bee Chow and the Long March Project from China further utilised the Biennial exhibition format as a site foregrounding and complementing this initiative

of wider societal engagement with Asia. This paper argues that the hypothetical possibilities offered by the exhibition format allow for the accelerated political discussion on concepts around identity politics, and tries to give an alternative perspective on what contemporary Asia might mean in New Zealand through the exhibition space.

THE YOUNG PEOPLE VISITING OUR RUINS SEE NOTHING BUT A STYLE

LAUREN CORNELL

10.00AM

FRIDAY 09.08

Lauren Cornell is Curator, 2015 Triennial, Digital Projects and Museum as Hub at the New Museum in New York. From 2005-2012, she served as Executive Director of Rhizome and Adjunct Curator at the New Museum. At this talk, she will give a succinct overview of art engaged with the internet, and explore how the vastly accelerated circulation and distribution of contemporary has facilitated the emergence of new communities, new aesthetics and formal trends and a host of discursive opportunities, and challenges. Cornell will focus on her work with Rhizome, as well as recent exhibitions she has organized, including *Free* (2010) at the New Museum, and *Circulate* (2012) at Foam, Amsterdam.

CATERINA RIVA

1.00PM

FRIDAY 09.08

My intervention will touch upon the short-lived but fast-paced development of a history of exhibitions; in particular, it will consider the recent trend in curatorial practice of remaking cardinal shows, and will try to unpack some of the issues arising from staging something in shifting social and financial contexts.

I will look at a selection of curatorial strategies that rework what have now become historic materials. The figure of Harald Szeemann provides the departure point, reflecting upon his relationship to artists, exhibition making, and his creation of what we would today call a curatorial agency/office.

The presentation will consider the exhibition *The Young People visiting our ruins see nothing but a style*, curated by FormContent in 2009 at GAM in Turin, Italy: "an exhibition without a specific theme, which doesn't follow any historiography precept nor tries to define one. The show is built as a succession of conceptual reflections that, in relation to one another, attempt at imagining a constructive line between artworks differing in influences and origins." The show was constructed to attempt to go beyond an a-critical binary juxtaposition of older masters and young artists, and was trying to make two apparently irreconcilable realities – a museum and an independent space – work together.

07-09.08.2013

THE YOUNG PEOPLE
WAITING OUR RUNS SEE
NOT-ONE BUT A STYLE

THE YOUNG PEOPLE
WAITING OUR RUNS SEE
NOT-ONE BUT A STYLE

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NOT-ONE BUT A STYLE

THE YOUNG PEOPLE
WAITING OUR RUNS SEE
NOT-ONE BUT A STYLE

ROUND TABLE

#1

**WORLDS WITHIN
WORLDS:
CURATING A REGION**

11.00AM
THURSDAY 08.08

CHAired BY
BILJANA CRIC

CONTRIBUTORS —
SARAH FARRAR
KARL CHITHAM
TRAN Luong

This panel will discuss how exhibitions and curators locate themselves within a self-defined region. By defining the “region,” who is the audience imagined to exist in relation to these boundaries?

ROUND TABLE

#2

**WHY THIS?
WHY NOW?**

1.45PM
FRIDAY 09.08

CHAired BY
CHARLOTTE HUDDLESTON

CONTRIBUTORS —
NATASHA CONLAND
REUBEN KEEHAN
NATALIE ROBERTSON

This discussion will focus on exhibition making as world creating, specifically addressing the production and reception of exhibitions as a collective effort of world-making both on a large scale such as biennials and triennials as well as smaller localised gestures.

ROUND TABLE

#3

FUTURE PERFECT

3.00PM
FRIDAY 09.08

CHAired BY
VERA MEY

CONTRIBUTORS —
ROSEMARY FORDE
DANIEL M. SATELE
LUKE WILLIS THOMPSON

So much curatorial conversation is dominated by responding to crises or frustrations over limitations of expression, budget or historicisation. This is a proposition to imagine an ideal future, what curating would look like if these restrictions evaporated. What would the role of the contemporary curator look like without the conditions of crises within this precarious time we're making exhibitions in?

