

Acts of Passage

18 - 27 May 2018

Silo 6, Wynyard Quarter, Auckland

Albert Ashton (Aotearoa NZ) // FAFSWAG (Aotearoa NZ) // Ayrson Heráclito (BR) // Kitso Lynn Lelliott (BW/ZA)
// Antonio Paucar (PER-DE) // Rosanna Raymond (Aotearoa NZ)

The performance exhibition *Acts of Passage* addresses the body in its cathartic function: by performing small rituals and cleansing gestures artists trigger memory to reconcile history and the now through physical action.

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Since the dawn of humanity, ritual practices have been meticulously devised to establish and maintain personal and common welfare. The expression *sumak kawsay* (literally 'good living') widely refers to the worldview of the Quechua peoples of the Andes, a community-centred, environmentally balanced and culturally responsible system that has recently entered the legal framework of Ecuador by including nature as a right-bearing entity in the country's Constitution.

Acts of Passage will include immersive video installations and scheduled live performances that showcase the most exciting manifestations of the practice from around the world including Africa, Aotearoa, Brazil, the Pacific, and Peru.

Drawing from a particularly southern cartography, the exhibition presents artists versed in a diversity of knowledge systems invariably connecting humans with the natural world, myth and ancient cultural values. Their films and live performances bond the body to the surrounding world to symbolically address a powerful way of being present at the crossroads of times.

PRINCIPAL FUNDERS



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clockwise from entrance

1.

Albert Ashton

Te au o te moana, 2017
single-channel video
12' 24"

Te au o te moana is a documented performance based at the artist kainga in the Whangateau harbour, Whangateau, Aotearoa. Translated as 'the current of the ocean', the artist reflects upon the tidal movements of the moana as a gateway for connecting with their ancestors, who travel across Te Moana Nui a Kiwa, from their ancestral home of Hawaiki. Adorned in 'Te Au' (meaning 'the current'), a pākē (Māori cloak) woven by the artist is worn as an extension of the body, a channelling of the tide.

Te Hikoī, 2018
live performance

5:30pm, Thursday 17 May 2018
duration: 10-12 minutes

Albert Ashton's *Te Hikoī* is a spiritual walk through the Silos, beginning next to his video work *Te au o te moana*, traversing the exhibition spaces and returning to the entrance. *Te Hikoī* will acknowledge the passage between the Pacific and Aotearoa and through Te Moana Nui a Kiwa/Pacific Ocean. Wearing a pākē harakeke (Māori rain cloak) and beating kohatu whakahaere (navigation stones) during the hikoī, the artist will cleanse the space of the exhibition and acknowledge our ancestral connections while referring to his role as weaver of traditional cloaks.

2.

Ayrson Heráclito

The Cleansing: a reunion of the Atlantic margins, 2015
The Cleansing of the House of Slaves in Gorée, Senegal: Part I
The Cleansing of the Tower House, Bahia, Brazil: Part II
video diptych
8' 31"

Taking a ritual originally staged at the Casa do Castelo d'Avila in Bahia, Brazil, the artist and two priests/dancers perform a ritual cleansing of the darkened rooms of the Slave House on the island of Gorée, Senegal. The ritual, originally borrowed from the afro Brazilian religion Candomblé of Yoruba origin, consisted of cleansing the two sites by washing away the tragic traces of the enslaving of Africans during the Atlantic trade. The video diptych represents the two margins of the ocean that was crossed to transport humans from Africa to the Americas from the 17th to the 19th century.

3.

Rosanna Raymond

la TuKu, 2018
live performance, Mu'umu'u (Mother Hubbard dress) tailored with customised Hawaiian Army jackets, shells and 'real-fake' blood
Acti.VA.tor: Rosanna Raymond
BloodSound bed: Jaimie Waititi

5:30pm, Thursday 24 - Saturday 26 May 2018
duration: 10-15 minutes

Parental guidance (contains nudity and implied violence)

Performed around her installation *Fa'amu'umu'umamatane aka Tropic Thunder* as an actiVAation of the artwork, Raymond's *la TuKu* is a response to the USA military presence in the Pacific, which continues to affect the sovereignty of American Samoa and Hawaii. In Raymond's words, 'such occupation overrides the historical, cultural and environmental significance of the land and people, creating the erosion of native traditions and political self-determination.'

Originally brought into Samoa from Hawaii by the missionaries to clothe the heathen naked body, the *mu'umu'u* constitutes a pervasive dress code in the Pacific region to this day, with each island subverting it in some way to create variations of its shape. "I created the military *mu'umu'u* as I am looking not only at the loss of our sovereignty in terms of land but also our body. At the same time, with the travesty of the dress I am attempting to feminise the hyper masculine organisation of the armed forces. Thus, the shedding of the garment is important to me, getting it off my body and standing in my own skin, my own mana, to present my own sovereignty."

