

Un- even Bodies

In the exhibition *The scene in which I find myself / Or, where does my body belong* Ruth Buchanan presents 50 years of collecting at the Govett-Brewster Art Gallery. This show had one core question forming its spine: Where is power centered? Through asking this question Buchanan and the institution have encountered celebratory moments of risk and experimentation and at the same time come face-to-face with the ways in which individual perspectives are encoded into institutions and society at large to form what is understood as important and valuable. The project has made visible what Audre Lorde describes as the reinscription of the “mythic norm.” This symposium acts on the imbalances exposed in the exhibition and seeks to discuss considered approaches that weave in and out of the institution in order to recalibrate the ways in which we produce, engage with, and can shape collections for today and the future.

FRIDAY 6th March

5:30–6pm Reception

6pm

Ruth Buchanan: Opening remarks

keynote

6:30–7:30pm

Professor Linda Tuhiwai Smith:
Decolonising Cultural Institutions in the 21st Century

7:30–8pm

Q & A moderated by
Aileen Burns

SATURDAY 7th March

Care / Flood: Māori and Indigenous art in collections

10–10:30am

Megan Tamati-Quennell:
From the ground up: Building the Modern & Contemporary Māori & Indigenous Art collection at Te Papa

10:30–11am

Wharehoka Smith:
my toi in public space

11–11:30am

Leone Samu Tui: *Teu le Vā – evolving relationships and collections practice in the wake of the Pacific Collection Access Project (PCAP)*

11:30am–12pm

Discussion moderated by
Hanahiva Rose

12–1pm Lunch

Hurts so good: Deaccession and institutional responsibility

1–2pm

Jenny Harper and Christina Barton: *The controversial sale in 1998 of McCahon's Storm Warning*

2–2:30pm

Discussion moderated by
Aileen Burns & Johan Lundh

2:30–3pm Break

Inside Tensions: Agency, relationships and repatriation in practice

3–3:30pm

Dr Amber Aranui: *Tahuri ana te Tai – The changing tide of repatriation in current museology*

3:30–4pm

Steve Gibbs & Eloise Wallace: *He Taonga Nukuroa: Te Wero o Tū te Whaihanga / Sacred Treasures on a long journey: the challenge of Tū te Whaihanga*

4–4.30pm

Jo Walsh: - - - *Tupuna X x X Taonga X x X Tangata - - - X x X stitching the VA back together X x X*

4:30–5pm

Discussion moderated by
Hanahiva Rose

5–6pm Break

keynote

6–7pm

Dr Clémentine Deliss: *The Metabolic Museum*

7–7.30pm

Q & A moderated by
Aileen Burns

SUNDAY 8th March

Breaking the building: Collection impulses outside the institution

10–10:30am

Samoa House Library: *Samoa House Library – an Artist-run Library*

10:30–11am

Lana Lopesi: *Archival logics and the non archivable: Moana imaginings online*

11–11:30am

Discussion moderated by
Ruth Buchanan

11:30–12pm Break

keynote

12–1pm

Wanda Nanibush: *Performing Sovereignty in the Museum*

1–1:30pm

Q & A moderated by
Johan Lundh

1.30pm

Aileen Burns & Johan Lundh:
Closing remarks

Linda Tuhiwai Smith, CNZM

is Professor of Māori and Indigenous Studies at the University of Waikato. She is known for her work on decolonising and Indigenous methodologies and kaupapa Māori research. Professor Smith was joint founding Director of Ngā Pae o Te Māramatanga and a former President of the New Zealand Association of Research in Education. She is a Fellow of the Royal Society of New Zealand and of the American Education Research Association. In 2018 she received an Honorary Doctorate of Law from the University of Winnipeg, Canada and the Te Puawaitanga Research Excellence award.

