

Biographies

Artists

BC Collective

<p>Founded in 2017, BC Collective is made up of Cora-Allan Wickliffe (Ngāpuhi, Tainui, Alofi and Liku) and Daniel Twiss (Lakota) and was initiated as a way to share, engage, and exchange Indigenous ideas and concepts. Cora-Allan is a multidisciplinary artist from Waitakere. In 2016 she returned to Aotearoa after working at the Walter Phillips Gallery in Banff, Canada. Her practice often examines constructed identities of Indigenous people, developing platforms for the self-determination of such representations. Daniel was raised in Vancouver, Washington. His family relocated for a year to the Coeur D’alene Indian Reservation in Plummer, Idaho. His late father, Richard Twiss, was the co-founder of the Wiconi organisation and a Professor of Native American Studies at Portland State University.</p>
Louisa Afoa

<p>Louisa Afoa (Sāmoa, Nofoalii)is a Tāmaki Makaurau-based artist whose work often responds to lived experiences as a way to comment on social issues, while also giving insight into the lives of the communities that she belongs to. Recent exhibitions include: <i>Projects</i>, Auckland Art Fair, 2018; <i>Between you and Me</i>, ST PAUL ST Gallery, Auckland, 2018; <i>Heavenly Creatures</i>, Verge Gallery (Sydney), 2018.</p>
Edith Amituanai

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Supported by:
Auckland Arts Festival
Creative New Zealand
Vancouver Art Gallery

Artspace Aotearoa Level 1 / 300 Karangahape Road Tāmaki Makaurau, Auckland Aotearoa New Zealand

The Visiting Curators

Sarah Biscarra Dilley

<p>Sarah Biscarra Dilley is a multidisciplinary artist and scholar currently residing in the unceded homeland of the Chochoenyo Ohlone people. She is a member of the yak tit̓u tit̓u yak ti̓hini Northern Chumash tribe. Her academic and visual work has been exhibited nationally and internationally at Yerba Buena Center for the Arts, California Historical Society, University of California at Santa Barbara, SOMArts Cultural Center, First Peoples House at University of Victoria, California Consortium for Urban Indian Health, Toronto Free Gallery, Open Engagement, and Native American and Indigenous Studies Association.</p>

Freja Carmichael

<p>Freja Carmichael is a Ngugi woman belonging to the Quandamooka People of Moreton Bay. She is an Independent curator working broadly across Aboriginal and Torres Strait Islander visual arts sector and has strong interest in traditional fibre practices and collaborative curatorial approaches. She has completed curatorial work with Redland Art Gallery, kuril dhagun at State Library of Queensland and is a member of Brisbane based Indigenous curatorial trio, Blaklash Collective. In 2014, she received an Australia Council for the Arts emerging curatorial fellowship and was awarded the 2016 NGA’s International Indigenous Arts fellowship. Recently Carmichael was awarded the inaugural Macquarie Group First Nations emerging curatorial award.</p>

Léuli Māzyār Luna’i Eshrāghi

<p>Léuli Māzyār Luna’i Eshrāghi is a curator, artist and Monash University PhD candidate visiting Kulin Nation lands and waters. Eshrāghi hails from the Sāmoan villages of Āpia, Leulumoega, Si’umu, Salelologa, from Irānzamin, Guangdong, and other ancestries. His work centres on ceremonial-political practices, language renewal, and Indigenous futures. He has undertaken residencies at Para Site Hong Kong, Banff Centre for Arts and Creativity, University of British Columbia – Okanagan, and Tautai Pacific Arts Trust. He serves on the board of the Aboriginal Curatorial Collective (Canada), editorial advisories for Broadsheet and Un Magazine, and the Pacific Advisory Group to Melbourne Museum.</p>

Tarah Hogue

<p>Tarah Hogue is a curator, writer and uninvited guest on x̣ẉṃə̣θ̣ḳẉə̣ỵəṃ (Musqueam), Skwxwu7mesh (Squamish), and sə̣lịlẉə̣ṭaʔ̣ (Tsleil-Waututh) territories/Vancouver, British Columbia where she has lived since 2008. She is a member of the Métis Nation of Alberta. Her work activates Indigenous and feminist methodologies of reciprocal relationality and collaboration, and attends to the politics of place. Hogue is the inaugural Senior Curatorial Fellow, Indigenous Art at the Vancouver Art Gallery (2017–2020). She was the 2016 Audain Aboriginal Curatorial Fellow at the Art Gallery of Greater Victoria (Canada), and has curated numerous exhibitions and discursive projects.</p>

Lana Lopesi

<p>Lana Lopesi is a critic of art and culture based in Tāmaki Makaurau, Aotearoa New Zealand. Lana is the Editor-in-Chief for The Pantograph Punch and Editor for Design Assembly, where she writes a monthly column called Graphic Matters. Lopesi has held residencies in Taipei, Taiwan and Auckland, Aotearoa New Zealand. Lana’s writing has featured in a number of publications in print and online including New Zealand publications Paperboy, Art New Zealand, HOME Magazine, Aotearotica, Bulletin and The Spinoff; Australian publications Un Magazine, Broadsheet and Runway; and international publications such as GARAGE Magazine and VICE</p>

