



satellites

Foreward

Specialist art libraries, archives and reading rooms are sites of continuity. Embedded within the art gallery, school, or artist-run space, they allow vitality through movement between creative practice and critical thought, past and present. They provide a space to gather and reflect on material that was created by and influenced previous generations of arts practitioners.

Their subject-oriented collections have been developed on an ad-hoc basis and mark the interrelationships between people and repository over time. Material in these collections speak out across time and space about new directions in thought, and their integration ensures continuation of this dialogue.

In 2019, the closure of three specialist libraries: the Fine Arts Library, Architecture & Planning Library, and Music & Dance Library, represents a silencing of the arts community. As the satellites of the University of Auckland Library system, they have been a hub for the NZ arts community for generations. They've staffed, served, and collected alongside some of the most prestigious names in NZ art history. What has become apparent through the protests over their closure is the tremendous value placed on the provision of these specialist libraries in the community.

And yet while their closures represent a silence or rupture, this project considers how their vocation can continue through the determination of other specialist art libraries, other satellites in the area.

The formation of Samoa House Library has made its mark on this particular economic and political moment in time. Founded in response to the announced library closures, it is the first known artist-run library in Aotearoa. It is both an extension of the Fine Arts Library and an opportunity to shift outdated library models of power from within its community. Together spaces like those highlighted in the following pages present alternatives to the way arts in Aotearoa is known and remembered.

Kaupapa / Methodology

This project considers the various ways satellite library spaces uphold the community's role in preserving their own history. This publication marks discussions shared with members of these communities which took place during a 3 month RM Archive Residency in 2019. Eight libraries, archives and reading rooms have been included in this project, with the majority of discussions being held face-to-face with 10 participants. Inclusion of these conversations are quoted, and reference to other material is credited using endnotes.

The use of an indigenous Moana research methodology is intended to create an historical document with integrity. Research for this project draws on Tongan concepts of talanoa (discussion) and tā-vā (time and space). Foregrounding of time and space is counter to the University library's agenda under the new Service Delivery Model, which favours access to information through digital technology. It invites community members to co-create this historical moment, countering the University library's methods of excluding community members from the decision-making process.

I'd like to thank and acknowledge all those who participated in this project.

*Huni Mancini
June 2019*



Fine Arts Library.

“The Library speaks back to the school. It says, ‘This is what you are’.”

Lucy Treep



Special Collections Mezzanine, Fine Arts Library.

“The Library collected material democratically as it was concerned with archiving all NZ artists and galleries in a method not determined by hierarchy. Through a democratic rule to archive everything, the Library has kept a broad contextual record of NZ art through a trajectory of young artists and gallery spaces.”

Bridget Riggir-Cuddy



Gallery Files, Fine Arts Library.

FRASER, JACQUELINE

Exhn, Peter McLeavey Gall. ill. Dominion, 1-3-84
:84-131

Exhn, as above. Review, S. Thomas, Ev Post, 2-3-84
:84-133

Exhn, as above. Review. I. Wedde, Ev Post, 14-3-84
:84-171

Installation. National Gall. EVP 63.85 :85-122

As above. Review I Wedde. EVP 12.3.85 :85-137

Exhn. Sue Crockford Gall. Review McNamar. NZH 17.6.85
:85-380

Perspecta'85 exhn. Chch Pr 23.10.85 :85-627

FRASER, Jacqueline

Grp exhn. Perm sculpt. Gov-Brew. Review Walker. NZL
23.11.85 :85-685

Gallery Report- P. Walker. Daily News. 28.12.85:85-735.

Exhn, Sue Crockford. Rev/T.J.M. NZH 9.6.86 :86-293.

Promising exhn. area... DOM 9.9.86 :86-620.

Double feature :Hellyar/Fraser.EP. 10.9.86 :86-622.

Sculpture 2 rev. McNamara NZH 27.10.86 :86-753.

Joint venture. NZL 15.11.86 :86-802.

Modern Maori art on Show. ODT 4.12.86 :86-858 (ill.).

Exhn. Waikato Museum of Art & Hist. WT 5.9.87 :87-800. (photo)

Exhn. Waikato Mus. WT. 5.9.87 :87-800. (photo).

FRASER, JACQUELINE (Jacy)

Exhn National Gallery. Review Elva Bett. Dom. 12.12
:81-816

Exhnat Janne Land Gallery Review McKinnon Ev Post 9
9.9.82:82-668

Ill installation at the F1 project. Ev Post 9.11.82
:82-880

Exhnat Domino's restaurant. Revi w ICN 9.12.82
:82-1039

Exhnat Govett-Brewster. Irene Buxton report. Dly N.
26.2.83:83-124

FRASER, JACQUELINE (JACY)

Ill. 'Untitled Sculpture 80". Exhn at National art
Gallery. Ev Post 24.12.80 :80-901

Aramoana -art and Politics Hocken Lib. exhn.
ODT 15.1.81 :81-18

Smelter wks. Above Exhn. at Wellington City Gallery
NZL 24.1.81 :81-38

Art goes unnamed. McLeavey Gallery. Ill. Dom.
2.9.81:81-567

Aerial and down to earth. Elva Bett Review. Exhn
at McLeaveys. Dom. 4.9.81 :81-571

Exhn breathes innovation. Review of Exhnat McLeavey
by N. Rowe. Ev Post 10.9.81:81-580

“The extent of the Artist
Files is like no other.”

Taarati Taiaroa



etween April 2009 and July 2010 Fiona Connor made two
tallations titled Something Transparent (please go round
back). The first was created for Michael Lett's Karangahape
ad gallery space and was subsequently nominated for the
10 Walt conditions of this prize stipulate
at the n staged in the Auckland
t Galle installation,
meth
eated for this
allery in Khartoum Place.

r Something Transparent (please go round the Connor
-created, on a one-to-one scale, fourteen facsimiles of the
gade of the Michael Lett gallery space. The façade consisted
a four-panel glass concertina door system, one of which was
ed for access on a regular basis with a white aluminium door
andle, flanked by a panel of glass on each side. Eight sections

L-R: The Fine Arts Librarian filing cabinet;
Pièce of ephemera from Fiona Connor Artist
File. Fine Arts Library.

“[Collections] involve the people who care for and about them...These places in which they are housed, and the histories of these same places, and of everyone who has interacted with them, have whakapapa.”^[1]

Nova Paul & Stephen Turner



University of Auckland Art Ephemera Collection, also known as the Artist Files and Gallery Files, Fine Arts Library.



From top: volume from Testrip Micrographs series, RM Archive;
Fine Arts Library work space; library volumes in the RM Archive.



“These spaces uphold the relationship
between art and the written word of art.”

