

SOUTH ISLAND *art projects*

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Newsletter No. 2 June 1992

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te Po

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Page works by Anna Miles,
Giovanni Intra & Lucy Macdonald
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Page work by Micheal Morley



EDITORIAL

The second South Island Art Projects newsletter seems to have appeared immediately on the heels of the last. This issue of the newsletter is rich in Artist's Pages. They include some of the artists from William McAloon's *Vogue/Vague* Show opening at the CSA Gallery on June 10 as well as pages by Dunedin artist Michael Morley and the "embattled" Lillian Budd.

South Island Art Projects will be moving into an office in the Arts Centre in Christchurch in the next two weeks. The office is located in the old Chemistry Block off the portico that leads upstairs to the Southern Regional Arts Council Offices. While the office will not be staffed full time, the more central position will increase access (do drop in) and there will be an answer phone for messages.

Preparation for the Body of the Land symposium and Artists Projects is progressing with the Solutions exhibition of work by Pauline Rhodes, Andrew Drummond and Stuart Griffiths due to open at 5.30pm on June 5 until June 20. The symposium will be held at the Dunedin Public Art Gallery on June 13 between 10am and 4.30pm - see information in this newsletter for further details. There will be pre-symposium drinks at Solutions gallery at 7.30pm on June 12 for those who come down for the event. If any one is interested in arranging shared transport and petrol from Christchurch to Dunedin call Jude Rae on (03) 355 3838 and we will try to co-ordinate lifts. Lunch will be available at the Dunedin Public Art Gallery on the day of the Symposium (June 13). RSVP D.P.A.G. 03 477 8770.

Thankyou to all the 30 or 40 staunch souls who braved the appalling weather to come to the Public Meeting on June 9 at the C.S.A. Thanks also to those who responded by sending in the back page of the last newsletter. Your suggestions and comments of support are most welcome. Suggestions included small articles on artists legal rights and tax information, events like Documenta, ads for exhibitions and a cartoon. Most people seem to want letters section, Artist's Pages and art classifieds but of course we have to receive these from YOU so flood us with mail! Articles will be forthcoming on all manner of subjects but just to get the ball rolling I have thrown my cap into the ring with a small piece on the vagaries on grant writing and "community" benefits.

In response to the query regarding the purpose of the data base the information was for our own purposes so that we can form some idea of the visual arts practice profile in the South Island. Those interested in being included on a more widely accessible data base might contact the Canterbury Regional Council which has been compiling a database of Canterbury artists for some years now. Are there others like this in the South Island?

We have decided to do the full mailout for this and the next newsletter in the hope that the call for subscriptions in issue 3 in July will draw a strong response. In the mean time all communication is welcome...

J.R.

CRITICAL INCLUSIONS

Recently I applied for assistance to attend the "Making the City - Public Spaces and Art" conference to be held at the Sydney MCA on July 4 1992. This conference relates to the "Working in Public" projects curated by John Barrett-Lennard for Artspace (Sydney) 27 March - 26 April 1992. I was advised to make a case for the benefit such a project could bring to the "community". I dutifully applied myself to this task feeling that I was being asked, once more, to state the obvious.

It is a task fraught with danger for in constructing a case for "community benefit" in the contemporary arts one inevitably strikes the great divide between so-called "high" and "low" art - not a new phenomenon but still prevalent and one which tends to reinforce the worst aspects of both approaches to cultural practices. In the visual arts more than any other area there is a tendency to separate "high" from "community" art concerns. This separation seems to fall along the lines of critical vs inclusive intent. Critical intent might be characterised broadly as involving a formal (aesthetics) and/or conceptual emphasis (socio/political and philosophical concerns). The inclusive position tends to be interpreted as non-critical in both formal and conceptual terms which leaves "community art" generally characterised as "culturally nurturing" but essentially de-politicised.

While I do not dispute differences between two possible extremes, in a country as small and isolated as New Zealand we need to find ways of increasing access (audiences) without constantly finding ourselves catering to "the lowest common denominator" and further encouraging an already firmly entrenched cultural "anti-intellectualism".

To get back to the conference I want to attend, the issues to be raised centre on the concept of "working in public" which takes art beyond the boundaries of the museum/gallery and into the public sphere, altering the context of the visual arts and broadening audiences. The blurring of boundaries between high and popular culture and the engagement of social issues by artists offer ways of broadening audiences for the visual arts and challenging the elitism usually associated with "high" art by more direct engagement. Some of the most interesting recent developments in contemporary art have taken place in these areas.

