



christchurch  
unearthing  
histories

May 26 - 6 June

Tales Untold



SOUTH ISLAND **ART PROJECTS**

## EDITORIAL

Welcome to newsletter twelve. S.I.A.P. has had an eventful time over the last two months planning for our major project for 1994 Tales Untold: unearthing christchurch histories.

Negotiating and liaising with the various historic interest communities, Ngai Tahu Trust, and the City Council, has been a very worthwhile experience for S.I.A.P.

Our working relationship and networks within the Christchurch community has been vastly extended.

S.I.A.P. was pleased to receive funding from Q.E.II Arts Council for Tales Untold, and By Invitation Only, a 'mail art' project that will be posted out to all names on the S.I.A.P. mailing list at the end of June.

Our Film and Video programme has also been active. German curator and film-maker Uwe Ruth and a selection of recent German Video Art showed in Christchurch in April. Recent Video From New York screened in Dunedin. We hope to further work on our film and video programme for the second half of the year to ensure that work coming into the South Island goes to Dunedin and Nelson as well as to Christchurch.

Christchurch is bustling with arts activity over the next 6 weeks. Besides Tales Untold, and its associated Forum; there is also the third Canterbury Short Film Festival, and the irreverent High St exhibition - Prostrate Canterbury. There is further information on all of these projects in this newsletter.

S.I.A.P. H.Q. has multiplied over the last two months. Belinda Drum is working for S.I.A.P. full time through Taskforce Green. Kate Woodall, Kate Fielding and Meredith Hart are also working as volunteers for S.I.A.P. Thank you to them all for the effort they have given to S.I.A.P.; and to other helpers who have also worked on S.I.A.P. events.

The next newsletter will be published in July, deadline for copy: 15 July. We welcome articles, letters etc. for consideration.

Vivienne Stone - director

## TALES UNTOLD: unearthing christchurch histories

Tales Untold: unearthing christchurch histories occurs in Christchurch, 26 May - 6 June 1994. Artists participating in Tales Untold have been invited to think about issues relating to the construction of heritage; and ideas around history - which stories become a part of our history, and which stories remain untold.

The artists have been encouraged to address aspects of Christchurch history that have tended to remain untold. Each artist will place a site specific artwork on a site of historical significance. The artwork and the site together will address an aspect of Christchurch's heritage specifically. Some of the histories in the artworks relate specifically to their site, whilst the histories addressed in others are conceptual and less specific. For instance Lisa Reihana's series of vignettes for Cry T.V. are aimed at making Maori activities more visible. Similarly Grant Lingards work in the basement under the Art Annex takes as its theme the more general history of gay sexuality and how this has been perpetually made invisible throughout the majority of 19th and 20th Century Western Society.

All of the sites will have volunteers on them between 10am - 4pm, who will answer any questions about the work, and the site. Lisa Reihana's vignettes will be shown on Cry TV, and will also repeatedly screen in the Tales Untold window installation in Ballantynes.

Rob Garretts work for Tales Untold examines the processes of history making and invites all Christchurch residents to tell a tale that they consider a relevant part of local history. Rob hopes to elicit a large Christchurch response to Answering Back. For further information on participating in "Answering Back: Are You Being Heard" please see the article in this newsletter.

The Tales Untold Forum occurs on 29 May 1994. Speakers in the morning part of the Forum take a socio-historical approach to ideas around the construction of history. The Artists forum in the afternoon gives the Tales Untold artists the opportunity to speak about their artworks.

Anyone is welcome to attend The Forum entry is free.



# Tales Untold:

t e l l i n g   t h e   t r u t h   a n d   t e l l i n g   t a l e s

Telling the truth, we learn early, is important. If you don't, you might get growled at, or blown up. Those who tell tales are told off.

When we get older and the events we are recalling spread over years rather than hours, the difference between a tale and the truth begins to blur: We like to tell the story of, say, how we come to be where we are today.

At this point we're still fairly clear about the truth. Ours is a true story, like the story of the Maori or the story of the motor car. Nonfiction, the librarian explains.

Before long, though, someone points out to us how naive we're being:

"Haven't you heard of Sigmund Freud?"

"Don't you know that *The Story of the Maori* is a pack of lies?"

But, Sigmund Freud? He's history! No one believes that anymore!

Being history and being true just don't seem to go together. History, we might want to agree with Henry Ford, is more or less bunk.

These days, debunking history is all the go. Revisionist histories have become standard practice. The popular media have taken up on the enterprise. Week by week, revelations are made to us through syndicated feature articles: Peter Sellars was a psychopath. Albert Einstein was an amoral monster. Robert Muldoon was Idi Amin.

As history after history is given the lie, revisionism risks being exploited as an attention-grabbing strategy. It becomes a ready means to being taken seriously. Any iconoclastic reappraisal brings with it a strong claim to truth. To revise is, after all, to correct. The result is that the phrase "official history" no longer sells. The revised edition is the one to buy.

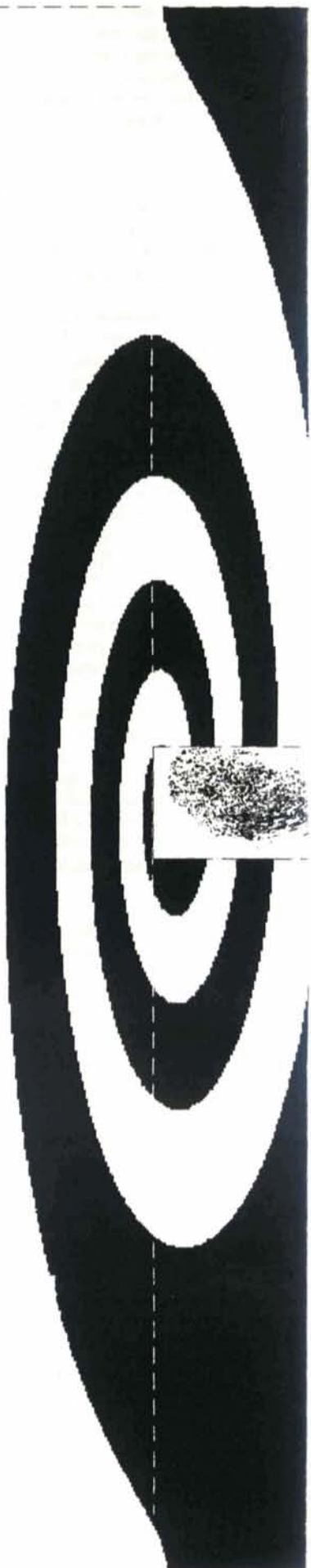
It's been remarked that in art history, for example, singing the praises of an unsung hero has become the orthodox pursuit. So who's telling tales and who's telling the truth? What makes true history?

