



Reimagined Futures

Artists from Aotearoa in the Tenth Asia  
Pacific Triennial

by Johanna Bear

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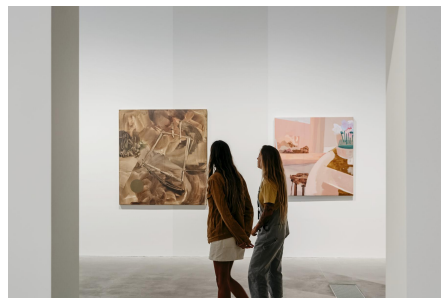
Edith Amituanai, *The Quarry*, 2020. Giclée print, ed.2/5, 100 x 120cm, commissioned for APT10. Photo: Natasha Harth. Courtesy the artist / QAGOMA.



APT10 artist Brian Fuata, *The 10th Asia Pacific Triennial of Contemporary Art* (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art. Photo: Katie Bennett, QAGOMA.



Phi Phi Oanh, *Fissio* (installation view), 2021. Lacquer on wood, 12 parts: 215 x 50 x 15cm (each) (approx.). The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art, Brisbane. Photo: Chloë Callistemon, QAGOMA



Christina Pataialii, *Hard Days Night* (installation view), 2021. Acrylic and house paint on drop cloth, commissioned for APT10. The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art, Brisbane. Courtesy the artist and McLeavy Gallery, Wellington. Photo: Chloë Callistemon, QAGOMA.



The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art, Brisbane. Front: Work by Nazgol Ansarinia. Courtesy D'Alessandro Collection, Italy, courtesy Private Collection, Turin, courtesy the artist and Galleria Raffaella Cortese, Milan; Back: Work by Jumaadi. Courtesy the artist; Jan Manton Gallery, Brisbane; and King Street Gallery, Sydney. Photo: Chloë Callistemon, QAGOMA.

Shannon Novak, *81 Percent (Australia): Someone you Know* (from 'Make Visible: Queensland') (detail, installation view), 2021. Transparent vinyl. The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art, Brisbane. Courtesy the artist. Photo: Lee Wilkes, QAGOMA.

*Sydney-based writer and curator Johanna Bear reviews the tenth iteration of the Asia Pacific Triennial of Contemporary Art (APT10) with close attention to the work of Aotearoa artists Edith Amituanai, Brian Fuata, Christina Pataialii, Shannon Novak and Shannon Te Ao, and a collaborative project, Kā Paroro o Haumumu: Coastal Flows / Coastal Incursions. Featuring makers from Aotearoa, Australia and across the Asia Pacific, the APT10 is an exhibition that*

*looks to Indigenous-led futures, guided by symbiotic care of culture, people and the environment.*

Celebrating a landmark anniversary, the Tenth Asia Pacific Triennial of Contemporary Art (APT10) looks optimistically to the future. Curated by a team from the Queensland Art Gallery (QAG) and Gallery of Modern Art (GOMA) (together, QAGOMA) with various regional collaborators, it addresses the recent tumult of border closures, climate crises, and international and local conflicts with sites of connection both real and imagined. The Triennial occupies spaces of varying scales across multiple floors of QAGOMA in Meanjin (Brisbane),<sup>[01]</sup> Australia. It features over 150 participants from 30 countries who represent diverse, ambitious practices across the Asia Pacific and its diasporas.

Artists from Aotearoa have been an APT fixture, featuring in every edition since the first in 1993. This iteration is no exception. Of the 69 projects, six are by practitioners from Aotearoa—artists Edith Amituanai, Brian Fuata, Christina Pataialii, Shannon Novak and Shannon Te Ao (Ngāti Tūwharetoa) and the collaborative project *Kā Paroro o Haumumu: Coastal Flows / Coastal Incursions*. Alongside their ties to Aotearoa, many practitioners have other personal and transcultural connections that extend across and beyond the region. Alongside these participants, Auckland-based curator and artist Natasha Matila-Smith (Ngāti Kahungunu, Ngāti Hine, Sāmoan, Pākehā) took part in the inaugural Creative New Zealand Pacific Curator Residency in Australia. Matila-Smith worked with QAGOMA's team to develop the exhibition, opening up new opportunities to shape how Aotearoa and its artists are represented in the Triennial.

