

Homeless doesn't mean hopeless

Creating authentic representation through co-curation.

Exegesis and Documentation for an exhibition titled

Sit with me, tell me something...

By Tosh (Ash) Ahkit

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Homeless doesn't mean hopeless: Creating authentic representation through co-curation.

A collaborative research project with members of the homeless community aimed at generating material for an exhibition titled *Sit with me, tell me something...*

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“I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.”

Tosh (Ash) Ahkit

November 2015

Acknowledgements

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This research was undertaken with care and consideration to the personal experience of people who have survived periods of their lives without homes, and was approved by the AUT University of Technology Ethics Committee on 14 September 2015. *AUTEC Reference number 15/333*

Abstract

This research attempts to understand the experience of homelessness and belonging through the curation and production of an exhibition titled *Sit with me, tell me something...*

As a researcher with previous experience of homelessness, I bring my insider position and insights from past projects with members of the homeless community, to extend investigation into the ways in which co-curation and collaboration through art can empower a group to have agency –as well as to communicate and engender an understanding of complex social issues to an art audience.

What the general public sees (through the rhetoric presented in social and mainstream media) often directs how marginal societies are represented to this public. As a result of the media being dominating by the visual, art has lost its criticality (Rosler, 2010). Influenced by the writings of Jacques Rancière and Albert Camus, I believe that at our current point in history, contemporary art and design practice must embrace the social and our protests should, wherever possible, be concerned with the local. Art offers an opportunity to challenge perceptions and gives agency to minority voices that have the potential to democratise dominant structures.

I will be drawing predominantly on continental literature as a way of conceptualising the unique in-between-space that people with experience of homelessness occupy. I will then attempt to apply relevant concepts to the way that my collaborators and I curate the ensuing exhibition titled *Sit with me tell me something...* It is in challenging the ‘either or...’ positions concerning the right to public space as places of expression that I position my own practice.

Sit with me tell me something ... has been designed for the foyer space between AUT University ST PAUL St Galleries One and Two. The site was chosen because it represents the spatial boundaries between ‘public’ and ‘private’ space; a threshold over which the general public gains admission to the academic institution. It symbolises a key concern of this research – an

attempt to better understand how public space is defined based on private/personal experiences of belonging.

Art galleries, specifically University galleries, can act as sites of convergence as they are both within an institution and open to the public, with a mandate to act as ‘critic and conscience of society’ (Education Act 1989, s 162). A university gallery that shows only two-dimensional images is only presenting the audience with a narrow representation of the art made accessible by the institution. Alternatives to traditional picture displays such as those reviewed in this project are intended to help inform the design approach for the exhibition *Sit with me tell me something...*

My methodology is informed by a narrative-based, socially-engaged curatorial practice. Applied to collaboration, this denotes a process of negotiation that has developed over time in order to establish *our* collective narrative. Through regular meetings and discussions with the collaborators, our relationship has evolved from one in which I have been positioned as ‘facilitator’, to one where we are all contributing to a creative partnership which focuses on processes of understanding in order to build a common narrative.

Through this research the expectation on my practice has moved beyond what I think art can symbolise, into a constant questioning of what and how art can represent social issues – specifically through the process of collaboration. In this project, art (expressed as a social practice) can be viewed as an active protest against the way knowledge can become institutionalised and therefore inaccessible. *Sit with me, tell me something* has been co-curated by four people, where the most pressing message to communicate has been “homeless doesn’t mean hopeless”.

Part I Positioning of Practice

The research component titled *Homeless doesn't mean hopeless* attempts to articulate individual and collective definitions of 'belonging' through collaborative practice and curation. Through this research I seek to explore how engaging with groups through collective curation can become a mechanism to generate understanding on multiple levels. This concept of collective curation (which I term co-curation) has evolved through past collaborations with a group on the margins of society; people that have a prior experience of homelessness. Additionally, this research tests the idea of co-curation as a way of employing a practice-led methodology, where concepts of belonging and home are communicated, and where the spatial boundaries of public/private space are also tested within the institution of a university art gallery.

Curation in the traditional sense of the word refers to the idea of custodianship (Hooper-Greenhill, 2010) and originates from the Latin word *curare* via *cura* meaning 'to care'. In the fields of art and design, the role of a curator is usually designated as the role of the person who acts as a custodian over a collection in a museum/gallery, or the one bringing together related objects or causes. Contemporary curatorial practices have seen a move towards the evolution of 'curator as producer' (Gielen, 2010). For the purposes of this research I will define curation as it is represented in socially-engaged practice, and co-curation as a collaborative curatorial practice initiated by narrative.

I am influenced by personal experience with homelessness, which as a researcher has translated into a sensitivity for the broader issues that impact on the condition of homelessness. This insider position and previous projects with the homeless community, contributed to my collaboration with members of *Radio NFA* (Radio No Fixed Abode). This current research extends on going investigation into the way that co-curation and collaboration through art, can empower a group to have agency, as well as communicate and engender an understanding of complex social issues to an art audience.

“When I was on the street I felt wanted and needed and part of something, but now that I have a place they don't want to know me anymore (Steve, personal communication, 13 October, 2015).

“Home? What do you mean? I have a house, I go there and have showers and cook meals but I don't belong there” (Shadow, personal communication, 13 October, 2015)

Statements such as the ones made above by Steve and Shadow¹ echo the sentiment expressed by many people I have encountered who have now transitioned from the street into permanent accommodation. This research focuses on practices such as story telling and listening in order to generate a body of work that challenges the boundaries of public space. The work generated for exhibition will be co-curated with the participants, with the objective of allowing each person to have agency and autonomy over their contributions within a supportive environment. The purpose of this is to test co-curation, as a type of collective enunciation that respects the view of the individual, and to curate and create an installation for the exhibition titled *Sit with me, tell me something...* in conjunction with members of Radio NFA. Work co-curated from this process, expresses the notions of ‘home’ versus ‘house’ by ‘sitting with’ or occupying the participants’ world for a moment.

Sit with me, tell me something... is a collaborative exhibition to be located in the WM building foyer between ST PAUL St Gallery One and Two. This location was chosen as it represents ‘working the hyphen’ (Jones & Jenkins, 2008) of the AUT University gallery, which is both a gallery open to the public and established as part of and within an institution. Hyphen space is a site where difference is to be maintained. It is where sites of minor architecture are the threshold points within and outside of institutional places where multiple publics converge (Stoner, 2012). It is through spaces like this that this project inhabits the public-private hyphen as a means to recognise differences and test

¹ Steve and Shadow along with John are members of *Radio NFA* who have now transitioned from sleeping rough into independent accommodation and are the collaborators in this project.

boundaries of public and private space. Running alongside the exhibition will be a series of public discussions programmed to highlight factors and influences regarding the lived experience of homelessness.

Adopting a narrative approach to co-curation is a method for initiating and understanding who is heard and who is listening. In sociology, there is a precedent for narrative building based on researcher/participant interviews as a process of co-constructed understanding that goes beyond data gathering. In her paper *Dismantling Mantelpieces: Narrating Identities and Materializing Culture in the Home*, sociologist Rachael Hurdley discusses how, when adopting narrative approaches in conjunction with traditional interview methods, that understanding for both the participant and the researcher becomes co-constructed: "...constructing narratives around visual productions in the apparently private space of the home, people participate in the on-going accomplishment of social, moral identities. Thus, the practice of producing narratives around objects contributes to the personal work of autobiography and renders objects as meaningful participants in the social work of identity-building" (2006).



Figure 1: Personal Possessions; folded blankets; bags; clothes, pillow

In discussing the narrative of mantelpiece objects initiated by the interview process, Hurdley not only establishes what the objects represent in the home, she uncovers that the physicality of the relationship between the objects discussed and the participants is less important than the absence that these possessions represent. Hurdley states that “the mantelshelf provides a formal structure for this display, a highly traditionalized and normalized form of revelation, which, like the ‘once upon a time’ narrative motif, can be conceptualized as a formal structuring device” (2006, p. 721). Taking Hurdley’s understanding of possessions whilst walking along Queen Street, I have begun to see that the street-side evidence of rough sleepers and their possessions (Figure 1 and Figure 3) represents untold narratives of an absence of housing and privacy.

In adopting an approach informed by narrative methodology, such as the one outlined by Hurdley, there is the potential to co-construct meaning. I am equally wary, that such an approach has the potential to ‘re-construct’ the narrative relationship between the participant and the object, or more importantly to this research between myself and the other participants. I hope that by constructing work collectively with people who have experienced homelessness, as opposed to curating a show on homelessness, we can benefit from our combined skills to produce works that challenge preconceptions of the homeless community. Nonetheless, I am concerned that because of the dynamic between myself and the other participants I may inadvertently steer the collaboration. With this in mind, during the process of this project I have explored what the role of a curator is and how this has translated into a collaborative practice.

The idea of art concerned with social issues such as homelessness is not new. More than twenty-five years ago, photographer Martha Rosler spoke directly to the issue of homelessness in New York through her seminal exhibition *If You Lived Here...* Through the body of work she generated, which was a series of public art works; documentation, ephemera and panel discussions, Rosler made explicit the juxtaposition between the effect that homelessness had not just on those visibly homeless but also the “(un)visible” issues such as social inequality (1989). Works such as this created a visualisation of

ethico-aesthetic paradigm that was written about extensively by Félix Guattari (Guattari, 1995, 2008) and led the way for the emergence of a socially engaged practice in art based on self-governance and spatial agency (O’Sullivan, 2010).

Socially engaged practice applied to curation, is not only concerned with a multi dimensional response to how art is produced, displayed and engaged with, but also with the relevance of process and understanding. Irish curator and activist Megan Johnston defines this type of curatorial practice as “an intentional process of collaboration, context, and engaging within communities” (2014). Johnston explains that the role of the curator differs from the socially engaged artist or designer because curators “... often also deal with institutional accountability...[however] the biggest difference is that socially engaged curatorial practice focuses on the production of the exhibition or project, knowledge, memory, and understanding, as well as innovative methods and approaches to mediation—which is often from the inception of a project to production and presentation.” In Johnston’s explication, the role of *mediation* and duration emerge as key differences to traditional curatorial practice (2014).

‘Socially engaged curatorial practice’ applied to collaboration, implies that there is a level of negotiating that occurs over time where the fundamental aim has been to establish *our* collective narrative.

Collaborators from Radio NFA

Radio NFA (Radio No Fixed Abode) is a long-term project that has existed since January 2014 to broadcast on the issues of homelessness as told by the people of the rough sleeping community. It currently involves six regular participants and operates as a pop-up radio station. It acts as a conduit for the citizens to tell their stories with the aim of helping to transfer the position of the counter public of rough sleepers from one of being affected to one of acting as advocates for their own needs. My role as one of the co-designers of Radio NFA has meant that I have worked with all of the members in the capacity of supporter and teacher.

