

## PRESENTATIONS AND SPEAKERS

### ***Reclaiming Expression***

**Tosh Ahkit**

Auckland is striving to become the country's most 'liveable city'. This paper will critically examine the terms 'liveable', 'public' and 'counter-public' by asking: who defines liveable, and who will become the counter-public of the most liveable city? I will then propose that by designing public spaces with the citizens most disenfranchised (such as the elderly, homeless and other transitional publics), Auckland can stand out from other 'liveable' cities by being an inclusive urban centre.

Furthermore, I propose that by engaging with the counter-public as we define and utilise public space, Auckland's citizens can be enabled to activate and redefine the spatial definitions of our urban centre. To demonstrate how engaging with the counter-public can contribute to broader understanding of the right to public space I will discuss the evolution of a current project titled *Radio NFA (No Fixed Abode)*, ranging from a static exhibition to a performative response, which challenges the misconceptions of homelessness.

**Tosh Ahkit** has an established practice concerned with exploring models of co-curation and social engagement. She is currently a curatorial assistant at the ST PAUL St Gallery and is completing a Master of Philosophy in Spatial Design at AUT University.

### ***Transitional Economic Zone of Aotearoa***

**Mark Amery and Sophie Jerram (Letting Space)**

Letting Space's Transitional Economic Zone of Aotearoa (TEZA) is an experimental social and artistic model, an ongoing exploration of how art might best operate in a true commons space, bringing together trained artists and community artists to work together as agents of change in communities, and exploring alternative forms of economic exchange.

For TEZA's first iteration in New Brighton Christchurch ([www.teza.org.nz](http://www.teza.org.nz)) in 2013 Letting Space commissioned a dozen artists to create work in collaboration with the local community and each other, recognising historical and contemporary power imbalances. Creating an encampment in the earthquake-affected suburb, TEZA created space for engagement as well as artistic development. Open debate and critical discussion are fundamental to TEZA. As they develop TEZA's next landfall, Letting Space will discuss the heated response and tensions inherent in creating a space that is both curated and open source – a bicultural art space – and negotiating between suburb, city and country.

**Letting Space** ([www.lettingspace.org.nz](http://www.lettingspace.org.nz)) have commissioned artists to expand the public commons by treating the public as participants in a dozen temporary public art projects over four years. Sophie Jerram has worked as a curator, artist and businesswoman and has an interest in issues surrounding

sustainability and art's examination of the relationship between business and the environment. Curatorial projects include, *Gaining Interest*, *Gift of the Artist* (all Artspace, Auckland), *Bombs Away* (Adam Art Gallery and Physics Room), *Posted Love* (National Library Gallery) and *The Concrete Deal* (James Smiths Carpark). Mark Amery was previously director of Playmarket and has extensive experience as an arts writer, curator, editor and arts manager, including at City Gallery Wellington, the Wellington City Council Public Art Panel and as a board member of Kapiti Coast's Mahara Gallery.

### **Public Refreshments**

#### **Tim Barlow**

Public Refreshments is a small stall of unique socially engaged refreshments. The refreshments are sourced from several small communities around Aotearoa who have been asked to donate some local resources to the symposium in consideration of what they perceive might be lacking in the centre of Auckland City and what may 'refresh' the Auckland Art Gallery-going publics. The refreshments will be available during the symposium lunchtime break in a public area of the Gallery.

**Tim Barlow** is a PhD candidate at Massey University, Wellington. Recently he has undertaken collaborative work with distinct communities, including with the public art commissioners Letting Space in the 2012 project *The Public Fountain* for the Taupo Erupt Festival and the TEZA (Transitional Economic Zone of Aotearoa) event in Christchurch, 2013.

### **On the Move!**

#### **Gretchen Coombs**

As part of their social or public practice, many artists have repurposed large vehicles – vans and trucks – into mobile change machines that are then driven into a public space to engage neighbourhoods and audiences. This paper gives a brief overview of some of these mobile projects: John Rubin's *Free Truck* (2003), The Center for Tactical Magic's *Tactical Ice Cream Unit* (2006), and William Pope L.'s *Black Factory* (2004–6). It will detail the 2014 project of Marisa Jahn (REV), *The Nanny Van*, a repurposed Chevy van that travels to major cities in the United States and creates a platform of exchange about domestic workers' rights. The paper will outline the aims of each work, and consider the how these vehicles have operated in public space and the publics they have activated.

