RESETTING
THE
COORDINATES
AN ANTHOLOGY OF
PERFORMANCE ART IN
AOTEAROA NEW ZEALAND
CHRISTOPHER BRADDOCK
IOANA GORDON-SMITH
LAYNE WAEREA AND
VICTORIA WYNNE-JONES

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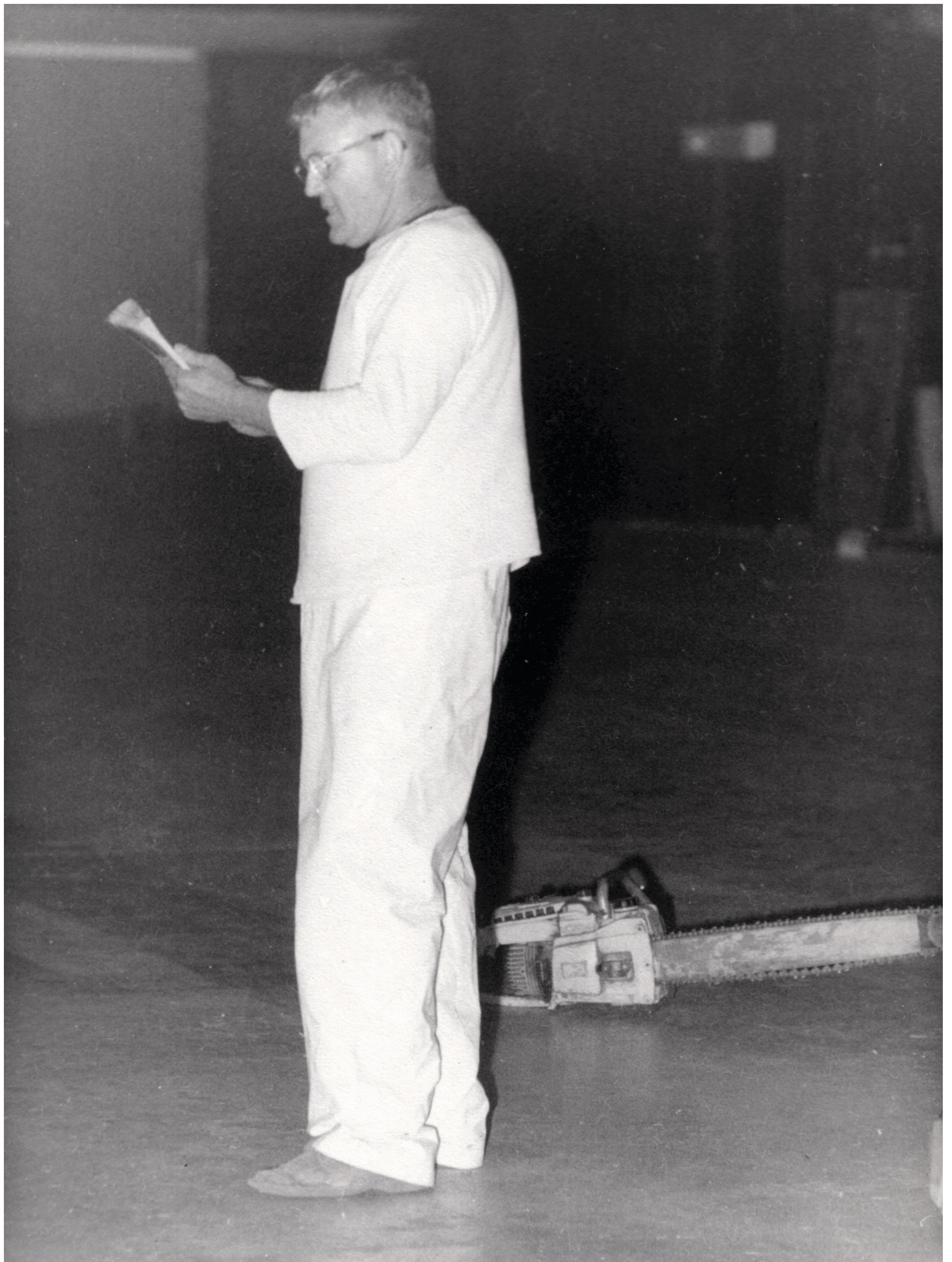

Jim Allen during a performance of *Poetry for Chainsaws, Pavilion K*, Epsom Showgrounds, Tāmaki Makaurau, Auckland, 1974. *Courtesy Michael Lett Gallery and the Allen family*

We dedicate this book to Jim Allen (1922–2023), who passed away on 9 June 2023 at the age of 100, not long after he had finished co-writing Chapter 3 with his close friend, artist James Charlton. Jim was a central figure in the development of conceptual post-object and performance art in Aotearoa New Zealand. His legacy as an arts educator and artist, both here and in Australia, lives on in the generations of artists who have taken inspiration from his prolific sculptural and performance innovations and his dedication to the teaching and learning of artistic practice.

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INTRODUCTION

RESETTING THE COORDINATES

Christopher Braddock, for the editors

Resetting the Coordinates is the first anthology of performance art of Aotearoa New Zealand. From foundations in post-object art of the 1970s, feminist performance art in the 1980s, the growth in powerful Māori and Moana[1] performance in the 1990s, and the dynamic, diverse and inclusive scene of the 2010s and 2020s, the wide-ranging nature of this book makes it a taonga for artists, researchers and readers, benefiting tangata whenua, tangata moana and tangata Tiriti.

As the title asserts, this anthology contributes to an alternative history of New Zealand art.[2] It 'resets the coordinates' and questions dominant narratives in two ways: first, by affirming performance art as a significant part of New Zealand's turn towards international and contemporary artistic concerns, especially in the 1970s and 1980s; and second, by exploring Indigenous Māori and Moana approaches to performance that make performance art in Aotearoa different from anything else in the world.

The four editors welcome the eighteen writers who have contributed to this book. In tapping a rich vein in Aotearoa's art history, we want to honour the past and give space to new writers and practitioners, especially those asserting mātauranga Māori and Pasifika knowledge, actively endorsing and pursuing the principles of Te Tiriti o Waitangi, and paying attention to values of partnership, participation and protection.[3]

This introduction is chronological. It maps key shifts in performance art in Aotearoa while highlighting the contents of each chapter. Many chapters reference a number of time periods within our half-century overview. As a result, the linear chronology is interrupted by patches of non-linear temporality. *Resetting the Coordinates* does not set out to secure any concise history and is not a *catalogue raisonné* of all performance art over fifty years. In the words of art writer and critic Wystan Curnow, 'Such histories miss, or, worse, lose, the plot.' To Curnow's mind, a plot is a conspiracy, 'itself a box, in the thrall of its preordained outcomes, the ends of its narratives and arguments'.[4]

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PART ONE: 1970–91
SETTING THE SCENE IN THE 1970S

PREVIOUS: Philip Dadson, *Purposeless Work 1: Beach sweeping*, 1971. *Photo by Jim Allen*

If, on 2 April 1971, you had journeyed out across the unsealed metal roads to the west coast of the Tāmaki Makaurau Auckland region of the North Island of Aotearoa New Zealand, venturing as far as the remote Karekare Beach, to the north of Whatipu Beach and the great Manukau Harbour and south of Piha Beach, you would have come across the mystifying scene of ten people arduously sweeping the beach with long-handled yard brooms. Karekare is a long, black, iron-sand beach. Quite a lot of sweeping to do, then.

According to his art school lecturer Jim Allen, twenty-five-year-old sound and performance artist Phil Dadson had returned to Elam School of Fine Arts at the University of Auckland after 'a year off' in Europe to study with Cornelius Cardew.[5] As described by Andrew Clifford and Rachel Shearer in Chapter 6 of this book, Dadson then established an Aotearoa splinter group of Cardew's Scratch Orchestra (soon to evolve as Dadson's From Scratch), which Allen recalls first performed in the lecture theatre at Elam.[6]

In this hothouse moment of what was to become known in New Zealand and Australia as post-object art, Allen recalls a beach 'swept with yard brooms [involving] groups of people knitted together in common endeavour'.[7] Allen was one of the sweepers (and photographers), along with other sculpture staff, Dadson himself, and a number of Dadson's student colleagues at Elam, including Maree Horner, Malcolm Ross, Nigel Brown and Bryony Dalefield.