KARL CHITHAM

Karl Chitham began curating and writing in the late 1990s as a member of various artist initiatives. He was the inaugural Programme Co-ordinator at Objectspace exploring curatorial projects with a craft and design focus. While at the University of Waikato as the Art Curator Karl worked on a number of contemporary art projects including *Raised voices* (2012), an exhibition exploring responses to issues of urban development within the Asia Pacific region and *The last interpreters* (2012) featuring four artist's unique immigrant interpretations of the New Zealand cultural landscape. Karl is currently working on exhibition projects as the Curator of Art at Rotorua Museum Te Whare Taonga o Te Arawa. He is a member of the Maori Art Curators network and sits on a number of public art panels.

BILJANA CIRIC

Biljana Ciric currently lives, and works in Shanghai, China as an independent curator. Ciric's ambitious ongoing project, *Migration Addicts*, was presented in the Collateral Events of the 52nd Venice Biennale in 2007 and in the Shenzhen/Hong Kong Bi-city Biennale of Urbanism and Architecture in 2008. Her exhibition projects include *Strategies from within: contemporary art practices in Vietnam and Cambodia* (Ke Centre of Contemporary Arts), *Contemporaneity: Contemporary Art of Indonesia* at Shanghai's MoCA and a major retrospective of Yoko Ono (Ke Centre for Contemporary Art and Guangdong Museum of Art). Her recent exhibitions include *Institution for the Future* (2011), *Taking the Stage OVER* (2011–12), *Alternatives to Ritual* (2012–13), and *One Step Forward, Two Steps Back—Us and Institution, Us as Institution* (2013) and Tino Sehgal solo exhibition at UCCA, Beijing. In 2013, she initiated the seminar platform series *From a History of Exhibitions Towards a Future of Exhibition Making*. Ciric is a regular contributor to *Broadsheet* and *Yi Shu Journal*, and has been nominated for an ICI Independent Vision Curatorial Award.

NATASHA CONLAND

Natasha Conland is Auckland Art Gallery Toi o Tāmaki's contemporary art curator. She was the curator of Auckland's 4th Triennial: *Last Ride in a Hot Air Balloon* (2011). Conland has been involved in curating national and international Biennial and Triennial exhibits over the past decade. In 2005 Natasha curated New Zealand's exhibit the *fundamental practice* at the Venice Biennale; followed in 2006 by the co-curation of both Café 2 project for the Busan Biennial and Christchurch's public art Biennial SCAPE. She is one of New Zealand's most notable curators contributing to art journals and catalogues in New Zealand and abroad.

LAUREN CORNELL

Lauren Cornell is co-curator of the 2015 Triennial at the New Museum of Contemporary Art in New York. From 2005–2012, she served as Executive Director of Rhizome and Adjunct Curator at the New Museum. In this role, she oversaw all of Rhizome's programs, which support art engaged with new technologies, and curated multiple exhibitions, including *Free* (2010) and *The Generational* (2009). She founded and oversaw a programme of performance and screenings, entitled the *New Silent Series*, as well as the *Seven on Seven* conference. From 2002–2004, she served as Executive Director of Ocularis, a nonprofit dedicated to avant-garde film, experimental video and performance. She is currently on the faculty at the Bard Center for Curatorial Studies.

SARAH FARRAR

Sarah Farrar currently lives and works in Wellington, New Zealand, where she is Curator of Contemporary Art / Acting Senior Curator Art at the Museum of New Zealand Te Papa Tongarewa. In 2007–08 she attended the de Appel Curatorial Programme in Amsterdam, and worked as an independent curator in the Netherlands and the UK from 2008–2010. Her recent exhibition projects include *Warhol: Immortal* (Te Papa, 2013), *Ngā Toi | Arts Te Papa* (Te Papa, 2013–ongoing), *Meridian Lines: Contemporary Art from New Zealand* (China Art Museum, Shanghai, 2012), *Collecting Contemporary* (Te Papa, 2011–12). She is on the editorial board of the new arts website and online magazine: www.artstepapa.govt.nz, published by Te Papa Press.

