

Each year we orbit around one question in the company of artists and through exhibitions and other programmes. Across the year we explore the edges of what this question offers us, and what artworks and their authors can weave together. In 2023 we ask “where does my body belong?” You can think of this as one exhibition in five parts, as a score played across a calendar, or maybe even as a forest. Join us.

2023

Where does my body belong?

Scores for Transformation

Özlem Altın, Quishile Charan, Judith Hopf,
Rosemary Mayer, Laida Lertxundi

23 June – 19 August, 2023

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.

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—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.

Artspace Aotearoa is a non-profit contemporary art gallery founded in 1987 by artists and arts workers, it continues to be artist-led. We work within a specific city context, and spiral out into national and international conversations that promote practices that present emancipatory world views.

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Özlem Altın, who lives in Berlin, explores the body at rest 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. Recent exhibitions include the 59th Venice Biennale *The Milk of Dreams; Companion Pieces*, MoMA, New York; *The Seventh Continent*, 16th Istanbul Biennial; and *We don't need another hero*, 10th Berlin Biennial.

Quishile Charan is an Indo-Fijian textile maker, researcher and writer living in Aotearoa and working internationally. Charan's work 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 Girit (indentured labour), Charan undertakes her responsibility to build anti-colonial narratives for Giriti women. Charan holds a Master of Visual Arts from Auckland University of Technology, where she is currently a PhD Candidate in Visual Arts.

Judith Hopf has lived in Berlin since 1990. In her work, spanning large-scale sculpture, print, video, ceramic, paintings, and drawing she delves into the practices that structure the daily life of administered societies. She has had solo exhibitions at, a.o, KW Institute for Contemporary Art, Berlin; the Hammer Museum, Los Angeles; Museion, Bolzano, Italy; National Gallery of Denmark, Copenhagen. She participated in Documenta XIII and is professor at Städelschule in Frankfurt.

Rosemary Mayer (1943-2014) was a prolific artist active in the New York art scene. Known for her large-scale sculptures made with fabric, she also created works on paper, artist books, and outdoor installations, exploring themes of temporality, history, and biography. During her lifetime she exhibited primarily in alternative spaces and university galleries. From 1990 she began to focus on teaching art, eventually becoming a professor at LaGuardia Community College in Queens. Since her death Mayer's estate have realised publications and exhibitions at, a.o Kunsthalle Basel; Swiss Institute, New York; 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. Her work has been included in exhibitions at, a.o, 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.

1
Rosemary Mayer
Everything that's influenced my work / me, circa 1973
Reproduction of pages from artist's notebook
Ink on paper, original 25.4 x 20.3. cm each
Reproduction, 270 x 380 cm
Courtesy the Estate of Rosemary Mayer

2
Rosemary Mayer
Passages, 1976
Facsimiles of pages from handmade artist's book following Mayer's only trip to Europe, with her impressions of Munich, Florence, and Paris, comprised of collage, watercolour and ink on paper (typescript available)
Each page 43.1 x 35.5 cm
Courtesy the Estate of Rosemary Mayer

3
Quishile Charan
Araam, 2023
Unbleached cotton and linen hand-dyed with genda, hibiscus, kutch, and brown onion skins, stitched to the size to later be made into pillow cases for family members, bamboo
420 x 265 x 170cm
Courtesy the artist and whānau | parivar

