

## Politics of Sharing / On Collective Wisdom

March 4 – April 1, 2017

**Lonnie Hutchinson, KUNCI, Local  
Time, Daniel Maier-Reimer and  
Shannon Te Ao, Natalie Robertson  
with John Miller, Peter Robinson,  
Gabriel Rossell-Santillán,  
Kalisolaite 'Uhila**

Co conceived by Elke aus dem Moore, ifa &  
Misal Adnan Yıldız, Artspace New Zealand

### Imaginary Date Line film programme:

Darcell Apelu, Jeremy Leatinu'u, Janet Lilo, Ve'a Mafile'o,  
Pilimi Manu, Nova Paul, Shannon Te Ao, and Rik Wilson  
Ōtara Cube

Every exhibition is a collectively shared form of an ideal, intellectual, public "mental" space, bringing together co-authors, points of reference, and forms of knowledge. This provisional map is a constant negotiation between discussion partners with their mappings of time and space, reflecting their individual realities. As a presentation, an exhibition allows public access to its makers' latest editorial decisions, final data-rendering and temporary design structure. What happens when it is born as an idea in one hemisphere and moved to another? How does it become an ongoing exhibition process starting with a research visit, an exchange of artist residencies, and experimental open studios? Under what conditions can an exhibition continue to develop content internationally along with local cultural codes? What happens to this cultural context, intellectual climate and everyday realities and how can these communicate with diverse audiences?

In Politics of Sharing an antipodean perspective crosses with a Continental/European approach to create a trilogy of exhibitions with unfolding content in three phases: Berlin, Stuttgart and Auckland. Departing from the organisational challenge of being produced in between two hemispheres the project naturally involves questions around sharing, distributing and resourcing, but also respectfully aims to learn from Māori knowledge to challenge a "Westernised" currency. Based on possible translations of some of its key references -such as marae, wānanga, and whakapapa- into a contemporary art context, the exhibition intends to create open conversations about the ways which define how we live together on our planet. An immediate example could be the critical way of reconsidering how we approach each other. The European form of handshake, which might be taken as a reciprocal declaration of solidarity, is here replaced by the hongi, which defines the exchange of the breath we share. Māori cosmogonic creation narratives also focus on the notion of sharing, by looking at the relationship between Ranginui and Papatuanuku who open up the space between them, for an ever-spiraling cycle of creative potential. The complexities of the human condition are explained through the multitude of their offspring. The cultural understanding of whakapapa, which literally translates as making layers upon the earth, shows itself socio-economically in culturally specific aspects of landownership, property and organisation of public space. The exhibition is inspired by this discussion, and reminds us of a simple reality that surrounds us as human beings: as we look at the same sky we share the same air.

The exhibition Politics of Sharing has been developed in collaboration with Germany's ifa (Institut für Auslandsbeziehungen), an institutional structure that promotes cultural dialogues; it was first launched in ifa's Berlin gallery, and later travelled to Stuttgart during 2016. Politics of Sharing is not a touring exhibition, it is rather recomposed site by site as the artists negotiate and engage with context.

# Works / Bios

## Daniel Maier-Reimer with Shannon Te Ao

- *Daniel Maier-Reimer's journey from Auckland to Christchurch, presented by Shannon Te Ao (Tēnei ao kawa nei, tēnei one kawa, tēnei ao kawa nei).* Three archival pigment prints, framed. 1310 x 910mm each, 2017

## Daniel Maier-Reimer with Syafiatudina

- *Daniel Maier-Reimer's journey from Auckland to Christchurch, presented by Syafiatudina.* Chromogenic print, unframed, 320 x 400mm, unlimited edition of a b/w publication, 24 pages, wood, 2016

Daniel Maier-Reimer's art is the practice of traveling. Usually by foot and alone, the artist engages in journeys plotted between cities, across distances rarely navigated by such simple means. Journeys undertaken by the artist are often summarised in a single photo, or small series of photos. These images usually don't describe much about the character of the journey or the region, acting more like a partial witness for the physical experience itself. Nevertheless, these images often become the sole material document of each journey and also a visual device within the artist's invitation for further participation and exchange.

