

Tūrangawaewae

Where do I stand?

Place that shapes your perspective

Family

Where do you put yourself

Where you feel you belong

Awareness of the contemporary context

Diverse spaces to navigate yourself

-digital platforms

-imagery overload

-challenges your 'identity'

Literal & Metaphorical

-physical places

-ancestors and where they are from

-what you choose to take away

-doesn't need to be blood line

-people that have shaped your

perspective/ideas/worldview

Home (history)

Complex (objects as a foundation)

-response to spaces (intangible experiences)

Multiple communities

How others choose to perceive you

Artist Model – Dale Harding

Traditional Lineage use of imagery – Stencilling and repetition

All a direct relationship to landscape

Conversation between colonial and Aboriginal culture – and how colonial culture has disregarded or commodified its people.

Culturally Contingent

“no word for love in their language”

Rather just becomes embodied in experience, enacted rather than intellectualised

There is still something to be pushed back in the psyche of Queensland

Outsider Artists involved in the practice

-interesting that they are considered outsiders to the contemporary art culture considering the long lineage of art in aboriginal culture

Media and idea do not have to move together

One can move ahead of the other

Takeaways of the physical practice

-clean lines

-landscape focus

-texturing with materials

-repetition

-performative/enacted

Painted directly onto walls

-the gallery becomes the landscape/earth

-direct line to the limestone walls that use to be worked on

Activism through creation

Colours

-burnt senia

-blues

Material

-embroidery

-wood

-spray paint

-textile

-ready makes

Artist Model – Yoko Ono

Feminism & Peace Activism
-1960 onwards

Performance Pieces
Very Physical – linked to trying to normalise body (female body)
Taboos of Nudity
Deconstruction of hyper sexualisation – anti stereotyping

Removing distinction to break barriers
Culturally Informed
Combination of Japanese and American culture
Hybrid – like a grapefruit

Collaborative
John Lennon for peace activism – then in his memorialisation

Stop and think about who you are and where you are

Delivery is simple and flat – though interspersed with humanness –
breaks from delivery to give a playfulness

FLUXUS

Movement that started in the 60's
Relies on a set of instruction
Didn't matter if completed or not, the instruction is the work in itself

Instruction Pieces
Use imagine a lot
Grounded/meditative
Can be done anywhere
Audience is apart oif the work
Human experience – optimism - humanism

MUSIC

Raw expression – John and Ono band
Taking sounds from nature – bird piece
Classically trained musician
Crossing disciplines – fluxus/avant garde and composition/pop culture

Relates to Turangawaewae
Creates identity through space
What can I see
What is my view
Forcing subjectivity in view
Philosophically and Physically

Ownership piece

-can be read cynically or optimistically

Colonial or connecting yourself to space

textual works over time can change

meaning/audience interpretation

Impermanence

Change as an inevitability

Fighting against artists wish for pieces to remain permanently
when done

You are a collection of everything that came before you

We are a product of our environments

Very iterative use of ideas

Attack concept from lots of different angles

Artist Model – Pati Solomona

Nominated for walters prize

Video/Photo – performance/costuming
Interdisciplinary

Answering questions for self – not made for others

Who are you speaking to?

Art that answers questions

Where do I stand as a queer person in my community

How do you find place

Reconnection with indigenous culture

Create shared experience for those that have been isolated

For pasifika queer community in Auckland use culture

costuming –dance-Samoan models – video work-live
performance

Samoan Cultural Context

Pre Colonial gender

Fa'fa – space between to represent fluidity

Use of spaces to further this idea-metaphorical

Use of Liminal Spaces – occupies the notion of in-between
start and finish

Garage use important as metaphor in pacific context, a shared
cultural space.

Saasaa formation

Parents placed behind child

Cultural practice that can seem mundane for pacific families

Cultural lens into space

Family can be non homogenous

create found family

Working within a Hybrid culture

Queer and Pasifika

Takes into account global Queer culture such as voguing –
alongside the costuming and models

Art as a way of processing trauma/healing

Things to think about

Where do I stand within my own community

Relationship to own identity

Who do I make art for

Use similar media – lots of media together

Art that asks important questions

How work fits in space, how space fits in work?

Cultural specificity of gender

Where we find culture is not racially determined – what cultures are you part of.

Artist Model –Angela De La Cruz

Nature of Sanctity

From Sacred to profane

Working together – allowed accessibility

Dispels notion of the struggling individual as creator

Painting and Sculpture intertwined

Make sculptures be paintings and vice versa

Framing - through surface and stretchers/support

Formalism as a language

Human scale work

Anti Institutional

Humor

Things behaving badly

Splastick approach

-love of older silent era film makers

What does the painting want to present itself as?