The co-curators for the exhibition for *Sit with me, tell me something...* were approached through our mutual connection with Radio NFA and because there was an interest in how co-curated projects such as *Sit with me, tell me something...* may convey a more accurate message of the lived realities of homelessness.

Through regular meetings and discussions about the message we wanted to convey and how we would achieve that, our collective relationship has evolved from one in which I am viewed as ‘facilitator’, to one where we are all contributing to a creative partnership. While collaboration steered the curatorial approach for this exhibition, having the time and space to hear each others story became a powerful mechanism for each of the participants to have direct agency in how projects are both conceptualised and realised.



Figure 2: John Heta, Shadow and Stevie V.

Chapter One: An exploration of divergent theories to support a new dialogue around marginalisation and belonging.

Homelessness

Homelessness is a global phenomenon. Understanding what leads to homelessness has been well researched internationally in fields such as sociology, ethnography and urban studies (Oosterlynck, Van den Broeck, & Albrechts, 2010; Piat, 2015). Perceptions of the homeless community are often associated with the visibility of single men sleeping 'rough'. According to Hodgetts and Stolte, as the most visible members of the homeless community, 'rough sleepers' are often perceived by the general public as having social issues brought about by drug and alcohol addiction and/or anti-social behaviour (2008). Research shows that while substance abuse is indeed prevalent in the community, this is often a result of the harshness of street life not the root cause (Hodgettes et al. (2008).



Figure 3: Presence of homelessness and personal belongings left on Queen Street create the impression of a private life lived in the public.

The cause of homelessness is more than a simplified absence of home. Pathways to homelessness are social, spatial and infinitely diverse. Some of the circumstances that accelerate homelessness include poverty; lack of accessibility to social resources; job loss; family history; mental and physical illness; relational issues and displacement

(Garden, 2014; Piat, 2015; Gotham, 2003). When the broader issues surrounding homelessness are removed from the way that homelessness is represented in the media and through the presence of rough sleepers in prominent places such as Auckland's Queen Street (Figure 1.) the associated visual misrepresentations have the potential to symbolise how the homeless community 'lives'.

For this research and ensuing exhibition, the ways that the lived reality of homelessness can be translated beyond traditional exhibition practice need to be understood through diverse theories and concepts, and designed with multiple influences in mind. Viewed as individual concepts, the hyphen space, absurdism and homelessness may seem unrelated, but it is the intention of this research to show how these divergent theories offer ways to explore and portray collective and individual experience.

This research is not targeted at understanding why there is homelessness here, it is specifically concerned with how the Aotearoa/New Zealand phenomenon can be communicated to a local audience. While this text examines precedents from continental and local theories, the idea is to process these notions alongside practical work with members of our homeless community to better understand 'private' and 'public' and how this impacts on a sense of belonging or being excluded by one or many publics. It also attempts to establish the role that artistic practices have had on communicating issues surrounding homelessness to a wider community.

While it is important to understand homelessness as global phenomena, it is even more pertinent to understand it in a localised context if there is to be an effective collaboration. Because of the limited research available on localised considerations of belonging and homelessness, I will be drawing predominantly on continental literature from Camus, Guattari and Rancière and local pedagogy as a way of contextualising the unique in-between-space that people with experience of homelessness occupy.

In their text *Rethinking Collaboration: Working the Indigene-Coloniser Hyphen*, Alison Jones and Kuni Jenkins tease out narratives of a shared past based on the indigene-coloniser relationship – represented by their respective colonial English and indigenous Māori heritages (2008). *Rethinking Collaboration...* further expands on the work of Michelle Fine (1994) who developed the statement ‘work the hyphen’, as a way to understand the space created in cross cultural qualitative research which is created when trying to work in a Self-Other relationship such as that represented by the indigene-coloniser relationship. For Jones and Jenkins, the coloniser-indigene hyphen acts as a spatial expression of the coloniser-indigene paradox:

“[t]he colonizer-indigene hyphen always reaches back into a shared past. Each of our names-indigene and colonizer—discursively produces the other. In New Zealand, the local names Māori and Pakeha form identities created in response to the other... Each term forced the other into being, to distinguish “us,” the ordinary (the word *maāori* means ordinary in Māori language) people, from the others, the white-skinned strangers. The shared indigene-colonizer/Maāori-Pakeha hyphen not only holds ethnic and historical difference and interchange; it also marks a relationship of power and inequality that continues to shape differential patterns of cultural dominance and social privilege....” (Jones & Jenkins, 2008, p. 473)

Here Jones and Jenkins express the coloniser-indigene paradox as being one of a ‘shared history’ and an acknowledged Otherness, but through working collaboratively, a hyphen space appears as a retractable bridge between what is thought to be known and what is yet to be understood that can equally connect or block collaboration. The value in the hyphen-space is not that it opportunes collaboration, but that it marks a difference between ‘us’ and ‘them’. Hyphen space recognises difference and rather than ‘softening’ the hyphen space for the sake of collaboration, the differences need to be further highlighted in order to recognise the work that still needs to be done (2008). In the same

way the coloniser-indigene hyphen is still present within contemporary Aotearoa/New Zealand culture, homelessness can be seen to exist within public-private hyphen space.



Figure 4: Exterior and interior views of the ST PAUL Street Gallery foyer

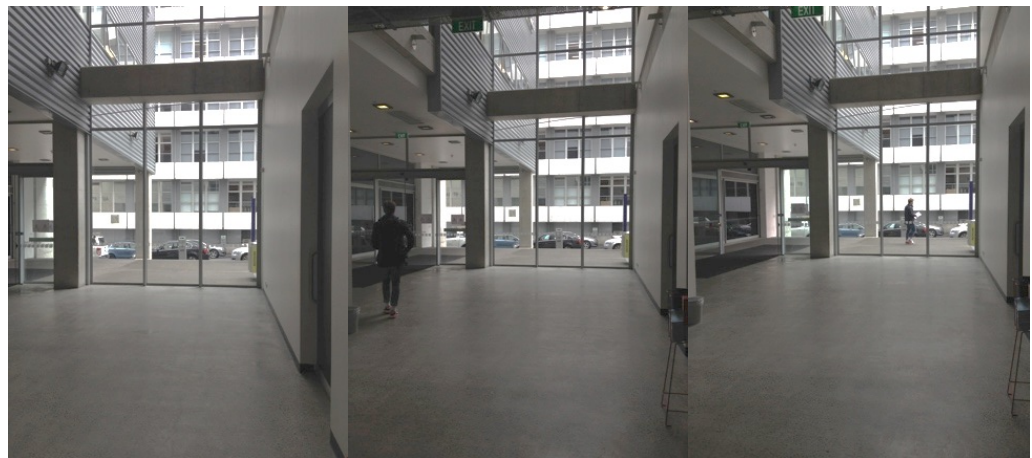


Figure 5: Person transitioning between public-private hyphen spaces

Continental Literature

In trying to understand how the hyphen space is to be applied, we can look at the precedent of 'absurdism' established by Algerian born French writer and philosopher

Albert Camus. Camus spent much of his career working through the discontent of ‘man’ as being tied to the inherent need to find meaning in life, or live with the fact that there is no meaning to life which in the absence of a ‘higher power’ translates to there is no need to keep on living. This is the Absurd that Camus talks of – a fundamental argument, which cannot be resolved. Throughout his literature and essays, Camus makes a proposition based on the acceptance that the world is meaningless and devoid of purpose (*L’etranger* “The Stranger”) and in living with the Absurd, Camus is proposing that the alternative to taking a leap of faith or committing suicide is acceptance of conflict and embracing the absurdity. It is in accepting the axiomatic truth that we may begin to live a life worth living (Camus, 1991).

For me this notion applies to ‘why’ I continue to live in a world that does not fully recognise the ecological and social trauma inflicted by a century or more of capitalist greed and conflict. I can only say – I am still here, and while I am here what can I do to make this the world that I want to live in? To live with the ‘absurd’ allows us the ability (philosophically speaking) to acknowledge that the world is dysfunctional and attempt to make whatever small change that one can in the hope that it will not be in isolation; that there are others with similar philosophical conundrums that attempt to belong and seek a place to call home.

Taking the absurdist reasoning into account allows the value of ‘working the hyphen’ beyond a position of ‘we should do this just because’; it instead infers that while both sides hold validity there is more to be achieved by working with the reality of difference and attempting to find new expressions of this difference. Inline with Camus’ idea of living with the absurd, and Jones and Jenkins’ collaborative experiences of ‘working the hyphen,’ is Félix Guattari’s work on transversality. Through Guattari’s rationale of transversality, we begin to find ways to test spatial boundaries of public-private spaces. During his time as a founder and psychoanalyst at *Clinic La Borde* (1953–1992) Guattari made the observation that institutions spatially exist within vertical and horizontal planes; whereby the vertical is indicative of professional hierarchy (such as principal, vice principal, assistant...), and the horizontal is the plane occupied by the proletarians. Transversality can be seen as an oppositional force to the linear (and potentially re-

territorialising) space that vertical and horizontal planes encourage. In contrast, transversality is about mobility (traversing domains, levels, dimensions, the ability to carry and be carried beyond); creativity (productivity, adventurousness, aspiration, laying down lines of flight); and self-engendering (autoproduction, self-positing subjectivity); territories from which one can really take off into new universes of reference' (Genesko, 2002).

Guattari's influence on this research is that by using his theory of transversality (which I believe to be a method for realising a type of ethico-aesthetic paradigm) we can reclaim our subjectivity and self-governance within our complex socio/spatial/mental ecology. This occurs through *grafts of transference* which operate by "not issuing from ready-made dimensions of subjectivity crystallised into structural complexes, but from a creation which itself indicates a kind of aesthetic paradigm" (1995, p. 7).

In the context of this research, the knowledge represented by stories told by the participants -members from outside the academy- can be seen to be grafted into the linear institutional knowledge by 'intersecting' with the public-private hyphen space (Jones & Jenkins, 2008) .. Through the texts I have read by Guattari, Jones, Camus and Rancière, my understanding of aesthetics has emerged as a type of visualisation of socio-spatial ideas. With this in mind the way that curation translates into thought processes guide me to consider how political and social views may be challenged through what is being exhibited and how these can or can't be negotiated.