**Dr Gretchen Coombs** is a lecturer at the School of Design, Creative Industries Faculty, Queensland University of Technology, Brisbane.

## ***Engaging the Para-Site to revive art-life***

**Janita Crow & Victoria O'Sullivan**

This presentation speaks to a curated *Art-at-Work* exhibition that took place in July, 2013 at AUT's North Shore Campus. The project was intent on opening up spaces/places that worked with the complexities of the histories of 'education+art/art+education'. Unlike the city campus, AUT's North Shore Campus is without any designated gallery site. Artworks (including archival children's works) were, therefore, installed in several reimagined sites across campus, including a 1960s garden shed, and participants were provided a 'Site-Map', enabling them to construct a 'walk-talk the landscape' of their making. *Art-at-Work*'s audience formally comprised participants attending the simultaneously occurring Elwyn Richardson symposium. However, wider points of interaction included the networks/relationships that resulted in the garden shed ('The Glass House'), others were the result of setting-up 'The Print House' (another exhibition site), and the interactions with unexpected audiences, (eg paramedics on campus). It is anticipated that this project might ignite further interdisciplinary 'art+education/education+art' research practices at AUT's North Shore's Campus, keeping art alive, living.

**Janita Crow** is a senior lecturer in the School of Education, AUT University. Her interests in interdisciplinary 'art and education' research practices (as sites of learning, exchange, and engagement, for example) have resulted in a number of (co)curatorial exhibition works, including *Mixed-up Childhood* (2005) and more recently, *Art at Work, in Education* (2013). She was a member of F.I.E.L.D.S, the collaborative project of ST PAUL St Gallery (Auckland, NZ) and SA SA BASSAC (Phnom Penh, Cambodia) in 2013.

**Victoria O'Sullivan** is a lecturer and programme leader, Grad Dip Teaching (Secondary) at the School of Education, AUT University. She is interested in the intersections, and at times, non-intersections, between the disciplines of art, literature and education. Recent research includes a co-curatorial project *Art at Work, in Education* (2013) and video installation on the AUT Akoranga campus.

## ***FUZZYVIBES Presents: Night School***

**Emil Dryburgh**

In August of 2014, FUZZYVIBES – an independent art space on Auckland's Karangahape Road – hosted *Night School*. The exhibition offered a two-week programme of evening events in place of the gallery's usual daytime hours. Each evening of *Night School* was hosted by a different invited speaker(s), who led knowledge-sharing exercises in an environment designed and maintained by Emil Dryburgh. For the Engaging Publics/Public Engagement Symposium, Dryburgh will present a 'debrief' of *Night School*.

**Emil Dryburgh** is an artist, writer and council worker based in Auckland, New Zealand, and a co-director of FUZZYVIBES, alongside Ophelia King, Nina Lloyd, Liam Pram, Sam Beca, and Tristan

Marler. He also gives public tours of the Auckland Art Gallery's permanent collection, and writes for local arts publishers.

### ***The Street***

**Olivia Labb**

'Contrary to the buildings, which almost always belong to someone, the street in principle belongs to no one.' Georges Perec

The street. A purely transitional space? A passageway from one enclosure to another? Standing at a vertical distance of five feet or more from the pavement, the street appears simply as myriad routes from one appointment, office or dwelling to another. What would it mean to dwell on the street? What rapport does this build between the person and the street? How would we want to dwell and in what kind of dwellings? In light of the possible renovation of St Paul Street, students of AUT University Spatial Design are exploring ways to generate new street experiences through their temporary design structures. These speculative designs will speak of a future creative precinct which is open, inclusive and engages public.

**Olivia Labb** is a second year Spatial Design Student at AUT University, Auckland.

### ***How the Roots Engage Communities***

**Martin Awa Clarke Langdon**

What does collaboration mean when it is an organisation and a community? Consultation, assessing outcomes as you go, being flexible and adaptable to the needs and innovations of all parties. Communication, respect and ownership are valued by the Roots collective in negotiating boundaries and generating public engagement. This presentation looks at some examples of the ways in which Roots have engaged communities.