Artspace Aotearoa

Layover

Layover

<p>15 March - 25 May 2019</p>
Public Programme

<p>With special thanks to: Roma Anderson, Wendelien Bakker, Aileen Burns, Wai Ching Chan, Andreea Christache, Divyaa Kumar, Kelly Lafaiki, Andrew Leilua, Fale Leilua, Johan Lundh, Ella Grace McPherson-Newton, Buster Milani, Ivan Mrsic, Piaso whanau, Oleg Polounne, Indigo Poppelwell, Karl Shepherd, Harriet Stockman, Sunline Ave whanau, Tirooa Ave whanau, The Visiting Curators, Layne Waerea, Rosa Watson</p>

Public Programme

<p>Kai as Koha BC Collective and invited guests Thursday 21 March Saturday 13 April</p>
Travelling Places: A Non-Symposium
Hosted by The Visiting Curators
Friday 22 March
10am - 4pm

Directors in Conversation
Remco de Blaaij with Aileen Burns and Johan Lundh
Thursday 2 May
6pm - 7pm

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<p>Artspace Aotearoa presents <i>Layover</i>, an exhibition that draws from experiences of commuting cultures in Tāmaki Makaurau, Auckland. It features works from BC Collective (Ngāpuhi, Tainui, Alofi and Liku, Lakota) with Louisa Afoa (Sāmoa, Nofoalii) and Edith Amituanai (Sāmoa) that explore ideas of transnationalism, notions of home, and ancestral practices.</p>

Public Programme

<p><i>Layover</i> is the second iteration of an ongoing curatorial project that considers indigeneity as being-in-motion. This project was initiated in 2018 at the Institute of Modern Art, Brisbane, culminating in the exhibition <i>The Commute</i>. The third iteration, <i>Transits and Returns</i>, is set to open at Vancouver Art Gallery in late 2019.</p>

Public Programme

<p><i>Layover</i> is a collaborative project led by Indigenous curators Sarah Biscarra Dilley (yak tit̓u tit̓u yak ti̓hini Northern Chumash, Chicana), Freja Carmichael (Quandamooka), Léuli Eshrāghi (Sāmoa, Irānzamin, Guangdong), Tarah Hogue (Métis, Dutch Canadian) and Lana Lopesi (Sāmoa).</p>

BC Collective with Louisa Afoa Edith Amituanai

The Visiting Curators:

Sarah Biscarra Dilley Freja Carmichael Léuli Eshrāghi Tarah Hogue Lana Lopesi

Public Programme

<p>Uku Whistles BC Collective Saturday 11 May 10:30am - 12:30pm</p>
Tertiary Tour
Edith Amituanai, BC Collective, and Lana Lopesi
Tuesday 14 May
10.00am - 1.00pm

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Public Programme

<p>“Cultures are always in motion and traditions are constantly in adaptation, it’s just the way things are, but that’s not to say people are losing sight of ancestral ways of knowing and being. Rather what <i>Layover</i> is putting forward, is the idea that we can be multi-layered and complex people all at the same time, where culture is rooted ancestrally and future facing, it is local and it is global all at the same time”</p>
Lana Lopesi, Visiting Curator

Public Programme

<p>“<i>Layover</i> departs from a highly collaborative nature, bringing together Indigenous curatorial practices as well as equal artistic voices. The nature of art production, its hierarchy, its outcomes, and political force is simply changing. We feel <i>Layover</i> contributes to this, and we can play a small and modest role in supporting this”</p>

Public Programme

<p>Remco de Blaaij, Artspace Aotearoa Director</p>

Works List

[1] Wall paper designed by Louisa Afoa
2019

[2] *Locating Home*
Cora-Allan Wickliffe
2018

[3] *The Kitchen*
From the series, *I'll See you at Orion*
Louisa Afoa
2011

[4] *Reubens Room*
From the series, *I'll See you at Orion*
Louisa Afoa
2011

[5] *Kai as Koha*
BC Collective
2019

Multimedia installation, Bot Pots black clay, Macs red clay, Primo Paper clay, Macs white clay, Coyote underglazes and Abbotts clear glaze, black acrylic, digitally printed wallpaper, hiapo, miscellaneous meals

Every piece of BC Collective’s dinnerware has been handcrafted for culturally specific dishes close to the artists’ hearts. The symbols on the dishes draw from ancestral motifs related to the food which it has been crafted for. Feel free to carefully handle this dinnerware from BC Collective and get familiar with the motifs the artists use and what they mean.

Meals prepared by the Wickliffe and Lafaiki whanau.