Challenging perceptions through aesthetics

“Film, Video art, photography, installation, etc. rework the frame of our perceptions and the dynamism of our affects. As such they may open new passages toward new forms of political subjectivization. But none of them can avoid the aesthetic cut that separates the outcomes from the intentions and forbids any straight way toward an ‘other side’ of the words and the images... this inquiry points to the tensions and contradictions which at once sustain the dynamic of artistic creation and aesthetic efficiency and prevent it from ever fusing in one and the same community of sense. The archaeology of the aesthetic regime of art is not a matter of romantic nostalgia. Instead I think that it can help us to set up in a more accurate way the issue of what art can be and can do today.” (Ranciere, 2006)

While I do not advocate that art can replace politics, it is apparent that art cannot escape the political (O’Sullivan, 2010; Rancière, 2004; Rancière, 2006, Rosler, 2010). Ideas from Albert Camus and Jacques Rancière consider the roles of the writer and artist as potential figures of resistance in that they are seers, makers and doers and as such they help establish an art-centred-action-based justification for understanding how rebellion translates into aesthetic resistance. Additionally, both writers champion the destabilising potential of small movements to topple dominant hierarchies. While Camus considers a moderate and non-violent ethical resistance to be the logic of creation, which enables the everyday person to fight oppression and to resist hegemony, he distinguishes the literature of consent from the literature of rebellion and considers every significant creative work to be an aesthetic resistance.

According to the writings of Camus (both critical and fictional), an artist generates worlds and intervenes in the dominant order to bring change in a dysfunctional world (*The Myth of Sisyphus*, *The Outsider and Resistance*, *The Rebel*, *Rebellion and Death*). Camus, like Rancière, asserts that resistance is a condition for both civilization and art. In support of this, Rancière writes about the ways the unheard and under-represented affect artists

to create art that operates as resistance and attempts to challenge perceptions. This in turn helps in giving agency to minority voices, which then has the potential to democratise dominant structures (Zaretsky, 2013). Through 'dissensus', Rancière sees the political and the aesthetic as interdependent. He also discusses the distribution of the sensible, politics of literature and the democracy of words that could bring changes in the order. According to him, a democratic perception challenges absolute power and reinforces the demand of the ordinary/invisible for equality, freedom and justice (2004).

What matters to me more is that a voice is given to the most vulnerable. Perhaps it is this insider knowledge and sensitivity that helps to tell the story of others affected by positions of circumstance and to reclaim agency and belonging. My privileged position of education and belonging has come about only because I have had empathetic others that listen to me when authoritative others would not. What I have taken from the different approaches discussed is that alternative approaches need to be drawn from non-traditional pathways, and that these are constantly intersecting and transforming one another.

Drawing on the work of Camus, Rancière and Rosler as representatives of western-centric views in conjunction with localised responses, in this project, art (expressed as a social practice) can be viewed as an active protest against institutionalisation. That is to say that what I have taken from the writings of Rancière and Camus is that at our current point in history, contemporary art and design practice must embrace the social and our protests should, wherever possible be concerned with the local. In order to make this a default position, an attempt has been made to reframe my approach as one that employs co-curation to activate and reclaim spaces for individual and collective expression.

“I proclaim that I believe in nothing and that everything is absurd, but I cannot doubt the validity of my proclamation and I must at least believe in my protest.”

-The Rebel (Camus, 1991)

An ‘Us’ against the ‘Institution’ divide has become embedded in art practice through decades of critical theory arguing for and against alliance with the institution. This dichotomy is perpetuated by a type of western pedagogy that needs to categorise experience into an identifiable system without awareness of the colonising effects on knowledge through anthropological systemisation. This concept is elaborated in terms of the role of anthropology played in its systematic categorisation of the colonised by Peter Pels as: ‘Anthropology...needs to be conceptualized in terms of governmentality ... an academic offshoot of a set of universalist technologies of domination—a *Statistik* or "state-craft" at least partly based on ethnography [the statistical documentation of people and culture]—that developed in a dialectic between colonial and European states ... [whereby] forms of identification, registration, and discipline emerged in tension and in tandem with a colonial impression of self-control that fostered notions of cleanliness, domesticity, ethnicity, and civilization’ (Pels, 1997).

These early anthropological conventions based on classifying other cultures in comparison to the colonial standards has been a contributing factor to a type of cultural typecasting based on appearance. The key misinterpretation that has emerged from this research is the notion that homelessness is a choice. When talking with Stevie, Shadow and John it is clear to them that the ‘others’ (people in homes) judge them and their situation based on appearance. Through the statements such as “I’m sick of being told by others that homelessness is a choice – it’s like they think I’m stupid! If you had to choose between sleeping on the street or a hiding from your parents, I know what the smart choice is!” (personal communication, 15 September, 2015) and “People used to talk loud about how much I stank, like I didn’t know that I had a stink, but there’s no hot showers and washing machines when you sleep rough” (Stevie V., personal

communication, 23 September, 2015) emerges an acute awareness on how they are perceived to be less intelligent than those in homes which creates another type of colonisation of knowledge based on appearance. This colonisation of knowledge is further perpetuated through a mode of dialectic² thinking popular in traditional philosophy. Applied to social context dialectic thinking has the potential to create black and white positions that allow little room for multiple points of view to be held at one time. It is in challenging this 'either/ or...' position concerning the right to public space as places of expression that I position my own practice.

My protest against institutionalisation is that at our current point in history, contemporary art and design practice must embrace the social, and that our protests should wherever possible be concerned with the local. In order to make this a default position, I have through this project reframed my approach as one that employs co-curation to activate and reclaim spaces for individual and collective expression. This approach has led me to look towards indigenous research and works that encourage notions of identity through the process of ako Māori (the potential to learn and teach in tandem) and the potential for story telling to create new worlds (Pihama, 2001; Smith, 2012). This process extrapolates lived experience as a way of evoking understanding on multiple levels. The importance of including the lived experience of belonging or experiencing spaces is not given due consideration in the spatial realm. It is not just the physical spaces we occupy, but also the places where we dwell and interact as a society that are significant. Working with narratives has the potential to be seen as a 'minor'³ mode of world making. Creating opportunities to intersect with different cultural spheres

2 Hegel's dialectic supposes that thoughts are developed through a process centred on; the expression of a statement (thesis) and opposition to the thesis (antithesis) – which generates an argument until a resolution is arrived at which (synthesis). Hegel's dialectic triad inevitably attempts to have one point of view dominating the other. The practice of dialectic argument results in a methodology that seeks to find absolute answers.

3 In *Kafka: Toward a Minor Literature* (1975), Deleuze and Guattari view minor as meaning 'lesser', rather minor works that give agency to minority voices because of their ability to cut through sound of the majority (as in the way that music played in the minor key evokes a contrasting emotional sentiment to the same tune played in a major key). Additionally the word *mineur* in French represents the process of 'mining' or 'digging'. For Deleuze and Guattari the literature of Franz Kafka is an example of a minor literature because Kafka (as a Jewish minority of Czechoslovakian origin) choosing to write in the dominant but not native German language produces the acts of 'becoming' vocal. The three distinctions of minor literature rely on the text as

makes accessible the personal knowledge offered by the collaborators, to help the audience question for themselves how a type of cultural logic is formed subconsciously by an unexamined shared belief system influenced by the media and dominant institutions. Having an audience to listen to the narratives means that participants are now producers of cultural artefacts – which in turn empowers both the audience and the producers to share a meaningful exchange, but also leaves a legacy of the types of knowledge that marginalised communities can contribute to challenge dominant cultural logic.

Art galleries – specifically university galleries, can act as sites of spatial convergence as they are both within an institution and open to the public, and are to deliver on a mandate to act as ‘critic and conscience of society’ (Education Act, 1989, s 162). The type of work presented in a gallery communicates a political and social position. A university gallery that shows only two-dimensional images is only showing an audience a narrow representation the art accessible by the institution. Alternatives to traditional picture displays such as those reviewed in this chapter are intended to help inform the design approach for the exhibition *Sit with me tell me something...*

Social practice in the form of encounter is a widely accepted convention that has seen its acceptance in national galleries and small communities alike. Encounter is legitimised it as an art form that has the potential to turn “urban renewal into an art form, transforming abandoned buildings into thriving cultural hubs” (Miranda, 2014). Firstly, ‘adopting’ a social practice as opposed to a purely theoretical one, implies that there is a choice. As practitioners existing in a post-bailout, post-continental era, it is impossible to entirely extricate one’s own practice from the influence of the public domain. Here I propose that the oscillation between these two realms is where the social exists. The social is the absurd personified, we practice in this way, holding an opinion and at the same time challenging or being challenged by a multitude of others without conforming to a dialectic argument.

In 2015, we are a society in which many of us are living out a large part of our social lives in a digital and ephemeral realm where all is constantly refreshed (then immediately

archived for all eternity in digital clouds) – except the kinaesthetic exchange of you and I face to face. One could argue that this digital realm is merely a rhizomatic assemblage – a type of digital ecology – but I would reply that Deleuze and Guattari’s digital rhizome was imagined as a combatant to capitalism’s ‘desiring machine’ not something intended to be appropriated by capitalism and then sold back to an eager consumer society.

We could apportion blame to the absence of community in public spaces to any number of inventions and conventions that encourage engagement away from social interaction in communal public spaces (Gotham, 2003), in favour of focusing the rights of individual identity through private ‘home’ space (Pels, 1997). We could also argue that where we are now was always foreshadowed by a multitude of great thinkers and theories: Heidegger’s theory that *machenschaft* (machination) would produce an epoch whereby ‘everything draws closer to everything else and becomes thoroughly alien to itself’ (Heidegger, 1999), or Guattari’s entreaty that “It is time for us to devise new means of collective organisation and action relevant to a historical situation in which traditional ideologies and social and political practices have been subject to radical devaluation” (1992, p. 12). Yet no matter how we might argue, the reality remains that we live in an era never before experienced, we are more numerous and both more and less isolated from each other. As we look for new absurd forms of protest we must try to challenge the way social institutions created by dominant media and education represent marginalised populations. My belief is that more challenges must occur as the messages produced by these organisations inevitably influence the current cultural logic of a society.

As institutions begin to include not only socially engaged programmes but recognise that art has moved beyond the walls, what then does that mean for the artists that have spent their careers fighting the institution? This project requires me to attempt to reconcile the way in which I practice and what that means in terms of my relationships with institutions such as the university where I study, but in which my collaborators for the exhibition do not.

I do not believe that art institutions should become wholly dedicated to socially engaged art, nor will they ever have the power to dramatically change the world – that is a global issue, which needs universal momentum to be overhauled. They can however, offer sentient experiences through their role as an interface with broader publics. Change happens when institutions don't just show, but facilitate access to the lived realities of issues people face.