Ngahuia Harrison

“When I reflect on what a library is, I acknowledge it is many things; it’s a whare taonga: a whare that holds treasures to all of us; it’s a whare mātauranga: a whare that holds and shares knowledge; and in many ways it’s also a whare tipuna which is something of great significance because it’s a whare that holds the histories and genealogies of those that have gone before us in our profession. So in that way, it houses our architectural ancestry.”^[2]

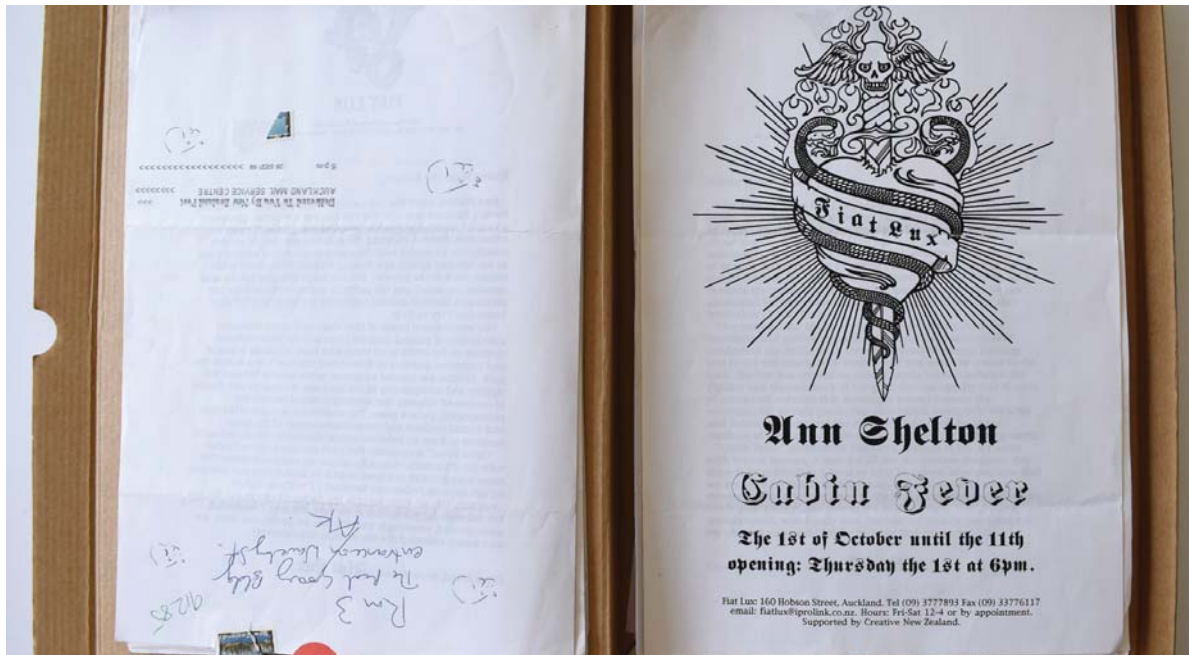
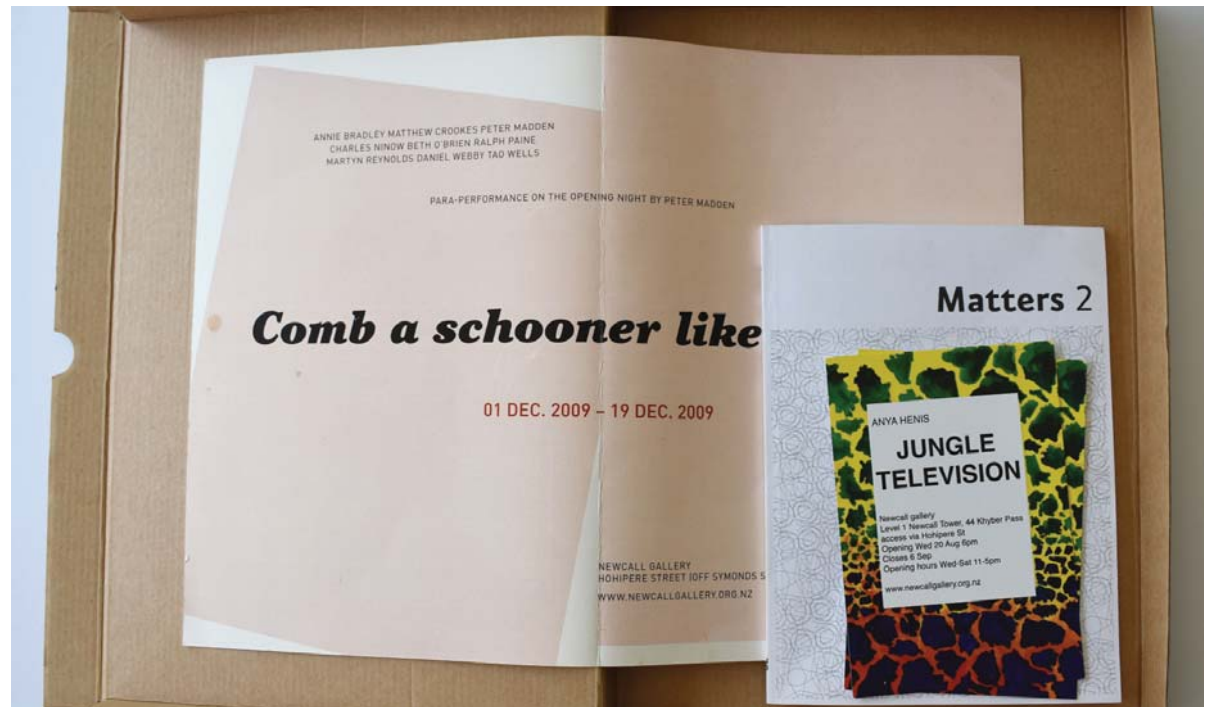
Raukura Turei



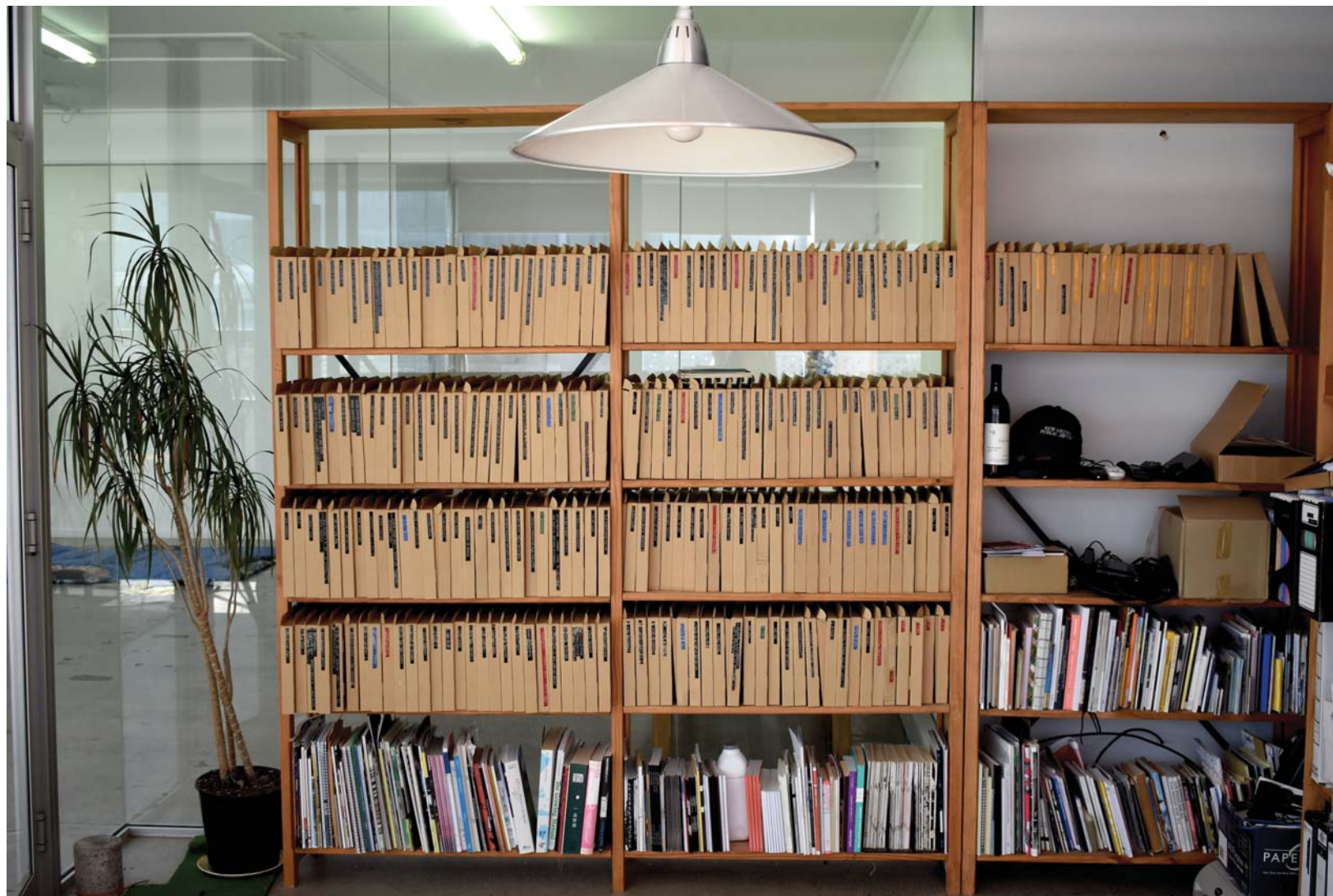
Student using light box, May 2019, Architecture & Planning Library.

