

LOCAL TIME: HOROTIU

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ISBN 978-0-9864650-3-1

ST PAUL St Publishing, August 2012

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ST PAUL St, AUT University

Exhibition dates: 16 April - 11 May 2012

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Second printing, April 2015

Edition of 200

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ST PAUL ST



To find Te Wai Ariki from ST PAUL St, follow Symonds Street downhill to the north, through The University of Auckland campus to the intersection on the other side of which it becomes Anzac Avenue. St Andrews Church will be on the corner to the right, and the High Court will be over the road to the left. On foot, turn left into Waterloo Quadrant and walk past the court buildings before taking the first right, Parliament Street; lined by lawyers cars on the right and early twentieth century apartment buildings (Courtville, Braemar, Windsor) on the left. By car, you will have to find the other end of Parliament Street from Anzac Ave, taking care turning through the bus lane on the downhill bend. Roughly midway down Parliament Street from either direction, Eden Crescent leads downhill to the west, past a notable empty section to the left. Just after the Telecom phonebox also on the left is the entrance to the Law School's carpark. Head past the barrier arm, and around to the right, under the walkway that leads to the library entrance one floor up, and find the ivy-clad south wall. Towards the right hand end of this wall at chest height is a wooden-framed opening in the old brickwork where the spring has been plumbed into a small reservoir and drain. A black polythene hose with a tap at the tip allows you to easily fill a container from the spring.

◀ ST PAUL ST

ST PAUL St Gallery sits on the ridge known as Rangipuke that runs down to Rerenga-ora-iti (later Point Britomart), once the site of the pā Tangihanga Pukeā. The name Rerenga-ora-iti can be translated as ‘the leap of the survivors’, commemorating the capture of that pā by Kawharu of Kaipara and the beginning of Ngāti Whātua occupation in the region in the 17th century.

Ngāti Whātua held mana whenua into colonial times, and in 1840 made available 3 000 acres (1 214 hectares) of what is now central Auckland to the Crown for cash and goods worth £341. Six months later 44 acres (17 hectares) were sold by the Crown at public auction for £24,275. The rest was mostly sold by 1842 for a total of over £72,000.

Before European arrival two other pā were sited here, Te Reuroa near the present High Court, and Te Horotiu in the north-western corner of Albert Park. All had ready access to the natural spring Te Wai Ariki (‘chiefly waters’) located in the current The University of Auckland Faculty of Law grounds.



Taniwha often inhabit swampy locations, and in these waterways lives Horotiu, a Tainui name also claimed by Ngāti Whātua. Wai Horotiu was a stream that ran down present day Queen Street and flowed into the bay Horotiu (later Commercial Bay). The AUT University marae revives this awareness through its name Ngā Wai o Horotiu. In 1840 settlers renamed Wai Horotiu the Ligar canal after the engineer C.W. Ligar. It was commonly known as Ligar’s Folly, due to the structure’s inability to tame the flow from Auckland’s seasonal rains. It later became a sewer canal, and finally disappeared from view altogether, with the water and the taniwha now moving under the streets of the CBD.

The site of the first St Paul’s church in Auckland was in Emily Place, close to Te Wai Ariki. Governor Hobson on 28 July 1841 laid the first stone, having promised a Treasury grant of £1 500, funds largely raised from the Ngāti Whātua land deals. In 1894 the church site was moved to its present location near St Paul Street, eventually lending a new name to what until the 1920s was Abercrombie Street.

Like many in the former British Empire, St Paul’s church takes its name from the New Testament author. Born a Jew, Saul of Tarsus had the Latin name Paul in addition to his Hebrew one and inherited Roman Citizenship through his father. Growing up in a Pharisee environment Saul had been the more expedient name to carry, but upon conversion to Christianity (after the Damascus road experience, variously interpreted as epiphany or heatstroke), he became known as Paul since it was a name to which the Gentiles he wanted to convert were accustomed.