Examples of exhibitions in Auckland responding to social issues

The supported response of the artist or cultural worker was attempted by ST PAUL St Gallery through initiatives such as the 2014 Research Fellowship with cultural worker Sakiko Sugawa. The fellowship saw the coming together of the artist/institution through the conceptual platform of 'accompaniment' with the Tamaki Housing Group and the expression those issues through an exhibition within the gallery titled *This Home is Occupied*. The Auckland Art Gallery Toi o Tāmaki has also engaged with issues of housing by hosting the *2013 5th Auckland Triennial: If you were to live here...* as well as a symposium in 2014 on the theme 'Engaging Publics/ Public Engagement'.

To understand the role that art and its institutions can play in expressing social issues, two recent projects involving art and social issues, include *The Lab*, which was part of the 5th Auckland Triennial (2013) *If you were to live here...* at the Auckland Art Gallery. Secondly, *This Home is Occupied* (2014) at the AUT University ST PAUL Street Gallery.

In the introduction to the publication released for *If you were to live here...* the triennial curator Hou Hanru emphasises that 5th Auckland Triennial, would be 'a locally engaged project of global art'. He further states that New Zealand with its 'long and strong legacy of community building in diverse claims and forms, from ethnic rights to underground cultures' and various initiatives of community projects present the best opportunity to test possibilities of encouraging more open and active collaborations among different areas and institutions.

While the 5th Auckland Triennial did involve interaction with different academic and art institutions, these were positioned as partnerships rather than collaborations. For example a hub was established within the Auckland Art Gallery titled *The Lab*. The curator envisaged *The Lab* as a ‘... design based open laboratory seeking to ignite on-going thinking, discussion and action’ (p.76). *The Lab* was located within the Auckland Art Gallery and housed a ‘series of rolling exhibitions’ (ibid) that were divided into five projects presented by local and international institutions and artists. *The Lab* acted as a type of ‘brain’ to the curatorial direction reflected in the title *If you were to live here*, and each project was tasked with generating intense design responses to the potential future of Auckland City. The premise of this curatorial approach was that through exposing audiences to the design processes they would be encouraged to imagine the social-spatial future of the city.

However, because of the scale of events such as the triennial above, there was no ‘space’ to sit with or experience what *The Lab* was trying to achieve. While *if you were to live here...* shows an attempt to speak to social issues and engage the public through art and design, the framework didn’t allow for a truly reflective experience. I believe that this was because it was still based on a traditional model of curatorial practice that focuses on aestheticisation – which assumes that the audience is a spectator and will absorb meaning by observing what is happening.





Figure 6: Images from *Transforming Topographies*, one of the five projects as part of *The Lab*

In contrast, the exhibition *This Home Is Occupied*, which took place in ST PAUL Street Gallery One from 30 May –25 July 2014 was designed to bring audiences closer to the issue of housing by not imagining ‘if’ we lived *here* but by focusing on what ‘is’ happening here. The content for *This Home Is Occupied* evolved out of research produced by visiting Kyoto based cultural worker Sakiko Sugawa and local activist and artist Ella Grace McPherson-Newton and her association with the Tamaki Housing Group. Alongside the exhibition, which was a detailed critique of state housing in Aotearoa/New Zealand, was a series of complimentary activities designed to engage with multiple publics and the groups directly involved with Sugawa and McPherson-Newton's practice-led research. Unlike *The Lab*, which tried to integrate global and local imaginings of Auckland’s future, the curatorial approach adopted by Sugawa was to accompany McPherson-Newton on her continuing journey with the Tamaki Housing Group and mobilise the community to speak to their own issues.



Figure 7: Images from the opening night for *This Home Is Occupied* (2014), ST PAUL St Gallery, AUT University



Figure 8: Gallery director Charlotte Huddleston welcomes members of the *Tamaki Housing Group* to the opening of *This Home is Occupied* (2014), ST PAUL St Gallery, AUT University

The relevance *This Home is Occupied* (2014) to this research project is in how, through the role of a supportive ‘cultural worker’, Sugawa was able to integrate herself into the localised issues of gentrification her presence support the group to speak for themselves.

Taking into account what can be learnt from the examples of *The Lab* and *This Home Is Occupied* represent two models of engagement between the art gallery working in partnership to discuss social issues. *The Lab* under the rubric of the 5th Auckland Triennial illustrates how larger organisations such as the Auckland Art Gallery are able to form partnerships with multiple institutions but because of the scale of the triennial as a whole it was difficult for the audience to fully engage with the numerous projects in a sustained way. By contrast, *This Home is Occupied*, was on a smaller scale and spoke with the Tamaki Housing Group directly to the issues of gentrification and displacement specifically within the area of Glen Innes, however the majority of the audience was already sensitive to the issues expressed in the exhibition.

Part II Documentation: *Sit with me, tell me something...*

Introduction

Running in parallel to the theoretical positioning of this exegesis, has been an attempt to understand how research into aesthetics and curatorial practice can be incorporated into practice. Documenting our discussions regarding the perception of public and private (home) space has been employed as a way of building our collective narrative and establishing how our individual contributions come to represent ourselves within a co-curated framework. Over a period of eight weeks between September and November 2015, John, Shadow, Steve and myself have been meeting regularly at Alleluya Café in ST Kevin's Arcade on Karangahape Road. The following pages contribute to how the narrative elements extracted from different conversations generated content for the exhibition Sit with me, tell me something...

Transcription 15: Excerpts of conversation with Steve and Shadow at Alleluya Cafe
Wednesday, 13 October 2015

Tosh: Shadow, what are some of the places where you feel welcome and unwelcome?

Shadow: Welcome places would be outside and in the countryside, unwelcome ones – well that would be the police station and parliament!

Tosh: Steve, how do you feel now you have a home?

Steve: Now I'm homed I don't feel like I belong anywhere. The people that are still homeless don't want to know me anymore. I miss all those people that I used to hang around with and talk to. It's like I have a disease and they don't want to know me anymore.

Tosh: So how did you feel when you were on the street?

Steve: When I was on the street I felt wanted and needed and part of something, but now that I have a place they don't want to know me anymore.

Shadow: Same here

Tosh: Really? Shadow, I remember you saying the other day that even in your new 'home' you sleep on the floor

Shadow: Yeah

Tosh: What, so even in your home you still sleep 'rough'?

Shadow: Yeah

Steve: You were saying you still sleep outside sometimes even at home eh?

Shadow: Yeah - especially in summer - old habits... Also I guess once I got off the streets beds and mattresses, you know, they made me feel like I was falling like I would jet fall through the bed. They're so damn soft! I keep waking up feeling like I'm falling or something.

Tosh: What stops you guys from meeting people that aren't homeless?

Steve: They're different - I don't know how to talk to them

Shadow: I'm getting better, getting used to other people that got houses and stuff.

Tosh: What do you think about 'home' and 'belonging' – are they the same thing?

Shadow: Home is just a house, it's just a place I can crash at, watch a bit of telly, and cook a feed. Town, that's where I belong, you know where I feel at home: busking, playing music talking with people. Even when I visit my mum and family, I don't feel like I belong there.

Conversations with John Heta

Since September 2015, John and I have been discussing ways in which he wanted to represent his story. What came out of group and individual discussions was what John wanted most to convey to others, was that not all homeless people were drunk and begging on the street. The majority of our conversations have been recorded and after listening back through past recordings, I noticed there was a place that for the four years John was out on the street he felt 'at home'. John's safe place as we began to refer to it, symbolised not only security in that it was a space he could occupy, but also because it saw him becoming a part of a wider community. After a particular conversation we had

outside the back of the Mojo Café which is a part of the Auckland Art Gallery and connects the gallery to its amphitheatre and Albert Park, we decided that John would take me to photograph the places in the conversation and that we would work towards a moving image piece that he would direct and I would film.

Transcription 17: Excerpt of conversation with John Heta at Mojo Cafe at the Auckland Art Gallery Saturday, 16 October 2015

You would not know I was homeless to look at me, you would not have picked me for being homeless back in those days. Four years I did it and no one really know, except for the library and the librarians and the Auckland City Mission (ACM). Lifewise, I didn't know about Lifewise because I accessed all the services through ACM... When I applied for housing in 2010, when I first heard about the homeless team [at Auckland City Mission] and what they do to help people get into housing through Housing New Zealand, I thought I would be able to get a house through them. I was deemed a high priority all right, but I was deemed within the category that gets you housing fast. So I was under a category 12, I think I was an 8 or a 9. At the time I didn't even realise there were numbers, and any time that I'd ask where I was on the list, they would just tell me I was a 'high priority'.

I met Vicky from Lifewise and she asked me where I was on the list I said I was 'high priority' and it took her two weeks to find out from Housing New Zealand I was a category 8. I says to her "what's with the numbers?" she explained to me that 1-8 means you are in 'need' of a house. I told her that's *wrong*. Vicky went back to them, she told them I'd been on the street four years and fought for me to get a 'category 12'.

Not long after I was at my mate R's place having a shower and he said his Housing New Zealand manager was coming over for a flat inspection. I waited for her and I says excuse me and explained to her I'd been four years out on the street and three years on the list and there were people out on the street for less than me getting places. That lady Caroline, she went back to the office after her inspections were done for the day and she

calls me up and says over the phone “John you’re high priority 12” I said ‘I know!’, and she says “that’s wrong, you should have had a home by now”. I told her how all of my mates from the streets had homes yet they had applied *two years* after me and so I asked her ‘why are they getting their homes and not me?’. She agreed, it was wrong so she says, give me some time I’ll find you a home. I thought to myself, ‘I heard that one before!’

I’ll never forget, was up at the Mission having dinner and she calls me back and she says “John I’ve found you a home, are you prepared to move to Queen Street” and I said ‘yup! If it gets me off a porch and into a home!’. Caroline said to me “I don’t know where they lost you in the system, but that’s wrong, you should have had a house two years ago and you should have been between a 12-18 back then.”

So yeah. That’s what happened, that’s how I finally got a home. I love Caroline to death because she got me the home. Not long after she got me the home, she was gone. Now I got to deal with a new tenant manager, who’s useless – I haven’t even met them yet. Caroline got moved on, she’s no longer working for Housing New Zealand anymore. I think her record was too good for them; she was housing a lot of homeless people, getting them into homes.

Below is a series of stills from that process where I later returned to in the evening to film the moving image piece, and a link to the edited version of the audio and video that refer to the sites documented.

Figure 9: John's 'safe place' where he slept for two and a half years



Figure 10. John shows me the place where he used to keep his belongings safe.





