

et al.

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et al.

In 2001 the artist working under the pseudonym L. Budd resigned, re-signing thereafter simply as “et al.” meaning “and others”. While L. Budd had been an inclusive signature throughout the late 1990s often signing as “L. Budd et al.”, hinting at the collaborative of unnamed parties, this was nonetheless a new beginning, a birth with an implicit end. Not the death of the author but the death of the individual signatory, and the emergence of a new collective framework, also anonymous.

– Natasha Conland

SELECTED EXHIBITIONS

2023

The Polyphonic Sea, Bundanon Art Museum, Illaroo, Australia
i am the direct source of truth, Michael Lett, Auckland, New Zealand

2021

Simon Denny et al. Michael Lett, Auckland, New Zealand
the body and its outside, Michael Lett, Auckland, New Zealand

2018

Boundary Lines, Griffith University Art Museum, Brisbane
no common good, Michael Lett, Auckland, New Zealand

2017

Shout Whisper Wail! The 2017 Chartwell Show, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand
reorder, regroup, restore, Christchurch Art Gallery, Te Puna o Waiwhetū, Christchurch, New Zealand
the social meaning of things. Selected Works 2003 – 2008, Michael Lett, Auckland, New Zealand

2016

terra nullius #2, Yuill_Crowley, Darlinghurst, Sydney, Australia
many-to-many (with Sean Curham), Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand

2015

For The Common Good, West, Den Haag, Netherlands

2013

Freedom Farmers: New Zealand Artists Growing Ideas, Auckland Art Gallery
Michael Parekowhai et al., Michael Lett, Auckland, New Zealand

2012

films from non-existent in the everyday world? Projections, Britomart, Auckland, New Zealand
Letter from Alice May Williams, Michael Lett, Auckland, New Zealand
films from non-existent in the everyday world? Jonathan Smart Gallery, Christchurch, New Zealand
Peripheral Relations: Marcel Duchamp and New Zealand Art 1960-2011, Adam Art Gallery Te Pataka Toi, Wellington, New Zealand
MOVING FORWARD TO THE END, et al. / QUINTO SESTO / THE INSTITUTE OF SOCIAL HYPOCRISY, 55 Sydenham Rd, Sydney, Australia
social solidarity #4: non-existent in the everyday world?, KalimanRawlins, Melbourne, Australia

2011

simultaneous invalidations #3, Simultaneously Modern: Three Art Installations from the Contemporary New Zealand Collections; Dane Mitchell, Peter Robinson, *et al.*, Auckland Art Gallery Toi o Tamaki, Auckland, New Zealand
trans-cryption, sound compilation by Ivan Mršić, Michael Lett, Auckland, New Zealand

2010

Burnt House. A little later., a project facilitated by Sarah Hopkinson, Kate Newby *et al.*, Gambia Castle, Auckland, New Zealand
one-to-many / many-to-one., Sean Curham *et al.*, Living Room public art series, Auckland CBD, Auckland, New Zealand

2009

et al. Hirschfield, Berlin, Germany
that's obvious! that's right! that's true! Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch, New Zealand
maintenance of social solidarity II, Art Gallery of New South Wales, Sydney, Australia
no free gift! Starkwhite, Auckland, New Zealand

2008

altruistic studies: no vote, Interstitial Zones, Historical Facts, Archaeologies of the Present and Dialectics of Seeing, Argos, Centre for Art and Media, Brussels, Belgium, Curated by Paul Willemsen
altruistic studies_vote more than once, in collaboration with Starkwhite, Art Unlimited, Art 39 Basel, Switzerland
the social meaning of things, Cloudlands, Aotearoa Digital Arts, Substation in association with ISEA, Singapore

2007

attempting to engineer a telepathic exchange - instance 2714, Project Arts Centre, Dublin, Ireland
the fundamental practice_regroup, reorder, restore! Artspace, Auckland, New Zealand
contemporary solidarity, Yuill-Crowley, Sydney, New South Wales, Australia
maintenance of social solidarity, Ten Days on the Island festival & Contemporary Art Services, Tasmania (CAST), Hobart, Australia

2006

maintenance of social solidarity - instance 5, SCAPE, Biennial of Art in Public Space, Christchurch, New Zealand
fundamenteel rekenen - Nieuw York, Walters Prize, Saatchi & Saatchi, New York, USA
the fundamental practice_second of the ordinary practices, Institute of Modern Art, Judith Wright Centre of Contemporary Arts, Brisbane, Australia

2005

de nieuwe stem, Yuill-Crowley, Sydney, New South Wales, Australia
the fundamental practice, 51st Venice Biennale 2005, New Zealand Pavilion

2004

rapture, Telecom Prospect, City Gallery Wellington, New Zealand
restricted access, Walters Prize, Auckland Art Gallery Toi o Tamaki, Auckland, New Zealand
the second practice, Public/Private Tumatanui/Tumataiti: The 2nd Auckland Triennial, Auckland Art Gallery Toi o Tamaki, Auckland, New Zealand
4. methods of investigation / et al: 4. invalidity of hermeneutic, Museum de Paviljeons, Almere, The Netherlands

2003

abnormal mass delusions? 1., 2. Govett-Brewster Art Gallery, New Plymouth, New Zealand
The Wanderer Project, SOFA Gallery, Arts Centre Christchurch, New Zealand
p.mule et al. original research outcome category j p.mule [dr], Window, University of Auckland, New Zealand

2002

serial reform 713L: site specific installation with computerised audio interface, Govett-Brewster Art Gallery, New Plymouth, New Zealand

2001

simultaneous invalidations, third attempt, Annexe Basement, Arts Centre, Christchurch, New Zealand
simultaneous invalidations, second attempt, Artspace, Auckland, New Zealand

2000

simultaneous invalidations, first version, Govett-Brewster Art Gallery, New Plymouth, New Zealand

PUBLIC COLLECTIONS

Auckland Art Gallery Toi o Tamaki, New Zealand
Chartwell Collection, Auckland, New Zealand