

**symposium
keynote address**
6pm Friday 9th March

turbulence
3RD AUCKLAND TRIENNIAL 2007

PRESENTED BY THE AUCKLAND ART GALLERY TOI O TĀMAKI
IN ASSOCIATION WITH EXHIBITION PARTNERS ARTSPACE /
THE GUS FISHER GALLERY / ST PAUL ST / ACADEMY CINEMAS
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Gerardo Mosquera

The Symposium for the 3rd Auckland Triennial will begin with a keynote address by Havana-based curator, Gerardo Mosquera.

Walking with the devil **Notes on art, culture and internationalisation**

Based on my own practical experience as curator, my paper will analyse problems of art and culture in the context of contemporary internationalised art circuits. It will delve in the tensions between cultural homogenization and the opposite action of new cultural subjects who are diversifying the international art practice. Following this situation, it will discuss new epistemological grounds for artistic discourses.

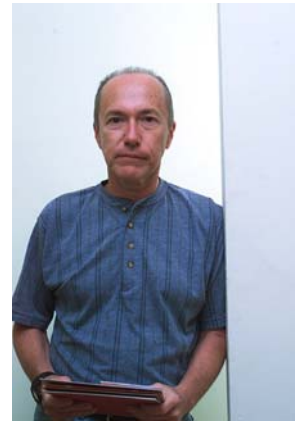


Photo Rafael Pacheco

The dramatic expansion in the creation and circulation of contemporary art in the last twelve years has developed ever increasing globalised art scenes while stimulating new local energy. A multitude of new cultural subjects that, apart from their local activity, circulate internationally, have appeared. However, instead of a global mosaic of distinct artistic practices, what we see is the plural construction of an international art and its language. Therefore, the work of many artists, more than naming, describing, analysing, expressing or building contexts, is made from them within a set of international codes. The challenge for them is to build an international art diversified by a plurality of visions, experiences and imaginaries that will not operate *in* their differences but *from* their differences.

Many questions are at stake. Is art turning more rich and complex or is it being simplified by the necessary degree of standardization that a trans-cultural, international communication requires? Is difference being communicated and negotiated or just converted into a self-complacent taxonomy? Will the museum go beyond its prevalent space-centered routine to become a moving activity spread all over the globe?

Mosquera is Co-Curator of the 2006 Liverpool Biennial and is Chair of the judging panel for this years Artes Mundi prize, Wales. He is Adjunct Curator at the New Museum of Contemporary Art, New York, and is an Advisor to the Rijksakademie, Amsterdam.

Auckland Art Gallery, Main Gallery, main entrance
\$10 adult/\$8 concession, pre-bookings are essential and seating limited.

Credit card bookings can be made on 307 7100, in person at the Gallery Shop, or by email to:
galler@ Aucklandartgallery.govt.nz

Symposium papers will be delivered on the afternoons of Saturday 10th Sunday + 11th March, from 1.00 until 3.30. Free entry with no bookings required.

Professor Ien Ang + Carlos Capelan + Dr Love Chile + Dr David Craig + Dr Ruth DeSouza + Nova Paul + Ian Wedde.

Symposium details follow

**symposium
papers**

1.00 - 3.30 Saturday 10th March

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Displacement

moderator

Natasha Conland

Curator Contemporary Art, Auckland Art Gallery Toi o Tamaki

This session will examine the turbulent emotions around the movement of people both in the spirit of hope and in the spirit of despair, as travellers take a tourist route, immigrants find new homes and asylum seekers go in search of sanctuary.

Dr David Craig

Antipodean anti-turbulence in art and political economy

David is a Senior Lecturer in the University of Auckland's Department of Sociology. He has longstanding engagements in international political economy, economic and social development, and their relationships with art and culture. Over the past 20 years he has worked in South East Asia and remote Indigenous Australia in both academic and programme contexts. He is author of *Development beyond neoliberalism?* (Routledge 2006) and of *(Post) Fordism, (Neo) Trekkism*, the catalogue essay for New Zealand's 2003 Venice Biennale show.

