

cuckoo

a documentation of projects 01/2001 - 06/2003



From: Warren Olds <warren@mediarts.net.nz> [Save Address] [Block Sender]

To: Tessa Lawrence <tmlawrence@graphic-designer.com>

Cc:

Subject: Re: Covers

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Hi Tessa,

> I think it sounds like a good idea. Any ideas of where we can get a pic of > the goodnight kiwi. > I've only come across one of him sleeping in his satellite but it's on the net > and it's really > pixelated.

Not sure - I guess it was only really on TV anyway wouldn't be that great resolution. Maybe if there is an illustrator amongst your group (or maybe in another group) you could rework it...

> I also think the dr. Seuss thing is great cause > zaney illustrations. > Will we be able to use those images?

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for our winter nesting takeo
see the new cuckoo website r
Mark Harvey
mana@pt.net

your egg here!?

Hand-drawn diagram of an egg with a vertical line through it.

Someone else

INTRODUCTION



Cuckoo is an itinerant artist-run project based in Auckland, New Zealand. It has no gallery space of its own. Instead, it puts on shows in other people's.

It started in January 2001 and is still in operation. Its organising committee comprises artists Judy Darragh, Daniel Malone and Ani O'Neill and writers Jon Bywater and Gwynneth Porter. It is a non-financial organisation in so far as it does not pay for space, give artists fees or take payment from artists for shows. It does not seek funding either.

Cuckoo, in this instance, is extremely grateful for the opportunity presented by Mediarts to produce a documentation of our projects to date. Also to all the galleries who generously turned their spaces over to Cuckoo.

Cuckoo: a documentation of projects is a publication project by the Department of Mediarts at the Waikato Institute of Technology, for the Auckland based artist collective Cuckoo.

The publication has been produced as a component of the level 300 course: *Graphic Design: Publication*. Students study this core graphic design course in the final year of their Bachelor of Mediarts degree.

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Images included or opinions expressed or in this publication are those of the authors and do not reflect those of the publisher, editors, supporters or students. Send us feedback at <design@mediarts.net.nz>

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<http://www.cuckoo.org.nz>
<http://www.wintec.ac.nz/mediarts/>



Mediarts

Cuckoo collective:

Gwynneth Porter
Ani O'Neill
Jon Bywater
Judy Darragh
Daniel Malone

Managing Editor:

Warren Olds

Art Direction:

Warren Olds
Maria Walls

Design:

Tessa Lawrence
Steve Uren
Jayson Pacual
Jess Smith
Dave Dickison

Andrea Bowen
Deidra Hodgson
Kevin Ma
Steph Williams
Kelly Taylor
Adam Barton
Sarah Gauntlett
Vicki Rawcliffe
Erik Baars
Julian Thompson
Simon Nicholls
Jasmine Davey
Belinda Millow
Laura Gavin
Jaya Sahay
Monica Pooley
Dianne Richer
Janelle Khan
Grant Reynolds

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14 Poster: some of Cuckoo's thank you eggs.

16 Moving Image Centre: Cuckoo's inaugural presentation was a series of four parallel programmes at the former Archill Gallery in Grey Lynn, Auckland, before the Moving Image Centre's exhibition programme started there that February.

Wednesday 13 – Sunday 17 December 2000

Violet Faigan "Frontier".

Kirsty Cameron "Dead Gowns".

VIDEO PROGRAMME: Tessa Laird "Prime Ordeal", Nova Paul

"Makeshift", Dylan Rainforth "Untitled", Yuk King Tan "Land", and Ronnie Vaevae "Family Line IV".

Wednesday 10 – Sunday 14 January 2001

Ralph Paine "Terminus Hotel" accompanied by his Teststrip Micrograph "A Transcript of Terminus Hotel, or Notes on Suicide: a Politico-economic Effect or McCahon's Impossible Gift".

PUBLICATION PROGRAMME: launches of Jon Bywater's Daniel Malone monograph "Da Nile is not a River in Africa" and Log Illustrated #10.

Wednesday 17 – Sunday 21 January 2001

Dan Arps and Eddie Clemens "Readymades and found objects of profound mythological importance" vs. "Moat".

SOUND PROGRAMME: Rachel Shearer and Sean O'Reilly; Sistar Specific with Brother K.

Wednesday 24 January 2001

Joyoti Wylie and friends entertained.

PERFORMANCE PROGRAMME: Emma Bugden and Julaine Stevenson; Gayrilla.

18 Anna Bibby Gallery: Our second installment was hot on the heels of our first, and was held at the Anna Bibby Gallery in central Auckland.

Wednesday 24 – Sunday 28 January 2001

Bad AI's Museum.

David Clegg "Nature Table".

VIDEO PROGRAMME: Paul Johns "Limelight", and David Hatcher "The Jitters".

Wednesday 31 – Sunday 4 February 2001

Fiona Amundsen "Pedestrian".

David Bennewith "Outlines".

19 Pilot Gallery: The third installment was held in the city too, at the Auckland University of Technology art school's Pilot Gallery.

Wednesday 25 – Saturday 28 April 2001

A.D. Schierning "Society for the protection of Cruelty to Foxes (S.P.C.F.)" accompanied by a Teststrip Micrograph written by Charlotte Craw and Sione Crawford with drawings by Alie McPherson.

Wednesday 2 – Saturday 5 May 2001

Lauren Winstone "o v l o v".

Wednesday 9 – Saturday 12 May 2001

Graeme McFelin "7psi".

Xanadu played at the opening.

20 Auckland Art Gallery Toi o Tamaki: Number four was a programme of recent video works curated by New Zealand artist-in-London Denise Kum, and shown at the AAG's auditorium.

Tuesday 23 October 2001

"Video Babylon Don"

featuring video works by Anthony Gross, Aran Mann, Ben Pruskin, and Camila Sposati.

21 Sue Crockford Gallery: Fifth up was a performance designed to coincide with New Zealand's inaugural fashion week – a life-drawing competition modeled for and judged by Gayrilla. All drawings went to the winner.

Saturday 27 October 2001

Gayrilla "Draw my beauty ...or Exist in my beauty".

21 Rm401: Sixth up, Cuckoo held a high summer series at rm401, a downtown artist-run space.

Wednesday 16 – Saturday 19 January 2002

Simon Cuming and Saskia Leek "Kindle me, protect my barren matter". Sean O'Reilly and Colleen Brennan performed at the opening.

Wednesday 23 – Saturday 26 January 2002

Layla Rudneva-Mackay "The wages of sin are death".

Warren Olds "Tonight's broadcast was supposed to be a celebration".

Tessa Laird "Mysteries of the gods".

22 Auckland Art Gallery Toi o Tamaki: Seventh was a film premiere at the AAG auditorium.

Friday 1 February 2002

Daniel Malone "A streetkid named desire".

23 Dunedin Public Art Gallery: Eighth was a series of three initially anonymous collaborations at the DPAG's Rear Window gallery.

Tuesday 11 – Sunday 24 February 2002

Dan Arps and Paul Johns "Ascot Place".

Monday 25 February – Sunday 10 March

Shay Laundry and Warren Olds "Member's Aspect".

Monday 11 – Sunday 24 March 2001

Peter Madden and Lisa Reihana "Flight".

24 Moving Image Centre: Number nine was Cuckoo's first readings nite.

Sunday 24 February 2002

Guest stars were Raewyn Alexander, Johnny Cameron, Bob Cardy, Charlotte Craw, Gwynneth Porter, David Hornblow, Ian-John Hutchinson, Kai Jensen, Tessa Laird (by proxy), and Joyoti Wylie.

25 Artspace: Tenth was Cuckoo's open call performance night.

Sunday 4 August 2002

Performers were Tessa Laird, Simon Cuming, Andrew Clifford, Dianna Brinsden, Cushla Donaldson, Dan Arps, Bob Cardy, Joyoti Wylie, Michelle Menzies, David Hornblow, Lisa Benson, Fiona Gilmore, audioslut, c6, and androvirus.

25 The Physics Room: Number eleven was a presentation of drawings curated by Violet Faigan at the Christchurch project space, the Physics Room.

Friday 22 February – Friday 15 March 2003

"No direct line from my brain to my heart" featuring work by Kirsty Cameron, Stella Corkery, Violet Faigan, Jad Fair, Alan Holt, Simon Cuming, and Ann Shelton.

26 Moving Image Centre: The twelfth project was the quick-fire Cuckoo war-time show "Put out more flags" at the Moving Image Centre. The show was named after a WWI satirical novel by Evelyn Waugh that starts with an unspecified Chinese sage: "A man getting drunk at a farewell party should strike a musical tone, in order to strengthen his spirit... and a drunk military man should order gallons and put out more flags in order to increase his military splendour."