In his *Poetics*, Aristotle gives some grounds for a distinction between writing that is poetry and writing that is history. The distinction, he suggests, can be made out by reference to the nature of the writing's content. History is a representation of how things are or how they have been. Poetry is a representation of how things might be or might have been. His example of an historian, to be contrasted with the poet, is Herodotus. Herodotus's work, he says, would be history, even if it were written in verse. For Aristotle it is not the manner of representation that determines something's status as history but what it represents.

How far does this distinction get us in understanding how to choose between the plethora of competing histories that we might find surrounding the life of a person or the inhabitation of a place? True history, we might extrapolate from Aristotle's distinction, is an accurate representation of what is or what has been. When we are confronted with a choice between two accounts, the more accurate, or the most accurate combination, is where the truth lies. The problem, of course, is that we have no account of what makes for accuracy. Precisely that which Aristotle leaves untheorised at this point is crucial to answering our questions.

Aristotle's example in this passage may, however, give us a useful point of departure. Considering Herodotus might help us to see, first, how the notion of accuracy or truth sits in relation to history, and second, why accuracy or truth should matter in history.

In histories of history, Aristotle's exemplary historian, Herodotus, is often recognised as the first in the genre. He has been called the Father of History. His work, *The Histories*, is the oldest written record of general world history.



Common sense immediately suggests a challenge to this claim, that Herodotus is the first historian. He may be the first, we might want to say, in the Western European tradition of written history, the first that is whose texts survive, but the unqualified claim is, surely, shortsighted. What of oral historians? Recounters of whakapapa?

This is the historian of history's problem. She has to decide what to count within the practice of history. To start with that to which we have access seems reasonable. There is no room for anything more than vague speculation, it might be argued, in tracing the origins of the practice of history back any further than we have substantial evidence of such activity. Or is there?

This particular case illustrates a general problem. Any historian must face the decision as to which practices and events she should select to record. A representation of what is or has been is necessarily less than that which it represents. Certain dimensions or features of the situation in question are omitted from the representation. The representer, the historian, then, is necessarily selective.

The limitations of a representation of the past will be determined in a complex way. It looks as though an examination of the relevant factors will be important to answering our puzzle about what's required to make a history true. But if it's necessarily the case that we can't capture everything about the past in a representation, what point is there to worrying about the selectivity of history?

An irony in Aristotle's choice of example is that Herodotus is now notorious for his bias. It seems that either it never occurred to him that the people he interviewed might be hopelessly prejudiced in their accounts, or that he saw no way to cope with the problem and so ignored it. It is even argued that Herodotus manipulated his accounts to his own political ends. To do the latter, of course, he needn't have actually fabricated any of the content of his histories. It might all be in the emphasis, in the presentation of particular events and the prominence they are given. The notion of bias introduces a problem with selectivity with which it seems clearly worth concerning ourselves.

Why it might advantage Herodotus to show some aspect of history in a certain light is in part a simple matter of flattery. Making certain parties appear justified in their actions against others might make them feel good. Thus gratified, they might want to treat him better. But these people are all the more likely to do favours for their recognition of one important fact: What is brought to people's attention about the past affects how they view things in the present and thus how they act and plan to act in the future. Apart from simple curiosity, maybe, this is why history interests us in the first place.

Exactly how the relationship between our knowledge of the past and our actions is to be made out is another interesting area for investigation that we will have to pass over. But once again, we can see how a better answer to our initial question might require us to explore it further.

It is not hard to see how we might broaden the scope of the problems we have begun to make out with the way the notion of truth works in relation to history. Herodotus states at the beginning of *The Histories* that his intention is to preserve the memory of the past. This basic function of history can obviously be achieved in more ways than through writing,

In Aotearoa, for example, placenames and war memorials are amongst the most widespread reminders of the past. Mainstreet by park, we are kept in mind of those killed in the World Wars. Their Name Liveth For Evermore, wreathed in laurels derived from the Greek monumental tradition, inscribed on monoliths of masonry like the ancient grave markers, korai or kouroi. Likewise, the oral tradition of the Maori overlays the land with words. As sounds, these are less intrusive reminders of past events or phenomena, but even these names sometimes achieve a visual presence where they are inscribed in the English alphabet, in black on yellow, by the AA.

In putting artworks which address the past into our landscape, the nine artists commissioned to participate in *Tales Untold* bring with them a sensitivity to such problems with history and truth as we have begun to consider here.

An implication of the selectivity involved in history is that there will always be tales that go untold. Often this will be of no concern. It has been proven frequently enough in recent times, though, that there are some tall tales amongst traditional stories about the past; tall tales for which it has been worth telling tales on those who produced them. There is every reason to suppose, then, that the histories marked in our architecture and elsewhere in our visual world could do with some competition. It is such, perhaps, that *Tales Untold* aims to provide,

Jonathan Bywater



# "Answering Back: Are you being heard?"

a project for "Tales Untold: unearthing Christchurch histories"

26 May - 6 June 1994

"Answering Back: Are you being heard?" is an open invitation to all Christchurch residents to participate in Heritage Week. The project team invites any member of the public to voice an opinion or tell their untold story and have it printed on street posters during Christchurch Heritage Week at the end of May.

History is made by public speech and action. Here is a chance to get your stories and opinions about local or national issues into the public. The "Answering Back" project seeks to encourage public debate by getting individual opinions and memories into the public arena. The organisers are of the belief that official opinion and histories do not present the variety of views and stories that could be told if everyone was invited to participate in public life. Somehow, we must escape the oppressive logic that says it is the job of individuals to voice their indignation while it is the job of governments to think and to act. The "Answering Back" project hopes to be part of the answer by inviting all people to contribute their say.