Since 2013, the Maier-Reimer has facilitated a body of work, inviting other artists and practitioners to develop presentations of his journeys within various exhibition contexts. In 2015 Maier-Reimer completed a journey that took him from Auckland to Christchurch. Syafiatudina, a member of the transdisciplinary Indonesian collective KUNCI, whom he met in Christchurch, conceived the presentation of this journey at the ifa galleries in Berlin and Stuttgart. The material prompted by the invitation now entails an unlimited edition artist book with an accompanying photographic image.

For the Auckland presentation of the same walk Maier-Reimer has invited Wellington based artist Shannon Te Ao into the same process. In kind, Te Ao has called upon further collaborators, commissioning three separate te reo Māori translations of the lyrics to *This Bitter Earth* written by Clyde Otis (1959), most notably performed by American singer and pianist Dinah Washington. Within the context *Politics of Sharing: On Collective Wisdom* (Auckland), three texts, presented here as pieces of a single image plot locations (Auckland, Wellington and Christchurch) in the journey of Maier-Reimer and the ensuing dialogue with Te Ao.

Daniel Maier-Reimer, born 1968 in Hechingen, lives in Hamburg. For over 20 years he has dedicated himself to extensive travelling, to Lapland, Iceland, China, Moldova, Ukraine, Iran, the Yellow River and the Colorado River, but also along the Vorderrhein, one of the two sources of the River Rhine, and the border of the Free and Hanseatic City of Hamburg.

Shannon Te Ao would like to acknowledge the contributions of Paora Tibble (Ngāti Porou, Ngāti Tūwharetoa, Ngāti Raukawa, Te Whānau-a-Apanui), Paulette Tamati-Elliffe (Kāi Te Pahi, Kāi Te Ruahikihiki (Ōtākou), Te Atiawa, Ngāti Mutunga) and Evelyn Tobin (Ngāti Manu).

## Natalie Robertson

- *Tikapa Marae. Pokai mahau looking out to Waiapu Ngutu Awa, 2010*
- *Lady Arihia wharekai. Porourangi Marae, Waiomatatini.*

*On the occasion of the 80th birthday of Canon Morehu Boysie Te Maro, 2010*

- *Workers. Porourangi Marae, Waiomatatini.*
- *Workers. On the occasion of the 80th birthday of Canon Morehu Boysie Te Maro, 2010*
- *Hangi fire. Rahui Marae, Tikitiki, 2013*
- *In the kitchen, Porourangi Marae, Waiomatatini. On the occasion of the 80th birthday of Canon Morehu Boysie Te Maro, 2010*
- *Keri Kaa on Tairawhiti mahau, Hinepare, Tairawhiti Marae, Rangitukia, 2010*
- *Making rewena bread and camp oven, Te Rimu, 2016*

## Natalie Robertson with John Miller

- *Food preparation for Takawai Murphy, 60th Birthday, Rangitahi marae, Murupara, 2017. (film)*

Robertson proposes a critical question of whether a 'marae' or an event occurring in a marae can be photographed within a Māori context with reference to the cultural interpretation of images, moral permission and communal identity. A marae can be defined as a form of social space where the community gather. Architecturally speaking it is a fenced-in complex of carved buildings and grounds that belong to a particular iwi (tribe), hapū (sub tribe) or whānau (family). Robertson's photographic and filmic works, which investigate the environmental, social and cultural layers of her origins and the rituals from birthdays to family gatherings bring further discussions on ownership, authorship, collectivity, community and sharing.

"In Te Reo Māori, ahi kaa is a cornerstone principle of land rights. In an era during which urban drift and migration abroad depopulates small rural communities, the people who remain on tribal land continue the values of a centuries-old practice called ahi-kaa-roa, literally 'the long burning fires of occupation'. Others return seasonally or when occasions call, to contribute to keeping marae 'warm' through usage. This body of work approaches marae and surrounding tribal lands as a lived space in which intergenerational use keeps the fires burning." (taken from [www.natalierobertson.weebly.com](http://www.natalierobertson.weebly.com))

Born in Auckland, Natalie Robertson (Ngāti Porou/Clan Donnachaidh) works with photographic and moving images. She is a co-founder of the artist and writer collective Local Time. Robertson received a Master of Fine Arts (First Class Honors) from the University of Auckland and is a Senior Lecturer at Auckland University of Technology. She has exhibited in public institutions throughout New Zealand and also internationally, including in China, USA, England, France, Germany, Brazil and Australia. In her works, Robertson explores Māori knowledge and cultural landscapes and engages with conflicting settler and indigenous relationships to land and place.