ROSEMARY FORDE

Rosemary Forde is an independent curator and art writer, and former director of the Physics Room contemporary art space in Christchurch. She is currently Communications and Publications Coordinator at Monash University Museum of Art (MUMA) and teaches in the art theory department at Monash. At MUMA she has curated *Pretty Air and Useful Things* (2012), *Art & Breakfast*, Melbourne by Midori Mitamura (2011), and *Black Elastic, Two Umbrellas, a Mint Leaf and Wheels* (2011). Other recent projects include *Subtext: Artists and Writing*, an exhibition and publication with un Projects at West Space (2011), *Confusion is Next* at Hell Gallery (2010), *Flux Capacitor* in collaboration with Pilot at Utopian Slumps (2008). She participated in the Guangju Biennale International Curator Course in 2011, and a residency at the International Studio and Curatorial Program in New York.

PATRICK D. FLORES

Patrick D. Flores is Professor of Art History, Theory, and Criticism at the University of the Philippines at Diliman, Curator of the University of the Philippines Vargas Museum and Adjunct Curator of the National Art Galleries of the Philippines and Singapore. A recognized scholar in the fields of Philippine and Asian art, Flores has organized several national and international platforms, including *Luz: Traces of Depiction* at the National Museum of the Philippines (2006), and *Under Construction: New Dimensions of Asian Art* at the Japan Foundation Asia Centre (2000-2003), and the *Position Papers* series at the Gwangju Biennale in 2008. Flores is the author of numerous articles and several books concerning Philippine art, including *Painting History: Revisions in Philippine Colonial Art* (Quezon City/Manila, 1998), *Remarkable Collection: Art, History, and the National Museum*, (Manila, 2008) and *Past Peripheral: Curation in Southeast Asia*, (Singapore, 2008).

JENS HOFFMANN

Jens Hoffmann has curated more than 50 exhibitions internationally and written over 300 texts on art and exhibition making since the late 1990s. Since 2012 he has been deputy director of the Jewish Museum in New York and was co-curator of 9th Shanghai Biennial at the Power Station of Art in 2012-2013. He has also been involved in curating the 12th Istanbul Biennial in 2011 (with Adriano Pedrosa), the People's Biennial in 2010-11 (with Harrell Fletcher), the 2nd San Juan Triennial in Puerto Rico in 2009, the 9th Lyon Biennial in 2007, Manifesta 4 in Frankfurt in 2002, and the 9th Caribbean Biennial in 1999 (with Maurizio Cattelan). In 2009 he founded *The Exhibitionist: A Journal on Exhibition Making*, has been editor-at-large for *Mousse* magazine since 2011, and is a frequent contributor to *Frieze*. Hoffman has also been an adjunct professor at the Nova Accademia di Bella Arti in Milan since 2004, an associate professor at the Graduate Program in Curatorial Practice at California College of the Arts in San Francisco from 2006-2012, and a lecturer at the MFA in Curating Program at Goldsmiths, University of London from 2003-2009.

CHARLOTTE HUDDLESTON

Charlotte Huddleston is Director of ST PAUL St Gallery, AUT University. Previously she has worked as a curator at the Museum of New Zealand, Te Papa Tongarewa, the Govett-Brewster Art Gallery and Enjoy Public Art Gallery. Curatorial projects include *Assembly* (2012) *Reason and Rhyme* (2011) and *It happened that* (2010), at ST PAUL St Gallery; *Diagram* at The Engine Room Gallery, Massey University, Wellington (2010) and RMIT, Melbourne (2011); and *Mostly Harmless: a performance series* (2006) at the Govett-Brewster. Huddleston has worked with Paul Cullen (2009), Ronnie van Hout and Seung Yul Oh (both 2008) on commissioned projects for the Te Papa Sculpture Terrace. She has contributed text for artist David Clegg's project *transmissionspace and the index of atmospheres* (2012), and essays and reviews to a number of publications such as *Art at Te Papa*, *One Day Sculpture*, *Art New Zealand*, *Art and Australia* and *ART iT*. In late 2013 she will be traveling to Cambodia to collaborate on a project at Sa Sa Bassac.