Invitations have been circulated through newspaper advertising, radio station community notices, press releases, telephone contacts with the media, a breakfast radio interview, over 1000 fliers, and the City Council Heritage Week brochure. Negotiations are currently underway to engage radio talk-back in the project during Heritage Week. By these means the project aims to engage a range of voluntary participants who will "voice" their own opinions, desires and tales, and thus point to the pluralistic perspectives from which tales of the past are excavated to legitimise the struggles of the present and the articulation of hopes for the future.

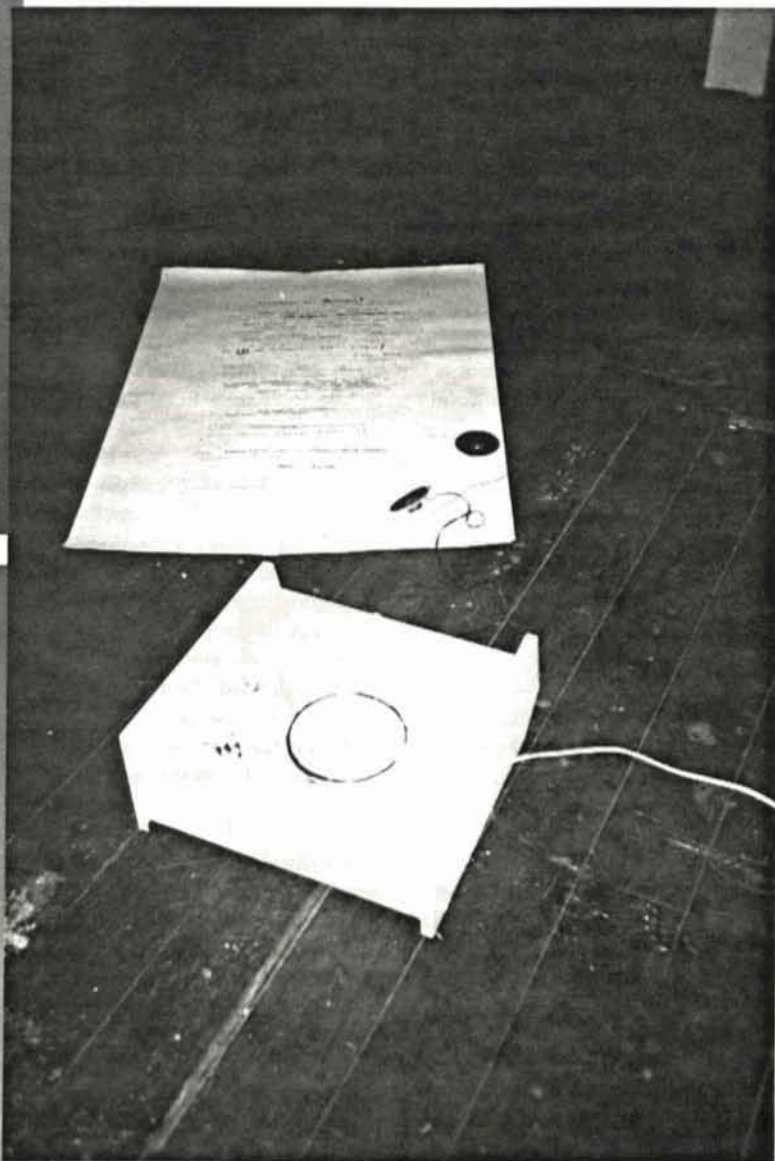
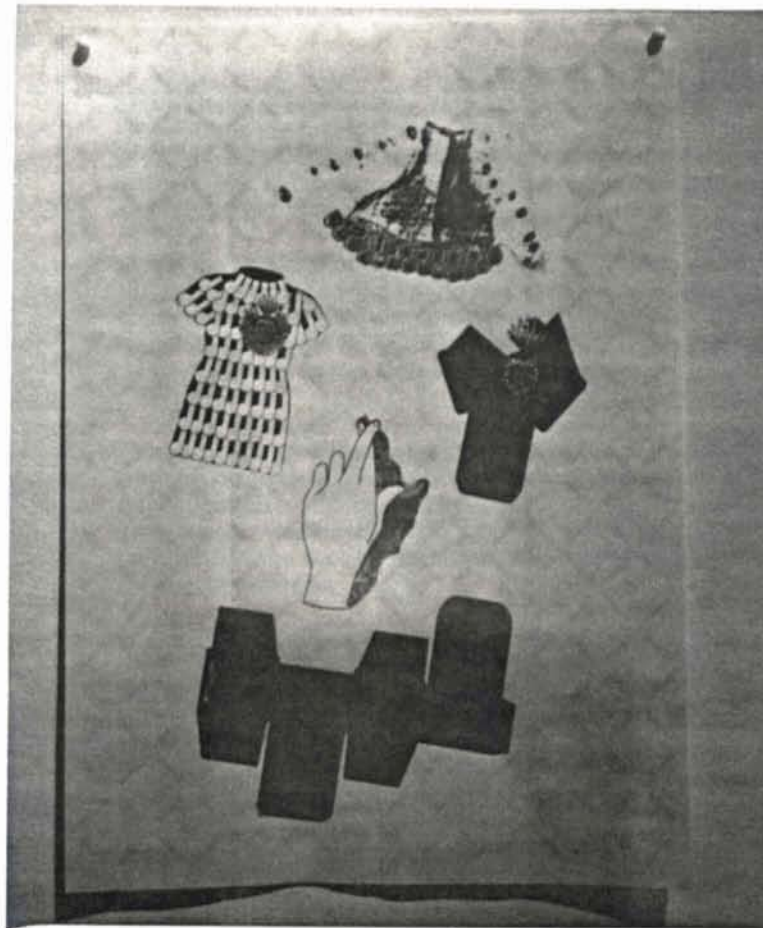
When voting is not enough, and official histories legitimise the hegemonic present, spheres for contestatory speech and action, and possibilities for radically democratic political participation must be opened. Spaces for memory (resisting what Frederic Jameson refers to as the absence of historical consciousness in postmodern culture, or, the exasperating condition of historical deafness), and spaces for answering back (to keep alive critical thinking and utopian desiring) must be created in every social domain, for in every social sphere embodied interpretations compete for legitimacy and political force. Politics is everywhere. The idea and reality of a unique space of constitution of the political has been exploded ... instead there is a diffusion of cultural representations and social practices. And the postmodern subject's very participation in culture (involving as it does the production and reproduction of its own identificatory multiple "identities") is itself reconstituted as a political commitment.