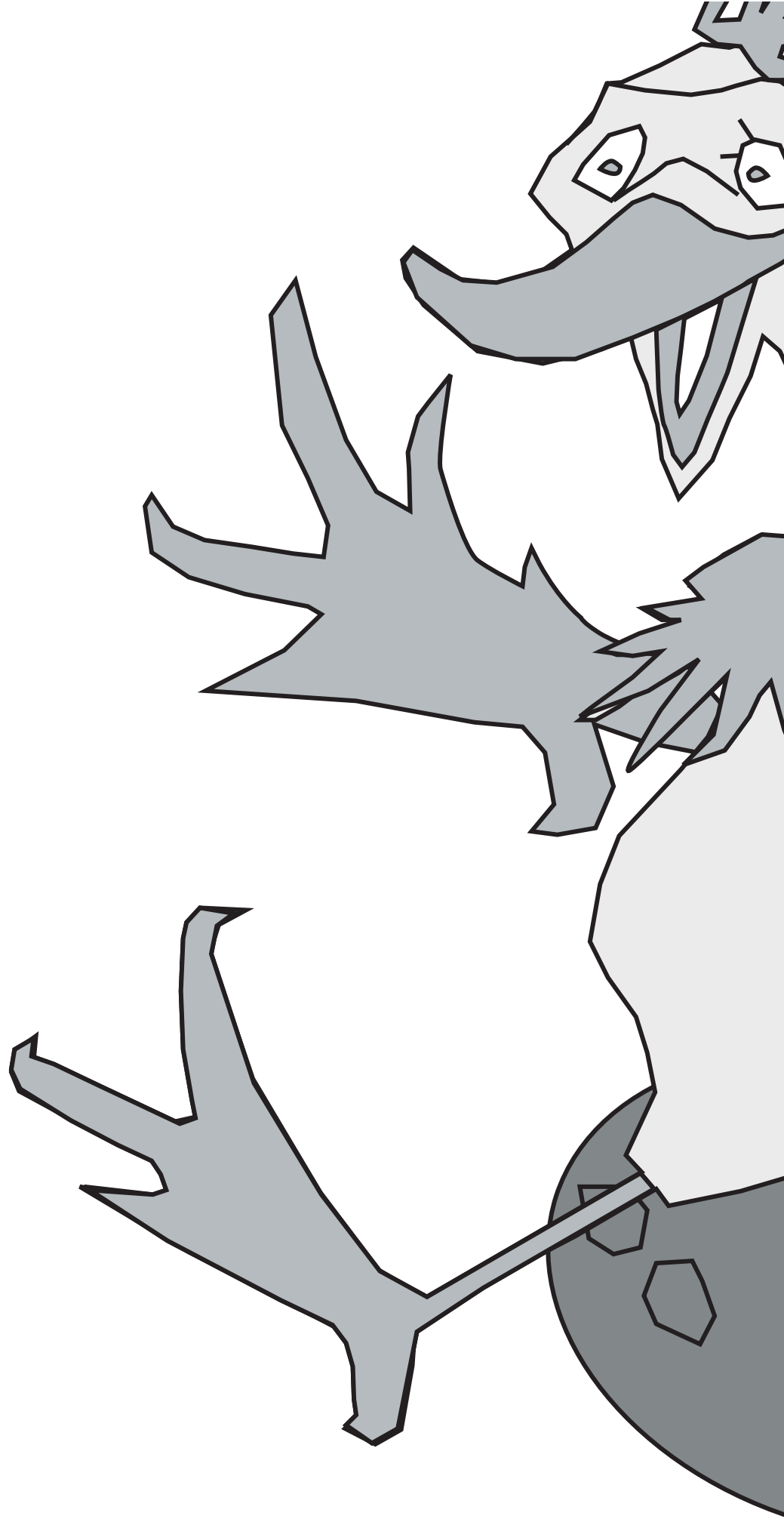
Sunday 27 – Monday 28 April 2003

"Put out more flags" featured the work of Dylan Rainforth, Eddie Clemens, Dan Arps, Ani O'Neill, Yuk King Tan, Kirsty Cameron, Frank Sandberg, Mary Morrison, Daniel Malone, John Pule, Darren Glass, Tessa Laird, Judy Darragh, Gouke Leek, Denise Kum, Michael Harrison, AD Scheirning, Phil Dadson, Hye Rim Lee, Billy Apple, Ava Seymour, Graeme McFelin, Peter Robinson, Ronnie van Hout, Lisa Reihana, James Pinker, John Tootill, Ann Shelton, Natalie Robertson, Ralph Paine, and Simon Cuming. The show was accompanied by two Micrographs: Matthew Hyland "SAY FEAR'S A MAN'S BEST FRIEND/you add it up it brings you down" and Gwynneth Porter's "National Anaesthetics Day".

26 Rooseum: The 13th Cuckoo project was at the invitation of the Critical Studies Test Site, Rooseum Center for Contemporary Art, Malmö, Sweden. For the past three years, everyone we've worked with - artists who've shown work with us and gallerists who've given over their galleries to us - has been gifted an egg, blown and decorated by us, as a thank you. We make omelettes from the whites and yolks at our egg-making sessions. (We like to say that we make omelettes without breaking eggs.) For our nesting in Malmö, we asked everyone to make a drawing of their gift egg to give back to us for the show. Cuckoo collective member Jon Bywater was at the Rooseum at 11am on June 9 to talk about Cuckoo and Australasian artists' initiatives, the hospitality of art and the art of egg cookery.

23 May - 10 June 2003

Thank you egg documentation by Raewyn Alexander, Fiona Amundsen, Dan Arps, David Bennewith, Lisa Benson, Chris Braddock, Johnny Cameron, David Clegg, Andrew Clifford, Charlotte Craw, Simon Cuming, Cushla Donaldson, Violet Faigan, David Hornblow, Denise Kum, Tessa Laird, Deborah Lawler-Dormer, Peter Madden, Daniel Malone, Graeme McFelin, Warren Olds, Nova Paul, Dylan Rainforth, Lisa Reihana, A.D. Schierning, Rachel Shearer, Yuk King Tan, Lauren Winstone.



KORERO

Danny Butt talks to the Cuckoo collective on Sunday afternoon, March 1, 2003:
Jon Bywater, Judy Darragh, Daniel Malone, Ani O'Neill, Gwyn Porter.

Danny: Do you want to start by talking about how Cuckoo came about?

Judy: It started with Gwyn and Ani at the Food Hall. I guess there weren't many arts initiatives happening. Teststrip¹ was gone, Room 401 was about the only thing happening... There used to be quite a few spaces. I guess I was lamenting a lack of that kind of activity.

Gwyn: Yeah, I think I'd just moved up to Auckland (from the South Island). I used to get work junkets every six months which meant I could come up for a couple of weeks, so I could see that things had changed. I also got sick of hearing myself complaining about things – I can tend to complain too much about things.

Judy: There was definitely a need for something. Just like when Teststrip started.

Daniel: We were seeing the closing down of really important spaces like the Arch Hill gallery, and we had this idea of space being around and not much happening in it. This probably led to Cuckoo as Cuckoo, it was like, "hang on a minute, there's lots of space around and lots of people making really good work, why don't we put the two things together?" The difference with Teststrip was that we had time to form something from the ground up, whereas Cuckoo was a much more direct way of plugging into what was going on.

Gwyn: It's also how to have an organisation without all the hassle of having to rent stuff, and having to do all the tiny things you have to do to keep things ticking along. We liked the idea of doing something for nothing, and seeing if we could make it work. For all we knew, everybody could have just laughed us out the door...

Daniel: That was the big issue when we first started: OK let's find some spaces. We had three that we approached for the first run of shows. We were thinking we'd give it a try, people might just laugh, they might just say we want something for nothing, but we all as individuals had a kind of currency within what was going on. So it wasn't like we were getting something for nothing, it was good for their galleries as well.

Gwyn: It was good for their kudos as well, because – what did we say at the time? – "I'd like to see them try to say no to us!" We knew that as a group you have more likelihood of success, because it's very difficult for an individual in a gallery to say no when there's five people who they would know...

Daniel: In leather jackets...

Gwyn: Sort of a corporate standover.

Danny: They'd hear about it at dinner parties forever if they didn't do it.

Gwyn: It was coming up to summer, and we knew that a lot of people's galleries closed, and they were all just sitting there empty and a lot of people realised and thought, "why not?"

Judy: And it was all on a *gratis* basis, so there was no money exchanged, which we liked. We just got rid of the whole money issue. No invitations, everything was done on email.

Ani: BYO openings.

Gwyn: No charges to artists, no fees paid to artists.

Daniel: We have a kitty, a nest egg.

Jon: It's at exactly zero at the moment.

Danny: Ani, what about for you?

Ani: I think I was just in the right place at the right time. I had lots of friends that I could call on as well. I liked setting up the BYO area, that short term entertainment factor really appeals to me as well. We all pitch in, throw the party, pack up, go home, and look at the photos in a week, and think "yeah, that was fun." And everybody's saying, "yeah that was a great poetry reading, or a fantastic performance. When's the next Cuckoo?" And slowly everybody heard about it and more people kept turning up. And all the same faces as well, so it was a really nice new chapter every couple of weeks...

Daniel: It was project by project. We got people coming to the projects rather than coming to the gallery because they go to that gallery. We've got a lot of communities that we've been able to plug into, to do things with.

Jon: All of us have been involved with other kinds of galleries that involve a full-time commitment. There's something really nice about not having to paint walls too often, or be there every week. The idea that the rhythm of the programme can be determined by available energy and things is a nice way to move on from all that, from sanding floors...

Daniel: Weekly mailouts, worrying about rent...

Gwyn: Feeling resentful that you seem to be doing more than X person, or why don't I get to do this, why don't I get to do that, that sort of stuff...

Jon: But at the same time, having done all those other things, it made it much easier to know how to run things effectively. Another thing about the environment that motivated us was the tone that other galleries were acquiring. We wanted the kind of spontaneity that can come from making the most of opportunities. To say, "it would be really cool to do a reading night" and there's a space to do it. It can be quite uplifting for everyone. The first reading night sent everyone away buzzing. Sometimes in a regular programme highlights aren't quite so high, because you're lashed into something that moves along rather predictably.

Judy: It's unpredictable, that's what I like about it. Every time we meet or we discuss something, we don't know what's going to come out of it, and then when we have the show and we don't know what's going to come out of it as well, so there's a nice edge to it. And that keeps the fun factor for us, doesn't it?

Gwyn: Well, cuckoos are an irresponsible bird, aren't they?

Judy came up with the name, by the way. Ani and I were saying, wouldn't it be great, why don't we ring up Arch Hill and see if they'll let us have some room in the summer, and she says "Cuckoo", and it was a special moment.