In these "market driven" days of consumer capitalism it is increasingly difficult to find that elusive critical edge so desirable to what was once an avant garde. Perhaps the time has come to take to the streets of Aotearoa in the footsteps of DADA and the agitprop, Gran Fury and Jenny Holzer. Making sure, of course, that we have our post-revolutionary ironies firmly in place...

Jude Rae

**THE SOLUTIONS PROJECT
DEADLINE FOR PROPOSALS IS
26 JUNE 1992**

ART BULLETINS

SUSAN FALUDI IN AUCKLAND

Author of Pulitzer Prize winning best seller "Backlash - The Undeclared War Against Women" will be appearing at Auckland Girls' Grammar School Centennial Theatre, Howe St, Newtown on June 15 at 8pm. Tickets are \$10 or \$7 for unwaged and students.

WELLINGTON SCULPTURE TRUST

the Wellington Sculpture Trust is developing a programme to purchase sculpture from New Zealand artists for installation in the Botanic Gardens over the next three years. Artists have been approached for expressions of interest the closing date for which is 30 June 1992. The advisory panel will include Jenny Harper, Director of the National Gallery, Wellington, Paula Savage, Director of the Wellington City Art Gallery, John Drawbridge, Wellington Artist and Peter Kundycki, Landscape Architect, Division of Culture and Recreation, Wellington City Council. Information can be obtained from The Wellington Sculpture Trust, P.O. Box 32317, Lower Hutt.

CHAPEL DESIGN COMPETITION

The Canterbury Area Health Board has extended an invitation for the design of the interior of the new Christchurch Hospital Chapel. At this stage the Board is collecting registrations of interest, then selected candidates will be invited to submit entries. The deadline for expressions of interest is June 8. For further information contact The Secretary, Design Advisory Group, Tel: 640 460 x 8151.

CARNEGIE CENTRE REOPENS

Dunedin's Carnegie Centre is reopening with a first exhibition of work by Dick Frizzell. For information regarding bookings, gallery rental and floor plans etc. contact gallery Manager Sue Edwards on phone/fax (03) 474 0046 or tel (03) 479 0588 (a.h.).

TERRITORIUM ARTIS

Territorium Artis opens at Germany's new Exhibition Centre in Bonn on June 19 until Sept 20. The exhibition features 150 seminal 20th century works of art including works by Len Lye being installed by South Island Art Projects Board member Evan Webb. Also opening at this time are works by Niki de Saint Phalle (until 1 Nov) and "Erdsicht (Global Change)", a science based show by two Swedish journalists which uses satellite photographs, computer simulation and video to document the current state of the planet (until 14 Feb 1993).

THE ARTIST IN THE CHANGING CITY

British American Arts Association conference to address the role (or disintegration of) of the artist in the cultural, social and economic fabric of cities. It will be held in the Docklands from June 25-26 1992.

DIASPORA - FAX PROJECT

Living Art Projects is inviting proposals from ex-patriot Irish artists living in New Zealand and Australia for an art-by-fax project. FAX transmissions should take the form of a diary concerning the individuals experience of immigration, the transmissions will be received and exhibited in a public space. For further information contact: Donna Romano, Administrator, Living Art Projects, 29 Mountjoy Sq. Dublin 1 Ireland.

MADONNA AT THE ICA

Madonna is now vice president of the ICA in London.

A.C.A.F.3.

The Third Australian Contemporary Art Fair opens in Melbourne October 1-4 at the Royal exhibition Building. International galleries attracted to the last ACAF included dealers from Amsterdam, Paris, New York and the Pacific.

INVENTED REALITIES AT THE HOCKEN

The Hocken Library will show a photographic installation "Invented Realities" by Dunedin artist Di Ffrench from July 11 - August 19. An exhibition

of work by Alan Pearson opens on June 1 - July 4. Hours: 9.30 - 5pm Mon to Fri. 9 - 12 Sat.

CONVERSIONS IN CANBERRA

In April - May Dunedin artist Ziegfried Kogelmeier took part in a festival of installation works at the Canberra Contemporary Art Space, Gorman House, Ainslie Ave, Canberra. The Festival extends through to September and includes installations by Rosalie Gascoigne, Jackie Redgate and Jelle Van Den Berg and others.