The sweepers arrived at Karekare in the late morning and swept, as Dadson describes it, 'from late morning thru to mid'ish afternoon . . . as long as it took from one end to t'other'.[8] As noted by Blair French in his survey of performance art of the 1970s (Chapter 1), *Purposeless Work 1: Beach sweeping* (1971) was the first in a series of 'purposeless work' projects, a category inspired by Cardew and Scratch Orchestra activity. Dadson recalls: 'This was work for the sake of the work, no particular purpose, no rewards' across a 'pointless-to-sweep stretch of beach' in 'communion with the elements and the place'.[9]

I write this, fifty-three years on, from my art school office at Auckland University of Technology (AUT), having just returned from a studio 'crit. session' with second-year students. Toni Lochead, a promising performance art student, has made an artwork titled *Stopping the Tide* (2023). Dressed in a bright green bodysuit, Lochead mopped the incoming tide at Te Atatū Peninsula beach in Tāmaki Makaurau with a standard domestic mop, to halt rising sea levels. Deploying forms of humour and futility in the public sphere, Lochead approaches climate activism by scaling problems down to tasks that she can perform.[10] She was unaware of Dadson's 1971 performance. On my smart phone, I googled 'purposeless work' while she looked on with surprise, noting the artwork for her blog.

As an art educator and artist, I am aware of how preoccupied our current art students are with the 'now', accentuated by social media platforms. My hope is that this anthology will encourage further interest and research into a range of performance art practices in Aotearoa. It joins recent projects like Natasha Conland's significant 2018 exhibition, *Groundswell: Avant-garde Auckland 1971–79*, at Auckland Art Gallery Toi o Tāmaki and Christina Barton and Gregory Burke's 2023 exhibition at Te Pātaka Toi Adam Art Gallery, *In Relation: Performance works by Peter Roche & Linda Buis 1979–1985* (the subject of Chapter 5 in this book), which were focused case studies of moments in Aotearoa's post-object and performance

art history. Without these efforts, students will continue to suffer from the historical amnesia that leaves them unaware of the practices that have taken place on their doorstep. We hope not.

The Waitākere Ranges and Karekare Beach were features in the poetry of Allen Curnow, father of Wystan Curnow. The Curnows built a holiday home on Lone Kauri Road near Karekare Beach in the early 1960s.[11] Young Wystan would have known the place well. Allen Curnow's poem 'Looking West, Late Afternoon, Low Water' dates from the 1990s and begins with a curiously current concern for climate change: 'Our beach was never so bare. Freak tide,/ system fault, inhuman error, will it// never stop falling? . . . A wall of pale green glass miles above/ head high alongside, complete with fish// crossing . . .'[12]

When Wystan Curnow returned to New Zealand in 1970 after doctoral study in the United States, he found himself in a country where 'painting was the dominant medium, landscape the dominant subject, and national identity the dominant idea'.[13] By mainstream accounts, artists were *painting* the landscape, not sweeping it. That country is now immeasurably different. When invited by the *New Zealand Listener* to write a review of Auckland's first 100 years, Curnow began with a mention of Dadson's *Purposeless Work 1: Beach sweeping*, noting the importance of the beach for New Zealanders: 'The beach is a line between land and sea, society and not-society, this country and the great elsewhere.' He contrasted Dadson's artwork with what he called the 'ulterior motives' and 'bad faith' of organised outdoor sport, saying that Dadson's art celebrated the beach: 'the ebb & flow, come & go of currents, air & water & stone & to neither impose nor impinge upon its nature'.[14]

Curnow's pivotal position when recounting the first decade and more of this book's story is found in his dedication to what was referred to at the time as post-object art.[15] Curnow began writing art criticism in the early 1970s 'largely out of an intense interest in post-object art'[16] and due to Jim Allen's inspirational advocacy of contemporary art at Elam.[17] He attended 'crit. Sessions' at Elam, and noted: 'recruiting me as house critic was one of many things he [Allen] did to make the School the base of a scene'.[18]

We are honoured to include a chapter in this book co-written by Jim Allen and his friend, artist James Charlton. Chapter 3, 'Getting It Straight', grew from conversations between the two men about re-enactments of Allen's performance art practice; Charlton had assisted in re-enactments of Allen's *Contact* (1974) at the Govett-Brewster Art Gallery in 2010 and at Artspace Aotearoa in Tāmaki Makaurau in 2011. *Contact*'s semi-mythical status for subsequent generations of artists is based partly on a reprisal of Allen's work by Michael Lett Gallery in Tāmaki Makaurau. Their chapter here discusses Allen's views on the drawbacks and benefits of re-enactments and offers insight into the planning and realisation of *Contact*.

1973: ECONOMIC CRISIS AND POLITICAL UPHEAVAL

The 1970s was a decade of extraordinary economic crisis coupled with political protest. Global economies were reeling from the oil shocks of 1973 and 1978–79. New Zealand relied heavily on imported oil, and soaring oil prices resulted in a worsening balance of payments coupled with increased unemployment and inflation. Britain joined the European Economic Community in 1973, and within four years New Zealand's exports of butter and cheese there had halved.[19] In 1973, Prime Minister Norman Kirk ordered the

naval frigate *Otago*, with a cabinet minister on board, to enter the French nuclear testing zone at Mururoa Atoll in the South Pacific.[20] The publicity, together with a successful case in the world court, forced French nuclear tests underground. Robert Muldoon became prime minister in 1975, and by 1976 the country was in recession.

Since the early 1970s Dadson has been a key proponent of group, collaborative and improvisational performance art practices, and as such has had a huge influence over the art scene.[21] Dadson's From Scratch gave its first public performance at the inaugural Sonic Circus festival at Victoria University of Wellington in 1974. Eight years later, on 27 September 1982 at Auckland Town Hall, they performed the preview performance of their nuclear protest work *Pacific 3, 2, 1, Zero (Part 1)*, which was destined for the 1982 Paris Art Biennale. As Andrew Clifford and Rachel Shearer describe in Chapter 6, 'Sound and Performance Cultures in Aotearoa', the group's arrangement of PVC pipe percussion racks imitated the symbol for nuclear disarmament, and their vocals resembled a protest chant that comprised the names of islands across Te Moana-nui-a-Kiwa, including Mururoa.[22] I witnessed this performance at the age of twenty, and it confirmed my desire to be an artist. I recall vividly the energy of the performers (Geoff Chapple, Wayne Laird, Don McGlashan and Dadson) in their combined lament for and warning of impending nuclear disaster, and the dynamic sculptural installation that was, quite literally, *being performed*.

In 1973 the poet Hone Tūwhare convened what was to be the first of the annual hui of the Māori Artists and Writers Society (later Ngā Puna Waihanga), held in that first year at Te Kaha marae in the Eastern Bay of Plenty.[23] Thereafter, with prominent Māori artist Para Matchitt as president, annual marae-based hui showcased the often ground-breaking work of Māori visual, performing and literary artists within an inclusive, affirming cultural environment.[24] Also during this period, the 1975 Māori land march or hīkoi led by Ngāpuhi leader Whina Cooper protested the loss of Māori land. On arrival at Parliament in Te Whanganui-a-Tara on 13 October, the marchers presented a petition with 60,000 signatures. In the same year, the Treaty of Waitangi Act established the Waitangi Tribunal, which, for the first time, gave Te Tiriti o Waitangi recognition in New Zealand law.

Standing on the shoulders of these remarkable predecessors, contemporary Māori and Moana performance artists have pursued dynamic forms of performance art that are explored in no fewer than 12 chapters of this book. These include Chapter 8 by Layne Waerea and Chapter 10 by Lana Lopesi and Waerea, the latter exploring the emergent, adaptive and fluid nature of lived social difference in Māori and Moana performance art. Both of these chapters trace whakapapa to the activist 'performances' of the 1970s (and earlier) and relate Māori and Moana artistic performance to concepts such as whakapapa, gafa, mana, mana motuhake and mau.

1976: NEW ART

It was in this financial crisis, coupled with dynamic political and cultural activity, that Curnow and Allen co-edited the 1976 publication *New Art: Some recent New Zealand sculpture and post-object art*, which included the artworks of Phil Dadson, Bruce Barber, Don Driver, Kieran Lyons, Greer Twiss, Leon Narbey, Maree Horner and Allen, as noted by Allen and Charlton in Chapter 3 of this book. *New Art* was a landmark publication for New Zealand in that it included new ways of writing about art, such as transcriptions of tape-recorded interviews and discussions, thus expanding how artworks and performances might be contextualised.[25]

Philip Dadson performing with From Scratch at Sonic Circus in Wellington, 1974. *Courtesy the From Scratch Archive. Photo by Ian McDonald*

As Blair French discusses in Chapter 1, in *New Art* Curnow included his 25 June 1973 text 'Mt Eden Crater Performance', on the work of Bruce Barber, whose performance was part of *Solar Plexus*, an annual winter solstice dawn-to-dusk drumming event in the crater of Maungawhau Mount Eden, initiated by Dadson in 1970 (discussed in Chapter 6).[26] This was Curnow's first attempt at in situ experimental writing, which allowed him to become immersed in the experiences of the works he encountered; 'a stream-of-consciousness, phenomenological account' as Robert Leonard writes.[27] By Curnow's account, the text is a poetic collage account that 'enacts the relation of Barber's performance to language'.[28] Put another way, it enacts the performance through writing *as* performance:

> Cover-cover . . . the filling with . . . pip, pip (electronic) . . . New York . . . great crater at my feet . . . beyond the North rim: cranes, the inner harbour, the North Shore and the islands are sharply outlined dark shapes . . . 10.25, Saturday morning, June 25, day following winter-solstice . . . and so on . . . the pudding has? . . . cover-cover . . . sky a light blue, morning mist mostly dissipated by now leaving behind some low-lying cloud in the . . . the bowl carefully with . . . the bowl carefully with . . . the sun's warmth, it's a good day . . .