Figure 11. Looking to the sky for changes in weather



Figure 12. Brian the cat



Figure 13. John's old 'backyard'



Figure 14. Where John and the other 'residents' would meet for their weekly catch-ups

[\[Link to video\]](#)

"Conversation with John Heta" and "Morning Auckland" Photos by Shadow. Media produced by Tosh Ahkit for the exhibition *Sit with me, tell me something...*

A photographic essay by Shadow

These images were taken by Shadow over two weeks during October 2015. Shadow has a keen interest in photography because he likes the way photos 'show people what I see every day'. When Shadow took the photos, his thoughts were of places where he feels welcome and unwelcome.



Bridge, Symonds Street Cemetery



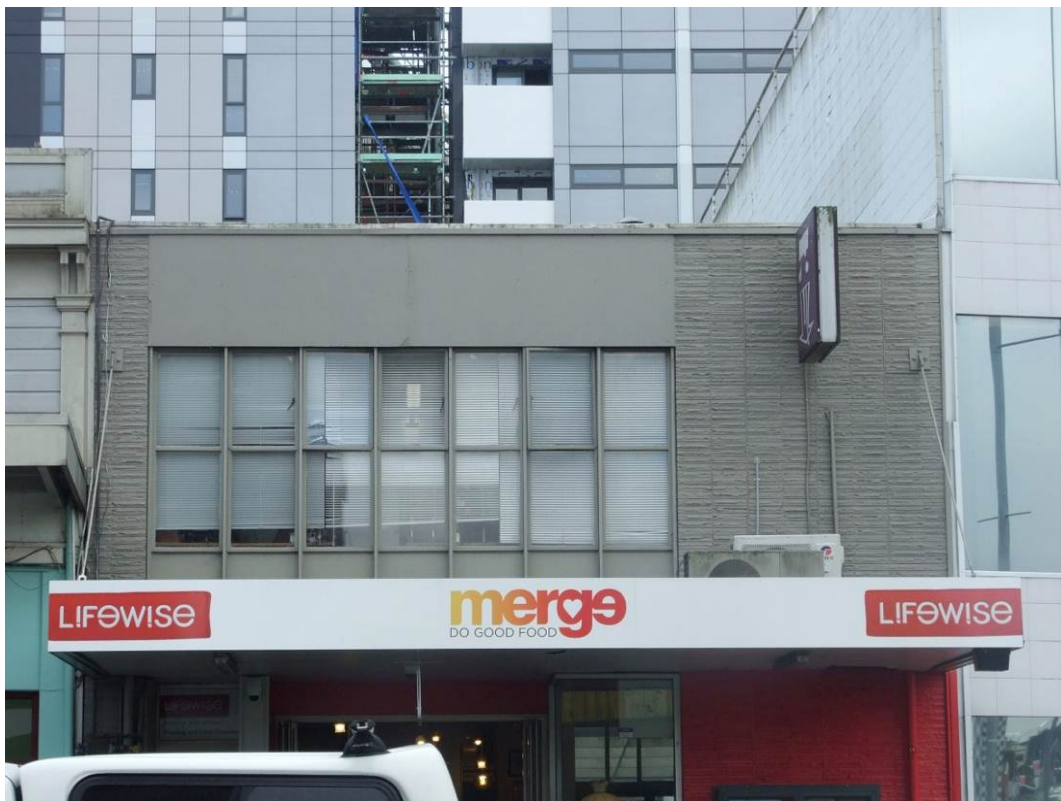
Auckland City



View from Karangahape Road Over-bridge



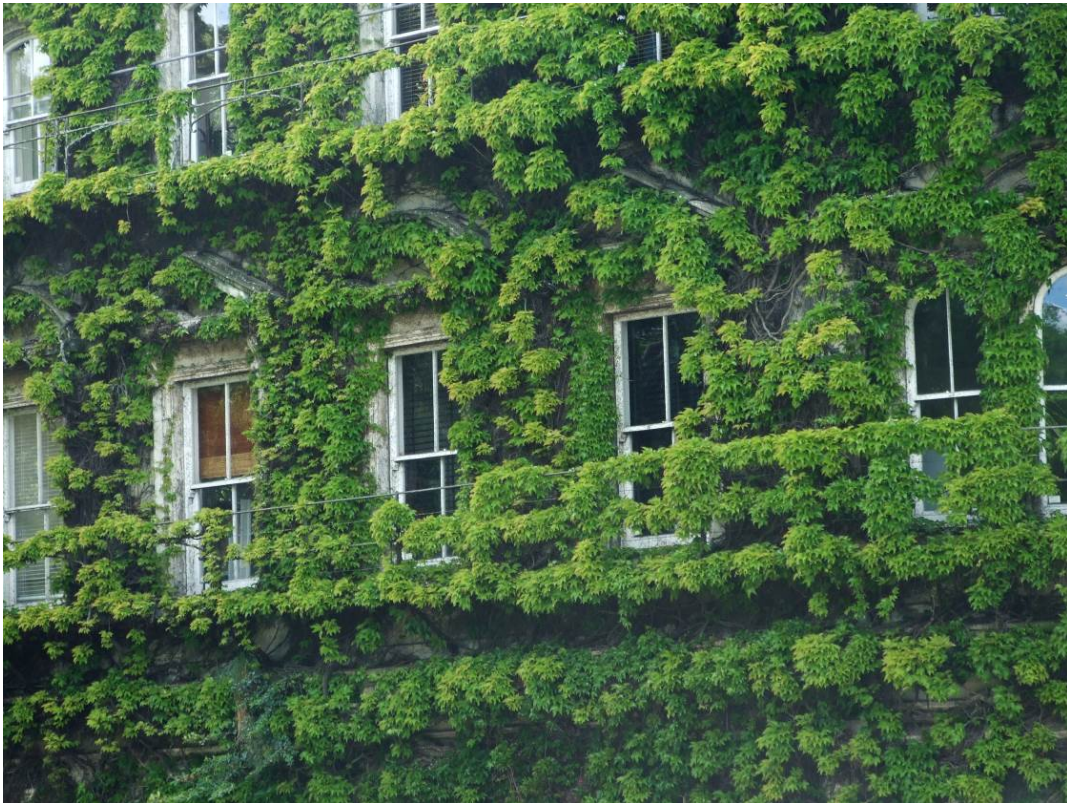
Judges Bay



Lifewise and Merge Café, Karangahape Road



Auckland City Mission, Hobson Street



Princess Street



Photos taken walking through Symonds Street Cemetery



Grafton Bridge



Symonds Street Cemetery

Steve's story

The story that follows is an excerpt from Steve's story that I have been recording and transcribing with him. It helps to contextualise the way that Steve who has battled with drug and alcohol addiction for more than three decades is concerned with the youth homeless population. Because of Steve's sensitivity to the influence of drugs and alcohol on vulnerable people, the work that he wants to create for *Sit with me, tell me something...* is based on the things he's been told and felt during the various episodes of his life on the street.

"When I first came to Auckland in the 80's I was on the streets for a month. It was horrible, cold - it rained every day. I had one set of clothes, one bag, I had no friends, didn't know where social welfare was. I ended up with two other people sleeping out on Queen Street. Everyday, I was slowly learning where everything was. Once I found out where things were it took me about a month before I got a place.

When you're on drugs or alcohol it's hard, now I'm off alcohol, I'm trying to give up drugs. After that time sleeping rough I can say people who do it day in and day out they're real people - they're not full of the bullshit. You can't compare those that live on the street to those that live in a house. There's no comparison. There's a lot of attitude from the people who've got houses towards those who don't. There's a lot more of them [homeless people] out on the street compared to when I first got here back in the 80's and 90's. Before it used to be older people, nowadays there are a lot younger people – I've noticed that.

I slept rough for three years in Christchurch and man that's cold; I was living on onion patches, burying myself under onions to keep warm! That was on the outskirts because the city being so flat, police used to just keep walking up and down, up and down. Out of the city though they leave you alone, they don't seem to come out that far. I used to go to a kind of shelter to get meals and snacks, sometimes play chess. Those days they didn't have places where you could sleep.

Up until a few months ago, I spent years paying \$100 dollars a week to share a room in different hostels. That was better than huddling in storefronts. Then a few months ago the place I'd been a while I was evicted with three weeks notice. They didn't even give me a reason, just said I had 21 days to get out. That's the thing even when you're paying to sleep somewhere you don't have any security. I know that it comes down to choice, you know, you can choose to sleep rough or you can choose to try and find somewhere to sleep but it's not always easy. If I could do anything to help homeless people I'd give them better choices!

I think homelessness is a real worry now because there are a lot younger people - there's our future going nowhere. A lot of them are dying, not from homelessness, but from drugs and alcohol. Once again you could say it's about choice – it's their choice that they choose to do drugs and alcohol. But you know when you've got a shitty life there's something even more welcoming about drugs; getting spacey and off your head seems somehow easier eh, more beautiful than what some of us – some of these kids have to deal with. That's how people get into gangs. I've been asked to patch up over the years, but I never have. Being young though you've got a different view (just like drugs!), it seems like a good idea being part of something.

We're always led to believe something by other people, until we see something with our own eyes. Monkey see monkey do.”

Sit with me, tell me something...

11–14 November 2015

WM Building Foyer

40 St Paul Street

Media agencies, print industries, and the internet have become the new creators of the 'visual', as a result what is seen by the general public through the rhetoric presented in social and mainstream media, often creates how marginal societies are represented to this public. As a result of media dominating the visual, art has in the minds of some theorists has lost its criticality (Hope, 2009) (Rosler M. , 2010). In response, art and design practices have moved away from its aesthetic representation as a way to reclaim criticality and generate discourse on present day cultural logic. What is most important in art practices today is not the image but the process of questioning and defining what one's art represents. *Sit with me, tell me something...* has been co-curated by four people from the most pressing message for them is to communicate that "homeless doesn't mean hopeless".

Social Practice or Participatory Art [1] has been present throughout history in various forms since the creation of the politic-art dialectic. While many media and political institutions have colonised art practices (Bourriaud, 2002) in the form of propaganda and campaigning, politics will never become 'art' and art can no longer be free from the 'political'. In view of this, how can future practitioners maintain criticality and in what ways can we move towards an art of empowerment?

By working collectively on the curation of *Sit with me, tell me something...* the collaborators who have experienced homelessness, explore how concepts of belonging and home are communicated and how the spatial boundaries of public/private space are also tested within the institution through the occupation of the ST PAUL St Gallery foyer.

This exhibition has been curated and produced by four members of *Radio NFA*. The bags displayed in the foyer belong to the artists and within each bag is a representation of the work generated through their on-going collaboration to dispel the myths of homelessness.