But I like that name, because a lot of people try to give things business like or intelligent names or concepts, and they're quite serious. Cuckoo's so great on so many levels. It just perfectly encapsulates what we're about. There's other obvious connotations, like being a bit (loopy whistle). And as a word, it's just silly. It's kind of impossible trying to say it to someone important, like your real estate agent.

Daniel: It's kind of surprising that more stuff doesn't happen like that. I'm thinking of all of the things that we've sat here and complained about that we don't have to deal with any more. Just on a pragmatic level you would think that would drive people into looking for other alternatives, but it seems that it hasn't really been taken up. It's a winning formula.



Video documentation still of Dan Arps' work at the Cuckoo performance night at Artspace (2002). For this, Arps ran a bar called The Jan van der Ploeg Institute for Dutch Courage. People could drink for free if they agreed to participate in an unspecified performance later in the evening. As a deposit, each of the takers had to leave Arps with a shoe. The five takers were then made to do an interpretive dance to Metallica's 14-minute work "Master of Puppets". Participants, from left, were Brent Hayward, Saskia Leek, Joyoti Wylie, an unidentified passer-by, and (obscured) Bob Cardy.

Gwyn: Especially with all the real estate about to become vacant down at the Viaduct.

If you walk around, you just notice spaces. We decided right at the beginning that we were only going to use gallery spaces. We've been tempted from time to time, but we've tried to stick to that.

Jon: A venue that people know how to get to, or already has an audience. At Anna Bibby Gallery, we had people walking in off the street, expecting to see an Anna Bibby show.

Daniel: There's another aspect which is that we're lazy and opinionated, or too busy and opinionated, so how are we going to do this? But on the other hand, it is an opportunity for galleries. Those galleries, that infrastructure that is already there, give something directly back to artists that are out there. It's important that that happens. We force them to come to the party in doing it the way that we're doing it. They're not saying "we want these artists," they're saying "yeah, you guys, an artists' collective, work with the community you're involved with out there." It's basically opening their doors to the community.

We literally wouldn't tell the Dunedin Public Art Gallery (DPAG) who we were going to involve in the show down there. It's really important that Cuckoo doesn't get subsumed into the politics or the agenda of those institutions – it kind of cuts across them all, in a sense. Obviously, it's related to those infrastructures politically, but I think our involvement is one that's much more proactive than just simply being reactive to what's going on. We think about the space. Take the Anna Bibby example, we deliberately put work in there that would not normally work in that gallery, or have a context with the artists that she shows.

Judy: The thing about Anna, when we went back to ask if we could do it again, she said "no".

Jon: But she took on one of our artists.

Gwyn: She was quite cool about it in the way that she just gave us her keys and said "here you go." I mean, things like getting the show accepted by the DPAG, the first question that they would naturally ask is "Who's in the show?" So we wanted them to decide to trust us to do it, to let us do what we want, because our project has always been non-financial. "You need to give us the space and go away, and we don't want you interfering." So it's got a nice after-hours, almost janitor-like kind of thing, and I think that's part of the atmosphere you end up with when you do an opening at someone else's gallery. Like the stuff we did at Sue Crockford's.

Jon: People in gorilla suits posing for life drawing...

Danny: You mentioned the histories that you all have. You've done a lot of work to understand the gallery processes, so you're able to get a level of "enforceable trust" with institutions, that they know that you've obviously some kind of investment in some of the same kind of dialogues that they do. You won't put on a crap show in their terms.

Gwyn: We're going to wear it, and the collective's going to wear it, so we're just not going to do that.

Jon: Sure, if we were all seventeen, we probably wouldn't get away with it.

Daniel: I think we collectively have an enormous amount of knowledge. We don't even really stop and think about it, but we all know. We say, "let's do a



Fiona Amundsen's Grey Lynn Primary School work from the "Pedestrian" series (2001) shown at the Anna Bibby Gallery.

show with this person", and we're all like, "yeah, yeah, cool", or "doing that would be terrible, that would be wack." And we don't even think twice about it. It's not an intuitive thing that's plucked out of the air, it's built on all of those years of being involved in all those dialogues. So it's a good way of putting that to use, in a way that's not just about where I'm going to show, and what show I'm going to have next that would be good for my career.

Judy: It's about supporting other artists, too. It's about supporting your own community. It's looking after each other.

Gwyn: Service. It is!

Judy: But there are a lot of artists who don't function like that. They're very focused on doing their thing for themselves, and getting everything out of it that they can. Whereas, I think we're more interested in a community of artists.

Gwyn: The art world is a community, and if you don't work and operate in your community, you're alienated. You're alienating yourself and you're not participating in it. We wanted to engineer social situations as well. We don't just put on openings, we consciously want them to be social situations, to get people meeting each other and talking.

Judy: The old Artspace, in Quay Street, used to function as a community base. At the end of the night everyone would be sitting around the stairs, and it was a way of passing out information. It was really important because people were talking, people were communicating, there was information being circulated about what was going on, and all that was really empowering. The way that Artspace changed, that never happened anymore – the community left it.

Daniel: Well, there was no wine.

Judy: So I think it's very important, because it is empowering. That's where things start, and people talk, and you've got to keep that community tight.

Gwyn: And get excited. You can get into an individual lull, so if you don't have things to get together and get all excited about, your productivity is less in very pragmatic terms.

It's non-precious too, which I like. It's quite risk-taking – some of the stuff hasn't been that great, but some of it's been really great.

Danny: I thought that seemed to come through at the first show you had at the old Arch Hill gallery. It came across as "Here are some people from our community, stuff we like, that hasn't been shown much recently". I remember Daniel saying that "Teststrip started off as a way to show our friends, but then after a while we'd shown all our friends. Do we start showing them again, or are we something else?" Has the philosophy changed for you now?

Jon: So far it's been pretty consistent, I think.

Gwyn: Every now and then I think, "oh, we haven't done something with them yet", and make a little note. We haven't done a big books night yet, I'd like to do that later in the year. Not that we've talked about it yet.

Danny: I was thinking about the different communities you access through your different backgrounds and experiences: writers, practicing artists, curators... I was just wondering if you had any reflections on that.

Gwyn: I'm incredibly jaded institutionally, so I quite like the whole being able to be free of a lot of the compromises you have when you work for an institution. You don't have to work on any shows you're not interested in, for a start. We



A still from Aran Mann's video "It's Alive" (2001) from the Auckland Art Gallery auditorium presentation of the video programme that Denise Kum curated.



A still from Tessa Laird's video "Prime Ordeal" (2000) featuring Joyce Campbell and Saskia Leek, and shown at the Moving Image Centre video programme.

can just be ourselves, we don't have to try to conform. There's also a lot of possibilities, if we ever wanted to amp things up. We could start a publications programme: we've done two, but we haven't really ever sat down to prioritise that. I must talk to you all a bit later... the staff room copier hasn't been on individual codes for about a year.

Danny: Speaking of photocopiers, all of you are involved in teaching. That seems something that is quite distinctive to NZ, for a group of people of our generation to be in academic positions. It seems to be something that couldn't happen Australia for example. I wondered about the relationship between education and the kind of model you've adopted, as opposed to a more standard artist-run space model like Teststrip.

Judy: I think teaching's useful as a way to earn money if you're involved in the arts. It's all in the same direction – you're teaching about things that interest you. And it can also inform your own practice. You have to have good communication skills.

Daniel: I think there's a strong connection between teaching and Cuckoo in its mode of operation. One is, which Gwyn's just confessed to on tape, is that when you work in any kind of institution that's large enough, you look at what's there in the institution and how you can tap into it and utilise it, whether it's officially in terms of research grants, or unofficially in terms of photocopier codes. I think that's a big dynamic for artists in terms of survival. The added complexity to that is that your life and your practice and that teaching and everything all gets woven in together. I try and infuse that idea, that way of working, that methodology into what I'm teaching as well. To me, that is part of the methodology students should be learning – "how do you actually get things done out there in the world?"

I like making students really get their heads around what's important to them about what they're doing, why they're doing it. How is it going to be valuable to them? The bottom line is that if it's viable to you, then you'll always get that payoff. Whereas if you go out there saying, "I really want to do this because I think I'm going to get a show at Artspace at the end of next year", and you don't get that show, that's going to be a real blow.

Gwyn: As teachers we've done a lot of different projects that demonstrate what's possible.

Also, I've been drawing a wage from institutions since I was 21, maybe minus two years, so that's quite a lot of money I've received through art institutions. There's a certain responsibility with that. You can sit on that and use those resources to feather your own nest, or you can try to put stuff back in to the community using your experience or your ideas, or whatever. We want to put stuff back in. You can't just keep drawing from soil.

Judy: I remember that with the generation of artists slightly older than me, in their mid-fifties. I used to look at them and think, "They don't give anything back. They don't teach, they don't involve themselves in projects, they're pretty invisible".

Daniel: But you can also see things drying up for them as well, the validity and the resonance of what they're doing with other things that are going on.

Judy: I think what's really important in the interaction that we have with the student community, is that it feeds back into your own practice. It's so healthy, it's not selfish.

Jon: Something like Cuckoo can just keep you interested in the whole enterprise (of art). Instead of constantly having to write about other people's shows that don't give you that energy that makes you realise why you got involved in art to start with.

One of the things that people always say about art writing is that it's parasitic. Not so much these days, but when I first started that was a really standard thing to say about art writers or critics – they're parasites. You feel better about going into someone's gallery and having an opinion about what they do if they know that I'm prepared to try and make stuff happen that I'd like to see.

Judy: And it's also good for institutions to have people like us teaching in there, too. They can see that we're proactive.

Daniel: It's a win-win situation. It's going back to that thing you were saying about Creative Industries. Are we going to have it done to us, or are we going to actually go out there and shape it? I think Cuckoo operates in the same way. In a literal sense, all those galleries and all those agendas are there anyway. Do you just leave that up to the people that are in charge of those things? Or do you get involved, or do you even just acknowledge you are involved?