Ruth DeSouza

Turbulence and emotional space

Ruth is Coordinator and Senior Research Fellow at AUT's Centre for Asian and Migrant Health Research, Director, Wairua Consulting. Ruth has a passionate interest in issues relating to Asians, migrants and refugees and is actively involved in community activities related to mental health and to migrants. She is a researcher and educator with experience drawn from a background in mental health nursing, teaching and counselling.

Dr Love Chile

Turbulence: Reflections on Diaspora Arts of Displacement and Resettlement

Love Chile is Research and Development Programme Leader [Community Development] and Coordinator of Post graduate Studies at the Institute of Public Policy, Auckland University of Technology. He works primarily in community development, the human services and refugees and migrant developments. The underpinning of his academic and professional practice is to understand how to integrate wider public policy issues as the context for professional practice.

David Tung – The Long March

Based in Beijing, David is Director of International Affairs, translator and curator of *The Long March: A Walking Visual Display*. Initiated in 2002, the curatorial project was conceived to take place along the route of Mao's historic Long March, with exhibitions, performances, symposia and discussions taking place in public sites that were selected for their historical, political or cultural significance. Recently there have been a series of exhibitions internationally, including the Shanghai, Yokohama and Prague biennials, presenting artworks and archives from the project.

SUMMARY DISCUSSION

**symposium
papers**

1.00 - 3.30 Saturday 11th March

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Clusters

moderator

Nikos Papastergiadis

Associate Professor and Reader, The University of Melbourne

Clusters - will ask; how do we treat the guest? Is it with fear or with hope? How do we meet them; with an embrace or a tuned back? What networks can be built - what new clusters formed?

Professor Ien Ang

At home in turbulence

Ien Ang is Australian Research Council Professorial Fellow at the Centre for Cultural Research, University of Western Sydney

She is an expert on media audiences and is internationally renowned for her work in transnational and cross-cultural studies, and race and gender studies. She has published influential work on Asians in multicultural Australia and is frequently engaged as a speaker at both academic conferences and in public fora on issues of multiculturalism and cultural diversity. Her publications include: *On Not Speaking Chinese: Living Between Asia and the West* (2001); *Living Room Wars: Rethinking Media Audiences for a Postmodern World* (1996); and *Desperately Seeking the Audience* (1991).

Nova Paul

Site Visits

Nova Paul is a Nga Puhī film maker and senior lecturer at the School of Art and Design, Auckland University of Technology. She teaches art theory and moving image studio in the Spatial, Visual Arts and Post-graduate Departments. Her recent film *Pink and White Terraces*, is currently being exhibited in Telecom Prospect, Wellington City Art Gallery. She is one of the three principal coordinators of the Cultural Futures: Place, Ground and Practice in the Asia Pacific New Media Art symposium and is co-editing a book titled *PLACE: Local Knowledge and New Media Practice*.

Ian Wedde

The social space of art: Bill Culbert, congeniality and politics

Ian Wedde is a writer and curator based in Wellington. He's working with Bill Culbert on a book about his work and has recently spent time with the artist's archives in France and London. His recent publications are *Making Ends Meet: Essays and Talks 1992-2004* (2005), *Three Regrets and a Hymn to Beauty* (2005), and *The Viewing Platform: a novel* (2006). In 2006 he received a Laureate award from the Arts Foundation of New Zealand, and in 2007 was made a Distinguished Alumnus at the University of Auckland.

Carlos Capelán

Carlos Capelán is an artist who works with installation, photography and performance. He is represented in **turbulence** by the installation *Always there II*. Capelán was born in Uruguay, but expelled from that country in 1973 and now lives in Sweden.

As an exile, he is interested in the notions of dematerialisation and rematerialisation – literally the disappearing and reappearing nature of human existence. He says, that if we assume that our identity is constructed in the terms of a cultural context, what happens when our places are not longer where they used to be? Working with the concepts of country, nation, motherland, cartography, everyday life, painting and hospitality, Capelán revises the idea of a 'decentred self'.