As with earlier iterations, this APT is not tethered to a central theme. Yet shared regional preoccupations emerge around creative practice and social and political conditions. Over time, conceptual threads across Triennials also reveal shifts in Australia's Western soft diplomacy priorities and understanding of itself within the region.

This APT's most notable presentations cast visions of an Indigenous-led future guided by symbiotic care of culture, people

and the environment. A new three-channel film, *Ia rā, ia rā (rere runga, rere raro) Everyday (I fly high, I fly low)*, 2021, by Shannon Te Ao shows intimate snapshots of bodies—hands, limbs, torsos—blurring like spectral forces untethered from place and time. The work draws upon the Māori guiding principle, *ka mua ka muri*, meaning to “walk backwards into the future”. Here, time is governed by a Māori worldview that Te Ao says exists, “along a continuum where past, present and future coexist”.<sup>[02]</sup> Landscapes, figures and forms blend into monochromatic scenes, soundtracked by the song *Tiwakawaka*, performed in te reo (Māori Language). The artist makes manifest te reo and waiata (song) as important repositories of knowledge and culture connecting natural, physical and spiritual worlds across generations.

Other standout works include *Suggoo Pennise*, 2021, by Meriam Mir artists Grace Lillian Lee and Uncle Ken Thaiday Snr, a large-scale sculpture of a Dhari (headdress) suspended from the GOMA ceiling. The Dhari is a potent symbol of Torres Strait Islander peoples and appears on their flag. Like a portal to another time, its concentric forms orbit above a mirrored platform and capture flashes of nearby pandanus tepo (mats) by Bajau Sama Dilaut Weavers. Elsewhere, two mural-style canvases titled *MURRILAND !*, 2017–ongoing, by Gordon Hookey (Waanyi) rewrite colonial Australian history using a vivid palette and wry humour, paintings by Mayur and Tushar Vayeda (Warli) of India transform cow dung and cloth into spirit constellations from ancient Warli narratives, and a hypnotic science-fiction film by Subash Thebe Limbu (Yakthung) of Nepal follows two Indigenous time travellers. These perspectives signal a necessary reckoning with the ongoing violence and cultural theft perpetrated against Indigenous communities.



Shannon Te Ao, *Ia rā, ia rā (rere runga, rere raro) Everyday (I fly high, I fly low)* (production still), 2021. Three-channel HD video: sound, 4:3, ed.1 of 3. Courtesy the artist with support from Creative New Zealand: Arts Council of New Zealand Toi Aotearoa and Whiti o Rehua School of Art, Massey University.



Shannon Te Ao, *Maikuku* (detail), 2020. Pigment inks on Hahnemühle Photorag Ultra smooth / 92 x 239cm overall. Courtesy the artist.



The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art, Brisbane. Front: Grace Lillian Lee and Ken Thaiday Snr, *Suggoo Pennise* (detail, installation view) 2021. Courtesy the artists; back: *Tepo* (mats) by Bajau Sama Dilaut Weavers. Photo: Chloë Callistemon, QAGOMA.



Gordon Hookey, *Murriland! #1*, 2015–17. Oil on canvas, 210 x 1000 cm. © Gordon Allan Hookey/Copyright Agency, 2021. Photo: Peter Waddington. Courtesy QAGOMA.

Other emergent themes include collective practice, movement and migration, sites of ritual, and the politics of public and private space. Many converge in works by Wellington-born, Sydney-based artist Brian Fuata, who turned the QAG galleries into his studio as an invited artist-in-residence. In the year leading up to APT10, Fuata developed works for two dedicated ‘Open Studio’ spaces through research, on-site learning, and interactions with gallery staff. The resulting installations extend the artist’s improvised performance practice into a new “space of object-making,”<sup>[03]</sup> and yet remain steeped in his long-standing interest in the theatrical and improvised.