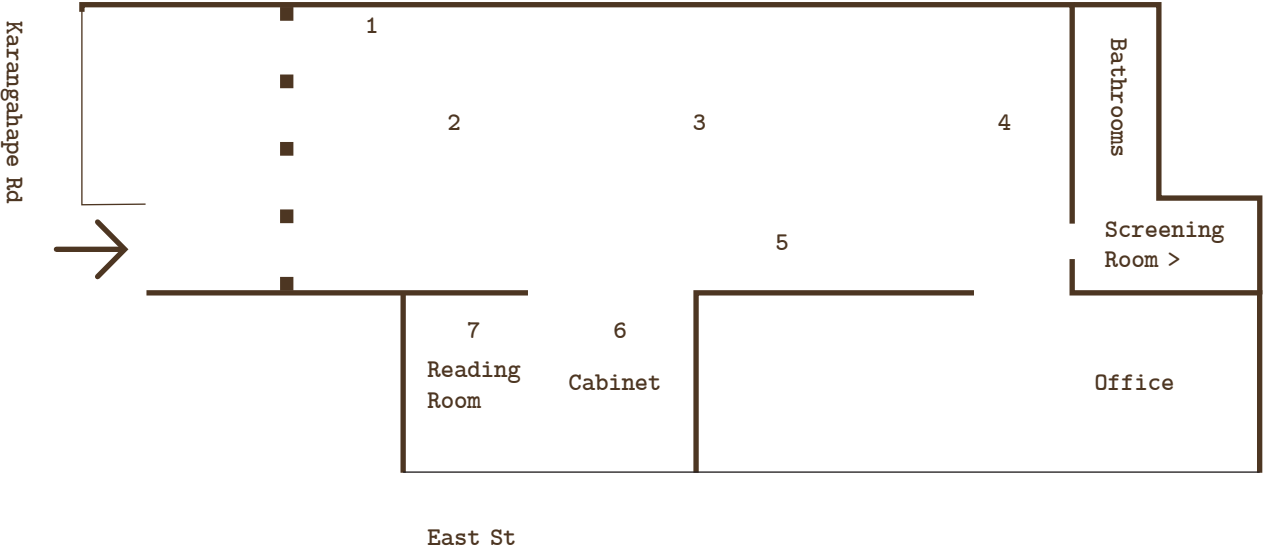
4
Judith Hopf
Hospital Bone Dance, 2006
Video tape transferred to data, colour, sound (German with English subtitles). Filmed in Klinkum Am Urban | Urban Hospital, Berlin
7 minutes (looped)
Courtesy the artist, Deborah Schamoni, and kaufmann repetto Milan / New York

5
Özlem Altın
Review (a body of light), 2023
Ink and oil on canvas
140 x 280 cm
Courtesy the artist

6
Rosemary Mayer
Midwinter Ghost, 1980-1981/2023
New sculpture created by the Estate of Rosemary Mayer, based on original ephemeral sculptures from 1980-81
Paper, ribbons, cords, wooden rods, metallic paint, watercolour pastel, lamps
193 x 259 x 284.5 cm
Courtesy the Estate of Rosemary Mayer

7
Rosemary Mayer
Recording of untitled lecture, circa 1978
Recording of Mayer giving a lecture about her work. Images of works discussed were added by the Estate of Rosemary Mayer in 2022. Produced by Ludwig Forum, Aachen, on the occasion of the survey exhibition *Ways of Attaching*. 28 minutes (looped)
Courtesy the Estate of Rosemary Mayer

Screening Room, Basement Level
Laida Lertxundi
Autoficción, 2020
35mm film transferred to data, colour, sound (English and Spanish with English and Spanish subtitles). Filmed in California, audio recordings made in Karekare, Tiritiri Matangi, and Tāmaki Makaurau Auckland
14 minutes (looped)
Courtesy the artist



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 6 – 8pm

Te Karanga a Hape, KBA Matariki: Hosted Open Late

Saturday 29 July, 1 – 3pm

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

Thursday 10 August, 6pm

Book launch of *Daytime Noir* by Laida Lertxundi



Visit our Reading Room
Notes from a body, 2023
by Lucinda Bennett

Acknowledgments

With deep thanks to the contributing artists, their whānau, and galleries for loaning the work. Thanks to the Estate of Rosemary Mayer and Marie Warsh for their collaboration on this exhibition. Thanks also to Te Pātaka Toi Adam Art Gallery for the partnership. Gratitude to the production crew: Andreas Müller, Juggernaut Graphics, Lina Grumm of HIT, Luke Boyle, Makeshop, Simon Lear of bsound, Studio Art Supplies, Torben Tilly. Thank you to our core funders Creative New Zealand Toi o Aotearoa, Auckland Council, and Foundation North. Mauri ora!