REUBEN KEEHAN

Reuben Keehan is Curator of Contemporary Asian Art at Queensland Art Gallery/Gallery of Modern Art in Brisbane. With Mami Kataoka and Gabriel Ritter, he is currently developing *Out of Doubt: Roppongi Crossing 2013* for the Mori Art Museum in Tokyo and was a key member of the curatorial team for the 7th Asia Pacific Triennial of Contemporary Art (APT7). Other recent exhibitions include *From Blank Pages* at Art Space Pool in Seoul, *Burn What You Cannot Steal* at Gallery Nova, Zagreb, and major solo projects by Yayoi Kusama, Ahmet Öğüt and Raquel Ormella. He was Curator at Artspace, Sydney from 2006 to 2011, where he edited the journal *Column* and developed a series of symposia, conferences, publications and exhibitions exploring institutional practices and artist self-organization.

VERA MEY

Vera Mey is a curator and currently the Assistant Director of AUT University's ST PAUL St Gallery in Auckland, New Zealand. She is also lecturer and convener of Curatorial Strategies on the Masters of Arts Management programme, AUT. Her research and curatorial interests lie in reading contemporary Asian art and its histories from her particular locale and context in the antipodes. Selected projects include *Local Time: Horotiu* (2012), *Assembly* (2012), and *In Spite of Ourselves: Approaching Documentary* (2012). In 2011, Mey was selected as a participating curator on the Gwangju Biennale Foundation 3rd International Curator Course, and in 2012 convened the inaugural ST PAUL St Gallery Curatorial Symposium. For 2013 she was curator in residence at Arts Initiative Tokyo, Japan. In late 2013 she will be traveling to Cambodia to curate a collaborative project at Sa Sa Bassac, Phnom Penh, Cambodia.

CATERINA RIVA

Caterina Riva has been the Director of ArtspaceNZ since 2011, her recent curated projects include Goldin+Senneby *M&A* and the upcoming solo show by Tahi Moore. Riva has been co-director and curator of FormContent, a not for profit curatorial space she helped found in East London (2007-2011). After her studies in Italy, Riva received her MFA in Curating at Goldsmiths College, University of London. Between 2004 and 2008 she was the Coordinator of the Advanced Course in Visual Arts for Fondazione Ratti in Como, Northern Italy, working alongside young international artists and distinguished visiting professors such as Alfredo Jaar, Marjetica Potrc, Joan Jonas and Yona Friedman. In 2010 she was a participant of the curatorial workshop of the 6th Berlin Biennale and of the 5th symposium for emerging curators *Qui Enter Atlas* at GameC, Bergamo, Italy.

NATALIE ROBERTSON

Natalie Robertson (Ngati Porou, Clan Donnachaidh) born in Kawerau, New Zealand is an artist, making photographic and moving image works that explore Māori knowledge practices and cultural landscapes. A Senior Lecturer at AUT University, Auckland, New Zealand, she received an MFA (First Class Honours) from the University of Auckland, and writes on photography in Te Ao Māori. Robertson's practice engages with conflicting settler and indigenous relationships to land and place. Robertson is a member of the Auckland based collective Local Time established in 2007 that are currently exhibiting *Waiariki* as part of the 5th Auckland Triennial. Local Time facilitates site-specific projects, which hone in on local and indigenous contexts.

DANIEL M. SATELE

Daniel M. Satele is a doctoral candidate at the University of Auckland's Department of English. He has published poetry and fiction but mostly writes essays. His art writing has appeared in *Art New Zealand*, *EyeContact*, *ArtAsiaPacific* and in a number of exhibition catalogues. Satele has exhibited his own artworks since 2005, but now only does this kind of work collaboratively with his brother, Caleb, under the name "Afakai Baby." Since 2007 he has occasionally performed as a solo musical act, covering popular songs by singing and playing the piano. Satele is also the star of a 2011 independent feature film entitled *Rebecca 2*.

SENG Yu Jin

SENG Yu Jin worked as a Senior Curator heading the Southeast Asia Gallery at The National Art Gallery, Singapore. His research interests cover regional art histories focusing on Southeast Asia, particularly diasporic communities, migration, and inter-cultural dialogues, and he is currently researching the history of exhibitions as sites of discourse. His curatorial interests extend into the history of collectivism, the history of exhibitions that shape the modern in Southeast Asia, and conceptualism in Asia, and he has curated exhibitions such as *From Words to Pictures: Art During the Emergency* (2007), *Affandi: A Painter of Genius* (2007), *Masriadi: Black is My Last Weapon* (2008), *FX Harsono: Testimonies* (2010), and *Cheong Soo Pieng: Bridging Worlds* (2010). He is currently a Lecturer in the Faculty of Fine Arts, LASALLE College of the Arts, focusing on the Master of Asian Art Histories programme.

