

Common Good, 2017

Raewyn Martyn presents 'biofacts and biofictions that arguably refuse to become artifacts. They are made using methyl-cellulose powder and calcite, [aka bird shit] (that possibly includes some live coccolithophores at the time of collecting it, for the sake of biofiction we can say it does).'

Martyn visits her own history, specifically her father's experiences of working for the Ministry of Education under the Key government, and his consequent photographic fixation with birds and mushrooms as models of circulation and distribution.

Title: *Zeitgeist*, 2017, seawater, cellulose, calcite, and taupata seeds

Ipek Çankaya writes out of the Institute of Social Sciences, Department of Media Studies, Yeditepe University, Istanbul, where she is a PhD candidate. Her publication for *Common Good* discusses the challenges to the management and sustainability of art initiatives in a climate of neoliberal cultural policy in Turkey.

Title: *Cultivating deep commitment to the arts – art initiatives in Turkey in a neoliberal environment*, 2017, newsprint

Karin van Roosmalen's assembled items explore the relationship between political content and the formal artwork. The installation investigates hierarchy and isolationism, and recognition and respect, or the lack thereof, within the tertiary education environment, as it is experienced on a day-to-day basis. Precarity, as a defining form of ontology in our global context, is addressed through a wandering form of attention, the missing of the point, an aversion to the centralized.

Title: *Reduce social dependence on economic growth 1997-2017*, paint, wood, polystyrene, plastic, photocopy on paper

The no-budget, homemade ethos of **Stuart Shepherd**'s video has been inspired partly by silent movies. 'A feature of the production is the collaboration with people from the local Handicapped Development Center Davenport, Iowa ... and the support provided by Rozztox, Rock Island Illinois, the performance bar where I'm currently staying ... [the

video] would really be more at home playing in a store window, or on the wall in an empty bar ... it's aligned with low art....'

Title: *The (200,000th) Graduate*, 2017, video loop

In *Cloak and Dagger (Unter den Talare)*, **Susanna Bauer** draws on the symbols and rituals which the university celebrates as its forms of self-presentation. These call upon a lineage of an independent scholarly tradition connected across centuries.

All the while the institution seeks to evoke an educational community of scholarship and learning, it has in fact implemented the neoliberal transformations that in recent decades have been eroding it from within.

In their attempts to critique the system academics find themselves in a double bind – both as products of the system and implicated as collaborators, they encounter their own spectre beneath the shroud.

Title: *Cloak and Dagger (Unter den Talaren)*, 2017, video installation

Jasmine Te Hira is an artist currently working in the museum and gallery sector in Tāmaki Makaurau. Te Hira's practice considers the way in which taonga trace skin, often embodying indigenous knowledges while traversing institutional critique and spaces. In 2016, Te Hira received a Creative New Zealand Pasifika Internship continuing to work as the Kaiāwhina ki Te Uri for *Gottfried Lindauer: The Māori Portraits 2017* exhibition at Auckland Art Gallery Toi o Tāmaki. Te Hira's current work at Tautai Contemporary Pacific Arts Trust sees her establishing a community research archive. Her work is exhibited nationally and internationally with *The Beauty of Invisible Grief* being the joint major winner of the 2016 Molly Morpeth Canaday 3D Awards.

Title: *born with silver spoons in our mouths (ascending)*, 2017, stills from video

Kate Linzey has had a lifelong relationship with tertiary education including over 10 years of being a student and 15 years as teaching staff. She currently lives in Wellington, studies in Queensland and dreams of finishing her thesis.

Title: *common good : at sea*, 2017, *Common Good* catalogue essay