4.

Antonio Paucar

Altar, 2006
HD video
2' 32"

Protéjame / Protect Me, 2006
video
1' 53"

Guardián del maizal/ Guardian of the cornfield, 2013
HD video
3' 14"

Suspendido en el queñua / Suspended from a queñua tree, 2014
HD video
5' 43"

La purga con las madres de las plantas / The Purge with the Mothers of Plants, 2016
HD video
7' 06"

Antonio Paucar's works depict moments of introspection proposing a decelerated gaze. His moments of connection with

natural elements are punctured with a subtle humour. Whether incarnating the spiritual forces present in the millenary culture of the Andes, the interruptions and pain inflicted by the imposition of Christianity, or the power of the word as enacted in a purging performance Paucar's body is a field of experimentation that calls for other epistemological orders.

Memories from inside, 2018
live performance

11 am-5 pm, & 5:30-7pm, Thursday 24 - Saturday 26 May 2018
duration: 35 minutes
times to be advised
capacity: 15-20 participants, all ages

No photography, sound or film recording allowed

"Nobody can deny that we live fast in the time of infinite image reproduction that constantly bombards us. That is the reason for our visual sense to be highly active and as a consequence, exhausted. Even we, the artists, promote this aspect by considering ourselves 'visual artists' and concentrate the criticism and analysis in the visual quality of works. Given this situation my interest lies in going against the grain of this tendency by exploring other senses in depth.

"Having grown up in the Andean region of Peru in an indigenous cultural framework, I have been able to comprehend and put into practice the close spiritual relationship of humans and the natural world and be aware of the body's sensorial knowledge in regards to the environment. Additionally, thanks to having established an extensive dialogue with visually impaired people about perception and their wide knowledge of the sensorial body I was able to re-educate myself and tune in my other senses."

The performance *Memories from inside* employs play and ritual practices from the Andes to explore sensorial poetics and their relationship with bodily and spatial memory. The performance starts when participants cover their eyes with blindfolds and keep them covered until the end of the performance. The space is designed to reactivate the senses of hearing, smell and touch by discarding sight. For some participants, the work might trigger memories by association and connections to personal history and for others it may simply offer a pleasant contemplative experience.

At the end of the performance participants are encouraged to write or draw their experience in a sheet of paper. Such records will become the sole documentation of an otherwise phenomenological, ephemeral experience.

5.
Kitso Lynn Lelliot
Sankofa, 2016
10' 00"

My story no doubt is me/Older than me, 2016
5' 56"

I was her and she was me and those we might become, 2016
20' 00"

three-channel video installation

In these three video pieces, the artist uses her body as a marker of elided narratives. At the center of the work *Sankofa* is the image of a time traveling woman who is both ghost and ancestor, a shape shifter who has seen many different iterations of herself as she is constantly reconstituted by different times and histories. In *My story no doubt is me/Older than me*, questions of race and violence are implicit to the presentation of bodies that historical processes elude marking them as "other". *I was her and she was me and those we might become* shows an accumulation of historical narratives that connects the many incarnations of the woman figure and the memories and knowledges she carries.

6.
FAFSWAG

Subordinate Tissue
HD video
29' 00"

Subordinate Tissue is a durational performance art work that looks at the body as a coded text. This work presents a series of 6 motifs that unpack the ritual practice of gender, under the social classification of 'feminine' as subordinate to cultural definitions of 'masculine'. Introducing a new ritualisation that resists with force colonial imperative of white, heteronormative gendered subordination.

Subordinate Tissue, 2018
durational performance

Performer: Akashi Fisi'inaua
Choreography and conceptualisation: Pati Solomona Tyrell and Tanu Gago

5:30-7pm, Thursday 24 - Saturday 26 May 2018
duration: 60 minutes

Inspired by sociologist Erving Goffman's exploration of the 'ritualization of subordination' in his text *Gender Advertisements* (1976), FAFSWAG present *Subordinate Tissue*, a new performance proposing the articulation of the body as a text. In this work, the collective examine the use of female bodies to validate the broader social classification of 'feminine' as subordinate cultural definitions of 'masculine'.

Expanding upon a proposition of the geopolitical repositioning of gender norms in response to modern-western imperatives, the collective sets out to challenge coded gender constructs within public spaces, thus compromising the stability of traditional gendered power structures. It is in this precarious liminal space where *Subordinate Tissue* is staged.

The militarization of the body as mechanism for self-defence and protection symbolically attempts to introduce a new ritualization around the public presentation of gender, resisting with force the colonial imperative of white, heteronormative and gendered subordination.

