

MASH UP

Jens Haaning, Olof Olsson, Lilibeth Cuenca, Shimabuku, Kaoru Katayama, Detanico & Lain, Shigeyuki Kihara, Finn Ferrier, Copenhagen Brains for COPYSHOP, Andreas Johnsen/ Ralf Christensen/Henrik Moltke and Carla Zaccagnini
Curated by Julia Rodrigues



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7th March - 29th April 2009

Opening hours: Tuesday - Friday 10 - 6pm, Saturday 11 - 4pm
See www.artspace.org.nz for talks, performance and screenings

MASH UP investigates how artistic practices reframe processes of translation. Taking Walter Benjamin's 'The task of the translator' as a conceptual guideline for this exhibition, the scope of cultural translation is reinforced by the theories of the Brazilian poet Haroldo de Campos. This show explores differences, coexistence, relationships between language and codes, public and private, semiology and cryptography. How much of one culture can be communicated by another culture? How do borders operate? Can translation be a tool to identify cultural interrelations or even deal with cultural differences?

To comprehend any cultural phenomenon, it's necessary to consider translocal systems. Contact between differences is becoming increasingly common due to the intense circulation of people, goods, capital and information. Despite the continued existence of boundaries, they no longer act as the sole barometer of classified cultural value.

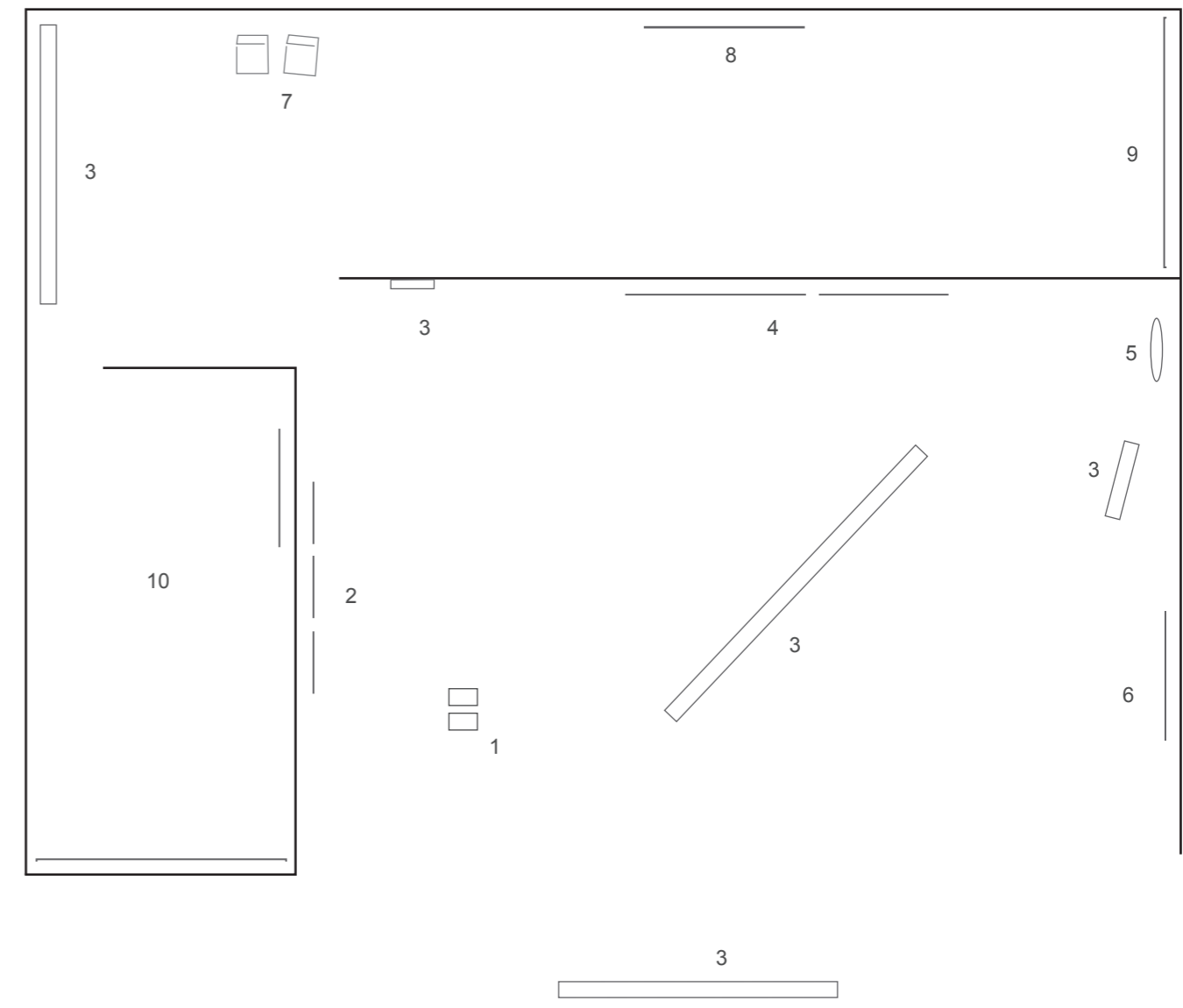
This current intense and accelerated contact between cultures—by migrations, communication media and technologies—makes the focus on translation timely, understood not just as textual or literary but also as a cultural process.

