

**et al.**

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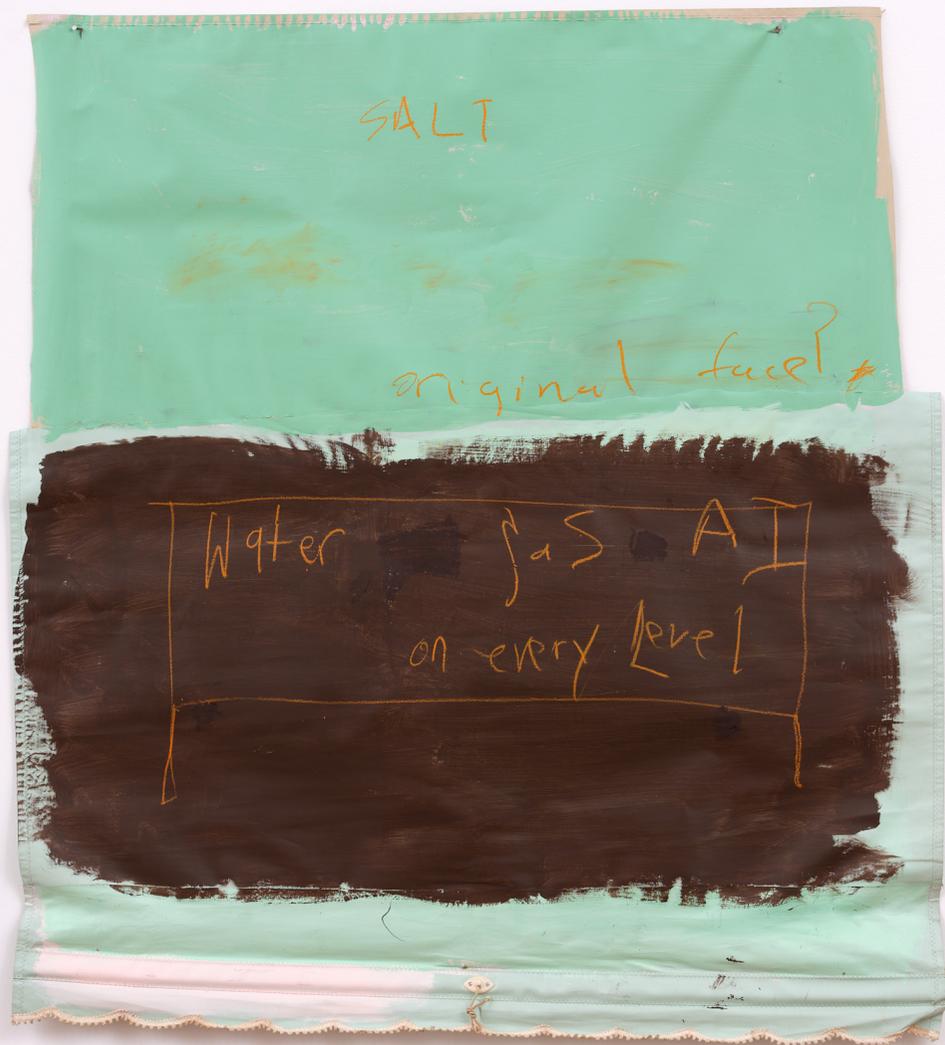
et al.  
Epochal  
2024