In site-specific installation *Errantucation (mist opportunities)*, 2021, three projectors sit atop boxes and trolleys in a minimal, all-white space. They transmit films of Fuata’s performances, or “ghost improvisations” in which the artist interacts with objects in his vicinity at QAG during the often-unseen installation period. To one side of the room, a white sheet hangs between two sculptural lamps, their bases built using the same concrete aggregate as the building. Both lamps are mounted in timber crates that invert original sculpture moulds of Leonard and Kathleen Shillam’s

bronze *Pelicans*, 1938, in the nearby Water Mall. The spatial austerity forms a stage—a blank sheet—upon which narratives, readings and texts might be projected. “The stage is the chaos agent of the performer”, Fuata says. The ghost is a recurring figure in his practice that signifies “absent presence”, and here haunts space as the “resonance of energy having left”.

In a smaller space adjacent, vitrines hold works by the artist responding to QAGOMA’s archives. Fuata observed how artists typically used the ‘Open Studio’ spaces and wanted to do something different. After studying APT and QAGOMA archives, with a focus on Fluxus, Pasifika and performance-based works, he chose eight images to digitally collage into a series of postcards. The artist describes them as, “a moodboard of my practice”, that takes “poetic licence in referencing art history”. A photocopied page from a Robert MacPherson artist book is suspended in another vitrine. Hands appear across these works but feel distant or disembodied like dissipating breath, reminding us of the archive’s haunting presence.

Fuata spoke of the “choreography of being in public space” and the intricacies of navigating this during a pandemic. This idea surfaces in his works, which unpack notions of both physical and institutional choreography. “I had to spirit these objects with a different logic of organisation and fabrication that wasn’t coming from a visual art canonical space”, he said, “but from a fumbling performance space that actually relies on kinetic, relational, poetic logics and a persona of, dare I say, cosplay”. In taking cues from QAGOMA’s past and present, Fuata’s works playfully move between the visible and invisible. His subtle yet deeply-considered gestures accumulate to unveil nuanced interactions between people and place. They might take a few moments to emerge from the minimal aesthetic, but those who look closely will encounter new meaning within the concealed and overlooked.





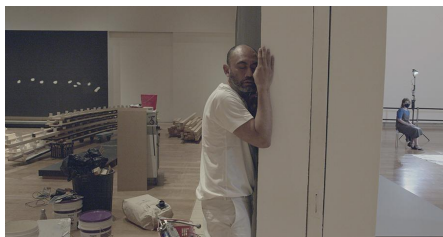
Brian Fuata, *Errantucation (mist opportunities)* (still), 2021. Performance improvisations filmed in the Queensland Art Gallery on 23 June, 31 August and 30 September 2021: three-channel HD video, 16:9, 58.35 minutes, colour, sound, commissioned for APT10. Photo: Chloë Callistemon, QAGOMA.



APT10 artist Brian Fuata, The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art. Photo: Katie Bennett, QAGOMA.



Brian Fuata, *Errantucation (mist opportunities)* (still), 2021. Performance improvisations filmed in the Queensland Art Gallery on 23 June, 31 August and 30 September 2021: three-channel HD video, 16:9, 58.35 minutes, colour, sound, commissioned for APT10. Photo: Chloë Callistemon, QAGOMA.



Brian Fuata, *Errantucation (mist opportunities)* (still) 2021. Performance improvisations filmed in the Queensland Art Gallery Pelican lounge on 23 June, 31 August and 30 September 2021: three-channel HD video, 16:9, 15 minutes (approx.), colour, sound, commissioned for APT10. Courtesy QAGOMA.

Wellington-based Christina Pataialii also toys with space in a series of abstract paintings, titled *Hard Day's Night*, 2021. They unsettle the environments we inhabit—whether aesthetic or conceptual, cultural or physical. Peach and umber smears meet monochromic and earthy tones across the artist's ten dynamic compositions. Pataialii's gestures are keenly felt, with each work teetering between motion and stillness. Made from acrylic and house paint on drop cloths, her works harmonise with Sumakshi Singh's nearby embroideries, titled *Afterlife*, 2020–21. Singh

recreates architectural features from her grandparents' Delhi home as delicate, web-like windows of white, blue, black and red thread. Both artists' works are presented across structures resembling rooms of a house, at once tracing and destabilising the spaces they occupy.