MASH UP is presented as part of Auckland Festival 2009, and has been awarded the Premio Curadoria 2008 Centro Cultural Sao Paulo.

1. Olof Olsson
For the lack of spare parts 2009

Special thanks to Staffan Boije af Gennäs
2. Shigeyuki Kihara
'Fa'a fafine; In a manner of a Woman' 2005
3. Detanico & Lain
Pile (Pilha) 2004 -
4. Finn Ferrier
Anei tōu maunga 2009
5. Jens Haaning
The clock of the Newton Post Office, running on Kabul time 2009
6. Copenhagen Brains for COPYSHOP
100 most valuable brands in the World 2006
7. Carla Zaccagnini
Museum of Views 2004 -
8. Lilibeth Cuenca
Seeing Pilar 2001
9. Katayama
Technocharro 2004
10. Shimabuku
Then, I decided to give a tour of Tokyo to the Octopus from Akashi 2000

ARTSPACE



ARTISTS

Olof Olsson

Dutch-Swedish, lives and works in Denmark

Olof Olsson inserts himself into existing utilitarian formats of corporations, institutions and communications. Drawing on speech act theory, he is interested in the way such bodies gain their authority. *For the lack of spare parts* (2009) consists of two texts on A4 paper. The first seems to describe a group show. The second describes the circumstances of the birth of the first. According to the artist, both should be seen as constitutive of the work, including any further attempt to describe them. (As in, for instance, this one). In *Doorknob* there's a similar interest to spiral meta-narrative into work. It is a Q & A session where the artist promises to attempt to answer any question, on any topic, including his motives behind performing such a session in the first place. *Doorknob* seems ripe for an age when, through reality TV and talks shows, we feel entitled to know more about strangers than ever before.

Shigeyuki Kihara

Samoa, lives and works in New Zealand

In this triptych Shigeyuki Kihara uses herself as a model to challenge historical depictions of the Samoan people. Kihara's staged tableaux recall 19th Century Western portraits of Polynesia, where ordinary citizens were posed against exotic backdrops, costumed as dusky maidens and powerful warriors. Reclaiming her own history, *In a manner of a Woman* speaks a rebuttal to the subjugation implicit in these earlier narratives. The works are further complicated by Kihara's position as fa'a fafine, a uniquely Samoan form of transgender that can be best described as transsexual in Western terms. Kihara's materialization as both man and woman in this series challenges the notion of gender identity as a stable and absolute force.

Detanico & Lain

Brazil, lives and works in France

Over a period of years collaborators Detanico & Lain have established a writing system that relates piles of identical objects to alphabetical letters. One object corresponds to the letter A, two to B, three to C, and so on, following in alphabetical order. The system is designed to draw on everyday materials that might naturally be accumulated in stacks, such as stationary

items at an office, bricks near a building site, or coffee at a cafe. Here the stacks spell out various instructional and connecting phrases—'in order to', 'on the top of', 'get up', 'by the way' and 'in as much as'.