SUPER8 BENEFIT

The Super8 group in Dunedin are holding a benefit auction at No.5 Gallery in Dunedin to help raise funds for the purchase and improvement of the Collective's base in Cumberland St. An exhibition of works curated by members of the Super8 will show at No.5 June 19 - July 2.

OTAGO ART STUDENTS AT ILAM

An exhibition of work by Third Year Students from Otago Polytech will take place at the Ilam School of Art Gallery, University of Canterbury from July 27 to August 10. The Otago students are seeking private sponsorship to assist with costs of transport, freight and publicity. It is hoped that an exchange will be an annual event.

HEADLANDS FORUM

A forum examining questions raised by the exhibition Headlands MAY be organised by the National Gallery in Wellington when the exhibition comes back to New Zealand from the MCA in Sydney. The exhibition will show at the N.A.G. from August to November 1992.

ARTSPACE

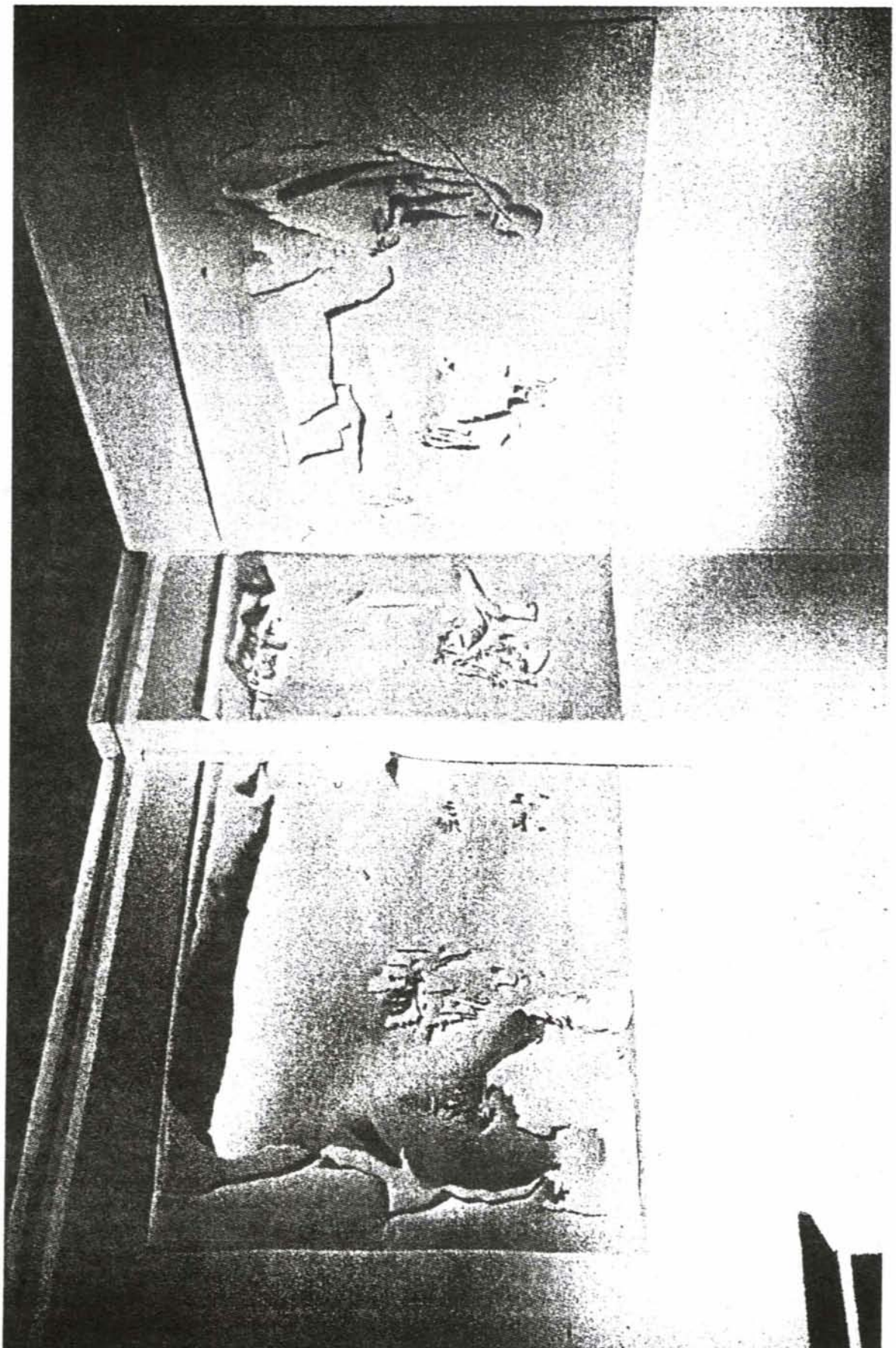
The installation of Wall Drawings by David Tremlett at Artspace in Auckland ends on June 28. Christine Webster's exhibition "Possession + Mirth" opens on July 8 - 31 and Soundwatch starts on August 3.