Taking its name from the street as it is currently named, ST PAUL St Gallery Two stands on the footprint of a building that was used as a brothel in the mid-20th century. The movement of the Auckland Society of the Arts (ASA) from its original location (also near Te Wai Ariki in Eden Crescent) to Ponsonby, and the eventual acquisition by AUT University of the ASA’s Bachelor of Visual Arts programme led to the expansion of the School of Art + Design onto this site and the subsequent construction of the WM Building at 40 St Paul Street. Discussions about the name for the gallery proposed for the new building were documented in a meeting on 24 July 2004. While some senior AUT University staff felt that the gallery should carry the AUT brand, the name ‘ST PAUL St’ was chosen over various variations [SPS, etc.] and alternatives such as ‘Large Glass’ and ‘Article’.

Local Time, May 2012.

LOCAL TIME: HOROTIU

Spivak Reading Group

As part of our research into the politics of educational and artistic institutions, **Local Time** ran a daily open reading group on Gayatri Chakravorty Spivak's new book *An Aesthetic Education in the Era of Globalization* (Harvard, 2012) over twenty-three sessions at ST PAUL St.

Gayatri Spivak has built one of the most wide-ranging and committed intellectual practices of the recent era, reading the historical core of Western philosophy against and alongside the lineages of knowledge-making practices that that tradition has excluded, and on its own terms. Feminism, "postcolonial" literatures, and indigenous knowledge-systems are all engaged, with attention to their imbrication in the gendered political and economic circumstances that constitute colonial capitalism. *A Critique of Postcolonial Reason* (1999) addressed the constitutive exclusions in Kant's aesthetic philosophy, noting that perhaps they held a more important key to contemporary political economy than his "political" writings. Her work revised for this book further extends the critical importance of what in Kant's wake Schiller termed "aesthetic education", which Spivak defines as "training the imagination for epistemological performance." This education is the mechanism by which we can enter the world of another, an impossible but necessary ethical principle that must underpin any political democracy worthy of its name. This argument can be mobilised to give critical support for visual artists' modes of enquiry, and although Spivak says she is "a reader of words, not a drawer of foregone conclusions from images read as if evidentiary" (p.412), in the book she gives productive readings of the work of Alice Attie, Anish Kapoor, and Chittrovanu Mazumdar.

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 Spivak's specific linking of capitalism, colonial knowledge, subalternity, and the politics of indigenous cultural expression gives her work particular resonance in Aotearoa New Zealand. Her more recent willingness to discuss her twenty-five years of experience/experiment in education for the poorest part of the citizenry in rural India, alongside her teaching at Columbia University, grounds her writing in a gritty interface between theory and practice.

The aim of the reading group was to provide an opportunity to learn from the experiences of others as we entered the text. No special academic preparation was required other than that of a willingness to sit with what might not be easily digested. Spivak is insistent that critique should not just write "about" the object of enquiry, but must demonstrate its own movement into the singularity of language. In her terms, we aimed to meet the text by seeing our own limits to reading as being productive rather than disabling. As a way of preparing to engage the mode of Spivak's work, the first session discussed two reviews of *A Critique of Postcolonial Reason*, by Mieke Bal and Terry Eagleton.

A few copies of the book were housed in the gallery, and PDF copies of the book were available on request. The group was free and open to all. Some people came to many sessions, some to only a few. Rather than speaking about the text in order to agree or disagree with the text's position on the issues raised, the emphasis was on reading through and listening to the text.

Participants in the reading group included: Melissa, Tessa, Ralph, Jacob, Vera, Jon, Emil, Pip, Ruth, Moata, Linda, Alex, Sean, Sanjay, Balamohan, Charlotte, Aindriu, Juliette, P., Bryn, Sam, Andrea, Laura, Hayley, Sam, Josh, Kim, Melanie, Liam, Ella Grace, Tim, Ellen, Steven, Janita, Harriet, Jennifer, Taarati, Owen, Joe, Cushla, Luke, and Victoria, among others.

SCHEDULE

The daily sessions discussed each chapter in sequence according to the schedule below—the Introduction was covered in the final session.

WEEK ONE

Mon 16th April

Mieke Bal, "Three-Way Misreading", *Diacritics*, 30:1, 2001: 2-24.
 and Terry Eagleton, "In the Gaudy Supermarket." *London Review of Books* 13 May 1999: 3: 5-6. Discussion of reading group process.