“The Artist Files as a collection have an independence.”

Fiona Jack



Artist run spaces in the Box Collection: Newcall Gallery (above), Fiat Lux (below). RM Archive.



Box Collection and library, RM Archive.

“RM is an Archive in flux.

The Archive began when RM moved from Achilles House to Karangahape Road in 2009, at a time when they were thinking about how the gallery was evolving, and how it wanted to operate. They were looking at how to embed the values of RM within each new space.

The idea was to always have a co-director in the room at the table, as a way to break down barriers. They wanted to have an archival community space, a space for conversation. The boxes became a way of including artists in that process.”

Taarati Tiaroa

“RM is community-approached.

A number of previous co-directors, Xin, Melanie and Bridget, have all worked at the Fine Arts Library and were found to be a good fit for the RM space.”

Taarati Taiaroa



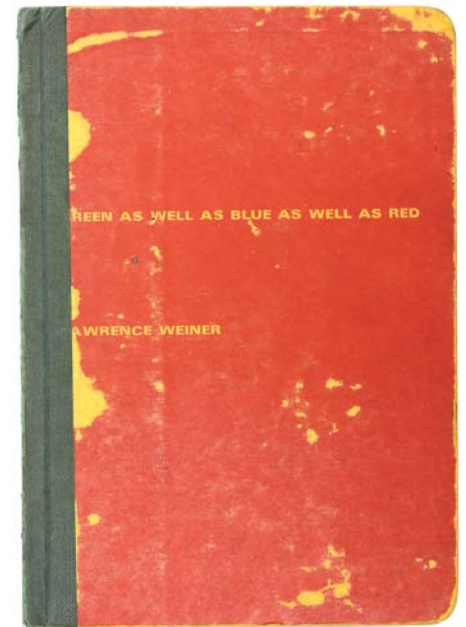
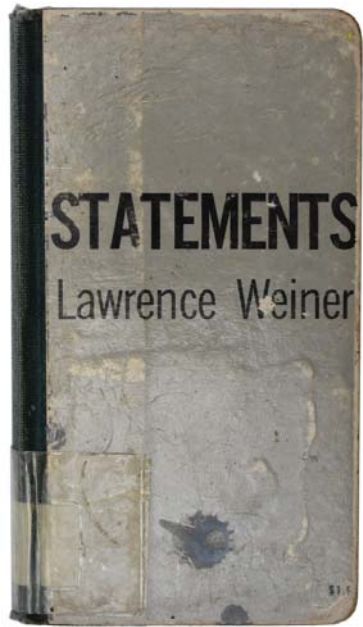
Filing system, RM Archive.

“Specialist librarians responded immediately to quickly reflect new perspectives, new directions in thinking, such as postmodernism in the 1980s. Special volumes were brought in especially for teachers to assist their research.”

Lucy Treep

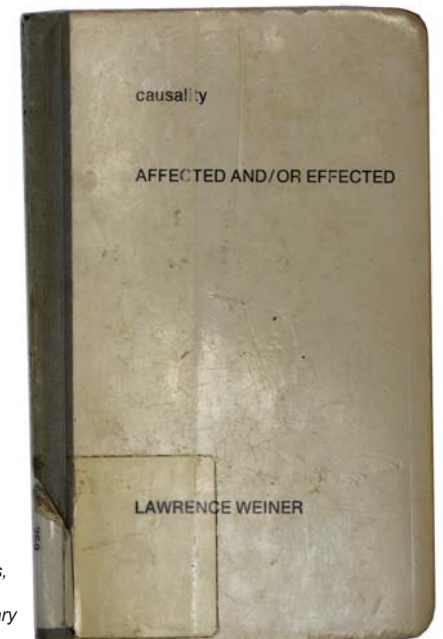
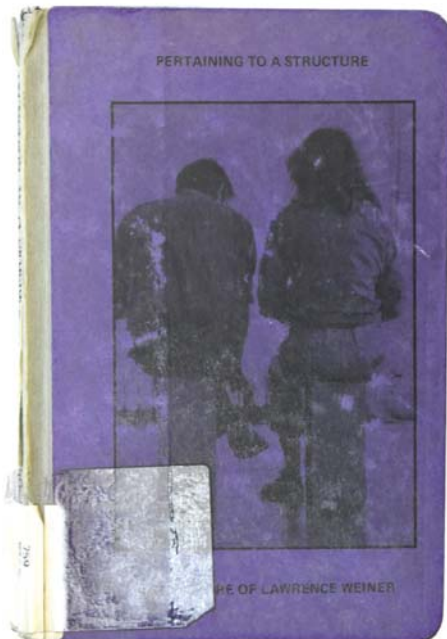


Early Ed Ruscha monographs, Fine Arts Library Special Collections.



“It was during those visits that I set up my arrangement with Jaap Reitman, SoHo’s neighbourhood art bookshop and Valerie Richards at the Elam Library. As I mentioned earlier, my professional development in those days involved fairly frequent research trips to New York. Each time I came back the need for a strong library resource became more evident, so at some point I started asking Reitman for a big cardboard box which I would then fill with the publications I most wanted and left it to them to make a list to send back to Elam for approval and subsequent shipping.”^[3]

Wystan Curnow



A selection of Lawrence Weiner monographs, acquired by Wystan Curnow in New York 1960s-1970s. Available in the Fine Arts Library Main Collection.



L-R: Curriculum #1, Samoa House Library. Images courtesy of Samoa House Library.

Collections, then, are sites of gathering; they are a matter of community, proximity, materials and practice, altogether a community of practice."^[4]

*Nova Paul &
Stephen Turner*



“Samoa House Library functions as an archive of this political moment and of the people who care about this moment.

The books represent the people and their practices.”

Bridget Riggir-Cuddy



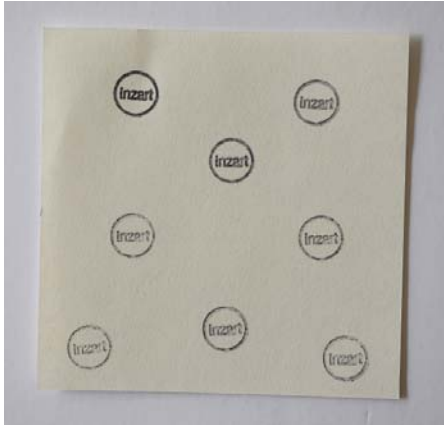
Samoa House Library. Image courtesy of Samoa House Library.