Artist Bios

John Heta spent four years sleeping rough in Auckland Central and three years nine months on the Housing NZ wait list. In February 2015 he was told to re apply and was given a home within a month. John is interested in the how story telling helps to explain and understand social positions, he believes that there is no single answer to the issue of homelessness but hopes that through participating in projects like *Sit with me tell me something...* that he can speak for himself and teach people something from his experience. John volunteers four days a week as a truck driver for *Lifewise* and helps move disadvantaged people into homes. He has served on the *Homeless Committee* at *Auckland City Mission* and is vocal in speaking at steering committee meetings initiated by *Auckland Council* and *Auckland Business Association* about issues concerning homelessness and issues with identification.

Shadow spent most of his adolescence sleeping rough around the North Island. He is a respected street performer and plays harmonica in various locations around Auckland CBD. Shadow is a member of the *Hobson Street Theatre Company* and has had two successful seasons participating in plays written and performed by members of Auckland's homeless community. In addition to performing, Shadow is a keen photographer and has exhibited at *Studio One* and *Lopdell House* as a member of the *Auckland City Mission Photography Club*. His photographs show that there is beauty to be seen no matter how rough life may be. Shadow is currently on the *Homeless Committee* at *Auckland City Mission* and volunteers with *Lifewise* to deliver furniture to people in need.

Stevie V. is an advocate for changing perceptions of homelessness since his first experience of sleeping rough in the late 80's. Stevie V. is now nearing 60 years of age and

is alarmed at the increase of youth on the streets. The demographic of homelessness is changing in Stevie's point of view and he produces hand drawn posters as a way of communicating his experience in and out of housing. Like Shadow, Stevie V. has also performed in the *Hobson Street Theatre Company*.

Tosh Ahkit is a proud mother and creative practitioner with a background in screen-printing and documentary making. Tosh spent her adolescent years in foster care in Porirua and as a result of that experience spent nearly two decades moving and travelling to find a place to belong. She believes that through collaborative practice we can still maintain individuality but through the process of working collectively we learn what is most important to our core beliefs. Tosh has worked with several collectives including *Cut Collective* and *The News Network*.

John, Shadow, Stevie and Tosh are all founding members of *Radio NFA (No Fixed Abode)* along with Hare, Mark S. Rob D. and Ziggy L. *Radio NFA* was created over the summer of 2013/14. *Radio NFA* is a low frequency and Internet radio station. *Radio NFA* aims to dispel myths of homelessness as represented by the media, and provide a voice for the growing number of homeless people in Aotearoa/New Zealand. *Radio NFA* can also be found as a live stream and archived podcast on www.mixlr.com/radio-nfa/.

Radio NFA has been present in the Auckland community through events such as: *Election Special* at RM Gallery (2013); *Lifewise Big Sleep Out, White Night* with Accompany Collective at Auckland Central Library (2014); *World Homeless Day* (2013, 2014, 2015); Waitakere Unitec *Soup Day* (2015); *Library Hui* at Auckland Central Library (2015) *Steering Group to generate a MOU to end homelessness in Auckland Central, MT Eden prison* (2014). To find out more about *Radio NFA*, please visit www.radionfa.org

- A. *Survival Bag*, John Heta
 - 1. Portable media player (to operate, slide the unlock icon and double click the video icon)
 - 2. *Conversation with John Heta*, (2015) 18:32, single channel video work directed by John Heta, filmed and edited by Tosh Ahkit
 - 3. Clean towel, toiletries, spare clothes and two books
- B. *Music Bag*, Shadow
 - 1. Photographic essay depicting Shadow's view of Auckland City.
 - 2. MP3 player with recordings of Shadow busking and singing
 - 3. Three harmonicas
 - 4. Busking hat
 - 5. Umbrella
- C. *Poster Bag*, Stevie V.
 - 1. Collection of hand drawn posters (originals)
 - 2. Graphic reproductions of a series created from the originals offered as a memento from the artist to the viewer.
- D. *Travelling Bag*, Tosh Ahkit
 - 1. Collection of books to read I airports
 - 2. Draft thesis *Homeless doesn't mean hopeless*
 - 3. Empty packets - representing the maximum amount of medication you can travel with
- E. *Couch* - Loaned by Mark Schroder
- F. *Furniture – Items from Tosh's current home*

Public programme

On 12 and 13 November between 11am – 3pm, the artists will be sitting in the foyer of the ST PAUL Street Gallery. You are invited to sit and tell the artists what you understand about homelessness and ask questions regarding their experience of homelessness in Aotearoa/New Zealand.



Figure 15. *Sit with me, tell me something...* (exterior view).



Figure 16. *Sit with me, tell me something...* (interior view).

Figure 17. *Sit with me, tell me something...* Gallery visitors exploring the interior of the back packs.



Figure 18. *Sit with me, tell me something...* (balcony view).



Room Sheet

Conclusion

At the beginning of this research, I set out to understand how the individual experience of homelessness impacts on a sense of belonging, and what role creative practices could play in communicating these experiences. Looking to continental literature through the works of Guattari and Rancière helped justify a theoretical comprehension of art practice's relationship to social issues. The philosophical underpinning of the exhibition was inspired by the way in which Camus grappled with absurdism through a combination of fictional work such as *l'Etranger*, written alongside more philosophical works such as *The myth of Sisyphus*. Camus' approach of philosophy re-enforced by personal narrative in this research, is translated as the potential for a group exhibition based on a common experience of homelessness to generate the collective narrative for *Sit with me tell me something...* .

Furthermore understanding how art practice can design unique ways to communicate complex social issues was sort through the process of curation – specifically co-curation, with the view of producing an exhibition that was true to both the collective enunciation of the group and personal identity. In attempting to express the complex social spatial issues surrounding homelessness and challenge how we demarcate private and public space based on experience of belonging, I have begun to comprehend how knowledge can be understood through diverse theories and communicated through practice led methodologies. While this methodology is centred predominately on process, rather than aiming to create definitions – what is most important is that these discoveries can be expressed and made accessible through the hyphen-space created by sites such as university galleries as they are both public and within the academic institution which produces knowledge.

As collaborators we explored how co-curation (meaning not just a collaborative process, but one where participants also have autonomy over the elements they curate) could help to communicate issues of 'home' and 'belonging' from a homeless perspective to an outsider public. From an analysis and reflection of transcriptions from conversations

recorded with Hone, Shadow and Steve and the collaborations there emerges three key themes:

- There exists a reflexive relationship between social relations and space
- Adaptation to rough environments is conditioned over time and adjusting to 'soft' environment also requires time (if it happens at all)
- Having a safe place both spatially and socially is dependent on being heard.

In addition to providing an expressive platform for the rough sleepers *Sit with me, tell me something...* also allows the general public to enter the itinerant ecology, whilst respecting the identities and personal stories being conveyed, and creates opportunities for an engagement that accommodates a wider spectrum of Auckland's more disenfranchised citizens.

The process driven, as opposed to output focussed approach may have helped to more authentically and successfully reverse the perception of the homeless as being unwilling participants in society (Hodgetts & Stolte, 2008) to one that acknowledges resilience and perseverance through adaptation to adverse conditions -even if it is only to a small audience.

I believe that by creating new dialogues from within the institution with communities such as the homeless we can generate practice led research that engenders greater communication between major and minor publics. My hope is that co-collaboration as a model that allows agency and honesty to be key themes in discussing complex issues, but that in having the dialogue we can begin to create equally complex responses to issues of social importance through art and design practices.

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Dwelling on the Stoep

Dieneke Jansen

10 June – 15 July

Gallery One, Two and Frontbox

For *Dwelling on the Stoep* Dieneke Jansen has focused on three distinct housing complexes – Marunda, Jakarta (opened 2009); Bijlmermeer, Amsterdam (opened 1968); and Greys Avenue, Tāmaki Makaurau Auckland (opened 1947/1958). Over the past three years Jansen has spent time at all three sites. In Marunda she lived for three weeks in August and two weeks in November 2015 in Cluster A, and spent time in the common spaces with residents, who she invited to talk about their daily lives and experiences, which are inseparable from the economic, cultural and political conditions of the city. The work *Marunda: Dwelling on the Stoep* which is exhibited in Gallery One, was completed in 2015 for the Jakarta Biennale. In Amsterdam in 2014 Jansen met tenants at the entranceway – the stoep in Dutch – to the apartment blocks and as per Dutch custom when visiting someone at home, gave them flowers. The subsequent conversations recorded at the stoep form part of the installation in Gallery Two. In Tāmaki Makaurau Jansen's connection to Greys Ave tenants is more recent and the form of the work reflects this. During the exhibition an event will be held onsite at 139 Greys Avenue. This is being developed and hosted in collaboration with Radio NFA (No Fixed Abode) – a community orientated radio station run by people who are currently homeless or have previously experienced homelessness. Jansen, who was involved in the establishment of NFA in 2014, has taken the opportunity to connect with Greys Ave tenants through working with NFA on this event – one that is by the community for the community.

The exhibition brings together video, photography and text about each of the sites, including interviews, events and a supplement with material about each location, with the intention of providing further context for the work in the exhibition, the situation of the people in the housing and the wider social and political climate in which they dwell.

Jansen's lens-based practice is situated within several modes, including site responsive interventions, performative actions, installation and documentary practices. Through these she engages with and explores private and public social space – using the potential of the lens to activate social space through an approach that creates events for documentation as opposed to documentation of events. With *Dwelling on the Stoep* Jansen focuses on three post-colonial housing projects, in a manner that acknowledges her Dutch colonial heritage, and her experiences and developing consciousness of the ongoing effects of colonialism in Aotearoa.

Jansen's current focus on 'failed' housing projects raises question around the socio-political aspects of space: who owns it? Who uses it? Who has access to it, and under what conditions? the intention that as a commercial enterprise it would be a source of work and income for residents. Two of the five hydroponic farmers discuss some of the difficulties they experience, including that its size is not commercially viable. Bapak Nassarol, Cluster A Rukun Tatangga (chief), supports the creation of informal gardens, which have significantly increased in the last two years.

Jansen is especially interested in situations arising from unsuccessful 'top-down' solutions to housing low-income citizens. In counterpoint to that she works with 'bottom-up' actions – such as community-focused events – that reside conceptually at the stoep, to create aesthetic encounters with social, economic and geopolitical issues. Jansen's research considers how social spaces speak of values, political attitudes, failures and hopes and how societies' ideologies, values and social relations manifest visibly in housing. Over time, the values in many societies have shifted from housing as a process to housing as a product. As David Harvey has observed, housing is an important means of absorbing surplus capital – a defining process of capitalist economy.¹ Internationally, many 20th century state-initiated housing schemes that responded to enormous urban expansions are now considered failures. These housing projects in many urban centres that segregated the new urban working poor reproduced top-down failures, while suppressing bottom-up actions and activities of residents.² Self determining actions such as informal economies, garden initiatives, and social events can be found around housing estates wherever they are, however, in many instances such as in the many renewal phases of the 'failed' Bijlmermeer housing project on the outskirts of Amsterdam, these types of initiatives are seldom recognised by policy makers and

designers. A problem of assigning failure to housing projects is that it often implies that the failure is of the architecture, or the residents. Architecture is an “outcome of larger urban dynamics” and notions of ‘failure’ should be questioned within the wider context that encompasses the interrelationship of “design, politics, economics, culture and human behavior.”³ In many state initiated housing complexes social problems tied to systemic inequalities around race and class are prevalent, and the people and spaces can be marginalised and neglected as a result.