There is similar spatial dynamism in Tāmaki Makaurau-based Shannon Novak's *Make Visible* project, realised with local LGBTIQ+<sup>[04]</sup> groups in Queensland. He describes the project's core goal as, "to grow support for the LGBTQI+ community worldwide by making visible challenges and triumphs for this community".<sup>[05]</sup> Novak begins projects by establishing an understanding of place through research, connection-building and discussions. For APT10 this was facilitated by virtual platforms and on-the-ground support from QAGOMA staff over months, and, in some cases, years.

This local engagement is reflected in Novak's multifaceted approach for APT10. *81 Percent (Australia): Someone you know (from 'Make Visible: Queensland')*, 2021, is a large, site-specific vinyl installation. It transforms GOMA's expansive ground floor windows into a kaleidoscopic field, bathing audiences and city views in pattern and colour. On an adjacent wall, *81 Percent (Australia): For the Voiceless (from 'Make Visible: Queensland')*, 2021, is a patchwork of vibrant artificial roses representing individuals who feel voiceless or unable to publicly identify as LGBTIQ+. Together these works use 81 surfaces, referencing a 2021 study on Australian LGBTIQ+ youth that found 81% of participants experienced "high or very high levels of psychological distress".<sup>[06]</sup>

Novak also led a suite of activations within and beyond the exhibition space. They include a collaborative work with QAGOMA's Children's Art Centre, interactive digital works, a video developed with local students, satellite billboards, public programs, workshops, and performances by the Brisbane Pride Choir. "I'm looking to reach the widest audience possible to increase the chances of growing support for LGBTQI+ people", Novak explained.

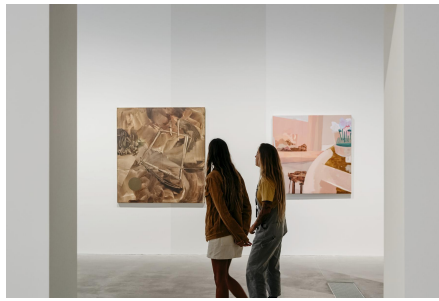


Speaking with Novak highlights how his creative work fuses with activism. “Activism is integral”, he explained. “The work supports the activism and vice versa”. Novak has even adapted his working schedule to international time zones to ensure he is present for his global community—whether this involves “supporting someone from the LGBTQI+ community in Uganda who needs urgent help at 1am, helping parents combat challenges at US schools around gender identity and expression, or developing an installation for QAGOMA”.

The artist’s work will not conclude with the closure of APT10. QAGOMA has signed up to the Safe Space Alliance, an organisation Novak founded to create safe spaces for LGBTIQ+ people globally. His ongoing work with QAGOMA will include policy changes, staff education and increasing the presence and engagement of the rainbow community through exhibitions and collections. These ambitious institutional changes and community-centred initiatives are perhaps Novak’s most compelling APT10 contribution. Although promoted in the artist’s installations, it would be interesting to see these elements given greater presence within the gallery. This could further institutional commitment and accountability, elevating the impact of Novak’s physical works.



Christina Pataialii, *Hard Days Night* (installation view), 2021. Acrylic and house paint on drop cloth, commissioned for APT10. The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art, Brisbane. Courtesy the artist and McLeavy Gallery, Wellington. Photo: Chloë Callistemon, QAGOMA.



Christina Pataialii, *Hard Days Night* (installation view), 2021. Acrylic and house paint on drop cloth, commissioned for APT10. The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art, Brisbane. Courtesy the artist and McLeavy Gallery, Wellington. Photo: Chloë Callistemon, QAGOMA.



Sumakshi Singh, *Afterlife series* (installation view), 2020-2021. The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art, Brisbane. Photo: Joe Ruckli, QAGOMA.