“The Samoa House Library collection has been collated based on chance. It is based on and catalogued by donations. It is interested in contingency, the browsing user. This is similar to the Fine Arts Library where users like to browse and value books as objects.”

Bridget Riggir-Cuddy

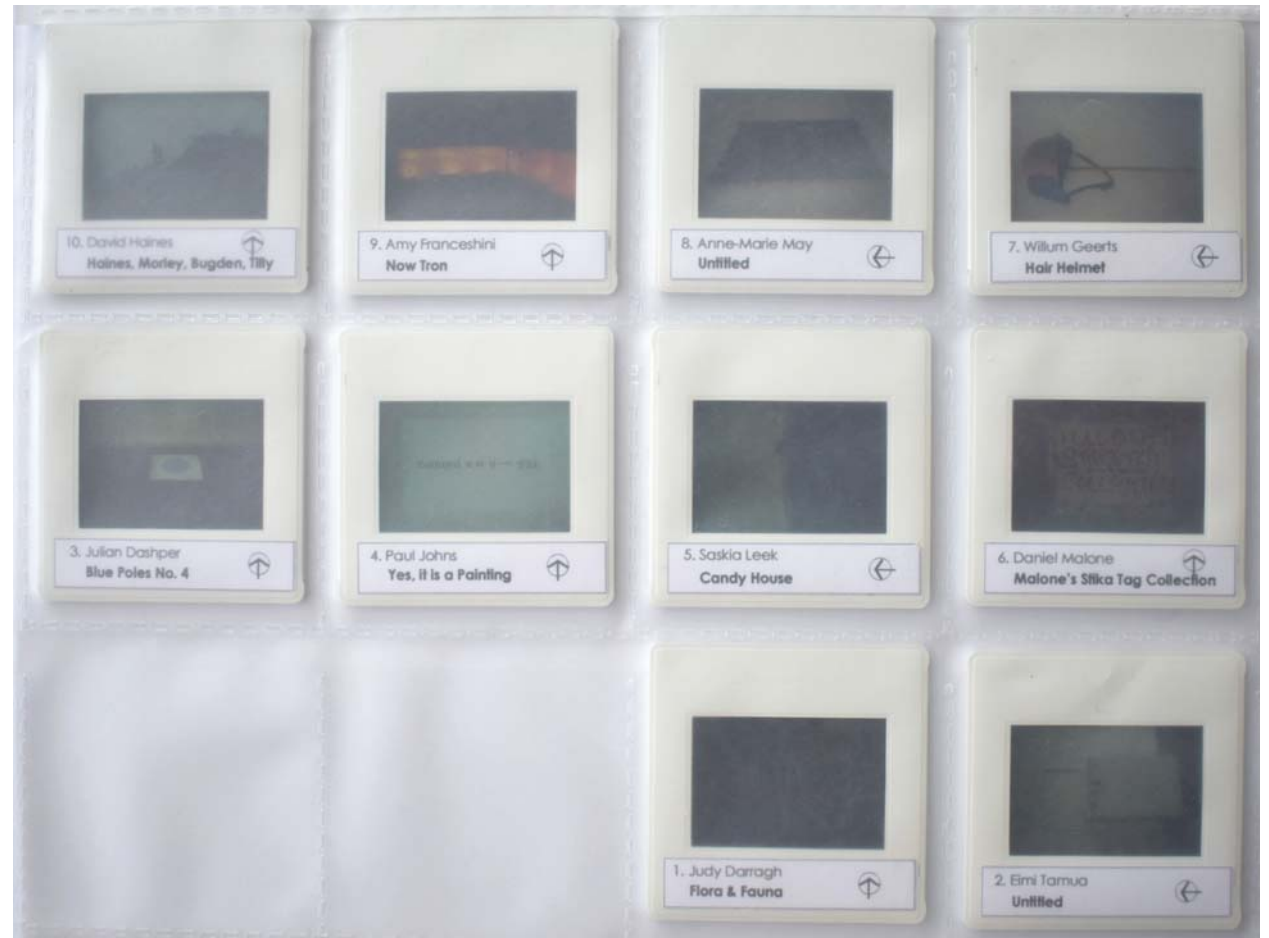
Books are catalogued by donor. Samoa House Library. Image courtesy of Samoa House Library.



Stamps, Fine Arts Library.

RM is a rite of passage for early artists. Many NZ artists have their first show there; they have a wide representation of NZ artists, and they learn how to archive themselves. Artists can add to what they see fit to their own box, and the RM collective actively preserve this history.”

Bridget Riggir-Cuddy



Slides documenting various artist shows at RM. RM Archive.



Label makers, RM Archive.



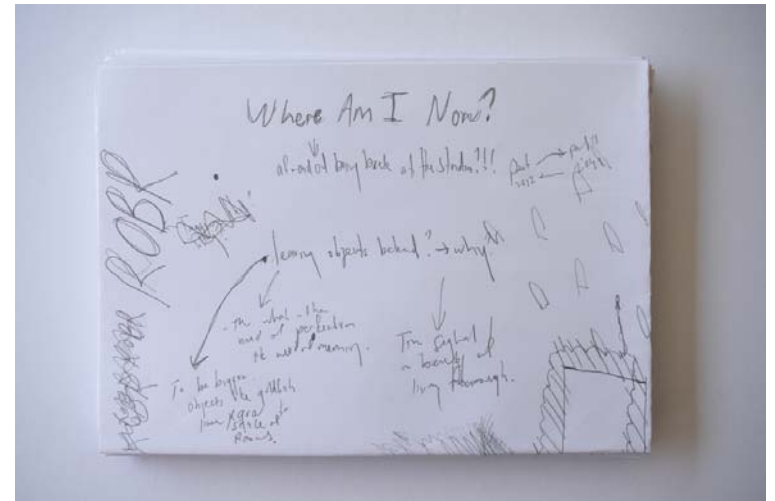
Box Collection, RM Archive.

“RM is deeply concerned with preserving its own history, and it is experimental in its method of doing so.”

Bridget Riggir-Cuddy



35mm documentation of '6 week project', Simon Denny & Tahi Moore, rm103, 2005. RM Archive.



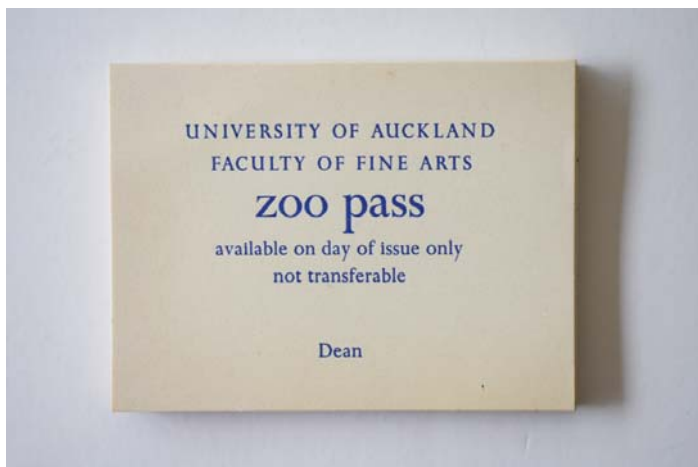
Artist boxes: Natasha Matija-Smith (above), Luke Willis Thompson (below), RM Archive.



Fine Arts Library.

“Growing up on marae, I feel most comfortable writing in spaces with other people around. It got me used to being able to relax in that space. The comfort of knowing other people are around.”