Tue 17th April – Chapter One

The Burden of English

Wed 18th April – Chapter Two

Who Claims Alterity?

Thu 19th April – Chapter Three

How to Read a "Culturally Different" Book

Fri 20th April – Chapter Four

The Double Bind Starts to Kick In

Sat 21st April – Chapters Five and Six

Culture: Situating Feminism, and Teaching for the Times

WEEK THREE

Mon 30th April – Chapter Fourteen

Resident Alien

Tue 1st May – Chapter Fifteen

Ethics and Politics in Tagore, Coetzee, and Certain Scenes of Teaching

Wed 2nd May – Chapter Sixteen

Imperative to Re-imagine the Planet [Special Extra session with AUT visual arts students – 1pm-3pm – Chapter 19 – Harlem]

Thu 3rd May – Chapter Seventeen

Reading with Stuart Hall in "Pure" Literary Terms

Fri 4th May – Chapter Eighteen

Terror: A Speech after 9/11

Sat 5th May – Chapters Nineteen and Twenty

Harlem, and Scattered Speculations on the Subaltern and the Popular

WEEK TWO

Mon 23rd April – Chapter Seven

Acting Bits/Identity Talk

Tue 24th April – Chapter Eight

Supplementing Marxism

Wed 25th April – Chapter Nine

What's Left of Theory?

Thu 26th April – Chapter Ten

Echo

Fri 27th April – Chapter Eleven

Translation as Culture

Sat 28th April – Chapters Twelve and Thirteen

Translating into English, and Nationalism and the Imagination

WEEK FOUR

Mon 7th May – Chapter Twenty-One

World Systems and the Creole

Tue 8th May – Chapter Twenty-Two

The Stakes of a World Literature

Wed 9th May – Chapter Twenty-Three

Rethinking Comparativism

Thu 10th May – Chapter Twenty-Four

Sign and Trace

Fri 11th May – Chapter Twenty-Five

Tracing the Skin of Day, and Introduction

LOCAL TIME: HOROTIU

Local Time are a collective of artists, writers and teachers who have facilitated site-specific art projects and events with a particular interest in finding methodologies responsive to local and indigenous knowledge. While we have previously worked outside the gallery, our four week inhabitation of Gallery Two at ST PAUL St (16 April – 11 May 2012) investigated the site of this university-based gallery that sits above Ngā Wai o Horotiu, 'the waters of Horotiu', a name traditionally given to the Queen Street area and the gullies that are bounded by AUT University and The University of Auckland.

Taking the question of naming as our theme, we developed a multi-disciplinary, practice-based research investigation with a wide range of collaborators, using the gallery as a site for display, discussion, and hospitality. The project aimed to involve the artistic and academic communities that are part of the Gallery's audience, increasing all participants' knowledge of the site while also opening a range of questions about the role of the gallery in the colonial university and our own positions as practitioners, teachers, and publics between 'educational' and 'cultural' institutions.

Local Time's methods take a measure of the daily rhythms where we are working, and the values and practices that determine them. Working 'at work' this time, within the University and the Gallery, we found ourselves on a familiar kind of contemporary 'local time': one that involves early starts and late finishes to combine making art and making a living.

Continued... ‡

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The actions, public events and more intimate gatherings that made up Local Time: Horotiu are documented in this publication.