Curnow's broken phrases responded to what he was hearing and seeing and deliberately challenged the division between critic, writer, audience, performer and documentation — which is characteristic of the performance art discussed throughout this book. As

explored in Chapter 5 by Christina Barton and Gregory Burke on the performance art of Peter Roche and Linda Buis, and in Chapter 13 by myself and Victoria Wynne-Jones, on secret, unannounced performances, Curnow emphasised a shift from viewers as passive observers to viewers as persons who assisted in the construction of the artwork. As he wrote for the first edition of *Parallax* in spring 1982: 'Content is to be discovered not in the work, but in our interaction *with* the work. All observations are participations.'[29] Curnow had his finger on the Euro-American pulse and took issue with the formalist modernism of Clement Greenberg in the 1960s. American art historian Rosalind Krauss published *Passages in Modern Sculpture* in 1977, in which she argued for similar phenomenological understandings between artworks and viewers.[30]

Chapter 1, 'A Place, a Question, a Challenge, a Call to Action', by Blair French offers a comprehensive survey of performance art of the 1970s, walking us through the performances of Jim Allen, Phil Dadson, Bruce Barber, Andrew Drummond, Gray Nicol, David Mealing and Nicholas Spill. This male-dominated period of performance art history in New Zealand is counterbalanced, however, by Natasha Conland's writing on Kimberley Gray (Chapter 2). The latter is an important analysis of Gray's archival material, now held at the E H McCormick Research Library, Auckland Art Gallery Toi o Tāmaki, where Conland curated the overview exhibition of performance art of the 1970s in Auckland, *Groundswell* (2018), which included Gray's performance art. As Conland notes, Gray's self-reflexive performance and installation engagement with ideas of time and place on this earth adds another dimension to an overview of performance art in the 1970s.

ALTERNATIVE NARRATIVES

As French notes in Chapter 1, Northern Irish artist and curator Ian Hunter, who arrived in New Zealand in late 1970 — he served as education officer and later curator of painting and sculpture at the National Art Gallery in Te Whanganui-a-Tara and co-founded the Artists Co-operative in the city in 1978 — has famously criticised New Zealand performance art of the 1970s for its lack of engagement with Māori artists and writers. Albeit in hindsight, in 2000 Hunter identified the period of the 1970s 'as the time of the long (white) silence' (a word-play on the Māori name for New Zealand, Aotearoa, which translates as 'the land of the long white cloud').

Hunter recorded a sense of 'personal loss and a professional failure' in not attempting 'a sustained dialogue or exchange with fellow Māori artists and writers'; he and others were 'too preoccupied with notions of legitimacy in the international art community' rather than the 'challenges and opportunities for cultural dialogue and exchange that awaited us at home'.[31] This major point of criticism for key artists of the period requires ongoing attention. It has fuelled one dominant narrative about performance artists of the 1970s as ambitiously intent on turning towards international trends, and as making prolific documentation to enable international outreach with less concern for political issues including Indigenous land rights. This book goes some way to counteracting such a narrative, asserting that these artists were, in fact, politically engaged.

An overly narrow reading of artworks of the time is one factor in reinforcing generalisations about the period. For example, Allen's 1974 *Contact* and his 1976 *Poetry for Chainsaws*, at the Experimental Art Foundation in Adelaide, carried anti-war meanings that have not been adequately contextualised. Furthermore, Allen's employment between 1952 and 1956 with the Art and Craft branch of the Department of Education in the Far

North of Aotearoa as a field officer, under Gordon Tovey's Northern Māori Project, has recently been discussed by curator and writer Charlotte Huddleston.[32]

Yet, it is also the case that some artists, such as Fiona Clark (who attended Elam from 1972 to 1975), made work that focused differently on current politics of gender and body image. As part of a panel discussion titled 'Out of Time', on the occasion of the *Groundswell* exhibition on 31 March 2019, Clark commented on the fact that her 1973 performance at the Pink Pussycat Club in Tāmaki Makaurau, exhibited in *Groundswell*, had been criticised at Elam as 'immature'.[33] She commented, 'I never took my clothes off and never participated in Jim Allen's works', and insisted, 'I kept my integrity': 'There were some women at Elam that wouldn't be involved, but some works did talk about gender.'[34]

I do not believe that Clark's comments downplay the significant contribution that Allen and others made to art education and post-object and performance art. But they do remind us that making generalisations about a decade of performance art is a mistake. One problem, which this book goes some way towards addressing, is that the history of performance art of this era was largely lost from institutional records, even by the 1980s. An alternative narrative we propose is that there was a porous division between visual art performance (sometimes esoterically conceptual) and other forms of performative art practice, including photography, sound and film.[35]

Contrasting Dadson's *Purposeless Work 1: Beach sweeping* or *Earthworks* (1971–72) with his From Scratch protests at nuclear testing in the Pacific or his sound work for the documentary *Te Matakite o Aotearoa, The Māori Land March* (1975) is one way of contextualising this 1970s division between performance art in its art-school-induced manifestations and other forms of politically inspired art practice (while always remembering that this division is untidy and generalised).

1970–85: RE-THINKING ART HISTORY

In re-thinking a history of New Zealand art between 1970 and 1985, Christina Barton has not only sought an alternative to that mainstream painting narrative (put forward, for example, by Michael Dunn's *New Zealand Painting: A concise history*, published in 2003), but also seeks 'an alternative, critical, socially inflected account of art practice' in this period.[36] With a focus on politically critical photographic and film practices in the 1970s, Barton proposed that films such as Geoff Steven's *Te Matakite o Aotearoa, The Māori Land March* (1975) — about the hīkoi led by Whina Cooper, with camerawork by Leon Narbey and sound by Phil Dadson — point to key links between experimental post-object art and a highly politicised non-mainstream deployment of camera and sound that closes the distance between filmmakers and participants.[37]

While Barton does not explicitly refer to performance art, she argues that films like *Te Matakite o Aotearoa* developed film and sound formats that refuse 'representation's objectifications' in favour of establishing 'different relations between artist and subject, art and its audiences'.[38] This is a common thread in discourses on performance art, such as in Amelia Jones's 1998 *Body Art/Performing the Subject*, which argues for a 'contingency of enactment' between the artist/self and audience/interpreter.[39] By Barton's account, 'The all-Pakeha crew travelled with the marchers, from their first steps up from the beach at Spirits Bay in the Far North, to their final entry into Wellington.' The hand-held camera 'was constantly on the move' registering 'rhythmic motions of bodies in

action'; Dadson's soundtrack featured 'the raw sounds of marchers' feet crunching over gravel', and marked the film as profoundly different from coverage by the mainstream media.[40] In arguing for contingency across art forms and activities, Barton's discussion conjures up a sense of walking and performing-as-film.

In a footnote, Barton also indicates her intention at the time to continue researching 'structural linkages' between the documentary *Te Matakite o Aotearoa* and these artists' 'artworks', including Dadson's *Earthworks* (1971–72).[41] Dadson's recorded performance event coincided with the autumn and spring equinoxes, on 23 or 24 September 1971 (depending on the longitude of location). For an instant in time at 1800 hours GMT, he aimed to bring together participants at fifteen diverse locations around the world. The New Zealand part in the event was recorded at 6 a.m. on 24 September on the central North Island volcanic plateau.

The resulting film, *Earthworks*, edited by Dadson in 1972, was filmed continuously onto a 10-minute roll of 16mm film by I. B. Heller and Leon Narbey. The film featured in Curnow's curated exhibition *Putting the Land on the Map* in 1989 at the Govett-Brewster Art Gallery, and is indicative of his interest in post-object art establishing New Zealand's relationship to the land, not just painting. Reviewing for *Art New Zealand* the same year, Allan Smith wrote: 'The . . . video provided some strangely poetic images of figures in black raincoats on a "darkling plain", chirruping and muttering into recording equipment and taking photographs.'[42]

Earthworks featured large in Conland's exhibition *Groundswell* and was the subject of a fifty-year anniversary project at ST PAUL St Gallery, *EQUINOX_1:03PM NZST_23-9-22*, which opened on the 2022 southward (vernal) equinox at 1.03 p.m. New Zealand Standard Time on 23 September.[43] The project attempted to listen for a radio signal broadcast fifty years ago, exploring Jones's theory of a contingency of enactment across immeasurable time and space. This was proposed through artistic actions such as Ziggy Lever's *Time Announcements* (2022), composed of intermittent sound recordings of announcements by fifteen participants worldwide commenting on time and weather conditions, and a Zoom autumn and spring equinox opening dialogue event at 1.03 p.m. on a huge orange mat titled *Conversation Mat*.[44]

Lever's sound performance echoed Curnow's poetic collage account of Barber's *Mt Eden Crater Performance*, and bears similarity to Smith's description of 'chirruping and muttering' in *Earthworks*. In these ways, *EQUINOX_1:03PM NZST_23-9-22* transposed the significance of *Earthworks* within current virtual Zoom interactions across the globe, influenced by the Covid-19 pandemic, and in relation to local time, gathered on a mat designed to induce conversation.