Ngahuia Harrison



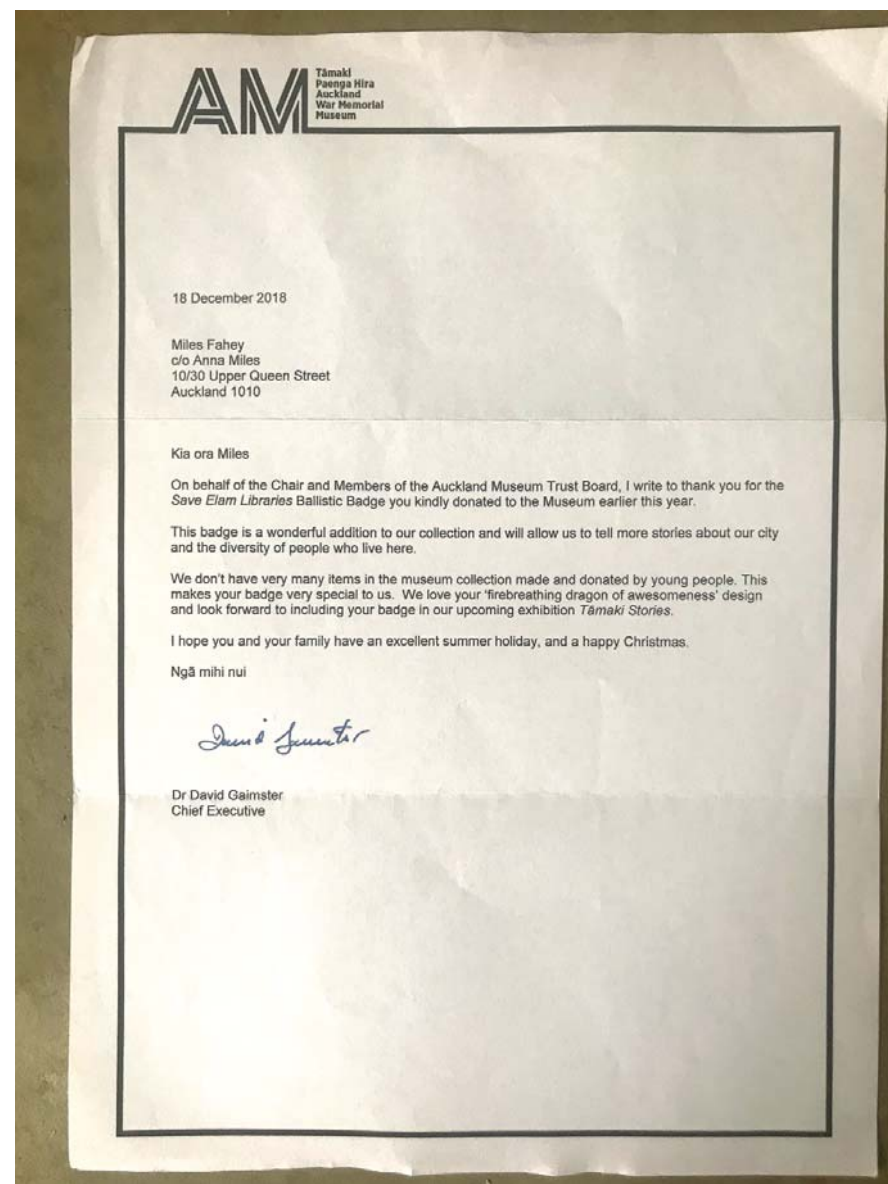
University of Auckland Faculty of Fine Arts Dean's 'Zoo Pass'. Fine Arts Library.

"The Library's collections are irreplaceable."

Anna Miles



Save the Elam Library badge by Anna's son Miles. Badges were gifted to Library staff in 2018.



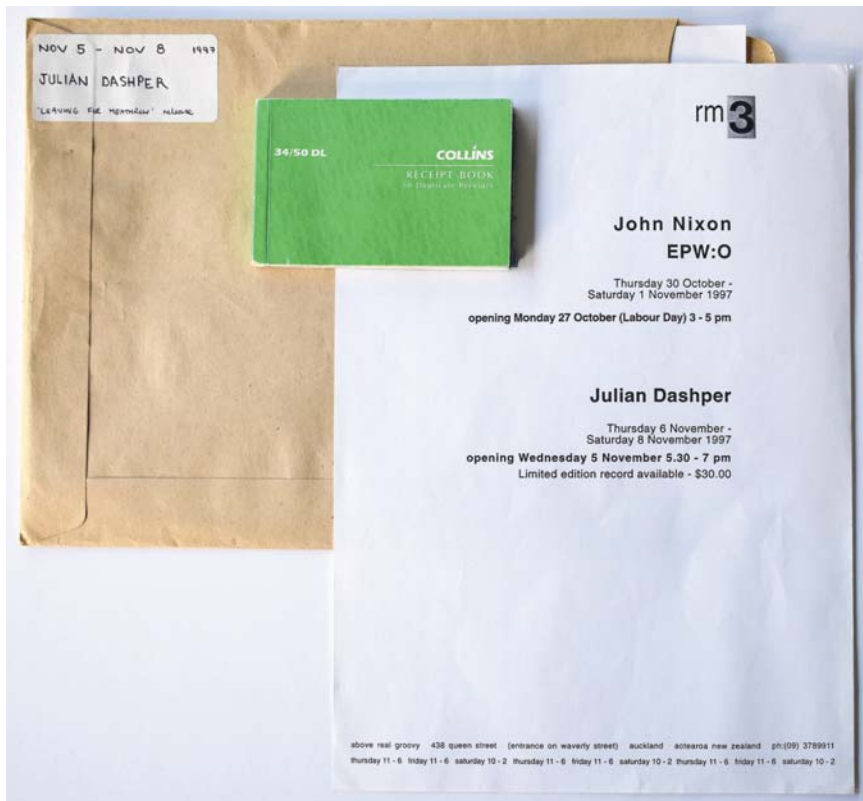
Letter acknowledging donation of 'Save the Elam Libraries' badge, Auckland War Memorial Museum. Image courtesy of Anna Miles.



Day of closure, Architecture & Planning Library.

The Library's history of generosity conveys a sense of ownership where, rather than being exclusive, it was seen as a sense of responsibility."

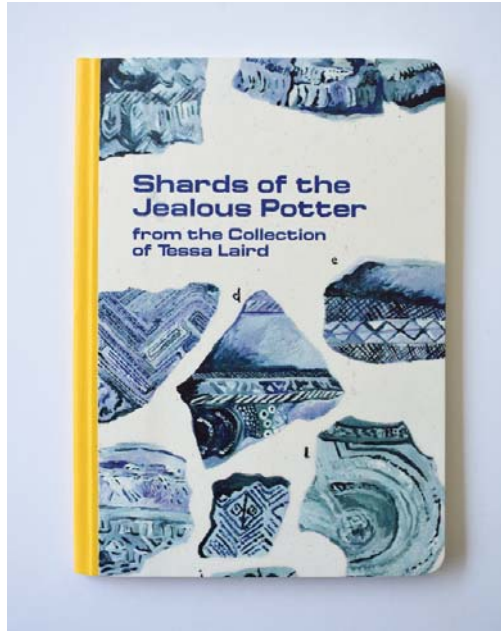
Lucy Treep



'Leaving for Heathrow release', Julian Dashper ephemera file, 1997. RM Gallery.