- A 1994 Toyota Hilux Ute was re-registered as **ARTUTE** the day before the Local Time project commenced. The **ARTUTE** enabled the relocation of the Suite Seven Collective's 14 custom-covered mattresses and floor mats from Artspace to ST PAUL St Gallery Two, for use during screenings, panels and workshops.
- Water was collected daily from Te Wai Ariki spring near The University of Auckland Faculty of Law to share with reading group participants and other guests. Each morning began with a reading group on Gayatri Chakravorty Spivak's *An Aesthetic Education in the Era of Globalization* (2012).
- The gallery was used as a base for a student-led project to initiate a student group for Māori and Pasifika AUT University art and design students. Cora-allan Wickliffe and Morgan Tahapehi served over 100 guests in the gallery atrium in their Fry For Kai project supporting students on campus.
- Tuesday evenings featured an open discussion of the project, clarifying our intentions, methods and discovering more about the knowledge of the site held in the School and community.
- Later in the evening on Tuesdays three screenings were held:
 1. *The Hornsey Film 1970* (dir. Patricia Holland), a 60-minute film re-creating and reflecting on the student-led occupation of the Hornsey College of Art, London, May and June 1968.
 2. *Bastion Point: The Untold Story 1999* (dir. Bruce Morrison), a 44-minute documentary on the 1977/78 occupation of Takaparawhau/Bastion Point led by the Orakei Māori Action Committee. This screening was graced by the attendance of Poppy Hawke, co-producer Sharon Hawke and photographer John Miller.
 3. *Waka Huia, Series 2010/2011, Episode 21 | Ngā Wai o Horotiu* – a 59-minute documentary on the development of Ngā Wai o Horotiu, the marae at AUT University in the heart of Auckland's CBD.
- On Thursdays, two panel discussions were held:
 1. May 3rd: a panel on contemporary Maori public art featured Carin Wilson, Desna Whaanga-Schollum, and Layne Waerea. It was accompanied by a titi (muttonbird) boilup, and brisket boilup.
 2. May 10th: a group heard stories and oral histories of what staff and student life has been like in the past at the local art schools of Elam School of Fine Arts, AUT University (and ASA School of Art), and reflections on the pacing and character of teaching and learning between then and now.
- On Saturday 28 April, Local Time performed a boat action on the Waitemata Harbour, flying banners and flags from the Mahi Kai thundercat in support of the Aotearoa Is Not For Sale hikoi.
- The conclusion of the occupation was a party on Wednesday 9th May. For the work Two Hour Opening, AUT University Facilities were commissioned to uncover three manhole covers on the concourse directly in front of the Gallery Two window, providing a view of some of the waters underneath. The ARTUTE did duty as a chilly bin; cooling the beer in Gallery One while a BBQ was served and DJ Linda T played local sounds.
- Jonty Valentine contributed his Risograph stencil printing machine to make a number of posters during the exhibition, which are gathered in this publication. Taarati Taiaroa and Nell May have worked with the documentation of the show for the online platform www.elevatorcopy.org

Continuous with these events, archival research into the history of the site was undertaken by Taarati Taiaroa and shared in the Gallery space. This material, combined with information gathered during the other events, led to the development of a text written for the Gallery's profile information, providing additional layers to the name ST PAUL St and the history of its location.

Local Time acknowledges the generous support of all who participated, and thanks the ST PAUL St staff for the invitation to work in their space.

AUCKLAND
TAMAKI MAKAURAU

FLOATING EASEMENT



Raised Flags



Land



Water



Reclaimed Land

CHELSEA BAY

LITTLE SHOAL BAY

SHOAL BAY

NGATARINGA BAY

STANLEY BAY

TORPEDO BAY

DEVONPORT
FERRY TERMINAL

FLAGS FELL OUT

CHASED
WHAANGA-SCHOLLUM
FERRY

OKAHU BAY

HOBSON BAY

HOME BAY

ST MARYS BAY

FREEMANS BAY

HOROTIU BAY
COMMERCIAL BAY

OFFICIAL BAY

MECHANICS BAY

JUDGES BAY

AUCKLAND
TAMAKI MAKAURAU

-  AUT University WM block –
site of ST PAUL St Galleries
-  Current site of the
Auckland High Court
-  Domain spring
-  Historic well
-  Nga Wai o Horotiu Marae
-  1st site of St Paul's Church
-  2nd and 3rd (current) site
of St Paul's Church
-  Te Wai Ariki
-  Waihorotiu (approximate)
-  St Mathew's Church





Fry bread

Ingredients:

2 ½ cups Self raising flour

¼ cup sugar

pinch of salt

¾ cup of warm water

Method:

Combine flour and sugar

make this a well in the bowl

Combine the water with the flour and salt slowly in a bowl

Knead out onto a floury surface

Let dough sit for 15 minutes

cut and fry in hot oil

[Cora-allan Wickliffe]