Contributions can still be made in writing on no more than one page, and sent to "Answering Back", P O BOX 902, Christchurch 1. Please include a stamped self-addressed envelope. All contributions will be published by the "Answering Back" publishing group, a non-profit, non-partisan organisation, funded by South Island Art Projects. All participants will receive a full set of the published contributions by return mail. Write now to "Answering Back", P O BOX 902, Christchurch 1.

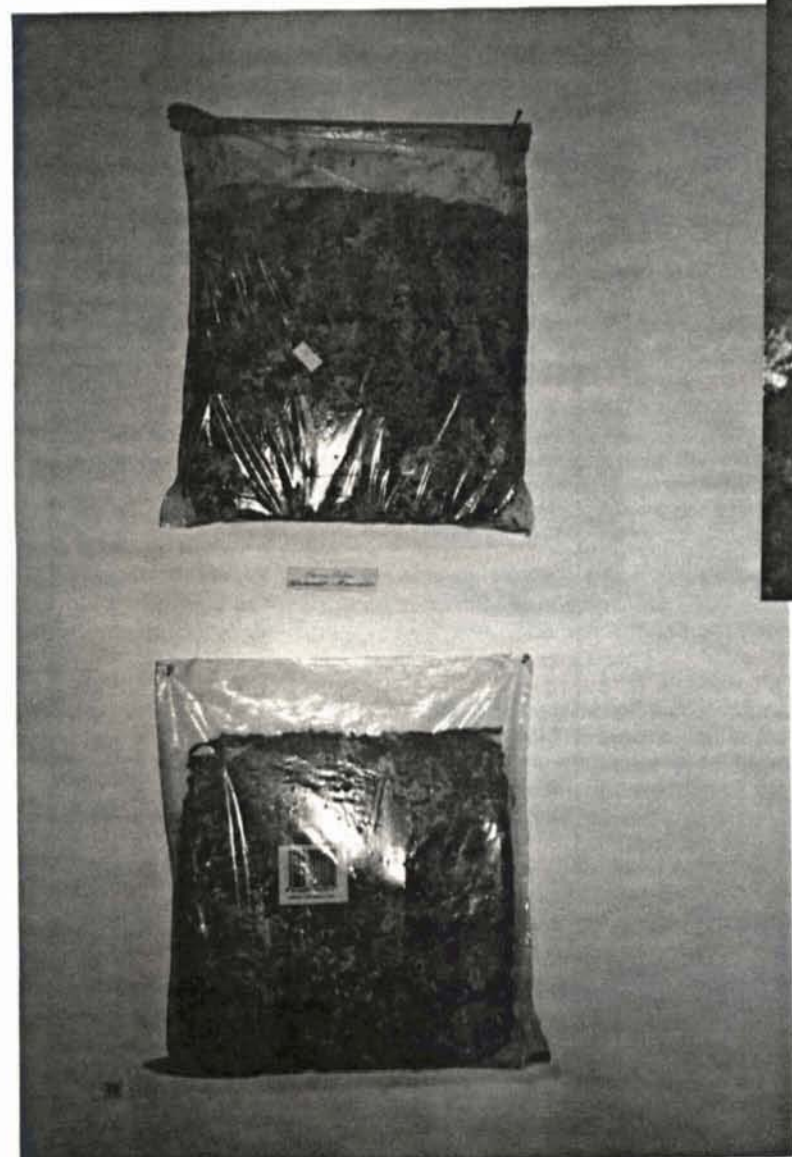
## SCULPTURE SHOW

The McDougall Art Annex is currently developing a sculpture show which spotlights four South Island Sculptors: Simon Endres, Philippa Wilson, Martin Sullivan and Grant Tackle. The Show occurs between the 12 August - 16 October with each artist having a two week solo show. The preview is at 5.30 on August 11 at the McDougall Art Annex.

Karin van Roosmalen, Flaming Heart, photocopy, 1994



P Ewe, Untitled (show that you're clever) mixed media 1994



Saskia Leek, Tampopo, Oil on canvas, \$20:00 pair

**PROSTRATE CANTERBURY: an homage to NZ art**

High Street Project, during May 9th-21st  
Wed, Thurs, Fri, 10:30-5:30 Sat 10:30-1:00  
opening 5.30pm, 9th May, 1994

Anartist PRODUctions proudly announce the opening of the exhibition Prostrate Canterbury. This important survey show represents the culmination of more than three years intensive research and planning.

The curatorium expects that the broad selection of both contemporary and historical work will offer us a valuable opportunity to reassess the history of art practice in New Zealand. Already being hailed as potentially the most significant contribution yet to the debates surrounding such issues as the construction of tradition and cultural identity and the very notions of curation and written commentary on art, Prostrate Canterbury promises to be a major art event and for that reason is not to be missed.



Maddie Leach, Dream Catcher (Waxing On) mixed media, 1990

**The Canterbury Short Film Festival**

Occurring in Christchurch between the 25-28 May at the Academy Theatre, in the Arts Centre. Categories in which the film and video will be featured are: Animation, Drama, Documentary & Experimental. The judges of the Festival, who will also host workshops over the Festival are: Annie Goldson, Lisa Reihana, Peter Wells, Gaylene Preston and Jonathan Dennis.

All work in the festival has been produced after 1992 and has a duration of less than thirty minutes.

Tickets are available from 9th May by Mail Order from P O BOX 526, Christchurch or from "Alice in Videoland". Tickets will be available from the Academy Cinema two weeks prior to the Festival.

The Short Film Festival grand finale will be the awards ceremony held at "The George" Hotel on the evening of 28 May.

Further information is available in the flyer in this newsletter, or enquiries to 1994 Canterbury Short Film Festival tel: 332 9279

**FilmFeast**

FilmFeast 3 - 9 June 1994, the first Auckland International Short Film and Video Festival to be held at the Capitol Cinema, Balmoral.

Featuring film premieres by N.Z. film makers including work by Chris Graves and Chad Taylor, Mark Raffety; and also a selection of the country's best student work.

The festival will also honour Len Lye, famous N.Z. film maker, and show a programme of his work.