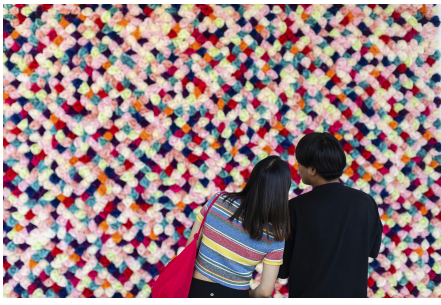
Shannon Novak, *81 Percent (Australia): Someone you Know* (from 'Make Visible: Queensland') (detail, installation view), 2021. Transparent vinyl. The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art, Brisbane. Courtesy the artist. Photo: Merinda Campbell, QAGOMA.



Shannon Novak, *81 Percent (Australia): Someone you Know* (from 'Make Visible: Queensland') (detail, installation view), 2021. Transparent vinyl. The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art, Brisbane. Courtesy the artist. Photo: Lee Wilkes, QAGOMA.



Shannon Novak, *81 Percent (Australia): Someone you Know* (from 'Make Visible: Queensland') (exterior, installation view), 2021. Transparent vinyl. The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art, Brisbane. Courtesy the artist. Photo: Merinda Campbell, QAGOMA.



Shannon Novak, *81 Percent (Australia): For the Voiceless* (from 'Make Visible: Queensland') (detail), 2021. Artificial roses. The 10th Asia Pacific Triennial of Contemporary Art (APT10), 4 Dec 21 – 25 April 22, Queensland Art Gallery | Gallery of Modern Art, Brisbane. Courtesy the artist. Photo: Katie Bennett, QAGOMA.

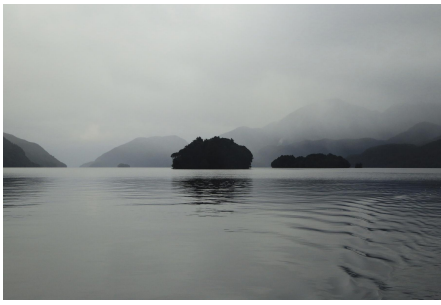
*Kā Paroro o Haumumu: Coastal Flows / Coastal Incursions*, 2012–ongoing, also advances institutional change through initiatives within and beyond the gallery. The work is developed by Alex Monteith, Vicki Lenihan (Waitaha, Kāti Māmoe, Kāi Tahu), the Kāi Tahu group Kaihaukai Art Collective led by Ron Bull Jnr (Kāti Te Ākau) and Simon Kaan (Kāi Tahu, Kāti Mamoe, Waitaha, Kāti Irakehu, Kāti Mako), Gerard O'Regan, and various collaborators. The presentation here expands this transdisciplinary project's research into material<sup>[07]</sup> removed from Te Mimi o Tū Te Rakiwhānoa (Fiordland) coastal and marine sites in Te Waipounamu (Aotearoa's South Island) and today held by several institutions.<sup>[08]</sup> It was developed with a breadth of collaborators in Aotearoa and Australia including educators, artists, First Nations chefs, Elders and cultural experts from Kāi Tahu whānui. At GOMA the project unfolds in three parts across consecutive rooms—video documentation of trans-Indigenous food exchange accompanied by an installation of food traces, images and live-streams of institutional inventory work, and a multi-channel video essay. The project continues comprehensive efforts to indigenise museological practices through iwi-led (kinship group-led) knowledge-sharing and cultural ownership. Yet, this presentation feels oddly distant from the Indigenous communities at the heart of the project. The small, darkened rooms were overladen with information in contrast to the expansive space showcasing *Suggoo Pennise* outside. It can be difficult to represent research-based projects in a gallery environment, but this attempt feels didactic and difficult to connect with.

In contrast, Edith Amituanai's works at QAG are captivating, intimate snapshots of her community that explore experiences of migration and place. The series of five printed stills and the artist's first film, *La'u Pele Moana (My darling Moana)*, 2021, captures feelings of distance, transience and longing. Her images offer sites of connection for under-represented communities across the Tasman, including Pasifika, migrants and youth.