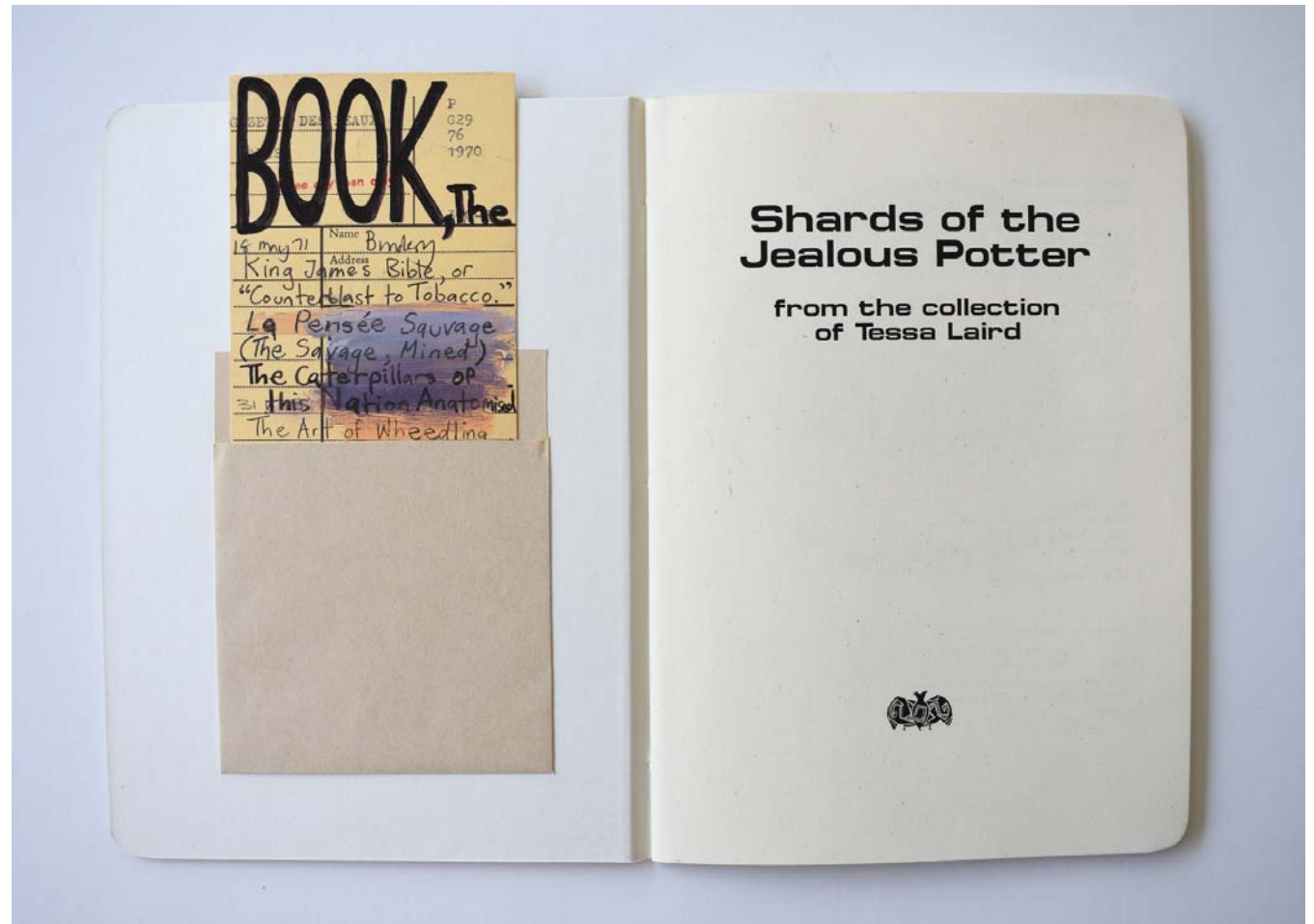
RM mail-out project. RM Archive.



“The materiality of the object has a story, has something to tell us about itself.

Part of this story is lost through digitisation.”

Caroline McBride



*Shards of the Jealous Potter, Tessa Laird.
RM Archive.*

“Proximity plays a huge part in the continuity of that record.”

Lucy Treep

Surname (in block letters)
Forenames
Auckland address Phone.....
Business address Phone.....
Home address.....
Graduate or Undergraduate.....
Course (Give Stages and Subjects)
.....
Usual Signature.....
Incomplete cards will not be accepted.
University of Auckland Library FINE ARTS LIBRARY
Enrolment Card

Enrolment and cataloguing cards, Fine Arts Library

Artists' files

Brett Spalman

Items

18 May	Name Christine Hills
12.10.2019	Address Christina Jeffrey
	Name
	Address
	Name
	Address
	Name
	Address

Wickby
Foreman

A. file DESK COPY (7)

DATE	ISSUED TO	TIME
12/3	Rowena Donnelly	

FAZZELL
Dick

Blue Filing Cabinet

9.10.	Name Rodney Martin
11.50am	Address
25.7.96	Name E. Coppins
11.30	Address
	Name
	Address
	Name
	Address

CORNISH, Bronwyn

Artists project
+ Artists file 2 items 12
Fiona Henderson 2 July
Penelope Husbka 3.15
18.9.95

HELLYAR
Christine
Artists file DESK COPY

DATE	ISSUED TO	TIME
20.7.	Gillian Rushton	2.00
10.1	Astrid Melleberg	2.00

"The serendipity of looking at a book's issue card and being able to see who had issued out that book and on what date."

Lucy Treep

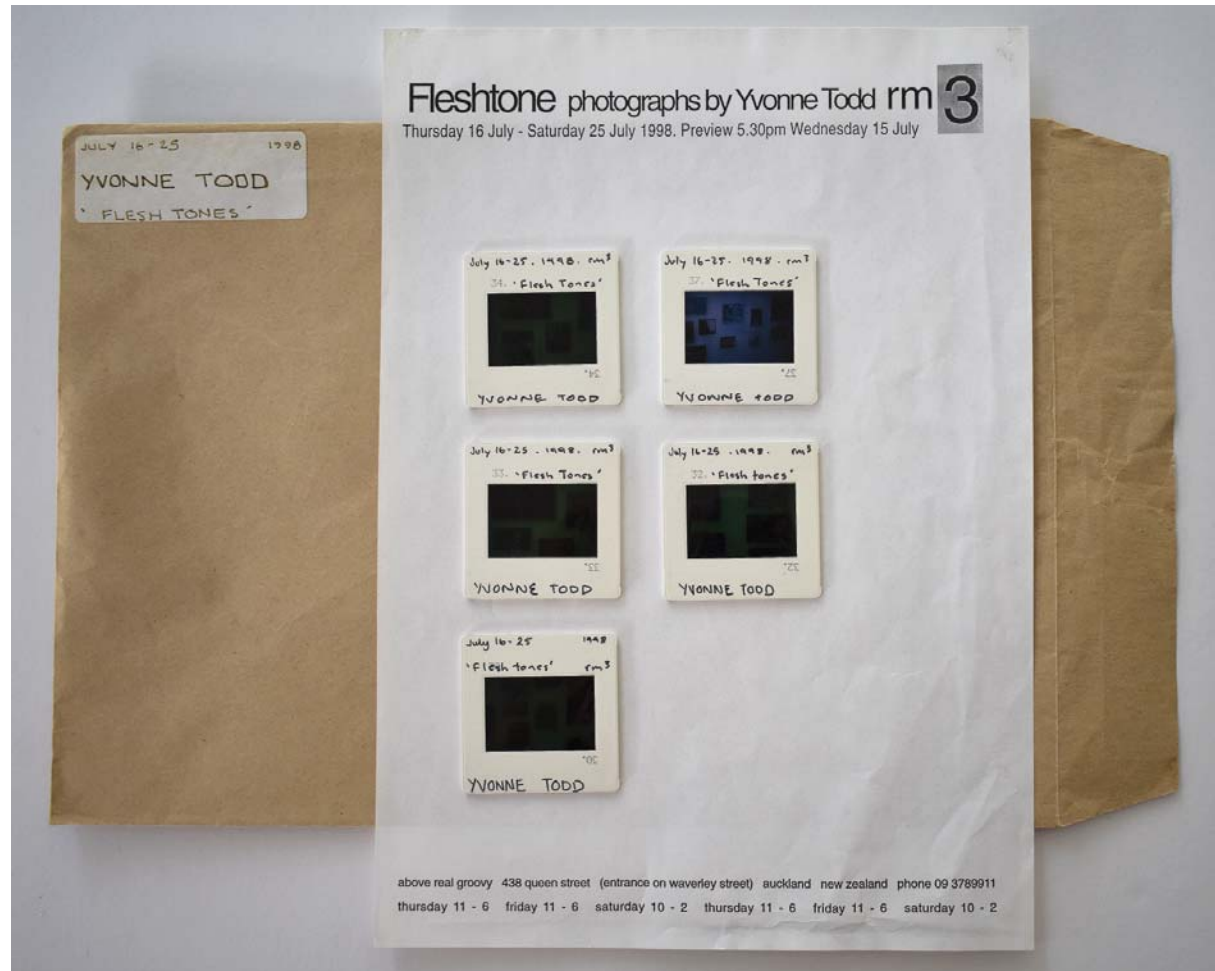
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Lib/Circ/20