Also on view will be work from Australia and England, as well as a programme of classic animation. For further information contact Keith Hill, Moving Image Centre, ph/fax 373 2772

## SOUTHERN FELLOWS (sic)

The economic recession has become the standard excuse given by many institutions and funding bodies when cutting back on art awards, residencies and grants. With fewer awards and more and more people applying for them, competition has in most cases been very high. This year three South Island artists have been recipients of some of these dwindling art awards. Dunedin artist Nicola Jackson is the Francis Hodgkins Fellow, Seraphine Pick in Christchurch has received the Olivia Spencer Bower Award and Christchurch artist John Hurrell has been given a major Q E II Artists Fellowship. This article is based on discussions with the artists about the plight of art fellowships, residencies and awards and what it means to them to have received such grants.<sup>1</sup>

For all three the awards have meant guaranteed regular money allowing time solely for art, time in which one can be dedicated to making art - a rare luxury afforded to few artists these days. Seraphine has been able to leave teaching for the year and concentrate on producing art for the three shows she has planned. Combining full time teaching and art making is hard work and often stressful especially when there is material for shows to get ready. It is the time then, which has been crucial for Seraphine, and it is the time that allows her to develop her art.

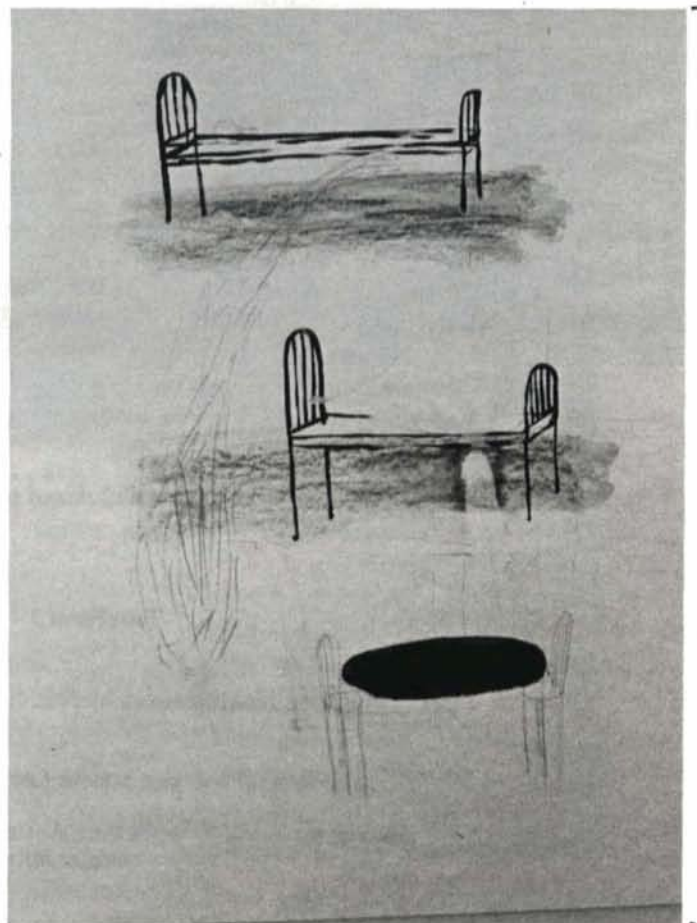
Unlike Seraphine John has not had an orthodox nine to five job for many years so the regular stipend from the Q E II Artists Fellowship makes for a welcome change. Writing is a parallel activity to painting for John, both are obviously very different pursuits but the influence of each is found in the other: through his painting he wants to explore the medium of language. He is also involved with different projects as well as working on material for shows he has later in the year.

The Francis Hodgkins Fellowship provides Nicola with a studio space as well as a stipend. The Fellowship enables her to work during the day instead of from 9 pm at night which had become the norm. Like Seraphine and John, Nicola usually has two or three shows which she works on during the year, this creates a lot of pressure and is exhausting. This year she has decided not to have any shows, feeling the need to work steadily on her art and have the freedom to pursue certain projects when they arrive. One such project was the woollen runner she designed for the aisle of the Nurses' Chapel in Christchurch. This work is part of the South Island Arts Projects' Tales Untold programme. As with both John and Seraphine the Fellowship allows Nicola the freedom to produce any kind of work and not be restricted by whether it will sell or not. A situation which is very rare these days.