**Martin Awa Clarke Langdon** (Tainui and Ngāi Tahu) is a south-Auckland based artist who has a background in graphic design, sign writing and print, and is Co-Director of 'The Roots: Creative entrepreneurs'. His interdisciplinary practice looks at the spaces between cultures, sites of tension and conversation. Langdon has an MFA and was the 2014 Toi Māori Intern at Auckland Art Gallery Toi o Tāmaki.

### ***What Use Is a Tea Towel?***

**Keely Macarow**

What use is tea towel? How does socially engaged art and design connect and learn from public and sector perceptions of housing stress and homelessness? From 26 June – 26 July 2014, Keely

Macarow, Neal Haslem, Mim Whiting, Margie McKay and Mick Douglas of the Untitled Collective exhibited *Open for Inspection* in West Space gallery, Melbourne to explore how Australia and Sweden deal with housing stress, affordable housing and homelessness. The project included a floor drawing, video, tea towels and a domestic setting and four participatory events which were designed for the collective to engage with gallery visitors' perceptions of housing and home in order to create new works in situ. This paper will explain how a tea towel with the Untitled Collective's *Manifesto for Full Housing* elicited conversation during *Open for Inspection* and how domestic settings, artefacts and political manifestos can be potent tools for social engagement.

**Dr Keely Macarow** is an associate professor in the School of Art, RMIT University, Melbourne. Untitled Collective, an Australian and Swedish collective of artists, urban and graphic designers, architects and housing researchers, produces creative interventions in relation to homefulness, and comprises Keely Macarow, Neal Haslem and Mick Douglas, (RMIT University), Mim Whiting (filmmaker), Margie McKay (Coordinator of Urban Design, City of Whittlesea), Helene Frichot (KTH, Stockholm), Rochus Hinkel (Stockholm) and Marcus Knutagard (Lund University, Sweden).

### ***Art As Enterprise***

#### **Grace McQuilten**

This paper explores the economic and social entanglement of contemporary art through examples of art as 'enterprise'. In 2013 Takashi Murakami collaborated with the owners of a popular high-end café in Tokyo to launch Bar Zingaro, a cocktail bar, café and live artwork, where everything was for sale – from the elaborate cocktails to the ceramics on the shelves. The bar was pitched simultaneously as a commercial and an aesthetic experience, mirroring the extreme end of art's commercialisation. A contrasting approach can be seen in artists Jon Rubin and Dawn Weleski's Conflict Kitchen, a pop-up restaurant in Pittsburgh, USA serving food from countries in which the United States is engaged in military conflict, opening up discussion and critical thinking about global politics, ideology and warfare. Both projects raise the question of whether art as enterprise signals the beginning, or rather the end, of critical artistic practices in a commercial world.

**Dr Grace McQuilten** is an art historian, artist, curator, writer and social enterprise advisor, and is the Vice-Chancellor's Research Fellow at RMIT University, Melbourne. Her research interests include modern and contemporary art, design, consumer culture, social enterprise and community development, and in 2011 she published *Art in Consumer Culture* (Ashgate). In 2009 she founded The Social Studio, a creative social enterprise working with fashion and design to create employment and educational opportunities for young people from refugee backgrounds.

## ***Edges of the Local – Shipping Channel, Foreshore, Break-zone, High-tide . . .***

**Alex Monteith**

Publics surfing local breaks (Shark Alley, Stent Rd, Lyall Bay . . .) or the public taking a sip of water from a spring (Waiariki) – trust and risk with local geography in artworks that involve dynamic natural forces.

Alex Monteith will discuss *Surface Movements* (2013 & 2014), and Local Time's two projects in the *5th Auckland Triennial If you were to live here . . . of Waiariki 9 May – 11 August (+1200)* and *500m Law – Wai-te-matā (28-Jul-2013, 1200-1600 +1200)*.

**Dr Alex Monteith** is an artist and teaches at Elam School of Fine Arts, National Institute of Creative Arts and Industries, University of Auckland.