This sets the scene as a vast sweep across our fifty years of anthology: an alternative narrative of porous division between performance art 'proper' (albeit contentious in classification) and other forms of performative art practice that include: politically inspired walking-as-film in *Te Matakite o Aotearoa*, reaching for an instant in time across Earth's longitudes in *Earthworks,* and quantum contingency in time and dialogue in *Time Announcements* and *Conversation Mat*. These 'performances' refuse representation's objectifications in favour of an altogether different set of coordinates.

PREVIOUS: Fiona Clark in performance with Raewyn Turner as 'Ruby and Pearl' at the Pink Pussycat Club in Tāmaki Makaurau Auckland, 1973. *Courtesy Michael Lett Gallery and the artist*

1980S: A DECADE FOR PAINTING

As Paul Ardenne writes: 'In the early 1980s, the going advice was to be adept at painting if one wanted to have a career.'[45] The *New York Times* notes the 1980s as the biggest art boom in history;[46] in New Zealand, just as we had looked abroad for conceptual and performance art developments in the 1970s, we now looked with anticipation to the booming international markets of the 1980s. The financial stagnation that had characterised the 1970s was less apparent in the 1980s, despite the crippling after-effects of the 19 October 1987 Black Monday stock market crash.[47]

Art markets worldwide eluded predictions.[48] I was an undergraduate art student at Ilam School of Fine Arts at the University of Canterbury in Christchurch from 1982 to 1985, when I and other students marvelled at Julian Schnabel's plate painting, *Notre Dame* (1979), which sold in New York in 1983 for US$93,500. We all wanted a piece of this art market action, and gave little thought to performance art action.[49]

Robert Muldoon's National government was defeated in the snap election of July 1984, and David Lange's Labour government embarked on a programme of free-market reforms known as 'Rogernomics' (after Minister of Finance Roger Douglas). Financial markets were deregulated and the removal of tariff protection exposed local producers, including farmers. Despite these unstable times, the gallerist Sue Crockford returned to New Zealand from New York in 1985 and established Sue Crockford Gallery on Albert Street, Tāmaki Makaurau. Modelling her business approach on New York cult dealers[50] such as Castelli, Boone, Bischofberger, d'Offay, Maenz and Sperone, she opened with a group of eight established artists including Gretchen Albrecht, Richard Killeen and John Reynolds.

DOMINANT NARRATIVES IN QUESTION

After 1978–79 (Allen had moved to Sydney in 1976 and Barber to Canada the same year), the dominant narrative suggests there was a hiatus of more than a decade in experimental performance art practices, which were squashed by the burgeoning art market of the 1980s and its focus on saleable art commodities. Then, after the 1980s, as described by Ioana Gordon-Smith in Chapter 9, 'Urban Pasifika and Cold Islanders', the Pacific Sisters (formed in 1992) staged *Bottled Ocean* in 1994 at the Auckland City Art Gallery and *Motu Tangata* in Sāmoa in 1996. And there began a great increase in Māori and Moana performance art practices that had little reference to what had come before.

But the picture of New Zealand's art history, which has the 'radical period of experimentation of the 1970s dissolving into a story of painting, bravado and brush, despite what we know was happening socially', is not altogether true.[51] After all, 1980 was the year that Andrew Drummond performed *Filter Action* on the mudflats of Aramoana on Otago Harbour, north of Ōtepoti Dunedin, as Wynne-Jones and I discuss in Chapter 13 of this book. Drummond is one of a number of artists who performed in protest against plans by a consortium that included New Zealand-based Fletcher Challenge to build an aluminium smelter at Aramoana, which would have destroyed a wildlife reserve. And, as already mentioned, From Scratch performed their nuclear protest work *Pacific 3, 2, 1, Zero* for the 1982 Paris Art Biennale.

International performance art activity was also taking place under our noses. The year before I started art school I was at teachers' training college in Christchurch, and

was in the front row of a demonstration that marched down Gloucester Street on 11 August to protest the Springbok tour of 1981. As it turns out, the march interrupted Curnow who, along with Marina Abramović and Ulay, was on his way to the first Australia New Zealand Artists Encounter (ANZART), for which Abramović and Ulay would present their performance *Witnessing* in the Great Hall of the Arts Centre on 27 August.[52]

Chapter 5, 'The Afterlives of Performance Art' by Christina Barton and Gregory Burke, which examines some of Peter Roche and Linda Buis's performances from 1979 to 1985, attests to this period as significant for performance art in its use of the camera in forms of active documentation, and performers and audiences submitting to forms of danger and vulnerability. This marks a shift in subject matter from the 1970s.

Burke was flatting with Roche when he performed *You Are Invited to Be Accepted* in their flat in Auckland in 1978. He recalls Roche's 48 hours of self-imposed exile and self-mutilation, during which he cut his arm so badly with a razor blade that he required stitches for the performance to continue, and implicated viewers in their ethical responsibilities as witnesses of his behaviour.[53] This was the era when the New Zealand rock and roll musician Chris Knox formed his first band, The Enemy, in Ōtepoti, and slashed his arm with broken glass to the song 'Iggy Told Me' at its second gig in late 1977.[54]

Adding to this picture of active performance art in Aotearoa during the 1980s, in Chapter 4, 'Body Politics', Melanie Oliver focuses on women artists in collaborative partnerships, such as Linda Buis and Peter Roche, Colleen Anstey and John Cousins, as well as Rosemary Johnson (1942–1982), Juliet Batten, Di ffrench (1946–1999), Mary-Louise Browne and Claire Fergusson. Oliver explores how these artists deployed performance as an art form to analyse interpersonal relationships and feminist ideas, which included engaging with politics around violence, gender, racism and inequality.[55]

PART TWO: 1992–2023
SETTING THE SCENE FROM THE 1990S

If, on 2 March 2014, you had journeyed down Tāmaki Makaurau's southern highway and turned off at Maungarei Mount Wellington, venturing as far as the suburb of Pakuranga and the front lawn of Te Tuhi Centre for the Arts, you would have come across a mystifying scene: an extended whānau group of Māori and Moana rowing arduously on stationary rowing machines. As described by Layne Waerea and Lana Lopesi in Chapter 10, 'Constellations of Subjectivity', artist Cora-Allan Wickliffe (now Lafaiki Twiss; Ngāpuhi, Tainui/Alofi, Liku) recruited participants to row a portion of the historical 7000-kilometre journey from Hawaiki to Aotearoa, made by early Indigenous tīpuna before the earliest settlement of Aotearoa. Quite a lot of rowing to do, then. Located on the eastern shore of the Tāmaki River, the Pakuranga area is part of the rohe of Ngāi Tai ki Tāmaki, who descend from the crew of the migratory waka *Tainui*, which visited the area around the year 1300.

As a counterbalance to Phil Dadson's *Purposeless Work 1: Beach sweeping* in 1971, discussed earlier, Lafaiki Twiss's conception for all that seemingly absurd stationary rowing follows a different kind of purposelessness. *Electric Waka* (2014) is one example, contextualised by Waerea and Lopesi, of how concepts such as whakapapa, gafa, mana, mana motuhake and mau are integral to the collective artistic practices of Māori and Moana performance artists. Also discussing the performances of Arapeta Ashton, Rosanna Raymond, Cat Ruka, Layne Waerea, Suzanne Tamaki and Leafā Wilson/Olga Krause, Waerea

and Lopesi argue that Māori and Moana artists have interrelated ties to family, friends and wider community, creating intersections that are deeply informing and co-constitutive.

The metaphorical comparison of such ‘constellations of subjectivity’ and navigational wayfinding in Te Moana-nui-a-Kiwa relates to the constant mahi that Indigenous peoples are obliged to undertake on a daily basis in order to navigate modes of power exerted through colonialism and racism. Lafaiki Twiss’s navigational wayfinding with her extended Māori and Moana whānau in Te Moana-nui-a-Kiwa is based on a hard-won whakapapa of Māori and Moana performance art practices since the early 1990s that has drawn on Indigenous knowledge, stories, ceremony, costume and dance to express Māori and Moana urban identities. By 1994, Pacific peoples comprised almost one-fifth of the national population; Tāmaki Makaurau is now home to the largest population of Pacific peoples in the world, arriving from throughout Te Moana-nui-a-Kiwa.