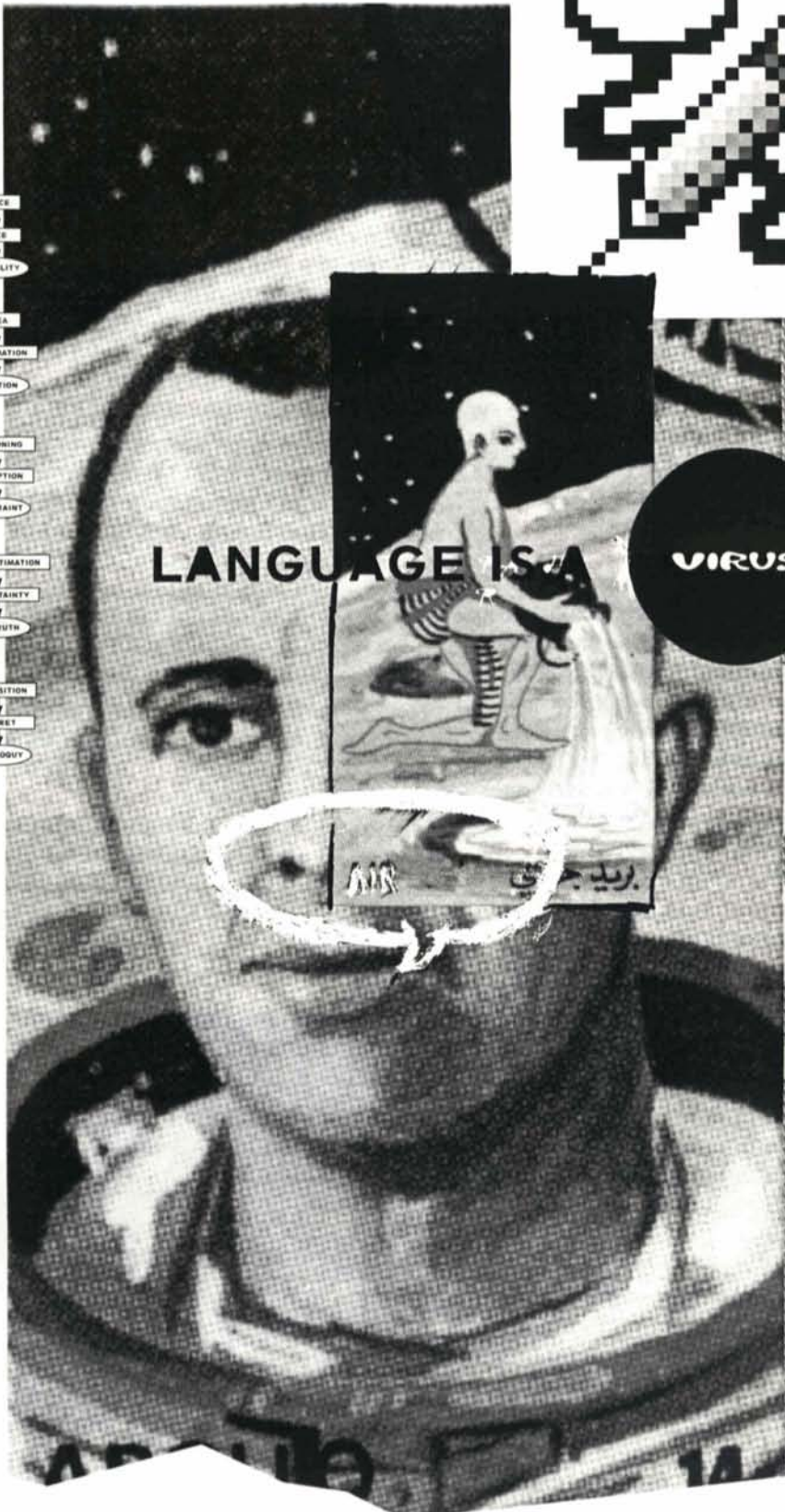
con't over

Seraphine Pick, 1993

Artists Page: John Malcolmson, A Canterbury School of Fine Art Graduate in Design, and one of the artists involved in the By Invitation Only project. Currently working as a senior designer at Strategy Design in Christchurch



<sup>1</sup> In conversation with John Hurrell, 27 April 1994, Seraphine Pick, 28 April 1994 & Nicola Jackson, 28 April 1994.



LANGUAGE IS A



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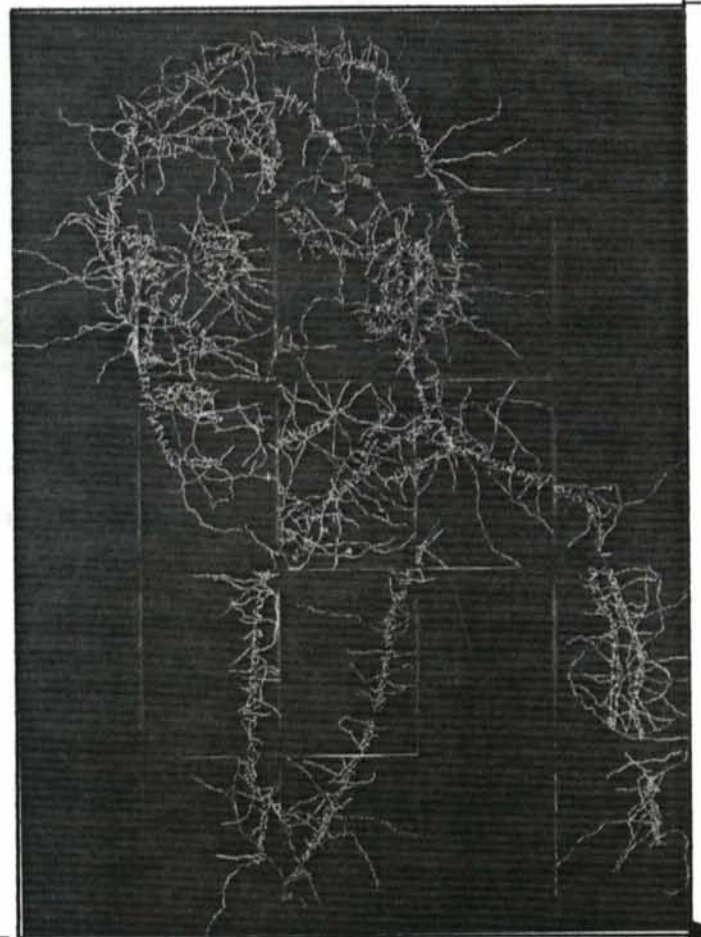
The three recipients obviously feel pleased and privileged to have received their respective awards, especially with so few being funded. As Nicola said being given a residency or grant signifies recognition by the art community. She sees her Fellowship as a gift and hopes to give something back in return. The Fellowship also opens the door to certain things that she would not have the chance to do otherwise, for example she is interested in creating an artist's book with the University Press. John pointed out that he was the only South Islander to be awarded a Q E II Artists Fellowship which he felt was an absurd situation. He also noted that it appears to be harder for mid career artists in general. Alternatively Seraphine believed that with the continued demise of art awards it would be younger artists who would suffer. When she left art school, recent graduates could apply for first show grants, an award that has now become a thing of the past. As a young artist herself, the chance to dedicate a whole year to her work is a wonderful opportunity early on in her career.

All three recipients agree that there is a definite need for more art awards and residencies. John pointed out that there was a need for ones overseas as well. Even the prestigious Moet and Chandon Art Award which John had helped to establish has changed significantly over the past few years, due in part because New Zealand Wines and Spirits, who had looked after the New Zealand end, pulled out. The duration of the stay in Avize in France is now much shorter and there is no longer any stipend. Indicative of the situation in New Zealand is the fact that the Francis Hodgkins Fellowship nearly did not exist this year. The organisers had to publicly approach businesses in Dunedin for money. Nicola hopes that enough support will be created for the continuation of this important award which is now 25 years old.

John revealed that unlike New Zealand Australia has many more art awards, many of which are funded by private sponsorship. These awards are worth much money, for example the Moet and Chandon award in Australia is worth more than twice that of the one in New Zealand. It would, he said, appear that the Australians revere their culture more than New Zealanders.

Having interviewed the three artists about what it means to be a recipient of one these diminishing art awards the discussion inevitably turned to art in the nineties. John and Seraphine are painters, but agreed that painting is not particularly active now, and that people are focusing upon sculpture which they both felt had previously been neglected. Seraphine felt that perhaps it has made it more difficult for painters, but as John said it should stimulate painters into making paintings with non-traditional material, using new forms of media that have other forms of significance.