## Local Time

- *Local Time: Waitangi 2 Feb-6 Feb 2017 1000+1300, 2017*

Local Time's contribution to *Politics of Sharing* will be to extend the opportunities for exchange, and collective, situational learning within the exhibition by undertaking fieldwork at Te Tii Marae during the lead up to Waitangi Day. Local Time have worked with Ngāpuhi photographer John Miller to collaboratively offer a presentation of his work, and the opportunity for people to hear his kōrero. This project builds on Local Time's previous work facilitating conversations in ways attentive to the rhythms and histories of

place, and engaging the dynamics of visitor and host in the context of mana whenua and discourses of indigenous self-determination.

Local Time's contribution has been supported by the Elam School of Fine Arts, Creative Arts and Industries, the University of Auckland

#### **Gabriel Rossell-Santillán**

- *Obsidiano, Ceremony with Dionisio de la Rosa Xaureme Candelario Cosío, Ethnological Museum of Berlin 2006. 2006 / 2017*
- *Maxa Yoawi: the waters below ascended and, while coming down with the ones descending, fell in love*

In his work, Gabriel Rossell-Santillán utilises drawing, performance, photography, and video in order to create specific narratives that act as epistemologies for the sharing of authorships, indigenous critical thinking, feminists of colour, and queer thinkers. These epistemologies explore subaltern and alternative forms of knowledge transfer, often stressing the body as a site of this via sensory interactions, such as smell, heat, humidity etc.

Gabriel Rossell-Santillán was born in Mexico City and has been living and working in Berlin for several years now. He studied fine arts, photography, architecture and drawing in Mexico City, Madrid, Italy and Germany. In his photography, videos, objects and installations, the artist deals with the transformation of cultural and collective knowledge. His work is based on specific research and ethnographic field work done locally in Stuttgart, in Nayarit, Mexico, in the Huichol community and at the Ethnologisches Museum in Berlin-Dahlem.

#### **Lonnie Hutchinson**

- *Time of darkness, time of light (1-3): 'Strata', 'Altar', 'Te puawai' (blossoming), 2016*
- *Pulemelei, Letolo Plantation, Palauli district of Savaii, 2001*

"The map I made to use on my field trip to study Pulemelei in 2002. Its a plan drawing, a mapping out the main features of the 'Mound' to help identify and navigate the mound. Although its original purpose and the identity of its creators remain a mystery, the pyramid-like Pulemelei Mound is the largest ancient structure in Polynesia. Built on a stone base with a clay foundation measuring 65 by 60 meters that appears to have been oriented to the cardinal directions, the earthen superstructure of the mound rises 12 meters high over the island of Savai'i. Settlements dating to ca. a.d. 1000–1600 are associated with the site, but the actual date of its construction is unknown. Recent research updates indicate that the mound was built in 2 stages. The second stage was built around 900 years ago during the Tongan period of occupation. Archaeologists have found evidence of over 200 smaller mounds surrounding Pulemelei."

Auckland-born artist Lonnie Hutchinson studied 3D Design at Unitec Institute of Technology, Auckland before completing a Diploma in Education. She worked as a teacher before recently undertaking a Master of Design at Unitec. Hutchinson has worked in a range of artistic media, and is particularly recognised for her sculptural paper cutouts. Intrinsic to her work are references to tribal and Māori practices and narratives as well as her Pacific Island heritage. Hutchinson is interested in the ideas associated with manmade physical constructs or architectural monuments in the landscape and the relationships between people and these constructions within the physical and spiritual realm.

#### **KUNCI Cultural Studies Centre**

- Radio podcasts [www.ifa.de/en/visual-arts/ifa-galleries/exhibitions/radio-kunci.html](http://www.ifa.de/en/visual-arts/ifa-galleries/exhibitions/radio-kunci.html)
- [Glossary of Commons](#)

KUNCI Cultural Studies Centre acts as an independent, trans-disciplinary collective at the interface of theory and practice. Since its foundation in Yogyakarta, Indonesia, in 1999, KUNCI is dedicated to researching, producing, and sharing critical knowledge – by means of publications, cross-disciplinary encounters, research, artistic interventions, and educational practice.