National Party leader Jim Bolger was prime minister from 1990 to 1997; he won a second term in office despite a major swing away from National in both seats and votes. New Zealand was experiencing an identity shift, from that of a British colony to occupying an Asia–Pacific or Pacific Rim regional framework. An emerging ‘urban Pasifika’[56] context permeated performance art of the 1990s, as discussed by Ioana Gordon-Smith in Chapter 9. As Gordon-Smith argues, representation of Māori and Pacific New Zealand experiences was sorely lacking. The brown body was largely viewed through the lens of crime, cultural stereotypes and colonial fetishes.[57] But public attitudes were slowly changing in the 1990s: the majority of Pacific people in Aotearoa were Aotearoa-born and beginning to have more impact on public life.[58]

Often informed by migrant and diaspora experiences and their own Indigenous Pacific knowledge systems, the second half of the 1990s was a dynamic period of growth for Moana performance artists in Aotearoa. In 1996, Samoan author Albert Wendt published his ground-breaking work ‘Tatauing the Post-Colonial Body’, which became a key text for many Pacific performers. Wendt wrote of the Samoan concept of vā as an active space of relationship between two things or people.[59] For Samoan artist Ioane Ioane, for example, the vā frames performance as operating between perceptible and spiritual realms. Working between performance and sculpture, he creates spaces that are marked as sacred by way of performances. Following his seminal performance at Artspace in Quay Street, Ioane opened his 1999 multimedia installation *Fale Sā* (sacred place) at Auckland Art Gallery Toi o Tāmaki by running from the ocean (the Tāmaki Makaurau waterfront) to the gallery, flanked by performers playing conch shells and wind pipes.[60]

Fast-forwarding, the significance of the Pacific Sisters’ 2018 retrospective *Fashion Activists* at Museum of New Zealand Te Papa Tongarewa cannot be underestimated and signalled a timely shift from the margins to the mainstream.[61] In 2017 Labour’s Jacinda Ardern had become the second elected female prime minister of Aotearoa (after Helen Clark). By the time of her victory in the 2020 election, eleven members of Parliament identified as Pacific (9 per cent, compared to 3 per cent in 1996).[62] Smiling, Ardern was led by the hand into and among the opening performance of *Fashion Activists* by Ani O’Neill, as security guards looked on anxiously.

Aotearoa was now a very different place from when the Pacific Sisters held their 1994 exhibition *Bottled Ocean* at Auckland City Art Gallery. As discussed by Gordon-Smith in Chapter 9, this pan-ethnic (Māori and Pacific) collective was ‘thrown out of the 1996 Festival of Pacific Arts and Culture (FESTPAC) in Sāmoa at the request of the Māori contingent, even though [they] had been officially invited by the festival director’.[63] The rejection was illustrative of the complex engagements between Māori and

Cora-Allan Lafaiki Twiss (née Wickliffe), *Electric Waka*, 2014. Performed at Te Tuhi, Pakuranga, Tāmaki Makaurau Auckland, 8 March 2014. *Courtesy Te Tuhi. Photo by Amiria Puia-Taylor*

Moana identities, as well as a resistance to pan-disciplinary, contemporary and urban interpretations of Pacific culture.

Gordon-Smith traces these entanglements, noting milestone performances such as Lonnie Hutchinson's *Can You See Me?* (1997), in which the artist lay motionless in Queen Elizabeth Square in Tāmaki Makaurau, completely wrapped in brown packaging tape: a brown, unidentified and indeterminate body making a strong statement about New Zealand's race dynamics.[64]

LATE 1990S AND 2000S: TRACES OF PERFORMANCE THROUGH MEDIA

On 18 May 2000, Prime Minister Helen Clark (who was also Minister for Arts, Culture and Heritage) announced an extra $20 million budget for Creative New Zealand Toi Aotearoa (the Arts Council of New Zealand) to enable longer-term funding arrangements with major arts organisations over the following three years.[65] Together with this government funding increase, organisations such as Artspace Aotearoa and Tautai Contemporary Pacific Arts Trust (formalised as a charitable trust in 1995 by its founder, Samoan artist Fatu Feu'u) assisted many Māori and Pacific performance artists in the 2000s to realise projects, especially through Tautai's *Offstage*, an annual moving image and performance event that included artists such as Kalisolaite 'Uhila, John Vea, Darcell Apelu, Louisa Afoa, Tuāfale

Pacific Sisters, 2018. The opening *Acti.VĀ.tion* of their retrospective exhibition *Pacific Sisters: Fashion Activists/He Toa Tāera*, Museum of New Zealand Te Papa Tongarewa. From left: Ema Lyon, Ani O'Neill, Prime Minister Jacinda Ardern. *Photo by Kerry Brown*

Tanoa'i aka Linda T, Natasha Matila-Smith, Faith Wilson, Olga Krause, Valasi Leota-Seiuli, Matavai Taulangau, Cora-Allan Wickliffe, Lonnie Hutchinson and Christopher Ulutupu.[66]

Coinciding with a rise in performance art activity in Aotearoa, Performance Studies international (PSi) was founded in 1997 to promote global awareness and research of performance art, and the influential Live Art Development Agency (LADA) was founded in London in 1999 by Lois Keidan and Catherine Ugwu. These were signs that performance art was establishing organisations and networks in concert with university research. I single out art historian Amelia Jones's 1998 *Body Art/Performing the Subject* as marking a critical moment for a re-evaluation of performance art from the 1960s to the 1990s. Her book opened the way for further critical debates and acknowledgement of performance art.[67]

When Jones and I worked together on the 2017 book *Animism in Art and Performance*, she emphasised — in relation to her curated 2013 exhibition at the Leonard and Ellen Bina Gallery in Montréal that included artworks by New Zealanders Alicia Frankovich, Paul Donald and myself — how photographic and sound media were deployed as a hinge between the live moment and its representation.[68] Jones commented on how performance-to-video 'puts pressure, precisely, on the hinge between the live body acting and the representationality of that acting' — activating what 'Roland Barthes called the "writerly" in relation to postmodern texts'; the idea that 'potential viewers . . . make meaning in relation to the performances'.[69] This harks back to Curnow's experimental and performative written account in 1973 of Barber's *Mt Eden Crater Performance* mentioned earlier.

From the 2000s was a more self-conscious effort by artists to perform for the camera and use the camera in different positions. As discussed by Wynne-Jones and Lopesi in Chapter 17, 'Cry for Attention', Jones has argued that these technologies of visual representation, while offering some confirmation of the body/self and its 'thereness', also expose a 'failure of representation to offer up the self as a coherent knowable entity'.[70] This push-and-pull between the body/self's representation and its failures is key to Campbell Patterson's performance-to-video works in which he pulls a camera about. *Chew* (2009), which was included in his solo Artspace Aotearoa exhibition in Tāmaki Makaurau titled *Floor Show* the same year, was set in his bathroom. Clad in pyjamas and a t-shirt, Patterson draped himself over the edge of the bath with his head on the tiled flooring, looking sideways at a camera some distance away on the floor. By means of a long piece of string, one end of which was attached to the camera and the other held in his mouth, he gradually pulled the camera towards himself across the floor using nothing but his mouth, by turning his head away from the camera. After each drag of the camera, he took up the slack string with his lips, tongue and teeth, effectively holding the bundle of string in his mouth cavity.

As they watched him repeatedly turn away from the camera and then turn back and collect the slack string in his mouth, viewers experienced the gradual and startling effect of Patterson's face getting closer and closer until, finally, the image deteriorated into darkness as the camera was pulled directly against his face. The camera's ability to record accurately is questioned through its uneasy and jolting passage across the bathroom floor, and Patterson's facial movements, similar to biting or chewing, in turn question the artist's role as coherent and rational.

Also using performance-to-video with an emphasis on the ways in which viewers experience bodily action mediated by the frame of the camera's view, Richard Maloy attempted to sculpt a bust self-portrait from a quantity of butter equal to his own weight. In *Yellow Grotto* (2008) at Sue Crockford Gallery, we witnessed Maloy's videoed and cropped body (only partially in view) engaged in an unsuccessful struggle to manipulate this fatty food substance that would normally be consumed. His continual failure to represent his own likeness was echoed by the relentless soundtrack of his labour.[71] It was as if we, the viewers, were invited to take part in the struggle to complete the artwork.

Activations of potential viewers is also the subject of Chapter 13, 'It's a Work' by myself and Wynne-Jones, as we explore how performance art is recorded for posterity as traces of performance in the aftermath of secret, private, one-on-one or unannounced performances, which evoke complex discussions about the significance of audiences as witnesses. This chapter ranges across performances from the 1980s, including Andrew Drummond's *Filter Action* (1980), Roche & Buis's *Night Piece* (1981), Daniel Malone's *Bad Omen* (1996–97), and later performance artworks in the 2000s by Sriwhana Spong, Alicia Frankovich and Kate Newby.