## ***A break in proceedings***

**Public Share**

On the morning of the 13th of September, we will be offering morning tea on ceramic objects which have been produced for the symposium participants to take away. This project is simply about the process of sharing and the pleasure of that gesture. A group of practitioners have joined together with the intention of creating a short series of shared events that interconnect the various publics connected with the Engaging Publics/Public Engagement symposium. We will be working with clay and cake, making and baking, to consider how we can prompt occasion through processes of meetings/planning/production and event. Our interest in cooperative practice brings us to consider how we can collectively engage in a series of communications in order to proffer opportunities for shared experience.

**Public Share** is a group of seven artists – Monique Redmond, Harriet Stockman, Kirsten Dryburgh, Joe Prisk, Deborah Rundle, Mark Schroder and Kelsey Stankovich – who have a common interest in cooperatively working together to engage in ideas of sharing and production.

## ***(SPAN) TOGETHER Survey***

**(SPAN) Social Practices Art Network**

Jules Rochielle and Carol Stakenas will present on the critical path that motivated the Social Practices Network (SPAN) to create and conduct the (SPAN) TOGETHER survey. In spring 2014, (SPAN) launched the (SPAN) TOGETHER survey, an international research project focused on the needs of socially engaged and community-engaged artists. Our survey has provided qualitative and quantitative data set that reflects on the practices of 568 colleagues from 33 countries. The presentation will offer a report on: the 'shape' and 'scope of practice (Socially Engaged Art, Community-Based Art, Public Practices, and Participatory Arts); how and where artists work, who

Socially Engaged Artists are working with, the primary audiences for this work; the tools and methodologies SAE employ, critical questions in practice, and issues for artists and curators, as a starting place for a productive conversation in the field.

\*In an attempt to conduct further outreach, we will also open the survey for a limited time to encourage stronger participation from Social Engaged artists residing in New Zealand.

**Social Practices Art Network (SPAN)** is a resource for individuals, organisations, community groups and institutions that are interested in new genre arts forms and practices, and aims to serve as a platform for a variety of socially engaged art and design practices.

**Jules Rochielle** is the founder of (SPAN) and project director of the Social Design Collective. She specialises in socially engaged art, civic engagement, participatory media, collaboration, conflict resolution and design thinking, and is currently working at Northeastern University School of Law at NuLawLab. She has a special area of focus on generating cross-sector partnerships and the process of community co-design, and recently collaborated with a team of designers/coders to envision, develop and design NULAWMaps, a new GIS Mapping platform and publication that will blend statistical data with qualitative storytelling.

**Carol A Stakenas** is a curator, educator and organiser who advocates for artists who transcend the confines of narrowly defined fields and engage diverse people in meaningful creative experiences, and is the curator-at-large for SPAN. Previously, she was the executive director of LACE (Los Angeles Contemporary Exhibitions) and deputy director/curator of Creative Time (New York). She is a Visiting Faculty member at Bennington College in Vermont and has taught in the MA programme in Art and Curatorial Practice at USC Roski School of Arts and Design.

### ***Confounding and Incensing a Town: Christoph Büchel's Southdale at MONA*** **Amy Spiers**

The *Southdale* exhibition opened at the Museum of Old and New Art (MONA) in Hobart on 16 June 2014. Transforming MONA into a shopping centre, the installation confounded and disoriented viewers, many of whom found it difficult to identify what was reality from what was art. Advertisements for Hugo Boss, Soda Stream and G4S were displayed in the foyer of MONA and the museum café appeared to be taken over by Starbucks. The confusion was exacerbated when advertisements and flyers from the exhibition circulated in newspapers and letterboxes in Hobart and were mistaken for reality. The work, by Swiss artist Christoph Büchel, continues to attract consternation and controversy. In the paper I will unpack what I understand the work to have produced, examining the public's response to *Southdale*, and how it relates to current discourse on public and socially engaged art. Drawing on Slavoj Žižek's concept of over-identification and Jacques Rancière's notion of dissensus, I will explore Büchel's strategy of mimicry in *Southdale* and the discursive public sphere the work generates.

