

Scores for Transformation

Özlem Altın, Quishile Charan, Judith Hopf,
Laida Lertxundi, Rosemary Mayer
24 June - 18 August

 = link

2023

Where does my body belong?

292 Karangahape Road
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artspace-aotearoa.nz
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October Ghost, 1980. Rosemary Mayer. Courtesy of the Estate of Rosemary Mayer.

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To conjure 'score' is to conjure the notation of sound. To conjure 'score' is also to conjure 'the measure' of things: goals achieved, failures experienced. To conjure transformation is to conjure the active playing of the tune suggested by what has been noted, what has been measured. Paper, soil, petals, lists, bandages—what tune do they play and who is playing?

Each artist included in this exhibition employs a process-based practice that draws out the intrinsically contingent nature of the score. Housed within each of the individual works on view in the gallery—textile, film, sculpture, collage—is the relational fullness of lived experience. These relations are tethered together through the range of where the tune is played: between people (the sharing of knowledge through whakapapa); site (a city once lived in); time (inherited histories, the passing of seasons); and even the law (the administrative reality of having a body that requires food, water, healthcare, and shelter).

Spanning multiple generations and contexts, this exhibition explores the ways in which the body is never simply a passive receiver but is essential to the shaping of the lens through which we access the world. Counter to many of the impulses of corrective violence normalised in the 20th century, these bodies play a tune of the ecstatic form. The instruments used are revolt, resistance, collapse, reverence, reform, and regeneration.

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Events

Saturday 24 June, 2pm

A guided tour through the work of Rosemary Mayer led by Marie Warsh, art historian and co-director of the Estate of Rosemary Mayer

Wednesday 28 June, 6pm

Presences, Ghosts and Monuments – *Working with Rosemary Mayer's Estate*, a lecture by Marie Warsh, art historian and co-director of the Estate of Rosemary Mayer, at Te Pātaka Toi Adam Art Gallery, Te Whanganui-a-Tara Wellington

Monday 10 July - Sunday 16 July

Online Screening Room

Hospital Bone Dance, 2006

Judith Hopf

Thursday 13 July 6pm-8pm

Te Karanga a Hape, KBA Matariki: Hosted Open Late

Saturday 29 July, 1pm-3pm

Quishile Charan leads a hands-on lino-cut and printing workshop

Thursday 10 August, 6pm

Book launch of *Daytime Noir* by Laida Lertxundi

Online Reading Room

Notes from a body, 2023

Lucinda Bennett

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Özlem Altın, who lives and works in Berlin, explores the body at rest and the 'inanimate in action' in her paintings, collages, photographs, and artist books. To create her work, Altın digs through a photographic collection she has assembled over two decades combining found images with her own photographs into a dense constellation of amalgams. Most recently, Altın was part of the 59th Venice Biennale *The Milk of Dreams*, and has participated in, amongst others; *Companion Pieces*, MoMA, New York; *The Seventh Continent*, 16th Istanbul Biennial; and *We don't need another hero*, 10th Berlin Biennial. Altın was guest-professor for photography in HGB Leipzig in 2020-2021, and is currently UMPRUM visiting artist at the academy in Prague.

Quishile Charan is an Indo-Fijian textile maker, researcher and writer living in Aotearoa New Zealand. Charan's practice focuses on sustaining the shared cultural practices of craft, a knowledge system which she inherited through being her Aaji's (grandmother) namesake. As a woman and descendant of Giriti (indentured labour), Charan undertakes her responsibility to build anti-colonial narratives for Giritiya women, looking at forms of women's resistance against colonialism and patriarchy, threaded throughout Fiji's history. Through revaluing women's work, such as craft, Charan explores how particular practices can function as contemporary forms of resistance to colonialism. Charan holds a Master of Visual Arts (Auckland University of Technology, 2019) where she is also currently a PhD Candidate in Visual Arts. She has exhibited widely across the motu as well as in Melbourne, Sydney, Mumbai, Gwangju, Berlin and Vienna.