SIMON SOON

is currently completing his PhD in Southeast Asian modern and contemporary art history in Sydney, Australia, and is a curatorial associate of OUR ArtProjects, an art consultancy and curatorial platform based in Malaysia. He has previously worked as curator at Valentine Willie Fine Art, written for periodicals such as *Modern Art Asia*, *Broadsheet Contemporary Art + Culture*, and *C-Arts*, and contributed essays to a number of significant publications on Asian art. In 2012, he worked as a project officer for the Getty Foundation and Power Institute's *Connecting Art Histories: The Histories of Modern and Contemporary Art in Southeast Asia*, where he co-edited a report on the state of art history, discourse and institutions in the region. Soon has also worked as a community projects officer with the 4A Centre for Contemporary Asian Art in Sydney and co-founded the arts blog *ArteriMalaysia.com*.

TAARATI TAIAROA

Taarati Taiaroa (Ngāti Tūwharetoa | Ngāti Apa) is an artist with a research-based practice that often utilises archives to investigate and expose small narratives. She completed her Masters of Fine Arts degree at Elam in 2011, and actively works in the arts community as an editor of *Elevatorcopy.org*; an adaptable index, resource and meeting point for research, projects and publishing, and as a co-director at Rm; an artist-run space, project space and archive located in central Auckland. Taarati is currently a Masters in Museums and Cultural Heritage candidate at The University of Auckland, under the supervision of Dr. Ngarino Ellis and Prof. Jonathan Mane-Wheoki. Her thesis aims to survey a history of Maori art exhibitions.

LUKE WILLIS THOMPSON

Luke Willis Thompson's art deals with sites and objects that embody a sense of historical, political or social trauma. In recent work the artist has used ready-made objects – such as a local funeral home's art collection and a house in the Auckland suburb of Epsom – to trace the faultlines of race and class in his chosen context. Thompson sets up estranging encounters where the viewer is confronted with an object both ontologically and in the space of narrative and mythology. Exhibitions include *If you were to live here...*, 5th Auckland Triennial (2013), Auckland Art Gallery; *inthishole-onthislandwhereiam* (2012), Hopkinson Cundy, Auckland, *Between memory and trace* (2012), Te Tuhi Centre for the Arts, Pakuranga; *In Spite of Ourselves: Approaching Documentary* (2012), St Paul St Gallery, Auckland and The Dowse Art Museum, Lower Hutt.

TRAN Luong

TRAN Loung is an artist living and working in Hanoi, who works in painting, video, new media, performance installation and conceptual art. He was one of the so-called "gang of five" young artists in Vietnam, all graduates of the Hanoi Fine Arts Institute, who came to international attention in the mid-1990s and participated together in group shows in Vietnam, The Netherlands and the UK. As a solo artist, he has participated in exhibitions throughout Vietnam, The Netherlands, France, Germany, Argentina, Japan, Thailand, China, Singapore, UK, South Korea and the United States. His video work *Flowing* – about his childhood memories growing up in Vietnam during the American war – was exhibited in *The Second Fukuoka Asian Triennale* (2002). He was the Founder and Artistic Director of the Contemporary Art Centre in Hanoi from 2002-03 and has advised on several international contemporary curatorial projects.

07-09.08.2013

The ST PAUL St Gallery
2013 Curatorial Symposium
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Convenor: Vera Mey

Day 1 *From a history of exhibitions
towards a future of exhibition making*
initiator and convenor: Biljana Ciric

Day 2 Host: Chelsea Nichols

Programme copy editing:
Charlotte Huddleston and
Chelsea Nichols.

Programme design:
Nell May (www.nellmay.com)

Biljana Ciric's visit is made possible
through a partnership with Monash
University Museum of Art, Melbourne
and Jens Hoffmann's visit is made
possible through a partnership with
the Govett-Brewster Art Gallery, New
Plymouth.

ST PAUL St Gallery are:
Charlotte Huddleston (Director)
Vera Mey (Assistant Director)
Chelsea Nichols (Gallery Assistant)
Blaine Western (Gallery Technician)