Megan Tamati-Quennell

is Curator of Modern & Contemporary Māori & Indigenous Art at Te Papa, Wellington and is about to take up the position of Associate Indigenous Curator, Contemporary Art | Kairauhi Taketake Toi Onāiane at the Govett-Brewster Art Gallery in New Plymouth. Of Te Ātiawa, Ngāti Mutunga, Ngāi Tahu, and Kāti Mamoe descent, Megan has a 30 year curatorial career, beginning at the National Art Gallery in Wellington in 1990.

WharehokaSmith

kaihoahoa toi. *artist designer*
e noho ana ki Taranaki. *based in Taranaki*
Taranaki Tūturu, Te Ātiawa, Ngā Ruahinerangi,
Ngāti Pākehā o Taranaki, *ngā iwi*
O Potiki Taua, Waiotama, Ngāti Pākehā
o Ngāmotu, *ngā hapū*
Typically customary methodology and
imagery form the basis of practice, however
WharehokaSmith demonstrates a more
progressive attitude, seeing classical periods
of toi Māori as 'Tupuna Whakapapa': a critical
historical catalogue which informs to ground
and drive forward through discipline his
practice. Rationalising historical imagery as
the visual principle dialogue comprising finite
elements offering infinite potential, enabling
enquiry, research, clarity, conception, evolution...

Leone Samu Tui

(Ngāti Hāmoa, Ngāti Kahungunu ki Wairarapa)
is Associate Curator Documentary Heritage
(Pacific) at Tāmaki Paenga Hira Auckland War
Memorial Museum. As a current postgraduate
student in Pacific Studies at the University of
Auckland, her research interests consider digital
aspects of Moana/Pacific museum collections.
From 2016–2019 she was a collection technician
for the museum's Pacific Collection Access
Project (PCAP). Her work with Auckland-based
Moana/Pacific communities during this project

drives her interest in developing museological
practices informed and led by community
perspectives.

Jenny Harper

is now retired from the public sector but
continues to tackle various art-related
projects which interest her. She was director
of Christchurch Art Gallery from 2006–2018.
Prior to this she worked at Victoria University,
Wellington, developing the Art History
programme and establishing the Adam Art
Gallery. Jenny was Director of the former
National Art Gallery in Wellington, becoming
Director of Art & History at the then Museum
of New Zealand after legislative change in
1992. She was commissioner for New Zealand's
presentations at the Venice Biennale in 2009,
2011, and 2013. In 2011 Jenny received an MNZM
for services to the arts and in 2018 she was
awarded a D.Litt (hon) from UC.

Christina Barton

is an art historian, writer, and curator based
in Wellington, New Zealand. As director of
the Adam Art Gallery Te Pātaka Toi at Victoria
University of Wellington, a post she has held since
2005, she is responsible for devising the exhibition
programme and developing the University's art
collection, as well as teaching in Art History.
Specialising in the legacies of the critical
practices of the 1960s and 1970s, she has worked
with and written about a wide range of artists
from that era to the present. Her monograph on
conceptual artist Billy Apple is to be published by
Auckland University Press in 2020.

Dr Amber Aranui

(Ngāti Kahungunu, Ngāti Tūwharetoa) is project
lead for Ngākahu – National Repatriation Project,
which supports New Zealand museums and iwi in
the return of ancestral remains held in museums
collections. She is the chair of the New Zealand
Repatriation Research Network, set up to assist
repatriation researchers to work collaboratively
with the aim of proactively returning ancestral
remains back to iwi, hapū and other communities
around the world. Amber has been the researcher
for the Karanga Aotearoa Repatriation
Programme for over 11 years, and has developed
an interest in the research, collection and trade
of human remains and the effects on indigenous
peoples throughout the world.