John Hurrell, Self Portrait III (195 x 142.5) Ink on paper maps



Seraphine and John paint regardless of the current trends and more importantly, in this age of labelling people and defining boundaries, they see themselves as painters. This identification, in the current artistic climate, has not then been a problem for either of them. After all painting, as Seraphine pointed out, is part of an indelible tradition and will never totally disappear. John sees himself as a painter having trained as one twenty years ago, however some people, he suggested, might call what he does a type of drawing. Like John Seraphine also trained as a painter and in part her definition of herself is drawn from that. However, in the end it ceases to matter what the label. John's work is though in part a quarrel with both painting and other painters and this is an important aspect of his work. Seraphine has also taken up the challenge with painting and has looked at assemblage as an extension of the tradition of painting. She is interested in the converging boundaries of painting and sculpture and would in the future like to make sculpture as well. Nicola has a different perspective, and one that adds to the vitality of art. She steers away from terms such as painter, sculptor and even further from that vague noun multi-media artist, preferring, if anything, just simply artist. For Nicola her art blends into everything she does 24 hours a day. As she said when she creates something for a gallery it is the same person that cooked dinner and knitted the jersey. To Nicola then, being an artist encompasses every part of her life and as such she draws upon much of her own life experiences.

It is obvious then that art awards and fellowships play an important part in stimulating the artistic milieu of any country. They enable artists to focus primarily on their art, allowing them to create work unhindered by the commercial demand of producing works that are saleable. The continued demise of such awards are deeply mourned.

Kate Woodall

Nicola Jackson, An occasional divergent squint, (fabric, paint and paper mâché) 1988



# Aoraki/Hikurangi

Aoraki/Hikurangi is an exhibition of contemporary Maori art curated by Elizabeth Caldwell and the McDougall's honorary Maori curator, Jonathan Mane-Wheoki. It forms a part of the celebrations taking place to honour the centenary of Sir Apirana Ngata's (1874-1950) graduation from Canterbury University with a Bachelor of Arts. Ngata was New Zealand's first Maori graduate and went on to gain a Masters in Political Science and a law degree. As a member of the Young Maori Party he was elected to Parliament in 1905 and held the Native affairs portfolio for 35 years. Although Ngata was very successful in the European world, he never lost sight of his Maori heritage and was dedicated to the preservation of Maori culture in an increasingly Pakeha environment.

Ngata is seen to be responsible for the resurgence of Maori culture in the early part of this century. Through his encouragement many traditional arts such as carving, weaving, song and dance were revived along with Maori pride.

The kaupapa (purpose) of this exhibition is to acknowledge and symbolise, through the work of contemporary artists, the historic meeting during the centenary of Ngata's people, the Ngati Porou from the North Island's East coast, and the Ngai Tahu of the South Island. The exhibition's title Aoraki/Hikurangi refers to the geographical location and the whakapapa of each iwi. Hikurangi is a mountain sacred to the Ngati Porou, who believe that Hikurangi was the first part of Maui's great fish to reach the surface. Maui's canoe and broken bailer can still be seen on the mountain's side. Aoraki was a voyager on the Araiteuru canoe which was wrecked in a storm. Aoraki survived, struggled to shore, and travelled inland. Yet like many of his companions he turned to stone and formed Mt. Aoraki (Mt. Cook). In another version of the story Aoraki was a celestial visitor whose canoe, Te Waka-a-Aoraki, ran aground and turned into the South Island. as Aoraki and his brothers clambered to the high side of the canoe they were transformed into snowy peaks.

Aoraki/Hikurangi features six artists from each iwi. They are Cath Brown, Jacqueline Fraser, Ross Hemera, Peter Robinson, John Scott and Areta Wilkinson of Ngai Tahu descent and Ngapine Allen, Steve Gibbs, Robert Jahnke, Robyn Kahukiwa, Baye Riddell and John Walsh of Ngati Porou. The exhibition will include paintings, sculpture, wall reliefs, photography, ceramics and jewellery.

Aoraki/Hikurangi opens at the McDougall Annex on the 22 June and runs until 7 August.

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I want to know why people should not have decent wages, why they should not have decent pensions in the evening of their days, or when they are invalidated. What is more valuable in our Christianity than to be our brother's keepers in reality. ... I have no desire to get rich ... I want to see humanity secure against poverty, secure in illness or old age. I do not care what the details are ... We are here to serve, not merely to talk.

These excerpts were recorded from an address given by Michael Joseph Savage, first Labour Prime Minister, shortly before his death in 1940.

The work in this exhibition refers to these sentiments and to the art of the constructivist movement, whose aims were not only artistic, but pertained to the formation of a new style of life. They believed art could be capable of guiding mankind toward a brighter future, a new and revolutionary utopia.

## RUDOLF BOELEE

VISIONS OF UTOPIA

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### Super 8 Collective Multi Media Event

Performance Dates: 9 - 12 June 1994  
Time: 8pm  
Venue: Zenith Cafe, Moray Place, Dunedin

"Black Umbrella" is a concept-based multi-media performance that is designed to explore the use of symbol in contemporary art. Each performance relates in some way to the initial idea, all aspects of the performance exist under the "Black Umbrella" so to speak. For further information phone Christian Pilditch (03) 479 0412

### Black Umbrella Short Film Festival

Screening dates: 9 - 12 June 1994  
Venue: Metropolis Cinema

In addition to the multi-media event, Super 8 in association with Metropolis Cinema will be running a short film festival. Any one wishing to have their work screened (8mm, 16mm or video format) short film or computer graphic art, should contact Paul Redican (03) 477 9633.

### KISS THE BABY GOODBYE

an artist's project by Michael Parekowhai

Govett-Brewster Art Gallery, New Plymouth, 1 April - 6 June 1994

Waikato Museum of Art and History, 17 June - 4 September 1994

Michael Parekowhai is one of the most challenging and exciting artists to have emerged in New Zealand in recent years. His work has proved provocative in commenting on questions of Maori identity through an international contemporary art language. His witty conceptual works often make reference to toys and their role in the learning process. Some pieces have been based on jack-straws, pick up sticks, cuisinaire rods and building blocks.