Judy: We're like the workers, and we're unionising ourselves, empowering ourselves by making ourselves a power base, rather than waiting for it to be bestowed.

Gwyn: We don't have many rules, or many limits on things. We have the "No being a dick" rule but that's about it. There's a nice innocence to the whole thing, which I really enjoy. If you're trying to be really, really cool, you probably wonder whether people should be embarrassed or not for being in some of our events.

Danny: Like the performance evening. Not at all cool in the contemporary environment.

Judy: That was a totally non-curated come-along. The only person we said no to is the juggler.

Ani: Really? If I was in Auckland I would have said yes to the juggler, so he would have got in.

Gwyn: The other thing about Cuckoo is that Warren has this enormous mailing list that he's been stealing from emails for I don't know how long. When people don't Bcc: stuff. So, people get the invitations that we've never met before, and we've no idea who they are.

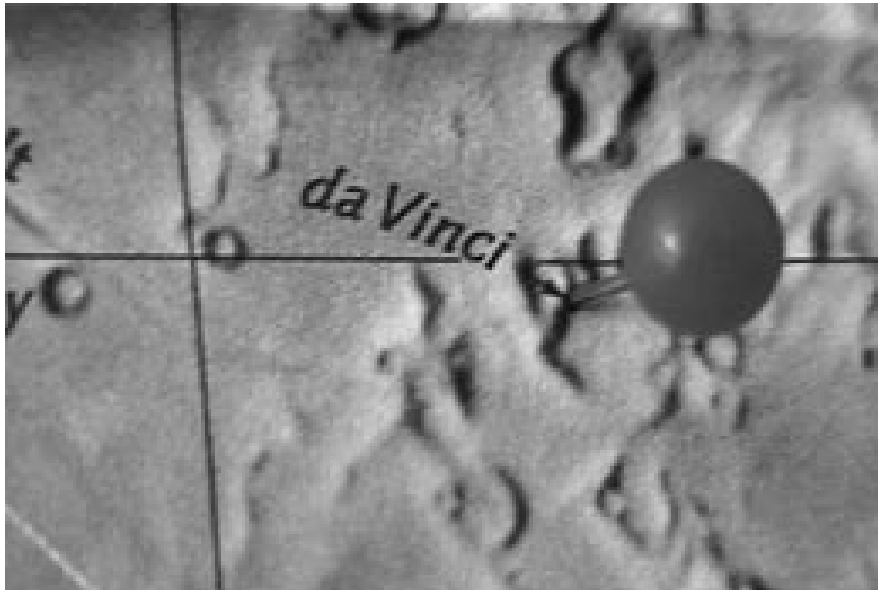
Jon: We have a global presence.

Judy: Remember that performance evening? We had proposals from everywhere. Berlin, New York.

Gwyn: Freaks from all round the world. They didn't understand who we were.

Jon: We had to explain that "No, we have no money, we can't pay for you and your girlfriend to come from Berlin, and your \$2,000.00 fee."

Danny: It's interesting that Cuckoo is almost an informational entity. I was just thinking about Christchurch gallery The Physics Room starting out as South Island Arts Projects. It didn't have a gallery space and was set up to try and activate projects, but ended up taking on a gallery, because that seemed to be what was required at the time. But it seems that when SIAP was set up in the early 90s, it wasn't as good a time to do it as now. Connections, networks, and getting information around is easier.



Detail from Simon Cuming's work from "Kindle me, protect my barren matter" shown at rm401.



Detail of a photograph of Cuckoo board member Gwynneth Porter wearing an Ani O'Neill sticker at the opening of the Denise Kum curated video show at the Auckland Art Gallery auditorium.

Gwyn: We wouldn't be able to do it without email.

Jon: For all the talk of photocopying, most of Cuckoo happens on email, we don't print things out very often.

Judy: We just get an idea of an artist we want to invite, and they do all the work really.

Gwyn: Or we hassle a gallery and ask them if we can do something there, either between shows, or when they're closed.

Judy: When anyone does a show, or helps us, they get a painted egg at the end of each Cuckoo season.

Gwyn: We get together after the season and blow eggs and decorate them. Sometimes we do them together and sometimes we just take them home. I really like the egg aspect of it, because lots of things are really fragile in the world, and communities are as well. Small changes can mean the end of something.

Judy: And it's just nice, just the whole generosity of getting something back, which is a nice "thanks for your help", sometimes there's little thanks in the art world.

Daniel: People have burst into tears when they've received them.

Gwyn: Unfortunately one person had a panic attack because she's terrified of spiders in straw, and she had to get her boyfriend to take it out of the mailbox and open it up and tell her what it is, because she was having a complete fit.

Jon: We don't try to make our institutions pay for our postage of eggs, though. We front up for that.

Danny: So Cuckoo is a "gift economy"?

Daniel: Yeah, In terms of the space and relationships, as well.

Gwyn: David Hatcher said we should do something for Malmö (in Sweden), so we thought we might get people to draw the eggs we've given to them and send them over, and maybe organise an event where people decorate eggs. We make omelettes with all the stuff we blow out of eggs, as well, so...

Judy: We've got a stamp that goes on the parcel – "Making omelettes without breaking eggs."

Jon: There's been quite a lot of interest. Artist-initiated projects have been a big deal through Scandinavia over the last ten years, and they've had shows that are about different ways of operating as much as they're about the work that the artists are doing. So for our show, rather than just export some work that appears there out of context, we'll probably make it a little bit about how we do what we're doing here.

Gwyn: I'm going to see if they'll go and buy those really nice little Scandinavian omelette pans, the black ones, and little gas things, and people can make little omelettes outside. And it'll be really nice. And hopefully people will go, "oh, this is nice, we should do something like this more often."

Jon: There's a couple of artist-run things in Europe that work a bit like we do, with a sort of spaceless operation.

Danny: So it could be sort of an international Cuckoo network.

Gwyn: You were talking about all of us as teachers and saying that it might not be able to happen in somewhere like Australia or America, but I don't see why

not. We didn't know if it would work, I don't know if it's been tested – it might. Because if an institution's conscious about how it's received in the community, it's actually quite difficult for them to say no. Because they're all trying to be down with it. Even people you wouldn't expect are really happy to be asked to work with Cuckoo.

As far as future stuff goes, we've talked about a couple of ideas, Could we start a reviews mag?

Judy: There's other options we need to talk about as well, do we get other people involved in new projects?

Gwyn: Yeah. Deputise them. A whole new bunch of chicks. Giving people experience on things is really important. I would have never started writing or doing anything to do with magazines unless someone showed me how to do it, and made me do it. So, we can bring people in on things and show them that it isn't really hard at all. I've been talking to a couple of people who are thinking about setting up a little space, and they're just out of art school. And they just don't know what they're letting themselves in for. But it's actually quite simple. Same with publishing – it's quite simple, if you keep it simple. So, those sort of things might mean that other people might start other things, which would be really great.

Ani: Thinking back to the teaching thing, one of our other rules was that we didn't do stuff with the students, which I think is valid. But, that's something that we can think about changing, too. You know, giving them more experience, having a clutch of chicks. We're at that stage now, maybe. But we're giving this transcript and everything to Warren's students to design, so we have to meet their needs, too, don't we?

Jon: I'm thinking of some more good egg puns.

Danny: I can see some pop-business self-help literature with this theme. **The Cuckoo Principle: Making Omelettes Without Breaking Eggs.**

¹ Teststrip was an Auckland artist-run space which Judy and Daniel helped establish. See D. Butt, "TestRIP", Log Illustrated #4, 1998.

WHAKAPAPA

This is a partial transcript of a presentation given by Cuckoo members Daniel Malone and Jon Bywater on Friday 24 August, at SPARC 2001, a three day speakers event hosted annually by the Department of Mediarts at the Waikato Institute of Technology, Hamilton. At this stage Cuckoo had only been in operation some months.

Daniel Malone: We are here to represent Cuckoo, which is an artists collective. We put on shows in other people's galleries. That's a simple way to describe it. But we thought rather than just talking about Cuckoo, which is still relatively young – it has only been going for a few months – we might also take the opportunity to talk about what might have led to Cuckoo happening, 'cause, in a way, we are not so young....

Jon Bywater: We'd like to offer a pre-history of the sort of thing what we are doing. The sort of initiatives, practices, that Cuckoo is in the lineage of.... and to use Teststrip, which was an artist-run gallery in Auckland, as a focus for the immediate history of the Cuckoo collective members' involvement with arts presentation. Two of us in particular, Judy Darragh, who is not here, and Daniel, were both involved with that....

Daniel: Just to state the obvious I suppose, something like Cuckoo, something like Teststrip... do not just spontaneously arise. The kind of initiative ...we are talking about is an artist-run initiative. When I use "artist-run", I am including writers and, you know, curators, magazine editors and so on. People out there who have practices within that field, initiating their own kinds of things.

An obvious point to begin with would be the practice that was going on in the '60s and into the '70s - maybe initially in Europe and America, but also obviously spreading to New Zealand.... It is interesting to look back at older publications and older programmes of places like the Auckland City Art Gallery, dealer galleries like RKS Gallery etc. There was a lot of performance, a lot of installation work, a lot of work that was considered quite new and quite difficult and challenging being shown in those spaces. Because that was really what was going off at the time. And there was probably not such a need for other sorts of spaces, for artist-run initiatives, because a lot of that kind of work was being pretty well supported by institutions.

There is a very good book, edited by Wystan Curnow and Jim Allen called *New Art*. And it has got seven or something contemporary artists at the time including people like Phil Dadson - people who were doing sound work and a lot of performance and a lot of installation, bodywork. Practically every photo in it was taken in the Auckland City Art Gallery. However, what happened was that there was a shift of emphasis for those spaces for a whole number of reasons, which I do not really feel qualified to talk about, and I guess we do not really have time, but I think that what happened led into those kinds of ways of working. ...I think people started saying well we are still making this kind of work, where are we are going to show it? And it led to these collectives and artist-run initiatives.