SUMMARY DISCUSSION

day 1

Dr David Craig

Antipodean anti-turbulence in art and political economy

This essay considers both artistic and political/economic responses to the condition of turbulence, from a New Zealand perspective. Considering three different periods of New Zealand history, and looking at the work of a number of artists it shows the different ways artists are involved in coming to terms with political economic change and crisis, and issues of global and local engagement. In particular, it uses the work of Karl Polanyi, a political economist working in the 1940s, to explain core aspects of the social, political and economic context in which artists find themselves. It focuses on Polanyi's notion of the 'double movement', a historical progression within which, in the first part of the movement, markets disrupt social orders, 'disembedding' economic transactions from their social settings, and causing social, cultural and political economic turbulence. In the second part of the movement, parts of society react against markets, and seek to 're-embed' them in the social order, using formal regulations, conventions and institutions, alongside territorial (national, regional) framings. Artists, this essay argues, are irrevocably caught up in these disembedding and re-embedding processes. But while formal aesthetic conventions might offer ways of temporarily resolving turbulence, they just as often function to evoke it. Such turbulence, and artists' reaction to it, is further considered through the filter of New Zealand - a nation whose situation has conventionally and problematically been defined in terms of the receipt of aesthetic, political and economic institutions from abroad.

Ruth DeSouza

Turbulence and emotional space

When Goa became a part of India it was no longer Portuguese. Nor was it, or is it now, entirely 'Indian'. Depending on your position, Goa was either invaded or liberated. The reality is perhaps that it simply changed.

Migrants are not suddenly 'here', no longer 'there'. They are not simply 'good' or 'bad'. Migration is not binary. Such binaries fail to create a space in which we are able to understand the everyday disruption and turbulent emotions, hopes, dreams and despair that accompany the continuing process of migration and subsequent settlement. When we cross borders, we are crossing more than physical external boundaries. We cross emotional and behavioural boundaries as well. This requires processes of negotiation and engagement with a new society and it causes a reconfiguration of the connectivity with old lives, roles and identities.

Migration experiences impact on health experiences. The 'migration-morbidity' hypothesis positions migrants as having worse mental health than the receiving community. In contrast, the 'healthy migrant' label suggests better mental health. A third view prescribes mental health advantage in the early years post-migration disappearing the longer that group live in the host country ('transitional effect'). All these models view migration as either good or bad for one's health. But migration is not binary. It is a process of transformation. I bring my personal history

of migration and my experience as a health practitioner to the understanding of displacement and mutual transformation.

Dr Love Chile

Turbulence: Reflections on Diaspora Arts of Displacement and Resettlement

The concept of turbulence presumes a state of crisis and possible chaos in both natural and human systems, characterised by some form of randomness and unpredictability. Given these features turbulence is often perceived as having negative consequences and hence, something to be avoided. Nevertheless, turbulence can often be the catalyst for physical and social change and transformation, and indeed, the precursor for renewal and rebirth. For example, turbulence creates the movements of ocean currents and the mixing of tropical and polar waters, and the transmission of heat that creates the global circulation that enables climate change, pollution dispersion and other complex environmental renewal processes.

In the realm of human population movements, the movement of people at both national [rural-urban] and international [between countries] both in historical and contemporary times has enhanced the exchange of ideas, cultures, technologies and networks. Thus, global turbulence and human migration is key to understanding the cultural dynamics of cultural encounters and the transformation of spatial arrangements and organisation of social relations globally across time and space.

This presentation responds to some of the connections between international migration and the flow of refugees, and how these impact the world of artistic expression in an increasingly globalised environment. It draws on the arts of the diaspora expressed through poetry, music, theatre, architecture, sculpture, painting and embroidery to explore how the 'foreign' engages with the 'local' to create new forms of identity.

It explores questions such as how does living in the Diaspora affect the artist's creative process? How do sculpture, paintings, woven fabrics, potteries created by people who have been up-rooted from their traditional places [indigenous origins] engage with their experiences of dislocation, flight, relocation, growth and development in their new lands? How do their personal experiences of migration, exile and loss enter their art and lead to new inventions or reinvention of their artistic expressions?