The collective inhabits a precarious position of belonging to neither this nor that within existing disciplinary boundaries while aiming at expanding them. The collective's membership is open and voluntary, and is so far based on an affinity to creative experimentation and speculative inquiry with focus on intersections between theory and practice. Since its founding in 1999 in Yogyakarta, Indonesia, KUNCI has been deeply preoccupied with critical knowledge production and sharing through means of media publication, cross-disciplinary encounter, action-research, artistic intervention and vernacular education within and across community spaces.

The publication of the Glossary of Commons is not intended to provide definite answers to the meaning of commons. Instead it leads to alternative routes where commons can be reimagined and redefined. The glossary presented here can be perceived as a draft, which is open to revision, or even deconstruction. It is comprised of keywords, but better perceive them as questions, links, pointers, assertions, paradoxes, and more questions. They depict our attempt at approaching commons from below to above, from edges to centres, before transferring back to the ground and peripheries. To explore commons is to understand the politics of ecosystem, logic of collective action, and economy of survival.

#### **Kalisolaite 'Uhila**

- *Maumau taimi / Wasting time in Berlin, 2016 (film)*

In his first visit to Berlin, 'Uhila aims to translate the experience of 'wasting time' in relation to the abstraction of location. The Tongan-born artist refers to the perception of time through diverse understandings of any location, which are not only based on a geographical or physical reference but also political, cultural and social aspect of living together.

His performance work Maumau taimi/Wasting time in Berlin, 2016 aims to integrate the position of the audience and their gaze in consideration of the architecture of the gallery as a welcoming space, or a social stage. Through performative experiments, the artist intends to incorporate time, space, audience and the performer's body; where these four elements contribute to questions that help develop the project in different ways departing from Tongan culture and cosmology. A focus on time, and in particular endurance as an extension of time, 'a recollection of time' and 'repetitive actions', supports a critical exploration of what is shared in the forms, measures and rituals of time.

Parallel to the work, 'Uhila presented in Berlin as a site specific installation at the gallery. He also tested the possibilities of wasting time in different spots of Berlin, where he architecturally, sociologically and culturally felt the necessity to stop by during his city tours. In Auckland, he presents the video documentation of his performance from its Tempelhofer Ufer, which is currently the biggest refugee camp in Germany at the moment, and was built in 1923 as one of the historical monuments of Nazi Germany.

Kalisolaite 'Uhila achieved his Bachelor of Visual Arts in 2010 from Auckland University of Technology, where he is currently studying Performance &

Media Arts. His performances and actions explore the links between Polynesian and Western culture with an experiential approach.

#### **Peter Robinson**

• *Walk this way: notes on Stanley Broun, 2017*

Peter Robinson is interested in the ways conceptual thinking can create new relations and possibilities via alternate forms of materiality. He presented his participatory work "Syntax" in the Berlin and Stuttgart iterations of Politics of Sharing with the clear statement: "Often when I speak about my work I refer to minimalism as a key influence upon my practice, mostly because of what I see as the democratic, socialist, non-hierarchical impulses within its early manifestations... Syntax for me is to do with ordering of words in a sentence, and it is do with the rules that determine that order. In the Auckland iteration, Robinson orients and disorients the audience with wire drawings and proposes several radians of exhibitions, works and conversations between works.

Robinson studied Fine Arts at Ilam School of Fine Arts, Christchurch and lives, works in Auckland. His earlier works deal with questions of cultural identity and representation of Māori. In his recent work *Syntax Systems*, (2015) Robinson developed an abstract language that emphasises the materiality of his installations using felt, polystyrene or steel to create a kind of syntax. A lot of his works are generated in co-operation with the audience, which is invited to intervene and change the installation. Robinson's works are exhibited both in New Zealand and internationally as well as in several Biennales.

#### **John Miller**

• *Waitangi Flags 1, Waitangi, 2017*

John Miller is self-described as a 'sympathetic observer' of anti-war, civil rights, anti-apartheid, anti-nuclear and Māori political protests; He has captured some momentous events and moments in the struggle for peace.