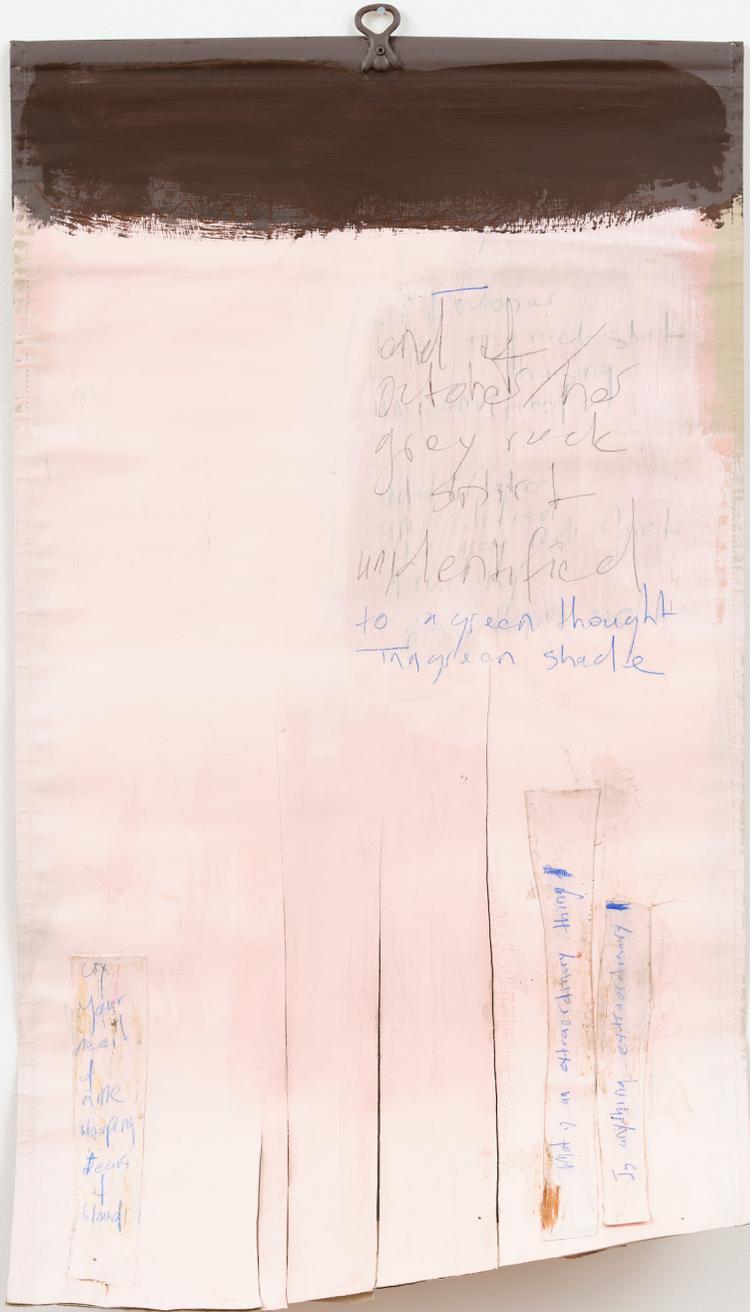
Installation view, Monash University Museum of Art, Melbourne

contemporary solidarity



- 1379P    1313P    PP
- TP transfer points
  - SP Staging points
  - ▲ Pick up points
  - Sol stop over





et al.  
to a green thought  
2021

acrylic paint, pencil, oil stick, blind, luiquitex, adhesive  
990 x 550mm



et al.  
i am the direct source of truth  
2023

Installation view, Michael Lett, Auckland



et al.  
i am the direct source of truth  
2023  
Installation view, Michael Lett, Auckland

et al.  
i am the direct source of truth  
2023  
Installation view, Michael Lett, Auckland





et al.  
SWB 2  
2021

Installation view, Michael Lett, Auckland



et al.  
SWB 2  
2021

Installation view, Michael Lett, Auckland



et al.  
Shout Whisper Wail!  
2017

Installation view, Auckland Art Gallery Toi o Tāmaki, Auckland

The image shows a handwritten musical score on a piece of paper placed on a piano keyboard. The score consists of several staves of music. At the top, there are seven vertical bars of varying heights. Below these, there are several staves of musical notation. A large, dark, scribbled-out area covers a significant portion of the middle of the page. To the right of this scribble, the words "in-complete" and "being S" are written in a cursive hand. Below the text, there are two staves of music, one of which features a large, circular, concentric scribble. The piano keyboard is visible in the background, with the keys and hammers clearly shown.

P mule

et al.  
Shout Whisper Wail!  
2017

Installation view Auckland Art Gallery Toi o Tāmaki, Auckland



**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

2024

The Anticipation of Joy, Michael Lett, Auckland, New Zealand

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 Tumatani/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 Pavlijeons, 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