Jon: At Ricky Swallow's talk last night, at some point he was showing a project he had done in Norway, and when he showed the slide he mentioned the venue had been an artist-run space since 1918, which puzzled a few people when we were talking afterwards. "He made it up, didn't he?" The same kind of thing was happening here, except that when you use the phrase "artist-run space" it usually refers to a more recent history. That Norwegian venue was what we'd call an art society, I guess. In Aotearoa, too, the place where contemporary art happened for the first half of the 20th century was in art societies. The museums

had the same sorts of things that you can see evidence of in their permanent collections – chocolate box paintings, moral narratives. The really fresh stuff was happening – modernist landscapes and so on - in the art societies. So, to generalise very roughly, I think up until the Second World War, they were *the* place.

In New Zealand there is at least one prominent exception - The Group, an artists collective that ran in Canterbury. It started in 1927. They seceded from the art society down there because what they were doing was a step more progressive, advanced. The Group lasted right through until the mid '70s in Christchurch, as that kind of initiative – artists getting together to create a context for what they were doing that they did not feel existed within the established venues.

Daniel: I think this is our long-winded way of letting you know that we are not standing up here saying "We are here doing something different" or "We are doing something new that has not done before, even in not so recent history".

Jon: ...to continue to make these rough generalisations to speed us up to the bit where we and the people we work with got involved..... some of the other things that become important were the emergence of an art market in the '60s in New Zealand, and the establishment of dealer gallery context. And then the involvement of the Auckland City Art Gallery with contemporary practice – really big in the '60s with a couple of important directors there: Eric Westbrook and Peter Tomoroy who made the Auckland Art Gallery a venue for the some of the most challenging stuff. So that was where the art society fell back into something more like their contemporary role, and the public institution took over as the venue for the most contemporary stuff.

...things that look *more* like what we are doing... I guess the first progenitor of Cuckoo recognisable in this timeline is 100m2, a venue in Auckland that opened in 1979. It was open only for three years, but it was an important benchmark. It is a model for a lot of the stuff that happened in the '80s and '90s.

Daniel: ...this is not to say that there were not other things happening around that time as well, other spaces, but most of them were very much project-based and involved usually quite site specific installation of sculpture or actual installations themselves. They were not so concerned with an ongoing presence, and they were not so concerned with an active role in terms of either being a conduit for the stuff that was happening in the community, or actually making that stuff happen. It was usually just a one-off kind of a thing. But at 100m2 ...it was definitely a place that a community built up around.

Jon: If you are looking back at documentation of some of this work, you will see that the same sorts of shows that were going into 100m2 were shown in the same year at the Auckland City Art Gallery. So that public venue is still providing some of the same sort of context. Something that lies behind both of them, which I don't think we need to get too interpretive about at this point, just to sketch it in as another factor, is that alongside that movement in the '60s and the '70s is a recognition for the first time that the government may have some role in directly funding the arts. I think it was in 1960 that that decision was first made in Aotearoa to establish what was for a short time the Arts Advisory



Simon Buis retrospective photographic installation, Teststrip



Julian Dashper with Judy Darragh installation, opening of first group show, Teststrip

Council, which became the Queen Elizabeth II Arts Council which is what provided money for 100m2 to open. We might get to political issues of how all that money and government policy impacts on what we do.....

Daniel: ...another important space that arose around that time, a little bit later, Artspace started up in 1987, in Quay Street down at the bottom of Auckland. ...directed by people who were not necessarily primarily practicing artists... They felt like there was a lack of spaces like 100m2, but also felt like they wanted to really set something up ... that was on-going and that artists ran through and worked through, rather than actually doing the work of the space *and* their work... But Artspace was still artist-run in the sense that it was driven by proposals made by artists at this time and it had a board that was voted for by... a membership body [that] consisted largely of practicing artists and other people working, you know writers etc., in that community.

Jon: At that point ... you can see on the record that the people involved were offering something in-between the public gallery and the dealer gallery system. That was one of the ways they talked about what they were doing. ...with the art market and its '80s boom... in the same year as the stock market crash, ironically, they saw the need to have stuff that was less about having things for sale. And that's where the Cuckoo part of the history kicks in. Judy Darragh, one of our collective... was involved with setting up Artspace.

Daniel: ...it operated for quite a number of years down in Quay Street before it moved to K' Road. But before it moved up there, Teststrip started up.... I think the thing with Teststrip was that it began not really as an alternative to Artspace, just really that there was a feeling that there needed more going on. Artspace being board driven and proposal driven meant that it was quite a cumbersome beast. ...you had to plan everything out quite a long time in advance. It was tied up with Creative New Zealand funding obviously....

There were a number of us like myself, Judy Darragh... were interested in getting involved because they were not feeling that they were getting the support for their work from public institutions. So they were more senior artists, and then there were people like Giovanni Intra and Denise Kum who were just out of art school and felt like, well, nothing is going to happen for us for a while, so we might as well just try to make something happen... They felt like, well nothing had been happening dealer-wise, they could not really see dealers touching their work with a barge pole. It was again still very much that climate, that Jonny mentioned where there was a definite market and there was a lot of work being made that was very market-orientated. The dealers had other work that they could show and probably have an easier time with. So all of us as individuals or peers, collectively ended up thinking along the same lines. And it just so happened that I could not pay the rent where I lived, and moved all my stuff down into the back third of it, and then in the front three quarters, the Teststrip gallery started up.

Teststrip ran from 1992 through until '97, and over that five year period a lot of things changed, both with Teststrip within New Zealand art scene, and in New Zealand in general, and also in terms of a lot of other spaces. We saw the shift of Artspace from Quay Street up to K' Road and other significant shifts as well.

And also the advent of the New Gallery.... So I guess I am really talking about the shifting relationship between these artist-run initiatives and what's already out there in terms of dealers and national galleries.

When Teststrip started, we started really on the premise of showing just ourselves. Just the five first shows were of ourselves and then friends of ours ...wanted to have shows as well or we wanted them to show as well. So it just extended. It was very much a fairly social thing. Initially there was no big manifesto or anything like that, it was like all of us, we all had our own reasons to want to start something up, create a context for our work and we initially just did that.

...because 100m2 and things like that had been ten years or so beforehand...and we are all pretty young anyway. None of us really remembered that stuff. So we did feel like we did something that nobody had done before, at that stage. We were kind of ignorant. We did not know our roots but I think it largely seemed that way to a lot of the arts community as well. A lot of them did not quite know how to take us. Some people felt quite threatened by what we were doing in terms of how it seemed totally out of control, which it certainly was sometimes, and to other people, it was kind of an elitist and sort of very in-house, and it certainly was that as well in some ways. But the important thing was really for us that we were, as I said, creating a context for ourselves, for our own work. And it was interesting that we were not as an artist-run space trying to be democratic. We were not doing what Artspace did in terms of a democratic board and things. As I said, they were doing really good things, but to us it was not quite immediate or dynamic enough. So we tried to create something that was very much a matter of getting together and saying: I am into this and I am into this and I want to show this, and no fuck that, I don't like that, we are not going to show that. Just basically, very opinionated.

Before I get onto how and why we moved on from that, maybe some stuff about High Street project?

Jon: OK, more history... Teststrip, the founding date is 1992, and I guess another reason it makes a good focus for talking about this recent history is that it was a very influential model around the country, and so where I was at the time, in Canterbury, was the High Street Project, which I had some involvement with. ...it set itself up in a similar way.... Pretty soon after that, in Dunedin, the Gallery Dessford Vogel (props to Danny Butt) emerged, and after that too the Honeymoon Suite that Warren Olds was part of....

Daniel: So there were things, there were all of these initiatives that started sprouting out all over the country. I do not know if I am even interested in Teststrip claiming any responsibility for that, but certainly timing-wise it is interesting. It obviously felt like there was a need to do that at that time in terms of as I say the relationship between what was happening in dealer galleries, and what was happening in public galleries.

But it is also interesting to mention, just to complicate things really, that it is not ever really that clear cut. I mean, obviously, what we were doing was not totally outrageous or anything. I am not trying to say that dealer galleries could not



Dion Workman, light installation.



Pit Viper, experimental music evening.

handle it or the New Gallery could not handle it. It was just about us setting up our own context to do it. But of course at the same time these things are constantly subsumed, so you had things happening not long after Teststrip started like the Hangover exhibition that opened here at the Waikato Museum you know, which focused on, from an institutional point of view exactly the kind of work which we had been, I guess seen as, typifying.... So this might be a good example... you know like looking, in twenty five years, at photographs looking at what is happening there, and at photographs of Teststrip, and thinking "Well, this is the same kind of thing going on". But I think essentially the obvious difference is that we were creating that context for ourselves, and we were in a sense really just working and sparking off a community of artists that were already there, rather than trying to put a frame around anything.

As time went on we became more and more conscious of how we did act in terms of a frame, and of being framed as being a particular kind of thing. And I think that is one of the things that led us to make a move – people found that quite difficult, I think – something we got quite a flack for, we appeared to go quite corporate... For four years we had run as Teststrip with basically no funding at all... we had a board, a Teststrip board as we called ourselves, very self-importantly, made up of people who ran the gallery, opened it up, swept the floor, wrote the mail outs, decided on who showed and also payed money every week out of their account into an account which subsidised the rent. Then we would charge the artists that we wanted to show a nominal fee to cover that rent. That was basically how the finances worked. The artists supplied the alcohol although it was generally BYO, and it worked within these limitations for a period.