German sound artist Christina Kubisch will install a sound piece at the Wellington City Art Gallery and may take part in Soundwatch.





LUCY MACDONALD - 'CARTOON' from LIGHT SENSITIVE, ARTSPACE 1992



YDICAL ELECTRICAL CHARACTERISTICS

ELECTRICAL CHARACTERISTICS (25°C Free A: Vol. 2)

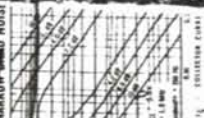
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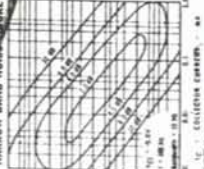
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CONTOURS OF CONTEMPORARY AMERICAN NOVELS



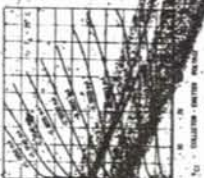
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DC PULSE CURRENT GAIN
VERSUS COLLECTOR CURRENT



COLLECTOR CHARACTERISTICS*



* Commercial semiconductor device may be required for many applications, even for low duty cycle operations.

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CRUSHED HONEY PRESENTS

JACQUES-Andre BOIFFARD,

HANS BELLMER,

& MERET OPPENHEIM

in GIOVANNI INTRAS;

Amour Fou:

A PLAY

SET IN

A DADA

LECTURE.

"Bellmer
& Molinere
were perverses"
M.O. 1984.

EXPURGATED VERSION AVAILABLE NEXT MONTH IN,

—MAGFISH—

edited by MATTHEW HYLAND & VANESSA YORK
\$2-00 from, 168 HINEMOA ST, BIRKENHEAD,
AUCKLAND

SOUTH ISLAND

art projects presents

THE BODY OF THE LAND

Symposium

Dunedin Public Art Gallery

Logan Park Drive Dunedin

10 - 4.30 Sat June 13

South Island Art Projects will hold a forum at the Dunedin Public Art Gallery during the exhibition of the work of British artist Andy Goldsworthy. We are interested in using the exhibition as a focus for a symposium which addresses issues concerning "the land" as a cultural icon in the South Island and in New Zealand generally. We want to present a range of different attitudes and responses to the land with the aim of opening discussion on the meaning of the land and landscape in the late 20th century Aotearoa.

Such a range will include both Maori and non-Maori perspectives - their differences and similarities, their "mythical sites", the spiritual and metaphorical dimensions. The tangata whenua, Post-Colonial perspectives and the Treaty of Waitangi, ecological and economic issues (conservation vs tourism, industry and markets, the nuclear-free question etc) have emerged as important to the understanding of "land/scape" in contemporary cultural practices. By presenting a number of different positions ranging from the pragmatic to the metaphorical it may be possible to reveal and extend what has become a somewhat fixed sign of local and national culture.

We have chosen the working title "The Body of the Land/Corpus Territorium" as a loose indication of the region to be explored. We are approaching individuals whose practice has led them to articulate a particular position with regard to the concepts of "the land" and "landscape" as a focus for cultural significance.

Artists Projects by Pauline Rhodes and Andrew Drummond will be exhibited at Solutions Gallery in Dunedin from June 6 to 20 and the artists will present papers at the forum.

Speakers List:

Wystan Curnow (Auckland University English Dept, writer/curator)

Edward Ellison (Ngai Tahu)

Rhonda Cooper (D.O.C)

Robin Craw (DSIR)

Andrew Drummond (Artist, Canterbury University School of Fine Arts)

Pauline Rhodes (Artist)

Marian Minson (National Library)

Peter Robinson (Artist)

Priscilla Pitts (Artspace)

With the assistance of

QEI Arts Council Visual Arts Forum Programme

Dunedin Public Art Gallery

Dept of Conservation