With *Dwelling on the Stoep* Jansen brings together three housing complexes that retain their specificity, while at the same time are representative of commonalities with top-down state initiated housing programmes and the effect of shifting values tied to social and political change.

1 Harvey, David. (2012) *Rebel Cities: From The Right to the City to the Urban Revolution*, New Left Books. New York.

2 Paalman, Floris. (2003) ‘Kidnapping the Bijlmer’ in *Locality, Regeneration & Diverse[c]ities*. Series: *Advances in Art & Urban Futures VI*. Eds Bennett, S. & Butler, J. Bristol, Eng.; Portland, Or. : Intellect. See the *Dwelling on the Stoep* supplement accompanying the exhibition for this article.

3. See *Failed Architecture* <http://www.failedarchitecture.com/about/> (Accessed 2 June 2016).

Dwelling on the Stoep

Dieneke Jansen

10 Pipiri – 15 Hōngongoi

Taiwhanga Toi Tuatahi, Tuarua me te Matapihi

I tēnei whakaaturanga o *Dwelling on the Stoep* i aro a Dieneke Jansen ki ētahi whare motuhake e toru – Marunda, Jakarta (i whakapuaretia i 2009); Bijlmermeer, Amsterdam (i whakapuaretia i 1968); me Greys Avenue, Tāmaki Makaurau (i whakapuaretia i 1947/1958). I ngā tau e toru kua hipa kua kua noho a Jansen ki ēnei wāhi e toru. E toru wiki te roa o tana noho ki Marunda i te marama o Hereturikōkā, ā, e rua wiki anō i te marama o Whiringa-ā-nuku i te tau 2015 i te Cluster A. I noho ia i ngā wāhi pāpori i te taha o ngā kainoho, nāna nei rātou i tono ki te kōrero mō tō rātou ao me ngā āhuatanga ka pā ki a rātou, kāore e taea ēnei mea te wewehe mai i te āhuatanga ā-ōhanga, ā-ahurea, ā-tōrangapū anō hoki o te tāone nui. I whakaotihia te whakaaturanga o *Marunda: Dwelling on the Stoep* e iri nei i te Taiwhanga Tuatahi i te tau 2015 mō te Jakarta Biennale.

I te tau 2014 i Amsterdam i tūtaki a Jansen ki ngā kainoho i te tomokanga o te whare, koinā te whakamāoritanga o te kupu stoep i te reo Tatimana. I runga anō i ngā tikanga Tatimana ki te peka koe ki te whare o tētahi ka haria e koe he putiputi. E whai wāhi ana ngā kōrero i puta mai i te tomokanga ki te whakairinga nei i te Taiwhanga Tuarua. Nōnakuanei te hononga o Jansen ki ngā kainoho o Greys Ave i Tāmaki Makaurau, ā, e kitea ana tēnei i te āhua o ngā mahi. Ka tū tētahi kaupapa ki reira, ki 139 Greys Avenue i te wā o te whakaaturanga nei. Kei te whakahaerehia ngātahitia tēnei me Radio NFA (No Fixed Abode), he mea whakahaere tēnei reo irirangi ā-hapori e te hunga kāinga kore, e ētahi atu rānei kua noho kāinga kore. I whai wāhi a Jansen ki te whakatūnga o NFA i te tau 2014, ā, nā tana mahi tahi ki a NFA i tēnei kaupapa i tūhonohono ai ngā kainoho o Greys Ave – he kaupapa tēnei nā te hapori, mā te hapori.

Kei roto i tēnei whakaaturanga ētahi atata, ētahi whakaahua mē ētahi tuhinga mō ia wāhi. Kei roto anō i tēnei whakaaturanga ētahi uiui, ētahi kaupapa me ētahi atu hanga e pā ana ki ia wāhi. Ko te whāinga kia whai horopaki ngā mahi o te whakaaturanga, te āhuatanga e pā nei ki te hunga i roto i ngā whare nei me te āhua anō o ngā take pāpori me ngā take tōrangapū ka pā ki a rātou.

He nui ngā tirohanga o Jansen, ko tētahi he titiro ki ngā mahi tene a te tangata hei whakautu i tētahi mahi i taua wā tonu, ko tētahi he mahi whakaari, ko tētahi he whakairinga, ā, he whakarite pakipūmeka anō hoki. Mā roto mai i ngā tirohanga e maha e toro atu ana ia ki ngā wāhi tūmataiti me ngā wāhi tūmatanui, mā te tirohanga anō e ora mai ai te wāhi tūmatanui kia puta mai he kaupapa hei whakaahua māna. I tēnei kaupapa o *Dwelling on the Stoep* e aro ana a Jansen ki ētahi kaupapa whare e toru, e hāngai ana te āhua o tana kawhe i a ia anō ki ana tikanga Tatimana, nga wheako kua pā ki a ia me tōna mōhio anō ki te whakaawenga o te whakapākehātanga i Aotearoa.

Nā te aranga o Jansen ki ngā kaupapa whakanoho tangata kāore anō i eke i toko ake ai te pātai ki tēnei mea, ki te takiwā, ā, nō wai te takiwā? E whakamahia nei e wai? E wātea ana ki a wai, ā, he aha ngā here? Kei te aro a Jansen ki ngā āhuatanga kua puta mai i ngā kaupapa whakanoho i ngā tāngata iti noa iho te

pūtea kāore i eke. Hei āpiti atu, e hāpai ana ia i ngā mahi pēnei i ngā kaupapa ā-hapori e noho ā-whakaaro ana ki te tomokanga kia whakakitea ai ngā take ā-pāpori, ā-ōhanga, ā-tōrangapū anō hoki. E titiro ana te rangahau a Jansen ki ngā wāhi tūmatanui e tohu ana i ngā uara, i ngā whakaaro tōrangapū, i ngā matenga, i ngā tūmanako me te āhua anō o ngā whakaaro o te hapori whānui ka hua ake i te āhua o te wāhi noho. I roto i te wā, kua huri ngā uara o te hapori ki te āhua o te wāhi noho hei hua arumoni. Kua kite a David Harvey, kei te kohikohi ngā whare i ngāmoni tāpiri – he tukanga nō te ōhanga mahi moni.¹ He nui ngā kaupapa whare ā-motu o te rautau rua rau i toko ake nā te kaha o te tupu o ngā tāone nui e kīia ana he mate ō ērā. I wehea i ēnei kaupapa whare o ngā tāone nui te hunga pōhara, ā, i pēhitia anō ngā mahi hāpai a ngā kainoho.² E kitea ana i roto i ngā wāhi noho ētahi kaupapa i whakatūria motuhaketia pēnei i ngā ōhanga hanga noa, ngā hinonga māra me ētahi kaupapa pāpori, heoi anō i te nuinga o te wā pēnei i te whakahounga o te kaupapa whare o Bijlmermeer i ngā tapa o Amsterdam, kāore e whakamanahia ēnei Ko tētahi o ngā mate o te whakahua i ngā matenga o te kaupapa whare ka herea i te nuinga o te wā tērā mate ki te kaiwhakahoahoa, ki ngā kainoho rānei. He hua ngā mahi whakahoahoa nō te takoto tonu o te tāone, ā, me titiro ngā matenga i roto tonu i te horopaki me te hāngaitanga anō ki te hoahoa, ki ngā tōrangapū, ki te ōhanga, ki te ahurea me ngā whanonga ā-iwi.³ Kei te kitea i roto i ngā kaupapa whare ā-motu ngā raruraru ā-pāpori e herea ana e ngā whakahaere ā-motu e pā ana ki te ira me te momo o te tangata, ā, ka noho ko te tangata me te wāhi te papa o tēnei tūāhuatanga.

I tēnei whakaaturanga o *Dwelling on the Stoep* e whakatōpūhia ana e Jansen ētahi whare noho e toru e noho tonu ana i runga i ō rātou motuhaketanga, ā, e kitea tonutia ana ngā ritenga e puta mai ana i ngā kaupapa whare ā-motu me te hua ka puta mai i ngā uara rerekē ki ngā take pāpori, tōrangapū anō hoki.

1 Harvey, David. (2012) *Rebel Cities: From The Right to the City to the Urban Revolution*, New Left Books. New York.

2 Paalmann, Floris. (2003) 'Kidnapping the Bijlmer' in *Locality, Regeneration & Diverse[c]ities*. Series: *Advances in Art & Urban Futures VI*. Eds Bennett, S. & Butler, J. Bristol, Eng.; Portland, Or.: Intellect. See the *Dwelling on the Stoep* supplement accompanying the exhibition for this article.

3. See *Failed Architecture* <http://www.failedarchitecture.com/about/> (Accessed 2 June 2016).

List of works: GALLERY ONE

***Marunda: Dwelling on the Stoep* (2015)**

Video projection, duration 35:40

Nine videos on monitors, duration varies from 5:04 – 16:52

This work was commissioned by the Jakarta Biennale and focuses on narratives collected at makeshift social spaces in and around the cluster A housing project in Marunda, on the outskirts of Jakarta. Within Cluster A, nine of the 11 housing blocks were occupied. Each block can accommodate 500 households. For this work, a social space was selected in each block as a temporary 'chat-room', with a video camera as invitation for residents to tell their stories. This footage was compiled and presented as a film-screening event in Block Pari at Marunda on 2 September 2015. This event in turn was filmed and together the footage forms the moving image installation of nine screens with individual narratives inserted into the projected film-screening event.

***Jakarta: Real Estate* (2015)**

30 photographs on Corflute, dimensions vary

Corflute is a material used for temporary signage such as real estate signs. Rent, leases and ownership of the Marunda houses have precarious relationships with those who were originally relocated there, some having been sublet or sold illegally. Many tenants relocated to Marunda could not afford to stay, as no employment opportunities existed nearby. An increasing number of middle class people have purchased these houses as is evident in the number of vehicles in the car-parks. Many of the original relocated inhabitants evicted from Kampung (villages – in Jakarta typically poorer areas within the city) owe months and years of rent. They live in fear of being evicted again.