Steve Gibbs & Eloise Wallace

Steve Gibbs (Ngai Tāmanuhiri) is a practicing
artist and Associate Professor at Toihoukura:

Uneven Bodies

School of Māori Visual Arts in Tūranga / Gisborne. Steve is also the Ngai Tāmanuhiri representative on the Tairāwhiti Museum Trust Board. Eloise Wallace is Director at Tairāwhiti Museum & Art Gallery. Before taking up this role in 2015, she was Public Programmes Team Leader at MTG Hawke's Bay and prior to that worked for Imperial War Museums, London. Most recently Steve and Eloise led the development and delivery of the exhibition *Tū te Whaihangā: a recognition of creative genius*, an iwi – museum partnership which brought taonga from overseas museums home to Tairāwhiti for the first time in 250 years.

Jo Walsh

(Ngāpuhi, Pākehā) is an international arts producer, community facilitator, and artist. She has worked with institutions in the United Kingdom, including the British Library and National Maritime Museum, raising the voice and profile of cultural talent from Aotearoa and Te Moananui-a-Kiwa on a global platform. She champions issues specifically impacting the Te Moananui-a-Kiwa in a continuing effort to decolonise imperial institutions, re-balance historical narrative and support indigenous kaupapa. Jo was the Chairperson for New Zealand Studies Network, a member of Ngāti Rānana and Beats of Polynesia, and is a founding member of the SaVAge K'lub and the In*ter*is*land Collective.

Dr Clémentine Deliss

works across the borders of contemporary art, curatorial practice, and critical anthropology. Between 2010–2015, she directed the Weltkulturen Museum in Frankfurt, instituting a new lab for post-ethnographic research. She has been a Fellow of the Institute of Advanced Study Berlin, taught at ENSAPC Paris, Karlsruhe University of Arts and Design, and is currently Guest Professor of History and Theory at Hamburg University of Fine Arts. Deliss is a Mentor of the Berlin Program for Artists and Faculty at Large of SVA MA Curatorial Practice. Her forthcoming book *The Metabolic Museum* is published by Hatje Cantz in co-production with KW.

Samoa House Library

is an open and evolving educational platform emerging in response to the closure of the University of Auckland arts libraries in late 2017. Samoa House Library's collection is built and organised by our community. Each text has been donated or purchased as part of a public programme and is catalogued under the name of its donor, creating a unique browsing

experience and special relationships between texts. Samoa House Library first and foremost acts as an alternative Fine Arts library, but also functions as a place of community development and communal learning. Our approach is open and democratic, with an emphasis on horizontality and peer-to-peer education. The library is organised using a board model and three board members, Olyvia Hong, Divyaa Kumar, and Waveney Russ are representing on its behalf at the symposium.

Lana Lopesi

is an editor, critic and author of *False Divides* (2018). Previously Lana was at The Pantograph Punch where she served as the Editor-in-Chief (2017–2019) after a term as the Visual Arts Editor. Lana is currently a PhD Candidate at Auckland University of Technology focused on Moana cosmopolitanism. There she is also a researcher for the Vā Moana / Pacific Spaces research cluster – an international research platform engaging Pacific and Western thought to investigate Vā Moana or Pacific Spaces.

Wanda Nanibush

is an Anishinaabe-kwe image and word warrior, curator and community organizer from Beausoleil First Nation. Currently Nanibush is the inaugural curator of Indigenous art and co-head of the Indigenous + Canadian art department at Art Gallery of Ontario (AGO). Her current AGO exhibition, *Rebecca Belmore Facing the Monumental* is touring internationally as well as two independent projects *Nanabozho's sisters* (Dalhousie) and *Sovereign Acts* (JMB). Nanibush has a masters of visual studies from University of Toronto where she has taught graduate courses. On top of many catalogue essays Nanibush has published widely on Indigenous art, politics, history and feminism and sexual

The symposium *Uneven Bodies* is realised as part of the public programme for

The scene in which I find myself / Or, where does my body belong

7 December 2019 – 29 March 2020

Conceived by Ruth Buchanan, Aileen Burns & Johan Lundh.

Co-ordinated by Hanahiva Rose, Elaine Shen Rollins, Maree Roberts, and Georgi de Toit.

With warmest thanks to all speakers and contributors over the weekend.

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