The presentation invites the audience on an exploration of the Auckland's emerging diaspora art with images and music.

day2

Professor Ien Ang At home in turbulence

In these turbulent times, what is home? And how can we be good hosts when we no longer feel at home, at home? In the midst of the mayhem of pervasive turbulence we experience a sense of social, cultural, political and moral impasse from which there seems to be no prospects beyond. Is there still any possibility for progress? Can we even envisage the new? Or are we destined to muddle through in the detritus of the old, even though we no longer feel at home in it? In this talk, I will ask what happens to ideas of hybridity, transnationalism and diaspora that have nurtured our critical hopes for a more inclusive, multicultural and cosmopolitan future, if the turbulence of our times seems to signify precisely that we are stuck between the old and the new – a stagnant condition that warrants small gestures of creative and hopeful agency rather than big schemes of utopian transformation.

Nova Paul Site Visits

This presentation comes out of my interest in whether Maori concepts of space and practice can remain legible within the subtle embodied experiences accounted for in site responsive artwork.

This orientation contrasts with the strategies used in site works such as Francis Alys's artwork, *Faith Can Move Mountains*, a work he made on a mountain in Lima. He responded to the site through the idea of the shifting of sand to fulfill the metaphor of the title. In the same way Robert Smithson's earthworks play with an inversion between site and non-site - geography and gallery.

This paper considers aspects of Maori tikanga (philosophy and practice) as a way for understanding and negotiating a changed relationship to site. Maori tikanga is firstly and most evidently practiced in the formal process of the powhiri. In this welcoming on to the Marae, the place of tangata whenua (host) and manuhiri (guest) are acknowledged and established. Through this process a transformation occurs where the guest becomes tangata whenua. The practice of manaakitanga (hosting, sharing, kindness) displayed by tangata whenua towards the manuhiri (guests), at first in the powhiri and then after, establishes a site where a subtle embodied experience can occur. In this way a place of responsibility and reciprocation is made.

Ian Wedde

The social space of art: Bill Culbert, congeniality and politics

The paper uses recent archive research and interviews with Bill Culbert to map the social space of his practice. Key salients include his consistently coded attention to political circumstance, often supported structurally by anti-perspectives ('Light is the opposite of perspective.');

his engagement in democratic and participatory pedagogic environments in the UK post-1968, especially in partnership with Ron Haselden at the University of Reading; the creative environment provided in France by public sector arts infrastructure administered by regional and national centres for contemporary art; and, not least, the importance to Culbert of congeniality at all levels of participation and engagement with contemporary art. Culbert: 'To live is to participate, and art participates in life.' The experience of participating in Bill Culbert's art reveals a subversive epistemology of delight: we're alerted by knowledge that's improved when shared within hospitable, congenial environments such as the radical teaching situations nurtured by Culbert and Haselden; or such as a long lunch given to conversation; or engagement with labour in the construction of work.

Carlos Capelán

Carlos Capelán is an artist who works with installation, photography and performance and is represented in **turbulence** by the installation *Always there II*. He was born in Uruguay, but expelled from that country in 1973 and now lives in Sweden.

As an exile, he is interested in the notions of dematerialisation and rematerialisation – literally the disappearing and reappearing nature of human existence. He says that if we assume that our identity is constructed in the terms of a cultural context, what happens when our places are not longer where they used to be? Working with the concepts of country, nation, motherland, cartography, everyday life, painting and hospitality, Capelán revises the idea of a 'decentred self'.

Capelán creates large-scale wall paintings that combine text with graphic brushwork. The installations include anamorphic wall paintings of zombie-like humanoids, everyday objects and found materials.

His retrospective exhibition *onlyyou* [2002] has toured Sweden, Spain, England and most recently Latin America. His work has been shown at the Havana, Sao Paulo, Johannesburg and Kwangju Biennales, as well as included in numerous other exhibitions.