Finn Ferrier

New Zealand, lives and works in New Zealand

Anei tōu maunga is a series of works made out of scoria collected from various Auckland volcanic cones. Displayed in the manner of a rock collector or hobbyist, the stones are configured to spell out the name of the mountain they are from. With both Māori and Pākehā names, the mountains and their representation demonstrates the complex blurring of indigenous and colonial histories in New Zealand. Specific geographical variations are also highlighted through the visual differences in stones, that have often been used for various commercial ends, from roading (Three Kings) to inner-city curb stones (Mount Eden). The contemporary removal of these stones from such historically important sites continues to raise questions of ownership, accessibility and ecology.

Jens Haaning

Denmark, lives and works in Denmark

Jens Haaning's project, *The clock of the Newton Post Office, running on Kabul time* (2009), literally moves a clock from the Post Office downstairs to the gallery space. The Newton Post Office is currently ARTSPACE's neighbour and landlord, but previously occupied the entire building. In this context the civic institution of the post office becomes a signifier for the larger spectre of the Nationstate. The government issue clock is set to the time in Kabul, Afghanistan, an acknowledgement of New Zealand's military presence in that country and a questioning of its links to the US invasion. Haaning's work gives a small and subtle material presence to a much larger and momentous set of political concerns.

Lilibeth Cuenca

Filipine, lives and works in Denmark

This work examines the local/global shifts in the life of everyday women. In *Seeing Pilar*, the artist filmed her grandmother in the Philippines. The two women - the photographed and the photographing - are seen in contrast. Two generations of the same family, but from

different parts of the world, with different attitudes to religious rituals and tradition. The work contrasts scenes of personal family history with an "ethnographic" point of view

Carla Zaccagnini

Argentina, lives and works in Brazil

Museum of Views is a long-term project that utilises different methods of generating drawings of landscape views. The project engages with a mediated drawing process where drawings are created by police artists to produce detailed identikit descriptions of suspects from information provided by victims. In contrast, *Museum of Views* is produced according to descriptions of scenes, usually landscape vistas, provided by any person willing to take part on the project. The original graphite drawing is given to each participant while a carbon copy is archived as part of the long-term project.

Copenhagen Brains for COPYSHOP

Denmark, lives and works in Denmark

100 most valuable brands in the world is an advertisement for COPYSHOP, a conceptual shop. COPYSHOP was initiated in 2005 in a collaboration between Danish artist groups Copenhagen Brains and Superflex. The organization works simultaneously as a commercial business but also as a space that discusses the control of value in the place where it is produced and distributed—the market. COPYSHOP functions as a gathering point and network for a diverse group who share a critical view on intellectual property and wish to challenge the current economic order.

Kaoru Katayama

Japan, lives and works in Spain

For *Technocharro* Kaoru Katayama invited a group of traditional Salamancan dancers to dance to the sound of a techno session played by two DJ's in their rehearsal room. Overcoming their initial resistance to join in unison to such a different type of music, the dancers end up finding familiar rhythms and pulsations, to which they adapt their steps. 'Charro' is the adjective used to describe not only something or someone native to the Province of Salamanca, Spain but also to the traditional Salamanca folk musicians and dancers.

Shimabuku

Japan, lives and works in Germany

This installation documents a journey made by the artist together with a live octopus from the Japanese fisherman's village of Akashi all the way to Tokyo. During the tour they take in a panoramic view of the Japanese landscape and visit the fish market before traveling back to release the Octopus into the sea. The artist tries and fails to see this excursion from the Octopus's perspective. The Octopus is an involuntary nomad — beyond our communication, he operates perhaps as a stand-in for the artist himself or for the tourist on a package holiday, isolated from his or her surroundings by the apparatus of organized travel. The artist's hope is that ultimately the Octopus will share its experience with other Octopuses, in a similar way as astronauts did on their return from the moon.

PERFORMANCE

Olof Olsson

Doorknob 2009

Q & A performance at ARTSPACE

12.30 sharp Saturday 7 March 2009

SCREENING

Good Copy, Bad Copy

Denmark, 2007

A documentary film about the current state of copyright and culture.

<http://www.goodcopybadcopy.net/>.

See www.artspace.org.nz for screening details.