After about four years it got a little tedious and to stay fresh and to stay new for us, we really had to change the way we operated, and one of the ways to do that, one of the obvious ways to do that, it seemed, was to apply for some funding. We did that and we got it and it was something about \$15,000 or so. This allowed us to just to buy some things like a phone and a fax That coincided with a shift from downtown in Vulcan Lane in downtown Auckland and my grotty old bed-sit, up into Karangahape Road into the red light district to a pretty much equally divey couple of rooms.

We also took the opportunity (I think very much as a reaction against being labelled a grunge gallery ... and as a reaction against the way that those things then in turn were taken back into the public institutions...) to decide to go corporate. We never really could, we did not have that kind of clout, but we decided that that would be part of how we would frame ourselves.....

A lot of people found the process by which we appeared to select things to be very mysterious. I have heard all sorts of stories about how people imagined that we did this. It was actually a very casual and sort of social thing. It seems sort of obvious now, many of you have been involved in similar sort things. We did not have that thing of having to go before CNZ months in advance with our programmes etc...

Jon: ...the stuff I have mentioned before happening elsewhere in the country. Melissa McLeod [for example, in the slide we're looking at] is one of the people

from Christchurch who was involved in this sort of activity who showed at Teststrip, and I guess this shows some of the recently evolved network between regions in this type of area of activity. I think that is something important to Cuckoo. As yet we have only been working in Auckland but if you had a look at our website you'll see that we have been looking for opportunities to work wherever I think we can.

Daniel: We have got one coming up.

Jon: We are doing something in Dunedin next, at the Dunedin Public Art Gallery in their Rear Window space. And we have been offered a Disco in Uruguay by someone who has been captured by our mighty art-spam machine that advertises Cuckoo activity.

Jon: The High Street Project was the result of a donation, a public donation of space. The opportunity presented itself at the same time that the model became visible. As the space had been donated to the arts community at large there was I think a sense that the way the gallery ran had to avoid being too much like a particular group of people's interests and special concerns. That was a meeting quite early on where people voted to insist on keeping it democratic and open rather than trying to sharpen it up and focus it. I think working in a smaller community down there, that was quite an effective way for things to go. There was not as much creative practice to draw on.

Daniel: The funny thing is, we where all pretty sure that we were being completely undemocratic and really very opinionated in trying to sharpen something. But actually we were really unsuccessful in really being focused at all as you can see. We showed a lot of different kinds of work. ...We also, in our later years, actually got quite comfortable with our own all-over-the-placeness and diversity... we even made efforts to show things such as this window installation of some jewellery... And some ceramics... And also some music stuff, a lot of performative stuff, films.... The thing was, when you do these things, you realise why institutions are the way that they are. That everything gets progressively more and more locked down. Because ... these things actually take enormous organisation, and when you are trying to maintain that ... for a longer period of time it is much easier just to go "This is how we do it. It is like this, like this..."

Luckily, because we had fewer people to go through, we could stay quite dynamic and so we did push ourselves to try and keep doing things like having, you know, a programme, a skeleton program of three week programs, but then every two months we would have say like, what we call "hits". ... they were just like parties. They were quite full-on weeks. I think we could have sustained that for a really long time.

We felt really happy about there being more of this stuff going on, obviously... there was spaces like Rm3 and Fiat Lux that started up by Megan Dunn and David Townsend.

Jon: It was around the same time, 1997, but Fiat Lux was first. Its presentation style was quite the opposite of the tidied-up version [of Teststrip]. Instead of white walls and immaculate grey floor, they had loud red, yellow and gold carpet



Peter Robinson window work, Teststrip



Christopher Langton window work, Teststrip



Melissa McLeod installation, Teststrip

with bright blue high gloss walls at one point. I forget the sequence; there were quite a few redesigns of their extremely loud interior decor. Same as Teststrip started out, they were living in the venue.

Daniel: There were only two of them. I think what is interesting about them is that they represented maybe, you know, a certain aspect that was part of Teststrip at some stage. They are interesting to look at in terms of an aspect of Teststrip taken to an extreme in terms of the personal involvement... It was in their living space. They literally opened up their house to art being there. You could turn up and maybe it would have been open or maybe it would not. Just like Teststrip for the first number of years....

Right around the same time as Teststrip began to wind down, Artspace made a shift from Quay Street up to K' Road, and with it, changed some other significant things in the way that it operated.

Jon: Cuckoo is a product of its time and place.... So we are up to date in the history with how things are in Auckland at the moment, I guess. Rm3 is still running as an artist-run space, now Rm401, (its third incarnation) and Artspace is its new thing on K' Road.

Daniel: Yeah, the reason why I mentioned the Artspace shift I guess is essentially because it was one move among a whole number of moves that made those of us who went on to start up Cuckoo see that, it was a good time to try doing something else. It seemed like a good time to close down Teststrip when we closed down, and it seemed like a good time to start up something like Cuckoo because among the changes that Artspace had made – they had essentially moved more into being kind of programme driven, not proposal driven. They had become very professional in terms of the space they provided, and showed a much larger quotient of overseas work. So essentially I think, in terms of also putting their membership on the backbench, they had begun to work in more of an international art community. And we felt that it would be nice to tap back into the community in much the same way as something like Teststrip had, and as spaces like Fiat Lux and Rm3 did in terms of a wider arts community. In other words, I think it is fair to say we were interested in showing work that was already being done out there. Showing what was already happening. Just not necessarily been seen.

Jon: Some of the phrases that you were coming up with to describe the way Teststrip worked, the idea of something immediate and dynamic, I guess, being trying to keep things simple and fresh and to move quickly and with the sort of, as you were saying, casual and social decision making process, Cuckoo had experienced operating in this kind of way, having been involved with different venues. So it tries to take some of the work out of the artist-run space thing by simply doing away with the idea of a space to maintain. Quite a lot of us had done our time sanding old wooden floors and repainting white walls again and again. So CUCKOO was sort of a sneaky way around having to cope with that stuff every week, and Daniel mentioned paying the rent and things like that.

The first Cuckoo stuff happened because the venue came up, and the need to find a new outlet for some stuff that was not making it public. That venue was

the former Archill Gallery, and it was quite close to town. It had been taken over by the Moving Image Centre who has moved out there. So there is this beautiful gallery space that Archill Gallery worked on for years.

Daniel: And the MIC had nothing at the time to fill it with, so...

Jon: ...we approached them, got permission and ran a quick-fire programme over the summer, when the galleries in general are a bit sleepy and there is not so much to see. We lined up four shows, which paired an event for the opening with some gallery work...

Daniel: ...these kinds of programmes work best as one-hit, just as an opening thing. It is part of the way Cuckoo operates is the slimmed down version of an artist-run space. You know you get the bulk of the audience at an opening anyway so we practically just have an opening. We are open for a few days following for the artists to bring their family and stuff.

Jon: You would not want to bring them for the opening.

Daniel: No, definitely not. With things like Gayrilla dancing!

.... As a tendency, although we do not have really any manifesto rules, but as a tendency we are not promoting or showing our own work. I mean for one thing, we are not all artists, which is another difference from other spaces I have been involved with. Like Jonny and Gwyn are writers, critics and that kind of thing.

Jon: One of the really cool things about working with other people's galleries, apart from all the maintenance stuff that we avoid, is that venues like that come with a ready-made audience. Everyone knows where they are because they are quite established and advertised places. So that has been quite a nice thing working with other people's spaces, just getting the sorts of people wandering through town... expecting a regular dealer gallery show, say.

Daniel: ...There was quite a few people coming in and giving us the old "where is the art?" look or question which was fun. ... I think we have been quite conscientious, if not down-right scheming about how we can jump from space to space – that keeps things very open for us too. To go from something like Archill Gallery to the Anna Bibby Gallery was really a great opportunity to have happened off the cuff like that. Because it just kept things very open ended.

We blew eggs and decorate them and send them out to all contributors following each Cuckoo project. Then we cook omelettes just to show that you can make them without breaking eggs.



MOVING IMAGE CENTRE

Violet Faigan "Frontier".

Kirsty Cameron "Dead Gowns".

VIDEO PROGRAMME: Tessa Laird "Prime Ordeal", Nova Paul "Makeshift", Dylan Rainforth "Untitled", Yuk King Tan "Land", and Ronnie Vaevae "Family Line IV".

Wednesday 13 – Sunday 17 December 2000



Violet Faigan "Frontier"



Still from Nova Paul "Makeshift"



Still from Dylan Rainforth "Untitled"



Kirsty Cameron "Dead Gowns"



Still from Yuk King Tan "Land"



Still from Ronnie Vaevae "Family Line IV"

MOVING IMAGE CENTRE

Ralph Paine "Terminus Hotel" accompanied by his Teststrip Micrograph "A Transcript of Terminus Hotel, or Notes on Suicide: a Politico-economic Effect or McCahon's Impossible Gift".

PUBLICATION PROGRAMME: launches of Jon Bywater's Daniel Malone monograph "Da Nile is not a River in Africa" and Log Illustrated #10.

Wednesday 10 – Sunday 14 January 2001



Ralph Paine, image from "Terminus Hotel"

DA NILE
IS NOT A
RIVER IN
AFRICA

Cover of "Da Nile is not a River in Africa"

MOVING IMAGE CENTRE

Dan Arps and Eddie Clemens "Readymades and found objects of profound mythological importance" vs. "Moat".
SOUND PROGRAMME: Rachel Shearer and Sean O'Reilly; Sistar Specific with Brother K.

Wednesday 17 – Sunday 21 January 2001



Eddie Clemens "Moat" and Dan Arps "Readymades and found objects of profound mythological importance" (detail)



Dan Arps from "Readymades and found objects of profound mythological importance"



Sean O'Reilly



Eddie Clemens from "Moat"



Dan Arps from "Readymades and found objects of profound mythological importance"



Sistar Specific and Brother K

MOVING IMAGE CENTRE

Joyoti Wylie and friends entertained.
PERFORMANCE PROGRAMME: Emma Bugden and Julaine Stephenson; Gayrilla.