Kiss the baby goodbye is Parekowhai's largest project to date and has taken over a year to complete. It consists of nine sculptural installations and occupies three levels of the gallery. The sculptures look like giant die-pressed plastic kitset models in various stages of assembly. Some are kitset versions of Parekowhai's previous works; some re-present the works of other artists - Marcel Duchamp, Henry Moore and Gordon Walters. It is left for the viewer to piece the work together, to work it out. But it is a conceptual rather than a physical exploration that is called for.

### Short Films About Sex

- Thursday 12 May 7.30pm, New Clocktower Theatre, Arts Centre

S.I.A.P. presents a selection of works by New Zealand Film-makers: The Invisible Hand (dir Athina Tsoulsis); Foolish Things (dir Peter Wells); Singing Seas (dir Mark Summerville); Elegy (dir Chris Graves); Rushes (dir Gregor Nicholas); Kitchen Sink (dir Alison McLean); A Taste of Kiwi (dir Peter Wells). Waged \$8; unwaged \$6.

### New appointment - Canterbury School of Fine Arts

The newly appointed Lecturer in Drawing and 'Ethical Studies' at the Canterbury School of Fine Arts is Fiona Gunn, a Sydney artist who has recently been teaching at the Sydney College of the Arts.

Ms Gunn is an installation artist whose work was presented in the 1991 'Perspecta' at the A.G.N.S.W., and in the '5th Australian Sculpture Triennial', held last year in Melbourne. Although her practice places a strong emphasis on the experiential, it is carefully structured using references to French feminist theory.

This month her work is on display in 'Bet your Life' exhibition at the Annandale Gallery, Sydney (3 - 22 May). S.I.A.P. hopes to include an interview with Ms Gunn in the next newsletter.

# News Bulletin

## ARTIST AWARDS, RESIDENCIES, FELLOWSHIPS

International Exhibition of Fibre, Textile and Embroidery  
A major curated international exhibition at the Govett Brewster Art Gallery.

Interested persons are invited to submit their name, address and a photo of work. Submissions to P E Darney, 109 Cutfield St, New Plymouth.

### The Dunedin Residency

An international invitation to artists. Supported by QEII Arts Council, Otago Polytechnic School of Art, Dunedin Public Art Gallery, The Hocken Gallery, the residency is targeted principally at artists from outside New Zealand, although New Zealand artists from outside Otago are welcome to apply. The Residency is modular in approach, with each Residency occupying a period of 3 months. This programme is negotiable, but is unlikely to exceed 6 months or be less than 2 months. The residency offers a stipend of \$2,000. per month, accommodation, a studio and access to facilities at the School of Art, travel costs and opportunities for exhibitions and commissions.

### Rome Scholarships & Awards

The British School at Rome is accepting applications for scholarships & awards. "Rome Scholarships" in painting, printmaking & sculpture & "Abbey Scholarship" in painting enable artists to spend 9 months at the School in Rome, including studio, board, lodging and 4500 pounds. No age limit. All British & Commonwealth artists are eligible. For details/entry forms: Rome Scholarships & Awards, The British School at Rome, Via Gramsci 61, 00197 Rome, Italy.

### Pollock-Krasner Foundation

Financial assistance to artists of recognised merit working in paint, sculpture, craft or mixed media. No age or geographic limitations. Grants awarded throughout the year, vary in size and length according to each artists circumstances. Contact: The Pollock-Krasner Foundation Inc., 725 Park Ave, New York, NY 10021 USA (212) 517-5400

### Rockefeller Foundation Scholars & Artists in Residence Program

At Bellagio Study & Conference Centre, Lake Como, Italy 4 to 5 week residencies available to scholars and artists of significant achievement in any discipline and from any country. Preference to candidates whose work at the Centre will result in publications or exhibits. No financial assistance available but once at the Centre participants are guests of the Foundation. Applications are considered 4 times per year but artists should apply a year in advance of desired residency period. Info: Bellagio Centre Office, Rockefeller Foundation, 1133 Avenue of the Americas, New York, NY 10036 USA. Deadlines: Mar 1, June 1, Sept. 1 & Dec. 1.

### United States Information Agency

Offers grants to cover travel expenses for foreign artists going to the US for residencies. Grants are by nomination only. For information: Kathleen Johnston, Fund for Artists' Colonies, 6 East 43rd St, New York, NY 10017 USA (212) 661 8680

### Artpark

Sponsors residencies for professional artists at its upstate New York colony, a retreat for artists working in a variety of media. Artists are paid \$450. per week, receive a living allowance of \$200. & can stay up to 6 weeks. No application fee. For info: Joan McDonough, Artpark, Box 771, Lewiston, NY 14092 USA (716) 754 3377

### European Ceramics Work Centre

Offers artists working in fine art, crafts, design & architecture an opportunity to work in clay. Work periods are 3 months. Acceptance based on previous work (slides/photos, cv, catalogues), quality of proposed project, suitability of Centre to proposed activity. Accepted artists are provided with rent-free studio and Dfl 500 a month of materials & firings. Expenses approx. Dfl 500 - 700. Contact: Zuid-Willemsvaart 251, 5211 SG's Hertogenbosch, The Netherlands, tel 073 124500

**AT LAST!**



**OUT NOW!**

- ★ Festival
- ★ Foreign
- ★ Comedy
- ★ Documentary
- ★ Performing Arts
- ★ Musicals
- ★ Cult
- ★ Classics
- ★ Drama
- ★ Sci-Fi

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## The South Island Art Projects

Newsletter is published bimonthly by the South Island Art Projects Trust, a non-profit organisation promoting production exhibition and critical debate in contemporary art.

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*Research Assistant:* Belinda Drum

*SIAP Board Members:* Evan Webb (Chair), Christopher Appleby, Andrew Drummond, Stuart Griffiths, Amanda Jenkins, John Wilson, Linda Tyler, Jude Rae, John Hurrell, Marianne Hargreaves, Maddie Leach, John McCormack

*Subscriptions:* Subscriptions to the South Island Art Projects Newsletter are FREE. Please send your name, address and phone number to: SIAP, P O BOX 902, Christchurch

*Contributions:* Contributions will be accepted for consideration by the Editorial committee. Typed, double spaced copy or macintosh discs should be sent to SIAP.

The views expressed in the articles in this publication are exclusively those of the contributors.

Jonathan Bywater, Kate Woodall, and South Island Art Projects, 1994

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