By highlighting possible occurrences of secret, private and unannounced performances, along with an array of possible traces (including writing or even talking about an event), we downplay the importance of having been there as witnesses of live performance, suggesting that we cannot easily distinguish live performance from its material trace. We argue that categories of live performance and documentation disappear when an ontology of trace is acknowledged.[72]

Campbell Patterson, *Chew*, documentation of performance, 2009. *Courtesy the artist*

GENEALOGIES OF PERFORMANCE

In the first decade of the new millennium, performance art in Aotearoa shifted towards modes of media representation such as photography, video and sound as often active agents. Research in this book suggests this shift has its basis in the experimental work of Linda Buis and Peter Roche (Chapter 5), Colleen Anstey and John Cousins, Rosemary Johnson, Di ffrench, Mary-Louise Browne and Claire Fergusson (Chapter 4).

Wynne-Jones and Lopesi in Chapter 17 position the post-internet and performances-to-video by Natasha Matila-Smith and Sione Tuívailala Monū within a broader history as productions of the self for posterity through orchestrated visual representations.[73] They argue for genealogies of performance that track back to Aotearoa artists Rosanna Raymond and Greg Semu, and suggest that post-internet art practice has a longer genealogy, stretching from Len Lye's technical innovations in the first half of the twentieth century to post-object practice of the 1970s, as exemplified in Allen's *Contact* (1974), to new media art experiments with a diverse range of hardware and software.

Chapter 8 by Layne Waerea, 'Mātauranga Māori and Whakapapa of Change in Performance Art of Aotearoa', explores this history with a specific focus on a Māori cultural continuum of ideas, philosophy and experience of the world that has helped shape performance art of Aotearoa. Waerea argues that performances created by Māori artists stem from origins distinct from prevailing Euro-American performance art categorisations. She borrows Māori artist and writer Robert Jahnke's term 'trans-customary', and applies it to contemporary performance art as she explores the tikanga surrounding performance as it has emerged from the traditions and customary practices of mātauranga Māori, and the role of oral narratives and performance traditions.

Mapping out these whakapapa of performance, Waerea weaves a transdisciplinary approach that combines aspects of performance art, theatre, dance, and sound and projected video installation. In discussing the performance practices of Rachael Rakena, Louise Pōtiki Bryant, Moana Nepia, Shannon Te Ao, Charles Koroneho and the collaborative work of Bianca Hyslop, Rowan Pierce and Tūī Matira Ransfield, the chapter focuses on notions such as te taiao and takiwā, and suggests the place of performance is transformed as if to a marae, where connections with tīpuna are passed across time and space.

THE 2010S AND BEYOND

In 2010 and 2011, there were several major earthquakes in Ōtautahi Christchurch. The most significant of these, on 22 February 2011, resulted in the deaths of 185 people and injuries to several thousand, and was ultimately responsible for the levelling of over 75 per cent of the central city. In Chapter 16, 'Performance Art in Post-quake Ōtautahi Christchurch', Audrey Baldwin and Khye Hitchcock kick off an assessment of performance from the 2010s. They describe how the post-disaster context gave rise to a network of community performances that created interactions and relationships between artists, viewers, collectives and communities, and demonstrated how performance art is worthwhile and even necessary in difficult times.

As if prefiguring an exploration into the dynamics of survival, Chapter 11 by myself and Ioana Gordon-Smith, 'Either For a Moment or For as Long as Possible', explores performances of endurance by artists Kalisolaite 'Uhila, Leafā Wilson, John Vea and Jeremy Leatinu'u. We focus on brown bodies that put themselves in the way of, or in relation to, institutions and viewers, and how notions of endurance and duration are linked as a forfeit of time. Closely aligned with this is Chapter 12, 'Three Types of Timepass' by Balamohan Shingade, who contrasts the concept of 'timepass' with the apparently active performances of marches, strikes or protests. Shingade explores the socio-political relevance of performances that use the inverse strategies of worklessness and withdrawal, refusals and retreats, passivity and purposelessness, and refers to works by Kalisolaite 'Uhila, Chris Braddock with Dialogue Group, Layne Waerea, Poata Alvie McKree and James Tapsell-Kururangi.

The ways in which performance art has engaged with notions of survival and passivity sometimes confound earlier observations about performance that had shifted towards modes of media representation in the 2000s. For example, Sean Curham's live performances, while documented through photography, often emphasise social interactions in the moment of their production. *Gentle Lying on the Bonnet of a Popular Car* (2016) explored the benefits of rest and casual one-on-one interaction in a public setting. Curham invited participants to lie on the bonnet of a car before making the viewers-turned-participants comfortable with cushions and blankets so they could relax for ten minutes. Adapting restorative yoga techniques, the artist constantly asked his participant for feedback and made small comfort adjustments for each individual.[74]

Many artists discussed in Chapters 9 to 14 have passed through the Art and Performance Research Group at AUT University (established in 2012), which has played a significant role in furthering rigorous tertiary pedagogy and culture for performance art.[75] Previously coordinated by performance artist John Vea and later by Ena Kosovac (with a participatory artistic practice in collaboration with a Rottweiler named Marlo), this research

group has supported numerous artists undertaking master's and doctoral degrees and enabled the realisation of some major performance artworks by the likes of Brent Harris (Chapter 13), Layne Waerea (Chapters 10 and 12), Darcell Apelu (Chapter 9), Kalisolaite 'Uhila (Chapters 11 and 12), John Vea (Chapter 11) and Richard Orjis (Chapter 14).[76]

As noted, this book does not set out to secure any concise history of performance art for Aotearoa. This is particularly true of Ioana Gordon-Smith and Khye Hitchcock's musings on queer performance art in Chapter 14, 'Threads'. They gesture to an expansive, and even elusive, queer performance art history of Aotearoa. Beginning with Samoan fa'afafine artists Lindah Lepou and Yuki Kihara, they go on to discuss performance collectives such as FAFSWAG, which emerged in 2012, and end with recent performances such as Sung Hwan Bobby Park's *BTM Live*, performed as part of Auckland Pride 2023. This chapter covers a vast array of performance art in Aotearoa that has not been chronicled in this way before.

In Chapter 15, 'The Skin of Displaced Event in Aotearoa Performance Art', Lisa Samuels also counteracts any tendency towards normative readings of performance art and expectations about gender and genre. It focuses on the interior, exterior and in-between nature of 'art skin' in relation to a 2020 performance by Tāwhanga Nopera, and a 2016 moving-image installation, *Mercury*, curated by Elle Loui August, Elena Betros López, Juliet Carpenter and Nell Thomas. Samuels' reading of these performances challenges expectations about performance art as a category.

Turning to the contemporary and urgent concerns about the environment, in Chapter 18, 'Performing Environments with More-than-Human Whanaunga', Janine Randerson and Amanda Yates explore performance in the context of whanaungatanga and kaitiakitanga. Their chapter is a timely exploration of performance art that engages with the current ecological moment in the face of capitalist culture. They explore Indigenous approaches, including the HIWA kapa haka group, and artists Sarah Cameron Sunde, val smith and Forest Vicky Kapo, Jeremy Leatinu'u, Tru Paraha, Mark Harvey, Angela Tiatia and Alicia Frankovich.

CONCLUSION

Parts One and Two of this Introduction begin with Phil Dadson's *Purposeless Work 1: Beach sweeping* (1971) and Cora-Allan Lafaiki Twiss's *Electric Waka* (2014). Both works relate to place in terms of Aotearoa's diverse relations to profound political and cultural shifts over the fifty-year period of this anthology. They relate in moving ways to our islands' geography, attending to the liminal shorelines in relation to vast space and distance.

Like Allen Curnow's poetical odes to Karekare Beach, Dadson made a one-page document to accompany the photograph of *Purposeless Work 1*, with a handwritten poem at the top dated 31 March 1971, two days before the performance:

> brush the minds dust or level the surface configurations into a corner under a mat of imaginations making and emulate the imperceived excitation of vehicle earth & universe. This fragile skin continually in motion kaleidescoped at the whim of invisible tightropes recorded disinterestedly by pointers on instrument dials. In defiance of 'what's safe' clowns + daredevils are discoverers balancing with no-minded now-ness precision

Dadson's poem reveals his intense 'communion with the elements and the place',[77] the clowning 'no-minded now-ness precision' behind *Earthworks*, which was produced the same year. His performances mark a politicised and poetic response to the environment that adopts seemingly absurd and non-instrumental ways of 'putting the land on the map' in Aotearoa's art history.[78]

Unsurprisingly, the performance baton is taken in the 1990s by Māori and Moana artists working collectively in response to Anglo-European settler culture linked with urbanisation. Lafaiki Twiss's *Electric Waka* exemplifies whakapapa, not as linear genealogy but as a framework for understanding relationships between people, the natural world and the spiritual realm. Indigenous dynamics of mana motuhake and mana whenua (governorship and self-determination of natural resources) and Moana notions of mau (keeping, retaining and holding fast) enable the huge body of Māori and Moana performance art explored in this book to trace the patterns of mana-enhanced constellations across Moana-nui-a-Kiwa.[79] These Indigenous knowledges shape and perform our art history as never before.