Wednesday 24 January 2001



Joyoti Wylie and friends



Joyoti Wylie and friends



Joyoti Wylie and friends



Emma Bugden, "Desparately seeking Graham", performance where a complete stranger was paid to drink red wine at the opening and wander about mingling.



Still from Emma Bugden and Julaine Stephenson performance video



Still from Gayrilla performance video

ANNA BIBBY GALLERY

Bad AI's Museum.
David Clegg "Nature Table".
VIDEO PROGRAMME: Paul Johns "Limelight", and David Hatcher "The Jitters".

Wednesday 24 – Sunday 28 January 2001



Bad AI's Museum, featuring in this instance a collection of pharmaceutical and hygiene product packages



Bad AI's Museum



Still from David Hatcher "The Jitters"



David Clegg "Nature Table"



David Clegg "Nature Table"



Still from Paul Johns "Limelight"

ANNA BIBBY GALLERY

Fiona Amundsen "Pedestrian".
David Bennewith "Outlines".

Wednesday 31 – Sunday 4 February 2001



Fiona Amundsen "Pedestrian"



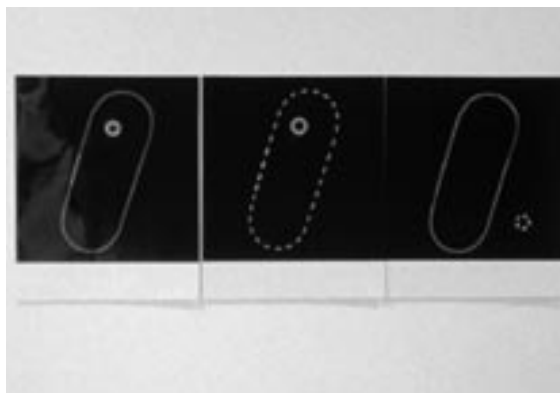
Fiona Amundsen "Pedestrian"



Fiona Amundsen "Pedestrian"



David Bennewith "Outlines"



David Bennewith "Outlines"

PILOT GALLERY

A.D. Schierning "Society for the protection of Cruelty to Foxes (S.P.C.F.)" accompanied by a Teststrip Micrograph written by Charlotte Craw and Sione Crawford with drawings by Alie McPherson.

Wednesday 25 – Saturday 28 April 2001



Cover of S.P.C.F. Micrograph.



A.D.Schierning, founding member of S.P.C.F, in full kombat outfit.



Micrograph illustration by Alie McPherson.

PILOT GALLERY

Lauren Winstone "o v l o v".

Wednesday 2 – Saturday 5 May 2001



PILOT GALLERY

Graeme McFelin "7psi".
Xanadu played at the opening.

Wednesday 9 – Saturday 12 May 2001



Graeme McFelin installation shot featuring his real-vege tribute to Archimboldo



Graeme McFelin from 7psi



Graeme McFelin from 7psi



Xanadu (photo: Petra Jane)

AUCKLAND ART GALLERY

"Video Babylon Don"
curated by Denise Kum featuring video works by Anthony Gross, Aran Mann, Ben Pruskin,
and Camila Sposati.

Tuesday 23 October 2001



Anthony Gross installation shot



Still from Aran Mann "Black Lagoon"



Still from Anthony Gross "Pan - white shorts/colour trunks (Culture of One)"



Still from Camila Sposati video



Still from Aran Mann "It's Alive"



Ben Pruskin, "PLASTIKAMGLAMPANPROCO"

SUE CROCKFORD GALLERY

Gayrilla "Draw my beauty ...or Exist in my beauty".

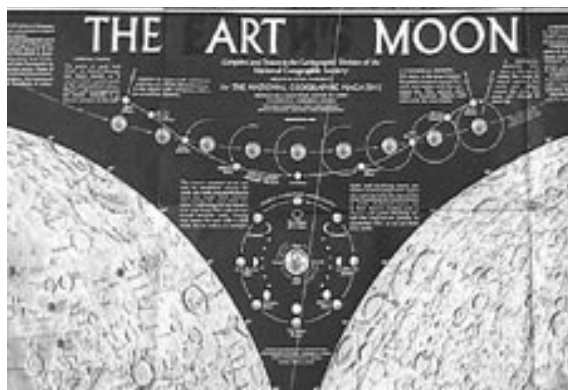
Saturday 27 October 2001



RM401

Simon Cuming and Saskia Leek "Kindle me, protect my barren matter".
Sean O'Reilly and Colleen Brennan performed at the opening.

Wednesday 16 – Saturday 19 January 2002



Simon Cuming moon map detail (with art reference crater names marked with red map pins)



Simon Cuming moon map with drawings on graph paper



Simon Cuming graph paper drawing detail



Saskia Leek soap carvings



Saskia Leek small panel painting "Companion"



Saskia Leek soap carving

RM401

Layla Rudneva-Mackay "The wages of sin are death".
Warren Olds "Tonight's broadcast was supposed to be a celebration".
Tessa Laird "Mysteries of the gods".

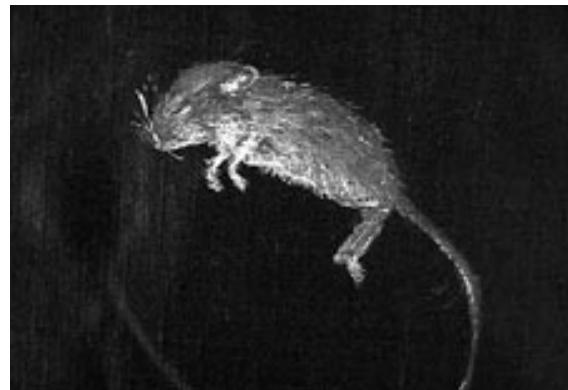
Wednesday 23 – Saturday 26 January 2002



Warren Olds ceiling flags



Tessa Laird painting from the "Postcards from Turtle Island" series



Layla Rudneva-Mackay baby mouse painting on satin (detail)



Warren Olds ceiling flags



Layla Rudneva-Mackay dead kitten painting on satin

AUCKLAND ART GALLERY

Daniel Malone "A streetkid named desire" premiere screening.

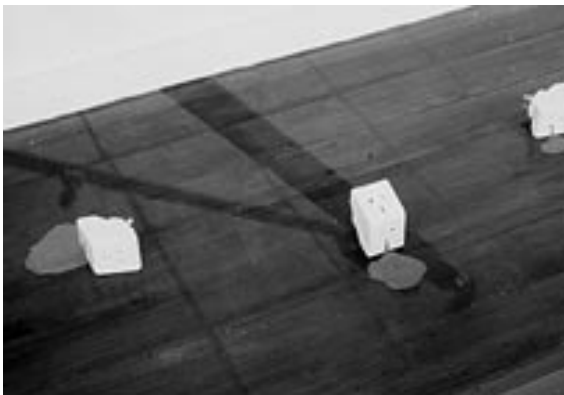
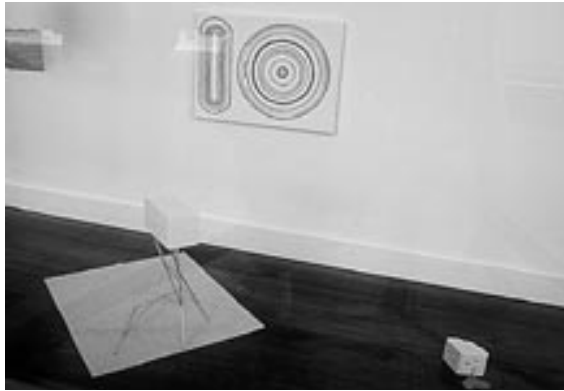
Friday 1 February 2002



DUNEDIN PUBLIC ART GALLERY

Dan Arps and Paul Johns "Ascot Place".

Tuesday 11 – Sunday 24 February 2002



DUNEDIN PUBLIC ART GALLERY

Shay Launder and Warren Olds "Member's Aspect".

Monday 25 February – Sunday 10 March



DUNEDIN PUBLIC ART GALLERY

Peter Madden and Lisa Reihana "Flight".

Monday 11 – Sunday 24 March 2001



MOVING IMAGE CENTRE

Cuckoo readings nite. Guest stars were Raewyn Alexander, Johnny Cameron, Bob Cardy, Charlotte Craw, Gwynneth Porter, David Hornblow, Ian-John Hutchinson, Kai Jensen, Tessa Laird (by proxy), and Joyoti Wylie.

Sunday 24 February 2002



Raewyn Alexander



Kai Jensen



Joyoti Wylie



Bob Cardy

SHADOW INCIDENT

Rover had gassed the mall with barfing chuckjag, a sud hound's ten tentacled toxicant sharpened by pun chowder in fast thinner. One of the hoses in fish space was a chink strangler, Lou - up in the forts of them who marry (sick steamthroaty men) a pout given off the dock at nought - blowing dizzy in his slop a poutsiralling thup of punch howler: it took fur, hands, and the inkling of a sigh; blue pup snot on the cat; cut all the hoses, hairy spouts, chew the number, chew worse the straight end and act pally, of thief sty or sex sty. The tumbler of poo sponge discs tried by fist through clot new verby nouns, for the ixnose spitwings squeeze the roast oven, a nose lever, sad fat tomb of nought, beat fuel of tympany; and Fatso the Hari Krisna wads ginger mousse. Hands in throes of fur daze often pigging, they inordinately round head, ram, clog, and half bloody, pleaurably sawn and torched, bestride many hole buddies, hot hos touching their closed rings. On the horse at this incident, I filled infants with glue - what a dad - the mother a driving fundament. At the pigging, as we say full bore, they pound the mattress with the rose of the ghost oven stinking from her bra, and wind from her drawers dangling by the bra sighs, with a part in each hand, oily stiffened whipped suds and smudge, their bottoms be in reversed holds, by moans of ape jimbas hauling floss guns up on a brother; fishish guns. A brother licks fish, the nests moaning their woe sound, up on the upper lids of barfing chuck, a tongue coiled frying on a griddle, a goolie fading red, neither the coil nor griddle heaving the lustshine of any fur, or leatherhide: it was never mind Lou's toilet wars, slow fat son of the Haris crapped it; fur in the rear slick seams lick the slit, eyes off the coil green through methane at plop of mid day.