**Amy Spiers** is an artist and a PhD candidate at the Centre for Cultural Partnerships, Victorian College of the Arts at the University of Melbourne.

### ***Suburban Floral | Reciprocity in the Space of Display***

#### **Suburban Floral Association**

The Suburban Floral Association (SFA) is the collaborative enterprise of two artists working with local contexts to make artworks that can enact an aesthetic and social unfolding of place over time. Using documentation from their recent exhibition *The Floral Show Local Exotic* the SFA will discuss the ways in which photography, image making and image sharing can encourage the engagement of multiple publics in the making and exhibiting of contemporary art. In extending the display function of public exhibition space to accommodate a programme of changing events, 'show' becomes something performed over time, and 'work' the accrued affect of attentive engagement with a shared subject and multiple others. The SFA will consider the ways in which technologies, publication and presentation can work together to co-produce a public artwork as both occasion and cultural artefact.

**The Suburban Floral Association** is a collaboration between Auckland-based artists Monique Redmond and Tanya Eccleston, engaging with the conditions and contingencies of suburban life. Recent projects include *Shopfront*, curated by Letting Space for the Auckland Arts Festival, 2011; *Park for A Day*, commissioned by Kathy Waghorn for the *Make Believe* project 2014; and *The Floral Show Local Exotic* for Fresh Gallery Otara, curated by Ariane Craig-Smith, 6 June–16 July 2014.

### ***Liminal Project***

#### **Andy Thomson & Paul Cullen**

Liminal Terrain develops at the interface of the land and the sea, at a site, which is not seen as remarkable, either as a place of public art or as itself. Liminal Terrain is a forthcoming co-operative enterprise in the public realm instigated by Associate Professors Andy Thomson and Paul Cullen for AUT University's Visual Arts UFO Bureau of Research. Since 2011 the UFO Bureau has produced co-operative, practice-based research into the ways in which power, or energetic force, can transform material and social relations through common action. The Liminal Terrain project intends to set up a public space for action. As Chantal Mouffe says: 'It is clear, for instance, that through the establishment of certain types of public spaces, artistic practices contribute to the creation of a determined public, a specified audience. Public art is an art that institutes a public space, a space of common action among people'\* This paper will describe the imperatives shaping the project, and reflects on a small number of contingent spaces that in themselves appear to be dead ends, terrain vague or wasteland.

\* Chantal Mouffe, Which Public Space for Critical Artistic Practices?

[http://readingpublicimage.files.wordpress.com/2012/04/chantal\\_mouffe\\_cork\\_caucus.pdf](http://readingpublicimage.files.wordpress.com/2012/04/chantal_mouffe_cork_caucus.pdf)



**Andy Thomson** is an associate professor in Visual Arts at AUT University, Auckland. He works almost exclusively in co-operative contexts, and is interested in how (cultural and personal) ideas and artwork can be extended and enriched through a co-operative process of art production within the social.

**Paul Cullen** is an associate professor and head of Visual Arts at AUT University, Auckland. He is currently engaged in the development of site responsive sculptural projects. His work attempts to negotiate a path between materialism and our attempts to objectify and organise the world around us. The UFO projects have included four iterations of the Weakforce series held consecutively in the Canada, UK, South Korea and Auckland, New Zealand.

### **Engaging Publics: Art, Ecologies and the Urban Environment**

**Amanda Yates & Dr Janine Randerson**

This paper considers how art in public space can support ecological relationships between communities (human and non-human) and environments in the civic spaces of Tāmaki-Makaurau/Auckland and beyond. Artists are increasingly activating a socio-ecological agenda, where art operates as a public engagement tool and the urban environment provides a rich source of performers and audience participants. Examples include the Te Tuhi gallery-supported *Other Waters* project that builds connections between communities, local artists and art collectives and the transitional environments around the Manukau Harbour. The paper also explores some of the platforms now dedicated to enabling or framing socially engaged art including the recently established Oceanic Performance Biennial, and the international SCANZ residencies in Taranaki, which engage various publics as performers or contributors to art-interventions. By addressing the social, political and economic dimensions of seemingly ‘scientific’ matters of environmental crisis, artists in New Zealand are contributing to global movements ‘that not only address (political) ecological matters but also forge “ecological” modes of art-making – based in and on intricate yet durable relations.’\*

\* Emily Eliza Scott, Artists Platforms for New Ecologies, <http://thirdtext.org/artists%E2%80%99-platforms-for-new-ecologies-arc>.