[6] *Gallony ave*
Edith Amituanai
2007
Giclee pigment print

[7] *David’s Residence*
From the series, *North to the Future*
Edith Amituanai
2008
Giclee pigment print

[8] *Tamakautoga photo with a Hero*
Edith Amituanai
2018
Giclee pigment print

[9] *Spongebob*
From the series, *North to the Future*
2008
Postcards

Ancillary Room

[10a] *Transits and Returns Project Website*
The Visiting Curators
2019

[10b] *Layover Activity Book*
Design by Louisa Afoa
2019

Moving Image Resources

[11a] *Tʻiʻiptukʻiʻhiwatʻiʻptutʻiʻʔni*
Sarah Biscarra Dilley
(yak titʻu titʻu yak tiʻhini Northern Chumash, Chicana)
2018
digital video collage, 9:33 minutes

A visual archive of tspu tiʻhinktiʻu, land or world of the people of tiʻhini, this video work in progress maps historic and contemporary relationships to place. Following rivers, seasonal creeks, currents, and tidal waters as highways, the video repeats.

Images of hillsides, inlets, oilfields, and tule beds marking places still maintained alongside those from which yak titʻu titʻu, the people, have been dispossessed. Part of a research project mapping formerly titled family lands, often held by women at the confluence of waterways, the places highlighted have direct relationship to relatives, whether citing the ranchos our labor was stolen for, family fishing spots, or a house built for \$100 by miemaema, my grandmothers. tʻiʻiptukʻiʻhiwatʻiʻptutʻiʻʔni translates the visual metaphor of allotment, or forced privatization of lands

by the United States government, into the patterns used by matriarchs who, understanding the power of paper in settler cosmologies, used their materials to articulate our design, echoing the intermittent use of color in a coiled basket, artfully absented story, or a string of shells. tʻiʻ ptukʻiʻhi, where are you from? tʻiʻ ptutʻiʻʔni, where are you headed?

[11b] *Aunty Joan Hendriks*
(Ngugi Elder, Quandamooka)
2018
4:53 minutes

Melaleuca swamp near Pulan / Amity Point, Minjerribah / North Stradbroke Island, Quandamooka Country / Moreton Bay, Australia.

Filmed and produced by Fernanda Adame, Leah Barclay, James Cunningham and Suzon Fuks for the Wetland Wander project.

[11c] *Women in the Shadows*
Christine Welsh
1991
56 minutes

Director: Norma Bailey
Producers: Christine Welsh and Signe Johansson
Distributor: Moving Image Distribution

[12] *Layover Protocol*
Wall text, written by The Visiting Curators to offer guidelines for people while spending time within the exhibition and during public programmes. The terminology and politics in the *Layover Protocol* is collectively expressed by The Visiting Curators.

[13] Books

Continuous Motion

Written by The Visiting Curators

Worlds and places are in continuous motion, as they have always been. For global Indigenous communities, these motions (re)turn us from home and to homeland and make us remember the village in the urban. Yet this continuous sense of movement has a less romantic footing in our regular commutes from home and to work, dialling into the global world through our broadband connections and the repetition of the daily grind. Moments to catch our breath then seem somewhat hard to come by. During air travel, a layover can encompass a delayed arrival, a change in direction, and the anticipation of the next movement. But it can also offer a moment of pause, a respite in the midst of ongoing motion. For Indigenous peoples not at home, layovers can mark the places we settle in for generations at a time, new kinds of neighbourhoods. Maybe they are moments of respite which never end. Or perhaps they represent the ongoing journeying which never quite stops. Through the work of BC Collective with Louisa Afoa and Edith Amituanai, *Layover*, the exhibition, offers a moment to ask what a home may look like for cultures in motion.

The classic Last Supper reproduction, barbells on the living room floor, and a love of Marvel super heroes all feature in Amituanai’s photographic study of the place-making of transnational Moana peoples. Her photos of Auckland, Alaska and Niue span an eleven-year period, and 12,000-kilometre distance. Examining the ways we reflect ourselves, both in our homes and in public spaces, Amituanai’s photographs are reminders that it’s not only people that are in motion but that our cultures are too. Confounding ideas of authenticity, Amituanai captures new ways of making place in homelands as well as how homeland influences are articulated once you are outside of them. Are we still mimicking the domestic interiors of our parents and grandparents, or do we have new ways of displaying our hybridity?

If Amituanai is asking what culture looks like when it travels, then BC Collective in collaboration with Louisa Afoa are offering their answer. The collective bring together many ancestries from Niue, Sāmoa, Aotearoa and Lakota Country. *Kai as Koha* (2019) with its many moving and intricate parts focuses on food and storytelling as ways to keep the home fires burning. Hiapo’ lines the table, with handmade ceramic dinnerware sitting on top. The table, activated through invitation-only dinners, suggests food and story as ways of retaining culture as well as sharing it. In one sense, food is a way of establishing and remembering home across distances; a way also to show love and a process of gifting.

This exhibition is a connection point in the larger trajectory of a curatorial collaboration, while producing the spatial experience of a layover, as a moment of respite and reflection. Amituanai and BC Collective provide an opportunity to ask, what is this journey we are on? What is produced in the movement of Indigenous bodies, cultures, and knowledges across time and space? How does such movement, physical and conceptual, manifest itself? *Layover* is an invitation to consider collective and individual movements and how they intersect and impact one another.

¹ Niuean tapa cloth