Blank issue card, Fine Arts Library.

“The person as a reference; knowing what members of the community are reading is part of the learning and research process.”

Bridget Riggir-Cuddy



Documentation of 'Fleshtone', Yvonne Todd, 1996. RM Archive.

“It’s like a drift,

the ability to drift in and
out.



Elam foyer / Fine Arts Library.

Proximity to the Library
encourages vitality in
drifting.

When the Library’s relocated to the
General Library it will be a pilgrimage to get
a book out.”

Fiona Jack



Fine Arts thesis collection in situ, 2018. Fine Arts Library.

“The library is an organ of the school.”

Joshua Harris-Harding

“There is a sense of care; the librarian’s care in their accumulation of collections. That care has a presence in the collections. Librarians are anchors. Their commitment to the school and enriching resources physically becomes a part of the collections.”

Fiona Jack



“The Fine Arts Library is not just a library or an archive, it’s a living entity. Its closure represents a crisis in art education.”

Bridget Riggir-Cuddy



*'Crit the Library Proposal', 20 April 2018.
Fine Arts Library.*



L-R: Book transportation cages on closing day, Music and Dance Library, 25 January 2019.



The connection between art and literature isn't being encouraged. NZ has a lazy art audience, rooted in anti-intellectualism, partly from its class history. New Zealanders don't want to read about art."

Ngahuia Harrison

“Putting a community in cold storage is cryogenic.”^[5]

*Nova Paul &
Stephen Turner*



Fine Arts thesis collection amidst relocation to Off-Campus Storage (On Demand Collection). Fine Arts Library.

“The shaping of collections can both reveal and obscure knowledge – on the one hand, canons are protected and preserved for future generations



Te Ao Hou, no.55, September 1966. RM Archive.

while on the other, access to certain areas of knowledge is controlled, contained or edited out – tending to support existing power structures.



The decisions made around collections ‘influence the remembering or forgetting of our past’.”^[6]

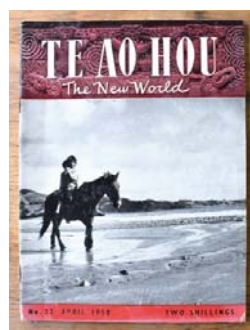
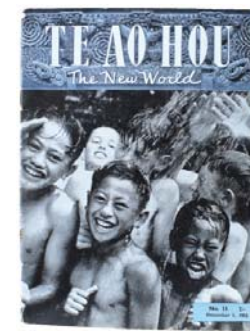
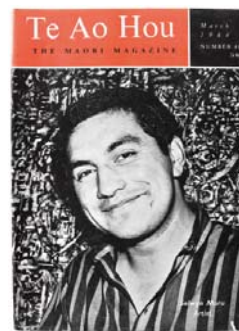
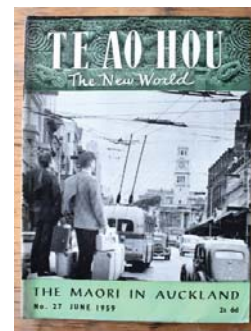
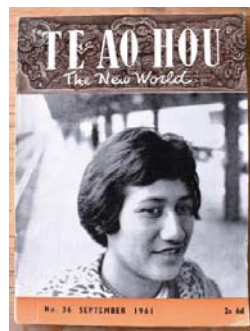
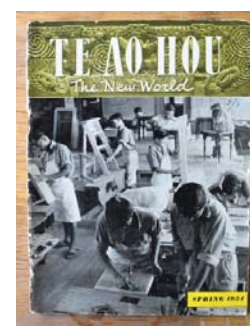
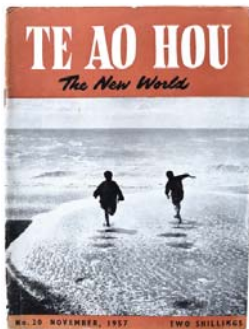
Lynda Simmons



Contemporary N.Z. Artists section, Fine Arts Library.

“The real loss in this relocation process would be the lost opportunity to shift Nineteenth Century library models of power.”^[7]

Lynda Simmons



Front and back covers of Te Ao Hou collection (selected volumes), RM Archive.



Image from 'He e aha e tangi te kainga rite? / What sounds like home?', Louisa Afoa/Uniform, 2017. RM Archive.

“We need spaces of
criticality for Māori and
Pasifika, and we need to
build these communities
for ourselves.”

Ngahuia Harrison



'Blanket Couture', Sione Monu, 2017, Social Matters box, RM Archive.



“Our collection showcases books by people who have also worked in this space. That is what makes our library unique.”

Courtney Sina Meredith



Tautai Contemporary Pacific Arts Trust reading room collection.

“We are in the process of commissioning critical art writing to be made available on the Artspace website.”

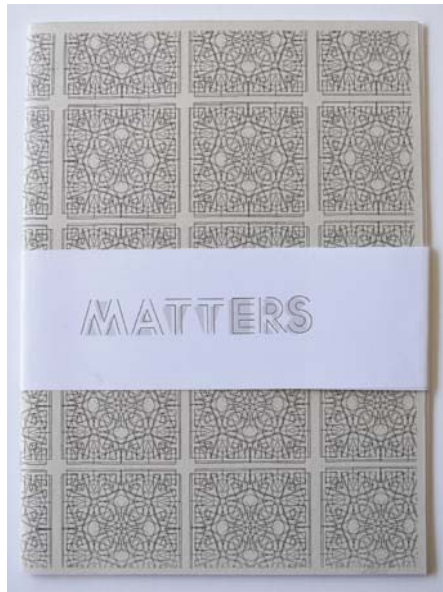
Remco de Blaaij



Artspace Aotearoa reading room collection.



Space dedicated to contemporary Moana arts reading material as part of 'Layover' exhibition. Artspace Aotearoa, 2019.



Matters collection, RM Archive. Matters was established by Newcall Gallery.

“Both artists and institutions need to create an infrastructure of care.”