**Dr Janine Randerson** is a New Zealand-based media artist, and the programme leader of the Masters of Performance and Media Arts at AUT University, Auckland. One of her research streams is the technological mediation in ecological systems, with a focus on generating dialogue between the environmental sciences and community groups.

**Amanda Yates** has a creative practice that utilises performative installations to signal ecological change. She is a senior lecturer at AUT University and the director of the Oceanic Performance Biennial, an initiative of AUT’s Emergent Ecologies Lab focusing on matters of ecology, indigeneity and urbanism.

## ***Empty Gesture: Complexities of Exchange in Participatory Art Practice***

**Sarah Rodigari**

Since the advent of the solo performance artist in the 1970s the notion of performance has continued to evolve beyond the use of the artist's own body as the sole medium. The audience now is an indispensable participant in the enactment of art. The body as gesture has come to play an increasing role in audience activation through which the relationship between artist and viewer has grown increasingly complex. The saturation of participation both in and out of the art world underlines political philosopher Giorgio Agamben's observation about the contemporary period: 'An Age that has lost its gestures, is for this reason, obsessed by them.' (2000). When an artist is no longer the central agent of their own work, but operates through a range of individuals, communities and surrogates, questions of authorship, instrumentality, ethics, labour and representation come to the fore. Through examples in my own artworks, *The League of Resonance*, and *Act Natural*, I address these complexities in the expanded field of contemporary art practice.

**Sarah Rodigari** is an artist whose context-specific work addresses notions of performance pertaining to socio-political engagement, shared authorship and new institutional critique. She has presented work at the: MCA (Australia), Melbourne International Arts Festival, PACT Zollverein (Germany), NRLA (UK), Anti-Contemporary Arts Festival (Finland) South Project (Yogyakarta), and is a PhD candidate in Creative Arts at the University of Wollongong.

## ***Why; Not What***

**Tracey Williams**

The provision by public art institutions of non-conventional offerings with an emphasis on connectivity and participation has altered the sector terrain of late. The forms and platforms of these practices are not 'new', but recently they have been absorbed into mainstream public arts programmes. The popularity of these practices does not signify a concerted sector-wide scheme; rather, it represents – via critical mass – an awakening on different levels concerning the notion of a 'public' mandate. From a local government infrastructure perspective with specific reference to the Auckland context, this paper inspects the conditions and thinking that has focused the provision of art on connecting people to each other and/or places, by way of recent experimental projects as case studies. In conclusion, the presentation problematises the issues facing the arts sector regarding the assimilation of participatory art practices in the public landscape.

**Tracey Williams** has a Master of Fine Arts (Hons) from Elam School of Fine Arts, University of Auckland. She has a background as an artist, curator, programmer, planner, journalist, academic and educator, and is currently a Senior Arts and Culture Programme Leader for Auckland Council.

## ***Social Intentions of Non-Participatory Art in the Public Sphere***

**Layne Waerea**

This presentation considers how art performance interventions in the public realm might operate to question, expose and exploit legal and social ambiguities that can exist in the everyday. Participatory art projects, which emphasise the intention of the artist to engage with members of the public, rely on implied expectations of co-operation and an active and organised engagement with the collaborative processes. What then of non-participation? Or rather art performances, which encourage unexpected and unorganised individual or collective actions and therefore challenging the promises implied within participatory art in the public social? This presentation will present documentation of performative art actions which acknowledge non-participation in the social sphere, and through the tactical deployment of humour can broaden the scope of what defines art as well as exposing and challenging any social and legal ambiguities present in the public social.

**Layne Waerea** is a PhD candidate in the School of Art & Design at AUT University, Auckland and an artist. Using her experience practising and lecturing in law, Layne carries out performative art interventions in public spaces which challenge and critique modes of social and cultural behaviour in the public social.