Amituanai regularly draws on an extended network of family, friends and people she meets online to become co-creators, rather than subjects. "I'm not the only expert here", Amituanai says.<sup>[09]</sup> "I'm relying on the knowledge and skill of people in front of the camera. I think of it as a shared knowledge, practice or experience". Hoping to develop these works with Queensland-based communities and friends, she turned instead to her West Auckland neighbourhood when the pandemic prohibited travel. Many Sāmoan families, including Amituanai's, relocate to Aotearoa, and see Australia as the next step.

She describes the resulting works as "visual postcards" to loved ones missed. Each conjures aspirations and narratives of migration, both voluntary and forced. Two photographs show young men—swimming in the green water of an abandoned quarry, or riding a siren bike alone while gazing across the water. Other prints on silk—chosen for its movement and transportability—have the haziness of distant memories, or projections of a place. The lens finds palm trees and foaming waves, a giant bubble catching the bruise-coloured hues of sunset, and a tattoo on the back of a "501"—one of a growing number of deportees sent to Aotearoa on "character grounds" under Australia's hardline immigration policy.<sup>[10]</sup> Hopes of the "land of milk and honey" are tempered by more despondent realities that speak to imbalanced power dynamics between these countries. "I love the power of visibility that the camera can provide", says Amituanai. "I know it has been used for evil, but I believe it can be used to uplift, change a view, or provide a perspective that hasn't been seen, or hasn't been seen enough".

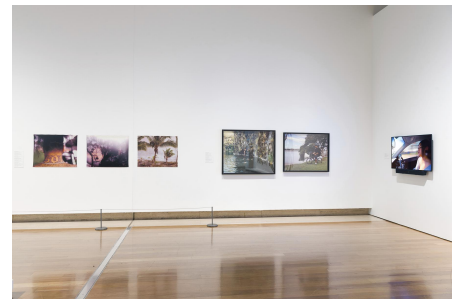




Alex Montieth, Colleen Brennan, Cathy Livermore, and Rachel Shearer, *Kā Paroro o Haumumu: Coastal Flows / Coastal Incursions In Light of Time* (production still), 2012–ongoing. Multichannel HD video, 16:9, colour, nine-channel surround sound, 117 minutes (looped), ed.1/4. Courtesy the artists. Photo: Eddie Clemens.

Alex Montieth, Colleen Brennan, Cathy Livermore, and Rachel Shearer, *Kā Paroro o Haumumu: Coastal Flows / Coastal Incursions In Light of Time* (production still with, left-right, Kaumatua Stewart Bull and Emeritus Professor Atholl Anderson) 2012–ongoing. Multichannel HD video, 16:9, colour, nine-channel surround sound, 117 minutes (looped), ed.1/4. Courtesy the artists. Photo: Eddie Clemens.

Edith Amituanai, *501 tattoo*, 2021. Eco inks on 100% natural silk, ed.1/5, 80 x 110cm, commissioned for APT10. Courtesy the artist.



Edith Amituanai, *The Quarry*, 2020. Giclée print, ed.2/5, 100 x 120cm, commissioned for APT10. Photo: Natasha Harth. Courtesy the artist / QAGOMA.

Work by Edith Amituanai, commissioned for APT10. APT10 installation view. Photo: Lee Wilkes, QAGOMA.

Work by Edith Amituanai, commissioned for APT10. APT10 installation view. Photo: Natasha Harth, QAGOMA.

Amituanai's film incorporates similar imagery. Here, slow motion vignettes of daily life merge with idyllic beach scenes like a foggy dream. The title references *Pele Moana*, a popular 1980s Sāmoan love song by the Golden Ali'is that also soundtracks Amituanai's film. Translating to "Darling Moana", in Sāmoan, this phrase can refer to both a woman named Moana or the Pacific Ocean. "I was interested in this ocean that separates and connects us", says Amituanai. One scene shows her niece wearing an "Always Was Always Will Be" t-shirt, asserting Aboriginal Sovereignty, but the eucalypt-lined park in the background is in West Auckland. Through visual cues, Amituanai highlights sometimes-unexpected Antipodean connections. "I'm really interested in what is taken on in a place, but also what gets left behind", she says, "the blurry lines of where you draw cultural lines or borders between yourself and a place".