***Jokowi's Hydroponics & Nassarol's Informal Gardens* (2015)**

Video, duration 8:34

Photograph, pigment inkjet print on Ilford Gold Fibre Silk, 1080 x 720mm

In 2014 the governor of Jakarta Joko "Jokowi" Widodo gifted a hydroponic greenhouse to Marunda with the

intention that as a commercial enterprise it would be a source of work and income for residents. Two of the five hydroponic farmers discuss some of the difficulties they experience, including that its size is not commercially viable. Bapak Nassarol, Cluster A Rukun Tatangga (chief), supports the creation of informal gardens, which have significantly increased in the last two years.

Cluster A: Bapak Nassarol & Ibu Lela (2015)

Synchronised video, duration 19:22

Bapak Nassarol is the Rukun Tetangga (RT) (chief) of Cluster A at Murunda. As a team husband and wife Bapak Nassarol Dompas and Ibu Lela Nurlela express their commitment, hopes and frustrations with the situation. They were supportive of the Jakarta Biennale project and contributed to the film screening event – seen in the work Marunda: Dwelling on the Stoep – held on 2 September 2015.

Monologues in Bahasa turn into a discussion with Jansen in English. As Gayatri Spivak has acknowledged, translation is the experience of the impossible, this is demonstrated across the written and spoken Bahasa and English in this work. The translator Sita Magfira, has attempted to concisely represent what is said to the extent of summarising. Including her written translation in the work acknowledges her contribution and presence.

GALLERY TWO

***Bijlmer Bloemen* (2014)**

Four videos, left to right:

Kruitberg Bloemen, duration 11:01

Groenenveen Bloemen, duration 14:22

Kikkenstein Bloemen, duration 14:24

Gooioord Bloemen, duration 14:47

At the entrance of four housing blocks: Gooioord, Groenenveen, Kikkenstein and Kruitberg, Jansen gave away 40 bouquets of flowers to residents, recording the resulting conversations from a distant yet very visible camera position. As a person with Netherlands citizenship Jansen visited a neighbourhood that is populated largely by immigrants from the Dutch colonies. In this situation, she wished to fully acknowledge their rights and role as hosts and hers as guest. In the Netherlands, as a guest it is customary to arrive at someone's house with flowers rather than food and drink; arriving with food and drink is seen as undermining the role of the host.

***Bijlmermeer: Henno & Arjan* (2014)**

Video projection, duration 34:02

Henno Eggenkamp, who has been a Bijlmermeer resident since 1969, set up the online Bijlmer Museum in 1998. Arjan de Jager has lived in Amsterdam since the 1960s. As in the work Cluster A: Bapak Nassarol & Ibu Lela in Gallery One, the translation of narratives is subtly foregrounded in this work, where Arjan contributes to the initial discussion between Henno and Dieneke Jansen via translation and interpretation of Henno's recorded words. Arjan has experienced Amsterdam in the time period that Henno discusses but has never lived in the Bijlmer. Arjan and Henno have not met each other.

FRONT BOX

139 Greys Ave: May 2016

Photographic banners, 3900 x 1500mm each

Apart from the parking spaces, the other shared space available to tenants at 139 Greys Avenue Housing New Zealand flats, is limited to lifts, landings and the rooftop laundry facilities.

139 ONLINE

12-4pm Saturday 2 July 2016: A collaborative event with Radio NFA at 139 Greys Avenue, Auckland. All welcome.

Ngā mahi toi: TAIWHANGA TOI TUATAHI

Marunda: Dwelling on the Stoep (2015)

Video projection, duration 35:40

Nine videos on monitors, duration varies from 5:04 – 16:52

He mea tono tēnei mahi e te Jakarta Biennale, ā, e aro atu ana ki ngā kōrero i kohia i ngā wāhi pāpori i puta noa i te takiwā o te kaupapa whare o Cluster A i Marunda, kei ngā tapa o Jakarta. I te Cluster A, he mea noho e te tangata ngā whare noho e iwa o roto o te tekau mā tahi. E 500 ngā kāinga kei roto i te whare noho kotahi. I tēnei kaupapa, i whakaritea tētahi wāhi pāpori me tētahi kāmera i roto i ia whare noho hei wāhi kōrerorero, i tonoa ngā kainoho ki te whakaputa i ā rātou kōrero. I whakaaturia ēnei kōrero hei ataata i te Block Pari i Marunda i te 2 o Mahuru, i te tau 2015. Kātahi ka hopukia tēnei kaupapa, ā, ka noho ngā ataata katoa hei whakairinga ataata, e iwa ngā whakaata, kei ia whakaata tōna ake kōrero.

Jakarta: Real Estate (2015)

30 photographs on Corflute, dimensions vary

He hanga te corflute e whakamahia ana mō ngā tohu hoko whare. He hononga pāhekeheke te hononga i waenganui i ngā rēti me te rangatiratanga o ngā whare o Marunda ki te hunga i whakanōhia ki reira i te tuatahi, ā, kua rētihia anō, kua hokona hētia rānei ētahi. Nā te kore mahi i te takiwā o Marunda he nui ngā kainoho i whakanōhia ki reira kāore i āhei ki te noho pūmau. Kua piki te hunga whaimoni e hoko ana i ēnei whare, e kitea ana tēnei i te nui o ngā waka kei ngā taunga waka. He nui te hunga i whakanōhia ki reira i peia i Kumpungs (he pā kei ngā takiwā pōhara o te tāone o Jakarta) e noho nama ana mō te taha ki te rēti. E noho ana te hunga nei i roto i te māharahara kei peia anō rātou.

Jokowi's Hydroponics & Nassarol's Informal Gardens (2015)

Video, duration 8:34

Photograph, pigment inkjet print on Ilford Gold Fibre Silk, 1080 x 720mm

I te tau 2014 i takohatia ki Marunda e te kāwana o Jakarta, e Joko “Jokowi” Widodo tētahi whare whakatipu ā-wai, ko te hiahia mā te hinonga arumoni nei e whai mahi ai, e whai moni ai anō hoki ngā kainoho. Tokorua o te tokorima o ngā kaiahuwhenua whakatipu ā-wai i kōrero mō ngā uauatanga i pā ki a rāua, ā, kāore i te tika ā-arumoni nei te rahi o te whare whakatipu ā-wai. E tautoko ana a Bapak Nassarol, Cluster A Rukun Tatangga (rangatira) i te mahinga o ngā māra hanga noa kua kaha ake te puta mai i ngā tau e rua kua hipa.

Cluster A: Bapak Nassarol & Ibu Lela (2015)

Synchronised video, duration 19:22

Ko Bapak Nassarol te Rukun Tetangga (RT) (rangatira) o Cluster A i Marunda. He kapa hoa wahine, hoa tāne a Bapak Nassarol Dompas rāua ko Ibu Lela Nurlela e whakaputa ana i tō rāua ū, i ō rāua tūmanako me ō rāua āwangawanga anō hoki ki tēnei tūāhuatanga. I tautoko rāua i te kaupapa o Jakarta Biennale, ā, i whai wāhi hoki rāua ki te whakaaturanga o te ataata e kitea ana i Marunda: Dwelling on the Stoep – i tū i te 2 o Mahuru, i te tau 2015.

I huri ngā kōrero a Jansen i te reo Bahasa ki te reo Ingarihi. Ka kī a Gayatri Spivak, e kore e taea te whakamāori, ā, e kitea ana tēnei i ngā tuhinga me ngā kōrero i te reo Bahasa me te reo Ingarihi i roto i tēnei mahi. Kua whai te kaiwhakamāori, a Sita Magfira ki te whakaatu tika i ngā kōrero i puta mai mā roto mai i te whakarāpopoto. Mā te whakauru i ana whakamāoritanga ki tēnei mahi e kitea ai tana whai wāhitanga mai.

TAIWHANGA TOI TUARUA

Bijlmer Bloemen (2014)

Four videos, left to right:

Kruitberg Bloemen, duration 11:01

Groenenveen Bloemen, duration 14:22

Kikkenstein Bloemen, duration 14:24

Gooioord Bloemen, duration 14:47

I te tomokanga o ngā whare noho e whā, o Gooioord, o Groenenveen, o Kikkenstein me Kruitberg, i tukuna e Jansen ētahi putiputi e whā tekau ki ngā kainoho, he mea hopu ā rātou kōrero i puta i tērā wā ki tētahi kāmera i tū ki tawhiti tonu engari i kitea tonutia. He kirirarau a Jansen nō Hōrana, ā, i toro ia ki tētahi takiwā e nōhia nuitia ana e ngā tāngata nō ngā pūwhenua o Hōrana. I tēnei horopaki, i hiahia ia ki te whai i ngā tikanga e pā ana ki te kawenga a te tangata whenua me te kawenga a te manuhiri. I Hōrana, he tikanga nā te manuhiri te kawē putiputi i te pekanga ki te whare o tētahi, kāore e haria te kai, te inu rānei. Ina haria atu he kai he tohu whakaiti tērā i te kawenga a te tangata whenua.

***Bijlmermeer: Henno & Arjan* (2014)**

Video projection, duration 34:02

I te tau 1998 i whakatūria e Henno Eggenkamp, kainoho ki Bijlmermeer mai i te tau 1969, i te Bijlmer Museum ā-ipurangi. Kua noho a Arjan de Jager ki Amsterdam mai i ngā tau 1960. Pēnei anō i te mahi Cluster A: Bapak Nassarol & Ibu Lela i te Taiwhanga Toi Tuatahi, ka noho ngā whakamāoritanga o ngā kōrero hei tūāpapa, ā, ka whai wāhi atu a Arjan ki ngā matapakinga i waenganui i a Henno rāua ko Dieneke Jansen mā roto mai i te whakamāori i ngā kupu a Henno kua oti te hopu. Kei te taunga ki a Arjan a Amsterdam me te takiwā e kōrerohia nei e Henno, heoi anō kāore anō ia kia noho ki Bijlmer, ā, kāore anō rāua ko Henno i tūtaki noa.

FRONT BOX

139 Greys Ave: May 2016

Photographic banners, 3900 x 1500mm each

Atu i ngā taunga waka, kei te wātea noa iho ngā ararewa, ngā papa arapiki me te whare horoi kaka o te tuanui ki ngā kainoho i ngā whare o 139 Greay Avenue Housing New Zealand.

139 ONLINE

Kei te whakahaerehia ngātahitia tēnei kaupapa me Radio NFA ki 139 Greys Avenue, Tāmaki Makaurau, 12-4pm, Rāhoroi te 2 o Hōngongoi, 2016. Nau mai, haere mai.

Floorplan