NOTES

1 We use the terms 'Moana' and 'Pacific' to reference Pacific peoples. Pacific is a general term, but stems from colonial etymology. Moana is the Samoan term for the region and is sometimes used with reference to Samoan authors. An Indigenous term for the Great Ocean, it is found in several Indigenous Moana languages. Some argue that Moana is itself an imperfect term, particularly as a Polycentric word that minimises other Indigenous names for the region. See further discussion about this in Chapter 9 of this volume by Ioana Gordon-Smith.

2 This alternative history is different from some other mainstream anthologies. For example, Hamish Keith's 2007 *Big Picture: A history of New Zealand art from 1642* largely ignores performance art. Robert Leonard writes: 'Keith turns his back on the emerging complexity of New Zealand art after 1969 . . . He mentions post-object art, but trivialises it, and does little to show its relevance in the current moment.' Robert Leonard, 'Review of Hamish Keith "The Big Picture: A history of New Zealand art from 1642"', *Australian and New Zealand Journal of Art* 9, no. 1–2 (2008): 251–55. See https://robertleonard.org/hamish-keith-the-big-picture

3 Te Tiriti o Waitangi (the Treaty of Waitangi) is the 'founding document' of Aotearoa, signed by representatives of the British Crown and a number of Māori iwi on 6 February 1840. This upholding of mātauranga Māori pervades even our style: Māori terms are not italicised because they are not foreign words in Aotearoa, where te reo Māori is the founding Indigenous language.

4 Wystan Curnow, 'The Seventies: Have they reached their use-by date?', in *The Critic's Part: Wystan Curnow art writings 1971–2013*, edited by Christina Barton, Robert Leonard and Thomasin Sleigh (Wellington/Brisbane: Te Pātaka Toi Adam Art Gallery, Institute of Modern Art and Victoria University Press, 2014), 411.

5 Christina Barton, Tyler Cann and Mercedes Vicente, eds, *Points of Contact: Jim Allen, Len Lye, Hélio Oiticica*, exhibition catalogue (New Plymouth/Wellington: Govett-Brewster Art Gallery and Te Pātaka Toi Adam Art Gallery, 2012), 34.

6 Ibid. From Scratch gave their first public performance at the inaugural Sonic Circus festival at Victoria University of Wellington in 1974. Jim Allen suggests there was a previous performance at Elam. Phil Dadson recalls a previous semi-public From Scratch performance outdoors at the Old Government House, University of Auckland, as part of a university festival. Phil Dadson, email conversation with Christopher Braddock, 8 December 2023.

7 Barton et al., *Points of Contact*, 34.

8 Phil Dadson, email conversation with Christopher Braddock, 10 October 2023.

9 Ibid.

10 Toni Lochead performed other activities such as bailing the sea back with a bucket. See https://tonicara11.wordpress.com/2023/06/12/final-presentation-of-time-at-hand

11 Allen Curnow's poem 'The Loop in Lone Kauri Road' (1983–85) takes its name from the road where the Curnow family built their house. Andrew Clifford, 'Essays & Articles: The loop in Lone Kauri Road', University of Auckland Art Collection.

12 The poem was first published in book form in *Early Days Yet: New and collected poems 1941–1997* (Auckland: Auckland University Press, 1997). Peter Simpson, 'Contraries in Two Late Poems by Allen Curnow: "A Busy Port" and "Looking West, Late Afternoon, Low Water"', *Journal of New Zealand Literature* 37.2 (2019): 103–12.

13 Robert Leonard, 'Curnow's Leverage', in *The Critic's Part*, 1.

14 Wystan Curnow, 'Auckland: The first 100 years', *New Zealand Listener* (26 April 1971): 7.

15 The term is often applied to art of 1970s Aotearoa that explored an alliance between conceptual art, sculpture, installation, video and performance art, and which invested in transdisciplinary approaches, conscious of how time and space could be activated. Curnow gives post-object a wide berth as another name for new conceptual-art media (Curnow, 'The Seventies: Have they reached their use-by date?'). See also Christina Barton, 'Post-Object Art in New Zealand 1969–1979: Experiments in art and life' (Master's thesis, University of Auckland, 1987).

16 Curnow, 'Writing and the Post-Object', in *The Critic's Part*, 371; see also Leonard, 'Curnow's Leverage'.

17 Curnow, 'Author's Acknowledgment', in *The Critic's Part*.

18 Curnow, 'Writing and the Post-Object', 371; Leonard,

'Curnow's Leverage', 3.