In APT10, practitioners from Aotearoa offer conceptually and materially diverse projects. Many reimagine understandings of place by mapping journeys, confronting memories, or visiting possible futures. Some urge us to rebuild and heal. At the time of writing, catastrophic flooding pummelled areas of South East Queensland and Northern New South Wales. In the aftermath, QAGOMA was closed for weeks while significant losses were sustained by galleries, artists and cultural centres elsewhere. It reminds us how environmental precarity and anthropogenic climate change are destabilising national and regional futures. In the face of such devastation, art feels not enough. Questions of sustainability, let alone capitalism, colonialism and cultural power structures, must all be reckoned with by Triennials and Biennials globally. As QAGOMA continues exploring what this means for their institution, APT10 responds in the only way art can, by offering space for entanglement, exchange and new ways of understanding the world around us.

### *Footnotes*

01. Meanjin is a Turrbal word used to describe the land where Brisbane is located. QAGOMA is situated on the lands of the Turrbal and Yuggera (also spelled Jagera) people – Aboriginal groups who are the traditional land owners.

02. Shannon Te Ao, artist text, *The 10th Asia Pacific Triennial of Contemporary Art*, exhibition catalogue, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2021, p. 159.

03. All quotes from Brian Fuata, conversation with the author, 16 February 2022.

04. LGBTIQ+ is an evolving acronym that stands for lesbian, gay, bisexual, transgender, intersex, queer or questioning, asexual. The plus sign represents other terms people use to describe their gender identity or expression, sexual orientation, and/or sex characteristics. Other terms for the community include rainbow, queer, and variations on the LGBTQIA+ acronym.

05. All quotes from Shannon Novak, conversations and email exchanges with the author, February–March 2022.

06. In 2021, The Australian Research Centre in Sex, Health, and Society (ARCSHS) at La Trobe University released *Writing Themselves In 4*. This report shows findings from a 2019 survey on the health and wellbeing of LGBTQ+ people aged 14-21 in Australia. [www.latrobe.edu.au/\\_\\_data/assets/pdf\\_file/0010/1198945/Writing-Themselves-In-4-National-report.pdf](http://www.latrobe.edu.au/__data/assets/pdf_file/0010/1198945/Writing-Themselves-In-4-National-report.pdf)

07. The materials, removed by archaeologist Peter Coutts between 1968 and 1972, were not inventoried at the time due to their complexity and quantity. Some materials found in these collections, and connected with through this project, include midden and other samples of fragments of kai (food), weavings and clothing, and matika and matapatete (fishhooks and bone fishhook points).



08. The Southland Museum and Art Gallery Nigo o Te Taniwha (SMAG), the Otago Museum (OM), and Hocken Collections Uare Taoka o Hākena.

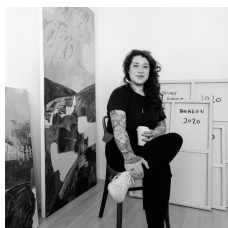
09. All quotes from Edith Amituanai, in conversation with the author, 11 February 2022.

10. The term “501s” comes from section 501 of Australia’s Migration Act, which allows the Minister for Immigration to deport a resident “on character grounds”. This section was amended in 2014 and has since been used to deport individuals to Aotearoa, including for only minor offences and even if the individual has little to no connection to Aotearoa. This practice has been criticised widely, including for separating families and disproportionately affecting people of Māori or Pacific descent. [www.internationalaffairs.org.au/australianoutlook/when-is-a-new-zealander-actually-an-australian/](http://www.internationalaffairs.org.au/australianoutlook/when-is-a-new-zealander-actually-an-australian/)

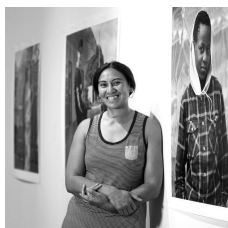
## Biographies



Brian Fuata works in performance through live and mediated forms. He employs various modes of presentation within the framework of structured-improvisation. Fuata has performed at Gertrude Contemporary, Melbourne (2017), Performa, New York (2015); Carriageworks, Sydney (2015); The Poetry Project, New York (2015); UnionDocs, New York (2015); Chisenhale Gallery, London (2015); Carriageworks, Sydney (2015); Australian Centre for Contemporary Art, Melbourne (2014); Museum of Contemporary Art, Sydney (2013); and Artspace, Sydney (2011).