Judith Hopf was born in Karlsruhe and has lived in Berlin since 1990 engaging in the discourse of that generation. In her work, including large-scale permanent outdoor sculpture, prints, videos, ceramics, paintings, and drawings she delves into the practices that structure the daily life of administered societies. She has had solo exhibitions at, amongst others, at KW Institute for Contemporary Art, Berlin; the Hammer Museum, Los Angeles; Museion, Bolzano, Italy; National Gallery of Denmark, Copenhagen; Maumaus, Lisbon; and Badischer Kunstverein, Karlsruhe. She has also participated in Documenta XIII, La Biennale de Montréal, and the Liverpool Biennial. She is Professor and Vice-Rector of Fine Arts at the Städelschule Art Academy in Frankfurt.

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Artist *Rosemary Mayer* (1943-2014) was actively involved in the New York art scene beginning in the late 1960s. She was a founding member of A.I.R. Gallery, the first cooperative gallery for women. Known primarily for her large-scale sculptures made with fabric, she also created works on paper, artist books, and outdoor installations, exploring temporality, history, and biography. As a critic and writer she contributed to various journals as well as translating the diary of Mannerist painter Jacopo da Pontormo. In the 1990s, she turned her attention to teaching and was a professor at LaGuardia Community College in Queens. Since Mayer's death, her estate has worked to organise exhibitions and publications of her work. Mayer's work has appeared in both solo and group exhibitions at, amongst others, Swiss Institute, New York; Kunsthalle Basel; Spike Island, Bristol; Ludwig Forum; Aachen; Lenbachhaus, Munich; and MoMA, New York.

Laida Lertxundi is an artist and filmmaker from Los Angeles and Bilbao. Her films establish parallels between landscape and the body as centres of pleasure and experience in a process she calls Landscape Plus. Her work has been included in exhibitions and projects at MoMA, New York; High Line Art, New York; Whitney Biennial, New York; Hammer Museum, Los Angeles; Biennale de Lyon; and Tate Modern, London. Pedagogy is central to her practice, and she currently teaches at the École Nationale Supérieure des Beaux-Arts in Lyon. Her new artist's book *Daytime Noir* will be released in the context of the exhibition *Scores for Transformation*.

Lucinda Bennett is a Tāmaki-based writer published across numerous print and online platforms, including Artforum and Art New Zealand. She holds an MA with First Class Honours in Art History from the University of Auckland and was previously Visual Arts Editor at The Pantograph Punch.

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Marie Warsh is a historian, writer, and the co-director of the Estate of Rosemary Mayer. She helped to organize numerous exhibitions of Mayer's work and has edited several books, including Excerpts from the 1971 *Journal of Rosemary Mayer* (2016 & 2020), *Temporary Monuments: Work by Rosemary Mayer, 1977-1982* with Max Warsh (2018), and *The Letters of Bernadette and Rosemary Mayer with Gillian Sneed* (2022). From 2005-2022, she worked for the Central Park Conservancy where she was involved in various aspects of the history, preservation, and interpretation of Central Park. She has also written widely on the history of parks, playgrounds, and other landscapes and is the author of *Central Park's Adventure-Style Playgrounds: Renewal of a Midcentury Legacy* (2019). She has an MA in Landscape Studies from the Bard Graduate Center and a BA in Art History from Smith College.

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Our programme 2023

This year we explore the question “where does my body belong?” through our cornerstone exhibition programme, online reading and screening rooms, and other events.

To have a body is a pre-existing condition we all live with and in, and we spend our lives coming to know what this could mean. While we are all born with a body, each comes with its own unique capacity and limitations. The societies we emerge through greatly determine whether or how these capacities and limits unfold. This year we consider the vast range of what it is to have a body, be a body, and participate within the systems that enlarge or confine us in the dynamic friction of our daily life.

About Artspace Aotearoa

Artspace Aotearoa is a non-profit contemporary art organisation located in the heart of Tāmaki Makaurau Auckland. Founded in 1987 by artists and arts workers, it centres the ways in which art contributes to our understanding and reimagining of the world in which we live. Artspace Aotearoa runs a rigorous annual programme of exhibitions that are enriched through our events schedule. It works within a specific city context, and spirals out into national and international conversations that promote practices that present emancipatory world views. With a specific focus on developing an intergenerational kaupapa, Artspace Aotearoa seeks to present established, emergent and under-recognised positions.

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Thank you to our core funders Creative New Zealand Toi o Aotearoa, Auckland Council, and Foundation North for their generous support of our work, as well as to Te Pātaka Toi Adam Art Gallery for their partnership. Mauri ora!

For all media enquiries, please email kaitlin@artspace.org.nz

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