Space creates narrative with the objects

-Narrative of movement

-deformation as process

Use of the mundane

How do the paintings/objects engage space?

Fill space/floor/freestanding/corner

Installation

Free Flowing

Questioning the conventions of painting as a formal language

Read things in relation to own body

Nothing has the potential to be something

Layer of irony?

Anthromorphic

Imbuing something with human quality/character-

Context can often be seen in cleaning up

Where sometimes we create more damage

You cannot question the structure of painting

without breaking paintings

Use of Colour – colourist

BOLD

Matte Blacks

Highly Saturated

Thick Applications

Titling is important

Emotive

Gives a reading/context to work

Artist Model - Hanne Lippard

		Makes the organised feel uncomfortable	
		Body centred language.	
	Degenerative language	Improvisation	Performance + readings
Language	What is informative	Almost comedic through its focused delivery	Poetry
	What is not informative		Monologues
		What is lost when we remove the body from speech	Film + Audio Installation
Fragmented	“B” language	About 30% of our communication is non verbal	Prints + Books
Seeing text as sound	Playing with idea of a subconscious construction of English		Type
Rhythm/Melody	‘as if someone was standing behind you speaking’		Computer generated
Sound + Visual			
Everyday Sounds – usually linked to devices such as smart phones		Communication hanging in the air	
Use of analogue ways of distorting and creating sound		Text being taken out of context - displaced	
Emotional/Sensory	What language do we think in?		
	Is it even language (pictures)		
Tensions between languages			
Grew up in a ‘violently bilingual’ family	Twisting vocabulary	Psychology of communication	
	Does then meaning still remain?	Communication ‘styles’	
Personification of language with monologues			
Singular view	Communicating moments of confusion	Use of vocalisations	
Questioning (rhetorical or to herself)	Pauses/Stammers like Slam Poetry	Lisping, assonance, alliteration	
Personal vs. advertising	Provides emphasis		
	Moves between genres of poetry (literatic, spoken, performed)		

Artist Model – Rebecca Ann Hobbs

“I am completely preoccupied with dance, place etc.”

Collaborative

Other artists, dancers, performers

Digital works

Site based performance

Dance

Simple Camera work – focus on the movement within frame

Diagetic

Unexpected activities in place

Draws attention to how space is used ‘normally’

Ability to reclaim space through action?

Sculptural forms

Basic Colour and shape

Simple to understand what it is

Maungataketake video

Video about place

Tamaki Makarau Artist exploring their environment

Unspecifiicity about the goal? (Rebuilding one absurd step at a time)

Made to look heavy – awkward

“sisyphian”

Slapstick and political

Cultural reference

Layered influence

Own Culture

Audience Culture

Reference to outside cultures (dancehall etc.)

Artist Model – Mark Bradford

“You make the space”

Environment is deeply influential on work

LA – south central

USA

West Coast Black Urbanism

- mother’s hair salon

MULTILAYERED

“I don’t represent a whole race”

People are not a monolith

“safe space” to grow up

Matriarchal

Collectivisation around a place/practice

MONUMENTAL

Work in response to events

AIDS crisis

LA Riots

“They are just numbers on paper, until you realise each one of these numbers is a person affected”

Body in Crisis

Remember people that struggled

Not to turn gaze when someone is in need

Material

Found/cheap materials

-practice working with end papers grounds in heritage as well as providing chance to make work to the scale desired

Layering paper

Then peeling back

Or in some cases sanding into the wall

Create depth – carving into space

Abstraction is developed from politically and socially charged sources

Code switching

Art community vs Local community

Remake, pull apart, recompose

“To make a better world”

Emotional quality of painting + degradation of layers

Witnessing memory

Exciting and explorative

Overcoming race and class barriers to enter art world

Formalising voice

Artist Model – Haegue Yang

Physical And Emotional movement

Sol Le Witt Influence

Modular sculpture

Minimal

Conceptual

REPITITION

INSTALLATION WORK

Creating a feeling in space using multiple sensory avenues

Material

Everyday objects – principally blinds

Light

Sound

Interactive objects

Very Industrial feeling work

Wallpaper using computer generate images

Material covered with other material –layered

Spatial and Temporal Journeys

Showing work over a long period of time

Each room has different feeling and element to them

Play with perceptual experience in a gallery space

How do we want to feel when in a gallery?

Encrypted/hermetic/idiosyncratic

Takes out of space/time for an otherworldly experience industrial object

“Marginal experiences with poetic possibilities”

Subjective experience within the mundane

Audience Interaction democratises work

They become in conversation with it

TIME

Past present and future