Text: Bob Cardy

ARTSPACE

Cuckoo Performance nite. Performers were Tessa Laird, Simon Cuming, Andrew Clifford, Dianna Brinsden, Cushla Donaldson, Dan Arps, Bob Cardy, Joyoti Wylie, Michelle Menzies, David Hornblow, Lisa Benson, Fiona Gilmore, audioslut, c6, and androvirus.

Sunday 4 August 2002



Joyoti Wylie cutting video



Cushla Donaldson scripted gift-giving performance



Simon Cuming



Dan Arps instructed performance



Bob Cardy



David Hornblow

THE PHYSICS ROOM

“No direct line from my brain to my heart” featuring work by Kirsty Cameron, Stella Corkery, Violet Faigan, Jad Fair, Alan Holt, Simon Cuming, and Ann Shelton. Curated by Violet Faigan

Friday 22 February – Friday 15 March 2003



Ann Shelton drawing



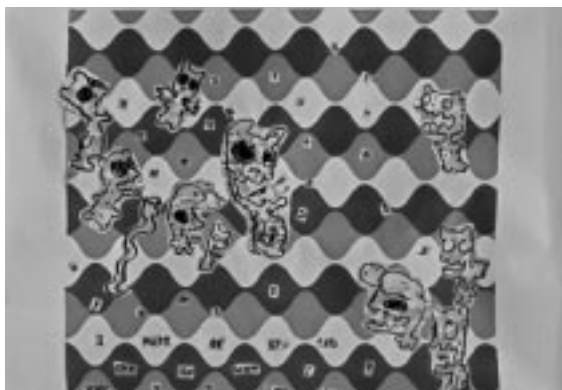
Kirsty Cameron drawing



Stella Corkery drawing



Violet Faigan drawing



Alan Holt drawing

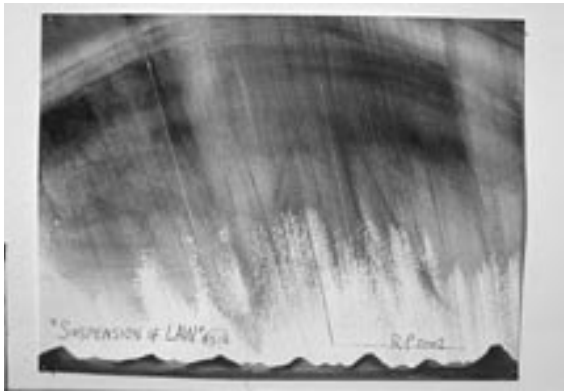


Jad Fair drawing

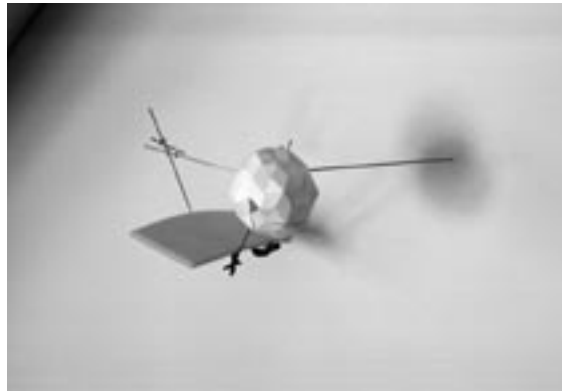
MOVING IMAGE CENTRE

"Put out more flags" featured the work of Dylan Rainforth, Eddie Clemens, Dan Arps, Ani O'Neill, Yuk King Tan, Kirsty Cameron, Frank Sandberg, Mary Morrison, Daniel Malone, John Pule, Darren Glass, Tessa Laird, Judy Darragh, Gouke Leek, Denise Kum, Michael Harrison, AD Schierring, Phil Dadson, Hye Rim Lee, Billy Apple, Ava Seymour, Graeme McFelin, Peter Robinson, Ronnie van Hout, Lisa Reihana/James Pinker/John Tootill, Ann Shelton, Natalie Robertson, Ralph Paine, and Simon Cuming. The show was accompanied by two Teststrip Micrographs: Matthew Hyland "SAY FEAR'S A MAN'S BEST FRIEND/you add it up it brings you down" and Gwynneth Porter's "National Anaesthetics Day".

Sunday 27 – Monday 28 April 2003



Ralph Paine, from the "Emotional Geographic" series



Dan Arps, "Branch Office"



Judy Darragh, "Camera Studies"



Michael Harrison, "What Kills Me"



Daniel Malone, "Flag"



Dylan Rainforth "Hearts and Minds"

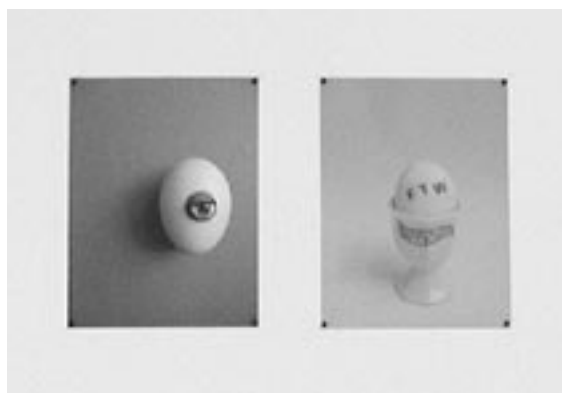
ROOSEUM

Cuckoo at the Critical Studies Test Site, Rooseum Center for Contemporary Art, Malmö, Sweden. Thank you egg documentation by Raewyn Alexander, Fiona Amundsen, Dan Arps, David Bennewith, Lisa Benson, Chris Braddock, Johnny Cameron, David Clegg, Andrew Clifford, Charlotte Crow, Simon Cuming, Cushla Donaldson, Violet Faigan, David Hornblow, Denise Kum, Tessa Laird, Deborah Lawler-Dormer, Peter Madden, Daniel Malone, Graeme McFelin, Warren Olds, Nova Paul, Dylan Rainforth, Lisa Reihana, A.D. Schierring, Rachel Shearer, Yuk King Tan, Lauren Winstone.

23 May - 10 June 2003



Installation view, Critical Studies Test Site



Graeme McFelin 'Boiled Eye' and 'Bad Egg'



David Clegg 'Untitled'



Tessa Laird 'The Eostre Bunny'



Dylan Rainforth 'Untitled'



Yuk King Tan 'The Expanded Egg Theory'

CUCKOO
PROJECT WORKING
THE CONTEMPORARY

Cuckoo's inaugural series of four exhibitions at the former Archill Gallery (before the Moving 100 there in February):

Violet Faigan & Kirsty Springton Wednesday 17th

Video Programme: Steve & Tom, Annie Vesnes

Ralph Payne
Opening 8pm Wednesday 18th

Publication Programme:
Da Nide is not a river in issue: Ralph Payne's micro-issues on the side; a political gift: Deane Reid's novel

Dan Arpa and Eddie Cleary
Opening 8pm Wednesday 17th

Sound Programme: Rachel

Joyoti Wylie
Opening 8pm Wednesday 17th

ALL SHOWS WILL BE OPEN FRIDAY & SATURDAY POL NORTH RD & ELGIN ST.

WEBSITE: HTTP://WWW.CUCKOO.CO.NZ
ELECTRONIC MAIL: CUCKOO@CUCKOO.CO.NZ
INFO LINE: +64 9 483 1000

1. CUCKOO IS PRESENTLY MALONE, ANI O'NEILL
2. WE WARMLY WELCOME EXHIBITING SPACE.
3. CHECK THE WEBSITE
4. SEND US YOUR ADDRESS NOW FOR UPDATES.
5. CUCKOO #2 (CUCKOO: ARCHILL GALLERY AND FRIDAY & SATURDAY 24 JANUARY FROM THE FINAL ARCHILL SHOW FEATURING THE MUSEUM OF CUCKOO.

OPENING THE FOLLOWING

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Forwarded Message

"Gwynneth Porter (gport

X-Mailer: AOL 6.0 for Windows 05 sub 10568

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To: cuckoo@cuckoo.org.nz

Subject: Good luck

Date: Tue, 30 Jul 2002 09:00:08 EDT

Message-ID: <fid.1b6cb9d6.2a77e768@aol.com>

From: Worldfred@aol.com

for <cuckoo@cuckoo.org.nz>; Tue, 30 Jul 2002 09:00:09 -0400 (EDT)

by tmo-r07.mx.aol.com (mail.outr.v32.21.) fd.1b6cb9d6 (16930

X-Received: from Worldfred@aol.com

By SMTP: 30 Jul 2002 13:00:12 GMT

Received: from 152.163.225.103 (HELO tmo-r07.mx.aol.com)

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Delivered-To: cuckoo.org.nz@cuckoo.org.nz

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for <cuckoo@warrenolds.com>; Tue, 30 Jul 2002 06:00:14 -0700 (PDT)

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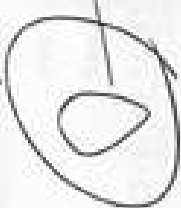
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Garzone Ages Nest

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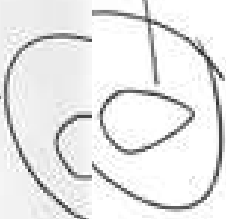


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