Christina Pataialii lives and works in Te Whanganui-a-Tara Wellington, Aotearoa. Recent solo exhibitions include: *New Paintings*, McLeavey Gallery, Wellington; *Proximity and Distance*, Tauranga Art Gallery, Tauranga (both 2021); *Solid Gold*, Te Tuhi, Auckland; *Debt*, RM Gallery, Auckland (all 2018). Recent group exhibitions include: *New Museum Triennial: Soft Water, Hard Stone*, NY, USA; *Asia Pacific Triennial: Hard Day’s Night*, QAGOMA, Brisbane, QLD, AUS (both 2021); *A Place Apart*, City Gallery Wellington Te Whare Toi, and *This is a Library*, Enjoy Contemporary Art Space, Wellington (both 2020).



Edith Amituanai is a photographer based in Tāmaki Makaurau Auckland. Since 2003 she has been engaging with the diaspora of Pasifika communities as they create new lives and retain connections to their homelands. She also works for Ranui Action Project and the youth trust organisation Ranui 135. Her book *Keep on Kimi Ora* (2018) is the result of a deep collaboration with Flaxmere youth, in which Edith and the children share the role of photographer. The publication also includes children’s artwork and writing, and was designed by Jonty Valentine. In 2019 Amituanai was made a member of the New Zealand Order of Merit for her services to photography and community. In 2019 the Adam Art Gallery presented *Double Take*, a survey exhibition and publication of Amituanai’s work since 2003.



Shannon Novak's work aims to reduce anxiety, depression, and suicide rates for the LGBTQI+ community worldwide. He seeks to dismantle heteronormative structures and systems and build spaces that acknowledge, celebrate, and support diversity and inclusion in sexual orientation, romantic orientation, gender identity, gender expression, and sex characteristics (SROGIESC+). This manifests as socially engaged and collaborative painting, photography, installation, sculpture, and curatorial practice that may extend beyond traditional exhibition spaces. The work explores light and dark in the past, present, and future, but ultimately seeks to grow hope for a better world where the LGBTQI+ community can live without fear. Central to Novak's collaborative process is an attitude of respect and care. Key areas of focus in his work include LGBTQI+ activism, centering LGBTQI+ BIPOC (Black, Indigenous, and People of Colour) communities, and illuminating, preserving, and sharing LGBTQI+ history.



Working predominantly with performance and film, the elegiac installations of Shannon Te Ao (Ngāti Tūwharetoa, Ngāti Wairangi, Ngāti Te Rangīta, Te Pāpaka-a-Māui, b. 1978, Sydney) explore fraught dynamics of indigeneity, language and loss. Te Ao draws on a range of existing literary material, including Māori lyrical sources such as whakatauki and waiata, as well as poetic and lyrical texts from popular culture. Richly layered, Te Ao's works enact a compression wherein past and present co-exist, and daily life is inextricably linked to multifarious social, cultural and philosophical histories.



Johanna Bear is a curator and writer working on Gadigal Country, Sydney, Australia. Informed by studies in international relations, law, and art history, she is interested in artistic and curatorial responses that foster more ethical arts ecologies and social structures. She currently works as Associate Curator and Front of House Coordinator at Artspace, and is Chairperson of the *Runway Journal* Board. She has previous experience working and volunteering at arts institutions in Australia and Aotearoa New Zealand, including the Arts Law Centre of Australia, Auckland Art Gallery Toi o Tāmaki, Govett-Brewster Art Gallery, and Artspace Aotearoa. Her writing has been published by *ArtAsiaPacific*, *un Projects*, *Runway Journal*, *VAULT*, and *Sullivan+Strumpf* magazine. She holds a combined Bachelor of Arts (Art History) and Bachelor of Laws from the University of Sydney and University of Queensland.