Artists' biographies

Albert Ashton is Māori weaver and interdisciplinary performance artist based in Aotearoa. Ashton is of Māori descent from the Iwi Ngāti Mahuta, Ngāti Maniapoto, Ngāti Whanaunga, Ngāti Paoa, and Te Rarawa. Activating the body through Māori epistemologies, the artist creates performances focusing on their genealogical affinities to the natural world, space and time.

FAFSWAG is a visual arts incubator for queer indigenous creatives working collaboratively to activate public and digital space and disavow false representations of queer brown identities and bodies through creativity and self expression. FAFSWAG operates across a multitude of inter disciplinary art forms and genres. We develop site specific cultural experiences and arts engagements that speak to our unique and diverse contexts as LGBT peeps from Oceania. Artist include: Jermaine Dean, Sione Monu, Pati Solomona Tyrell, Akashi Fisinaua, Moe Laga, Elyssia Wilson Heti, Manu Vaea, Tanu Gago

Ayrson Heráclito (Macaúbas (BA), Brazil, 1968) is an artist, curator and professor based in Salvador de Bahia, Brazil. He holds a PhD in Semiotics and Comunication from PUC São Paulo and a Masters in Visual Arts from Universidade Federal da Bahia (UFBA), Brazil. His works in installation, performance photography and video emerge from his investigations of Afro-Brazilian culture and the connections between Africa and its diaspora in America. His work *The Cleansing: the reunion of the Atlantic margins* was part of the 57th Venice Biennale exhibition at the Arsenale. In 2015 Heráclito was selected to participate in Marina Abramovic's *Eight Performances* at SESC Pompeia, SP, Brazil. The same year his work was shown in the exhibition *Miroir-Effacement* at Galerie Imane Farès, Paris and at the Bamako Encounters in Mali. In 2014 he was awarded a residency at Raw Material Company in Dakar, Senegal by SESC Videobrasil Festival and was Chief Curator of the 3rd Bienal de Bahia, Brazil. He participated in a number group exhibitions, including Europalia, Brussels, Belgium (2012) Luanda Triennale, Angola (2010) and MIP2 Performance Festival in Belo Horizonte, Brazil (2009).

Kitso Lynn Lelliott is a filmmaker and artist based in Johannesburg South Africa. She has Bachelor's degree in Fine Art, a Masters in Film and Television from The University of the Witwatersrand where she is a PhD candidate. Her current work and research interrogate the production of the 'real' as it is shaped through contesting epistemes and how they manifested over the waters of the Atlantic during the Middle Passage of Africans that shaped the modern age, a project initiated during her residency with the Sacatar Foundation in Bahia, Brazil supported by the UNESCO Aschberg Bursaries program. She is alumna of the Berlinale Talents in Durban and Berlin. She was one of the Mail & Guardian's leading 200 young South Africans and was laureate of the French Institute 2015 *Visas pour la création* grant. She exhibited in Bamako Encounters in 2015, *Seven Hills* Kampala Biennale, in the Casablanca Biennale in 2016 and the 2nd Changjiang International Photography and Video Biennale, China in 2017.

Antonio Paucar (Huancayo, Peru, 1973) lives and works in Berlin and in Huancayo. Born to a family of artisans, since his childhood he worked in the making of traditional Andean figures and masks. Later, he dedicated many years to beekeeping in the central highlands of Peru. He studied philosophy at the Humboldt University Berlin, then visual arts at the Kunsthochschule Berlin-Weissensee and at the Universität der Künste in Berlin, where he later pursued his graduate studies under the tutorship of Rebecca Horn. His most recent solo exhibitions include: *Caminos cargados de memoria*, Ministerio de Cultura DDC, Junín, Peru, 2016; International Artist Residency Program, White Cube Gallery, Metropolitan Museum of Manila (Philippines), 2015 and Antonio Paucar at Galerie Barbara Thumm, Berlin, Germany, 2014 alongside a number of international group exhibitions. Paucar won the Zeitsicht-Kunstpreis prize in 2011 and the LARA Prize in 2013.

Sistar S'pacific aka **Rosanna Raymond** is an innovator of the contemporary Pasifika art scene as a long-standing member of the art collective the Pacific Sisters, and founding member of the SaVAge K'lub. Raymond has achieved international renown for her performances, installations, body adornment, and spoken word. A published writer and poet, her works are held by museums and private collectors throughout the UK, USA, Canada, Australia and New Zealand. Raymond's practice works with people, spaces and things to activate a dynamic relationship between them, to realise and reshape the ta-va duality. This is a choreographic process that extends beyond the frames of art, into both domestic routines and ritual protocols. It includes self-adornment and group enactments, activating space and collapsing time using the body and the genealogical matter.