Caroline McBride



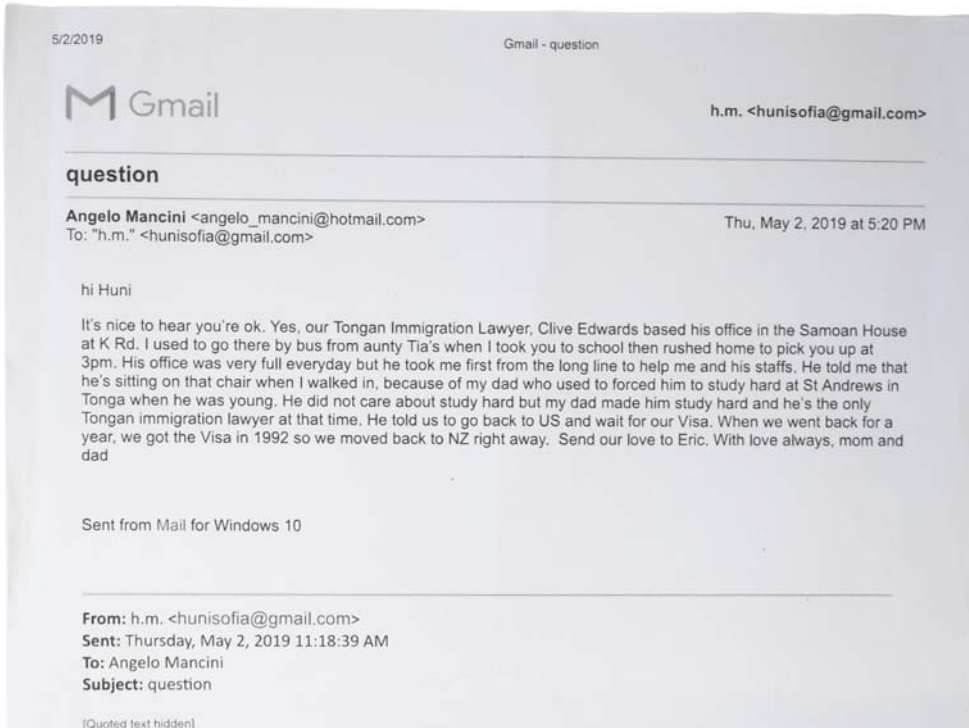
*Author's workspace during Artist Files collating project.
Fine Arts Library, 2019.*



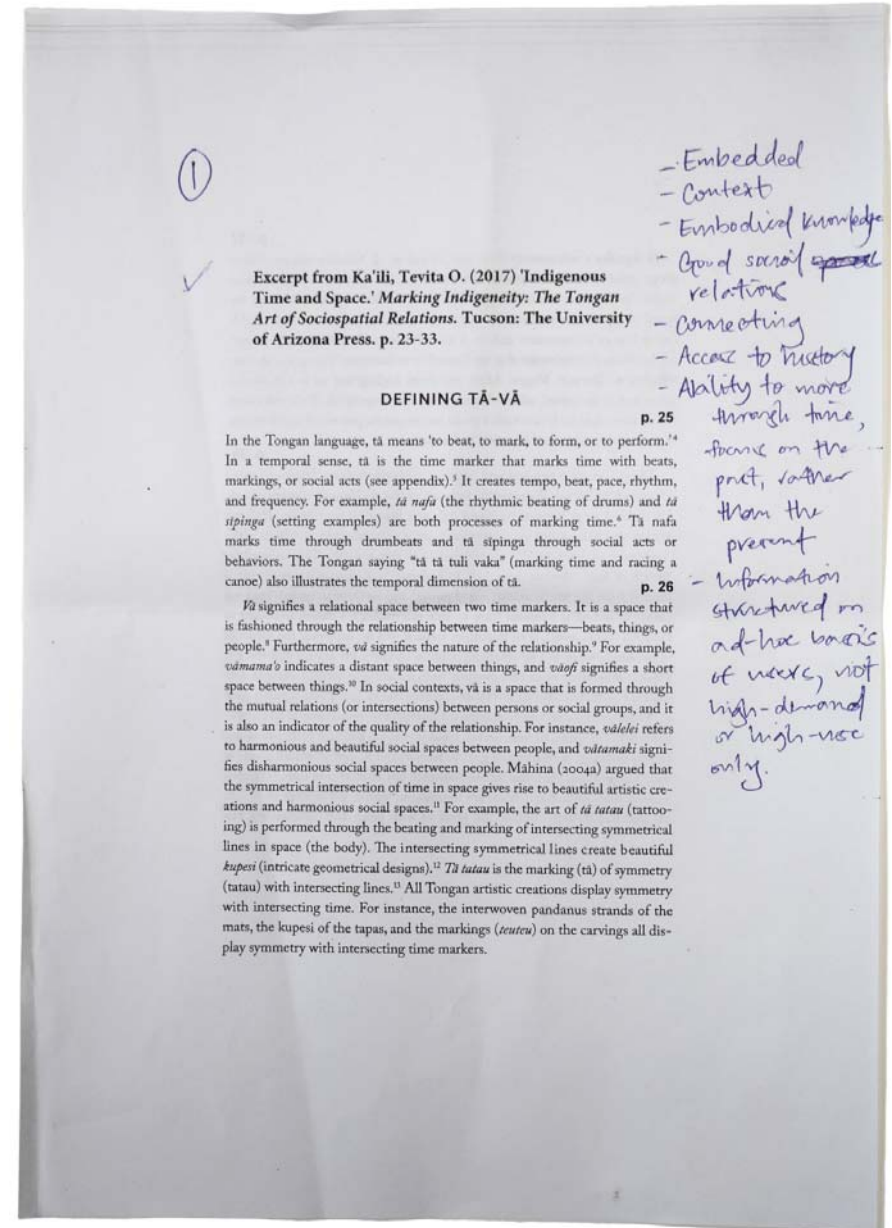
Samoa House Library. Image courtesy of Samoa House Library.

“Curriculum is a reenactment, re-embodiment of the Fine Arts Library dynamic.”

Bridget Riggir-Cuddy



Email correspondence between Huni and her mother, shared during Curriculum #7, Samoa House Library, 4 May 2019.



2019 Huni Mancini

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All photographs are by the author except those at Samoa House Library, which were kindly donated by the team at Samoa House Library.

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Thank you to RM Gallery and Project Space for enabling this research to take place through the provision of a RM Archive Residency.

I'd like to thank Eric Rangi Hillman for his ongoing support. Dedicated to my late father Angelo Mancini who passed away in the final days of this residency.

References

[1] Nova Paul; Stephen Turner (2018). 'Sea Spray.' *Ex-Libris: Regarding Three Libraries: Celebrating Three Specialist, Purposed-Designed and Soon To Be Closed University Libraries*. Eds. Anna Miles; Lucy Treep. Auckland: Objectspace, 2018.

[2] Raukura Turei (2018). 'He Taonga te Whare Pukapuka.' *Ex-Libris: Regarding Three Libraries: Celebrating Three Specialist, Purposed-Designed and Soon To Be Closed University Libraries*. Eds. Anna Miles; Lucy Treep. Auckland: Objectspace, 2018.

[3] Louise Menzies (2010). 'A Conversation with Wystan Curnow.' *Components of a Special Collection: A Collaboration with the University of Auckland Fine Arts Library*. Eds. Taarati Taiaroa; Tracey Williams. Auckland: B431 Projectspace.

[4] Nova Paul; Stephen Turner (2018). 'Sea Spray.' *Ex-Libris: Regarding Three Libraries: Celebrating Three Specialist, Purposed-Designed and Soon To Be Closed University Libraries*. Eds. Anna Miles; Lucy Treep. Auckland: Objectspace, 2018.

[5] Ibid.

[6] Lynda Simmons (2019). 'Opinion: On Loss and Libraries.' *Architecture New Zealand*, March/April 2019, p.16-17.

[7] Lynda Simmons (2019). 'Opinion: On Loss and Libraries.' *Architecture New Zealand*, March/April 2019, p.16-17.