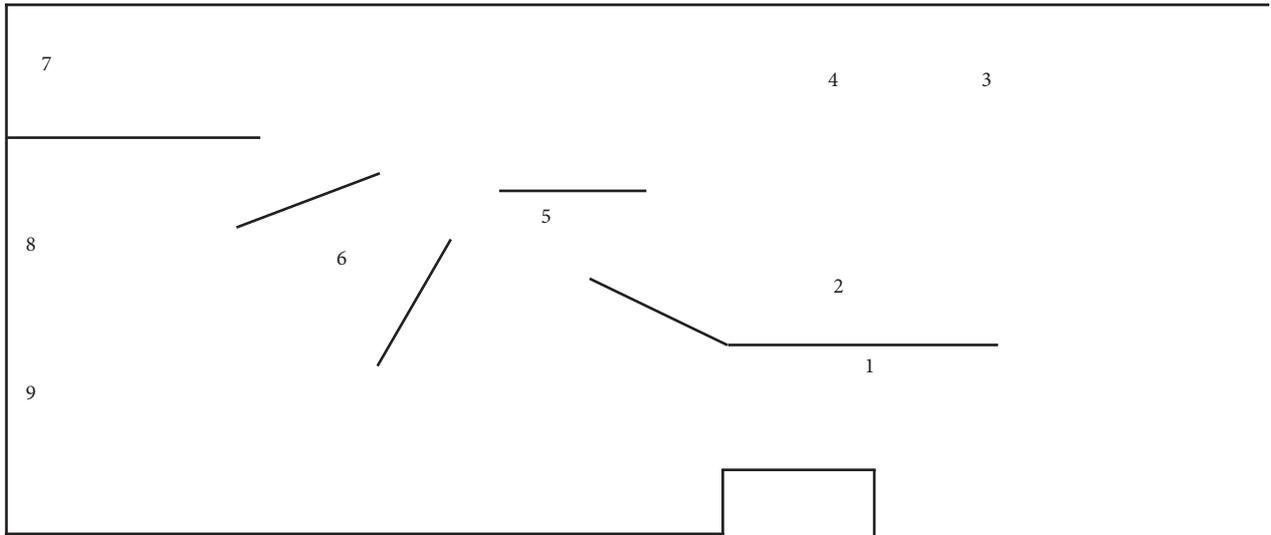
In 2003 Miller received a Media Peace Prize Lifetime Award in recognition of his photography and its role in helping to promote peace.

Attending Victoria University in 1969-70, John then worked as a Craccum (Auckland University Students' Association Magazine) photographer in 1971-72. He became focused on the various protest movements taking place at the time, the activities of the anti-Vietnam War and anti-South Island identity and representation of Māori. In his recent work *Syntax Systems*, (2015) Robinson developed an abstract language that emphasises the materiality of his installations using felt, polystyrene or steel to create a kind of syntax. A lot of his works are generated in co-operation with the audience, which is invited to intervene and change the installation. Robinson's works are exhibited both in New Zealand and internationally as well as in several Biennales.

#### **Yuki Kihara, Ani O'Neill & Natalie Robertson**

• *Urban Marae Mattresses, 2007*

This series of work was initially commissioned for Artspace NZ in 2007 and is part of a larger series of 20 mattresses. In time the work has taken on different iterations as it travels through different contexts both socially and geographically. At the heart of the works is an embedded ethic of manaakitanga and an understanding of a Maori and Pacifica approach to orienting space.



## Works list

1. Daniel Maier-Reimer and Shannon Te Ao
2. Local Time
3. KUNCI
4. Yuki Kihara, Ani O'Neil, Natalie Robertson
5. John Miller
6. Natalie Robertson
7. Gabriel Rossell-Santillán
8. Lonnie Hutchinson
9. Kalisolaite 'Uhila

Note: Wood floorworks and wire drawings on the periphery of the gallery presented by Peter Robinson

## Thanks

Bruce Qin  
 Tina Tian  
 Deverell Quai Hoi  
 Alan Bing  
 Sarah Cheeseman  
 Josh Harris  
 Siliga David Setoga  
 Minnie Parker  
 Tash van Schaardenburg  
 Selina Ershadi  
 Gus Fisher  
 Wirraritari community of Taupurue  
 Ōtara Cube  
 Fresh Gallery  
 Auckland Art Gallery Toi o Tāmaki  
 The University of Auckland  
 TAUTAI  
 ICL Business School  
 ifa

Exhibition architecture designed by Kimberly Read,  
 constructed by Murray Green

Artspace team: Misal Adnan Yıldız, Leah Mulgrew, Jaimee Stockman-Young, Cameron Ah Loo-Matamua, Bridget Riggir-Cuddy, Siliga David Setoga, Louisa Afoa