19 Chris Nixon and John Yeabsley, 'Overseas Trade Policy: New Zealand, Britain and the EEC', *Te Ara — The Encyclopedia of New Zealand*, https://teara.govt.nz/en/overseas-trade-policy/page-4
20 *The Rainbow Warrior Affair*, TVNZ, 1986.
21 Natasha Conland, email conversation with Christopher Braddock, 9 December 2023.
22 SOUNZ: Centre for New Zealand Music, *Pacific 3, 2, 1, Zero*, https://sounz.org.nz/works/10955
23 'Ko Taku Toa Takitini | Finding Strength in the Collective', Auckland Art Gallery, 5 December 2020. www.aucklandartgallery.com/whats-on/exhibition/ko-taku-toa-takitini-finding-strength-in-the-collective
24 Jonathan Mane-Wheoki, 'Contemporary Māori Art — Ngā Toi Hōu: New developments in contemporary art: Interview with Māori artists and writers, 1973', *Te Ara — The Encyclopedia of New Zealand*, 2014, https://teara.govt.nz/en/video/45366/interview-with-maori-artists-and-writers-1973
25 Curnow, 'Writing and the Post-Object', 373.
26 Ibid., 378.
27 Leonard, 'Curnow's Leverage', 4.
28 Curnow, 'Writing and the Post-Object', 376.
29 Wystan Curnow, 'Postmodernism in Poetry and the Visual Arts', in *The Critic's Part*, 149; see also Christina Barton, 'Notes on Method', in *The Critics Part*, 14. Emphasis in the original.
30 Rosalind E. Krauss, *Passages in Modern Sculpture* (New York: The Viking Press, 1977), 201–03, 236–40, 295 n. 201. See also Yve-Alain Bois et al., *Art Since 1900: Modernism, anti-modernism and postmodernism* (New York: Thames and Hudson, 2004), 493.
31 Jennifer Hay, 'Trans-Marginal: New Zealand performance art 1970–1985', in *Intervention: Post object and performance art in New Zealand in 1970 and beyond*, edited by Jennifer Hay (Christchurch: Robert McDougall Art Gallery and Annex, 2002), 24; Victoria Wynne-Jones, 'Occasions & Situations for Seeing: Auckland's avant-garde 1971–1979', *Art New Zealand* 169 (Autumn 2019): 84.
32 Charlotte Huddleston, 'A Little Knowledge Let Loose on an Untrained Mind: Jim Allen as educator', *Reading Room: A Journal of Art and Culture* 6, 'Elective Proximities' (2013): 159.
33 See the collaboration between Artspace Aotearoa and Starkwhite Gallery, both in Tāmaki Makaurau, including the *For Pink Pussycat Club* exhibition that featured two photographs documenting Fiona Clark's 1973 performance at the Pink Pussycat Club. Starkwhite, 'Exhibitions: Fiona Clark | For Pink Pussycat Club as part of THE BILL 20.02.16–22.04.16', www.starkwhite.co.nz/exhibition/for-pink-pussycat-club-as-part-of-the-bill
34 Fiona Clark's comments were transcribed by Christopher Braddock at the 'Out of Time' panel discussion, Auckland Art Gallery Toi o Tāmaki, 31 March 2019.
35 As Natasha Conland points out, there is a growth in film and photo media works at this time, by the likes of Merata Mita (1942–2010), Barry Barclay (1944–2008), Phil Dadson and Leon Narbey, to meet the needs of our most political decade. Natasha Conland, email conversation with Christopher Braddock, 9 December 2023.
36 Christina Barton, 'Photographic Representation and Cross-Cultural Practice: The legacy of the 1970s' (unpublished paper, AAANZ Conference, Sydney, 2002), 1.
37 As Christina Barton notes, *Te Matakite o Aotearoa* 'was made under the aegis of the film company Steven and Dadson had formed in 1973, SeeHear Films, with funding from Nga Tamatoa, the Polynesian Panthers, the World Council of Churches, TV2 and the QEII Arts Council. Subsequently screened on TV2, it provided a coherent summary of the progress of the march and an insider's view that complemented the extensive daily, media coverage.' Ibid., 4.
38 Ibid., 2.
39 Amelia Jones, *Body Art/Performing the Subject* (Minneapolis: University of Minnesota Press, 1998), 9.
40 Barton, 'Photographic Representation and Cross-Cultural Practice', 4.
41 Ibid., 5 n. 2.
42 Allan Smith, 'Mapping Imperatives: Putting the land on the map at the Govett-Brewster Art Gallery', *Art New Zealand* 52 (Spring 1989): 78. Smith's quote was referenced by Jennifer Hay in her lead catalogue essay for *Intervention: Post object and performance art in New Zealand in 1970 and beyond* at the Robert McDougall Art Gallery & Annex, Christchurch, in 2000, on page 8. Note that the title of the video documentation is incorrect in the *Intervention* catalogue, where it states: *Dedicated To Peaceful Celebration of Planet Earth and Universe 18:00 Hours GMT 23/24 September 1971*.
43 *EQUINOX_1:03PM NZST_23-9-22* was curated by Chris Braddock, Eamon Edmundson-Wells and Ziggy Lever.
44 Chris Braddock with Balamohan Shingade, Layne Waerea and guests, *Conversation Mat*, 2022, cotton, wadding and scheduled activations, 3.08 x 9.8 metres.
45 Paul Ardenne, 'The Art Market in the 1980s', *International Journal of Political Economy* 25, no. 2 (1995): 125.
46 Peter C. T. Elsworth, 'The Art Boom: Is it over, or is this just a correction?', *New York Times*, 16 December 1990, www.nytimes.com/1990/12/16/business/the-art-boom-is-it-over-or-is-this-just-a-correction.html
47 Ardenne, 'The Art Market in the 1980s', 110.
48 Ibid.
49 A little later, in the 1990s, as Briar Williams notes, collector Jenny Gibbs bought Colin McCahon's painting *I Considered All the Acts of Oppression* from Webb's auction house for a record $503,000. Briar Williams, 'Controversy and Growth: The Auckland art scene in the 1990s', *BusinessDesk*, 5 June 2022, https://businessdesk.co.nz/article/the-life/controversy-and-growth-the-auckland-art-scene-in-the-1990s
50 Ardenne, 'The Art Market in the 1980s', 102.
51 Natasha Conland, *Art News* 198 (Winter 2023): 98.
52 Curnow, 'The Seventies', 414–15.
53 See *Night Piece* (2023), 'Part One', a documentary by Bridget Sutherland co-produced with Stuart Page. Faraway Films.
54 As reported by Curnow in the context of Roche's performance at Elam in 1979 titled *Get the Fuck Out*. Curnow, 'The Seventies', 412.
55 If anything, we detect a hiatus in performance art practices between 1985 and 1991, the year Interdigitate was founded by Phil Dadson (discussed by Andrew Clifford and Rachel Shearer in Chapter 6). The intense partnership between Peter Roche and Linda Buis had ended, and many of the women performance artists discussed by Melanie Oliver in Chapter 4 transferred lessons learned from performance into sculpture, photography and moving image artworks, especially with regards to deconstructing image and text.
56 Dan Taulapapa McMullin, 'The Acti.VA.tions of Rosanna Raymond', *Artlink*, 1 June 2017, www.artlink.com.au/articles/4603/the-activations-of-rosanna-raymond
57 Ioana Gordon-Smith, 'From the Margins to the Mainstream: Pacific Sisters at Te Papa', *The Pantograph Punch*, 18 April 2018, https://pantograph-punch.com/posts/pacific-sisters
58 Paul Spoonley, 'Ethnic and Religious Intolerance: Intolerance towards Pacific migrants', *Te Ara — The Encyclopedia of New Zealand*, https://teara.govt.nz/en/ethnic-and-religious-intolerance/page-4

59 Albert Wendt, 'Tatauing the Post-Colonial Body', *Span* 42–43 (April–October 1996): 15–29.
60 Caroline Vercoe, *John Ioane: Fale Sā*, exhibition catalogue (Auckland: Auckland Art Gallery Toi o Tāmaki, 1999). See also Caroline Vercoe, 'Art Niu Sila: Contemporary Pacific art in New Zealand', in *Pacific Art Niu Sila: The Pacific dimension of contemporary New Zealand arts*, edited by Sean Mallon and Pandora Fulimalo Pereira (Wellington: Te Papa Press, 2002), 191–207; Christopher Braddock, Ioana Gordon-Smith, Layne Waerea and Victoria Wynne-Jones, 'Aotearoa New Zealand Performance Art 1970–2020', in *The Routledge Companion to Performance Art*, edited by Jennie Klein, Natalie Loveless, Lucian O'Connor and Graciela Ovejero Postigo (Abingdon, UK: Routledge, forthcoming).
61 Gordon-Smith, 'From the Margins to the Mainstream'.
62 Spoonley, 'Ethnic and Religious Intolerance'.
63 Rosanna Raymond, 'A Walk Through My Eyelands,' *The Pantograph Punch*, 20 November 2020, www.pantograph-punch.com/posts/walk-through-my-eyelands
64 Ane Tonga, 'Lonnie Hutchinson: Black Out', Tautau Contemporary Pacific Arts Trust newsletter, December 2014. See also Ane Tonga, ed., *Declaration: A Pacific feminist agenda*, exhibition catalogue (Auckland: Auckland Art Gallery Toi o Tāmaki, 2022), 174–77.
65 www.beehive.govt.nz/release/government-announces-major-investment-arts-culture-and-heritage
66 It is also worth noting how artist-run spaces provided performance art opportunities in the late 1990s and the first decade of the 2000s for artists like Luke Willis Thompson, Simon Denny, Kate Newby and many more. In 1996 and 1997, three artist-run spaces opened: Fiat Lux and Rm3 in Tāmaki Makaurau, and The Honeymoon Suite in Ōtepoti. In 2000 Enjoy opened in Te Whanganui-a-Tara. Gambia Castle opened in 2007, and later Newcall, both in Tāmaki Makaurau. See Emma Bugden, 'A Brief History of Artist-Run Spaces in Aotearoa', https://citygallery.org.nz/blog/a-brief-history-of-artist-run-spaces-in-aotearoa
67 For further discussion, see Christopher Braddock, *Performing Contagious Bodies: Ritual participation in contemporary art* (London: Palgrave Macmillan, 2013), 17–18.
68 Amelia Jones and Christopher Braddock, 'Animacies and Performativity', in *Animism in Art and Performance*, edited by Christopher Braddock (London: Palgrave Macmillan, 2017), 177–90. These artworks included and discussed by Jones in the exhibition *Material Traces: Time and the Gesture* were: Christopher Braddock, *Above* (2007) and *Take Series* (2007); Alicia Frankovich, *The Opportune Spectator* (2013); and Paul Donald, *Would Work* (2011).
69 Ibid., 184.
70 Amelia Jones, *Self/Image: Technology, representation, and the contemporary subject* (London/New York: Routledge, 2006), xvii.
71 Braddock, *Performing Contagious Bodies*, 129–51. This artwork by Richard Maloy was exhibited in *Made Active*, Auckland Art Gallery Toi o Tāmaki, in 2012.
72 For further discussion about live performance and its documentation as trace, see Jones, *Self/Image*, 24, 128.
73 Philip Auslander, 'The Performativity of Performance Documentation', *PAJ: A Journal of Performance and Art* 28, no. 3 (September 2006): 3.
74 Victoria Wynne-Jones, *Choreographing intersubjectivity in performance art*, New World Choreographies (Cham: Palgrave Macmillan, 2021), 111–13, 235.
75 The Art and Performance Research Group is co-led by Chris Braddock, Janine Randerson and Layne Waerea. See https://artandperformance.wordpress.com
76 Other artists who contributed to the Art and Performance Research Group include Cora-Allan Lafaiki Twiss, Olivia Webb, Ziggy Lever, Louise Tu'u, Bobby Campbell Luke, Lance Pearce, Deborah Rundle, Amber Pearson, Josh Rutter, Ammon Ngakuru, Azadeh Emadi, Anthony Cribb, Ruth Myers, Ryder Jones, Elliot Collins, Julia Holderness, Narjis Mirza, Clare Fleming, Shelley Simpson, Emil Scheffmann Dryburgh, Sophie Sutherland, Liam Mooney and writer Abby Cunnane.
77 Phil Dadson, email conversation with Christopher Braddock, 10 October 2023.
78 As mentioned above, the name of Wystan Curnow's curated exhibition in 1989 at the Govett-Brewster Art Gallery.
79 For detailed discussion of these terms and their relationship to performance art, see Chapter 10 of this volume by Layne Waerea and Lana Lopesi.

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