

SOUTH ISLAND

art projects

No3 July 1992

The Body of the LAND

Images and Commentary

Artist Projects

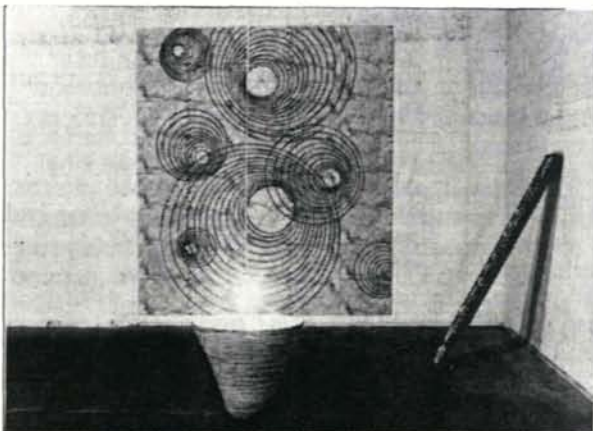
Pauline Rhodes & Andrew Drummond

with Stuart Griffiths at

SOLUTIONS gallery Dunedin

June 5 - June 20

photographs courtesy of Peter Hannken



About reSETTLEMENT . Andrew Drummond



Intensum . Pauline Rhodes



Fast track - Footbath . Stuart Griffiths

Peter Hannken is a photographer based in Dunedin

The Body of the Land: a comment

William McAloon

As a participant in the last and somewhat unsatisfactory South Island Art Projects forum, Southern Strategies / Regional Practices, I was interested as a spectator to see how the Body of the Land might improve on that event. Indeed it did, but it was not without new problems.

The speakers were generally of a good standard, articulate, well prepared, and well chaired by Cheryll Southeran. The interdisciplinary approach was interesting, but some speakers needed to make clearer their terms of reference. The pretext for the symposium, Andy Goldsworthy's exhibition, was barely touched upon, except by Andrew Drummond.

Even after devoting a whole day to the event, the symposium had to finish before the panelists could be brought into a sustained dialogue with the audience (which was substantial) or with each other. "Planes to catch..."

This was symptomatic of what I consider to be a major problem with the symposium. If the event was over supplied with speakers, it was under-supplied with speakers from Dunedin. The only one was Edward Ellison, representing Dunedin Ngai Tahu.

There were no Dunedin artists - the closest was Andrew Drummond - and no Dunedin theorists - such as Peter Leech (who has written extensively on Drummond's work and its relation to the body and the land, as well as other landscape artists). This seems out of keeping with South Island Art Projects', stated intentions to create dialogue and respond to local conditions.

William McAloon is a writer and curator working in Christchurch

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This is the last FREE South Island Art Projects Newsletter

The South Island Art Projects Newsletter will be published on a bimonthly basis and will include bulletins, articles and reports, letters, artist's pages and projects programming information.

For \$10 (waged) pa
\$5 (unwaged) pa

You can subscribe to South Island Art Projects Newsletter to receive *six issues* per year and a *subscribers card* which entitles you to discounts to South Island Art Projects events (screenings, forums, exhibitions, visiting speakers) and publications, as well as have your name on the mailing list for additional information regarding future projects.

In becoming a subscriber you can support the growth of South Island artists networks, access information, exchange views and be actively involved in the development of projects as they arise. Just fill in the form below and send to:

**South Island Art Projects
PO Box 902
Christchurch 1**

Along with a cheque or money order, or drop into:

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Christchurch Arts Centre
Monday to Wednesday
9am - 5pm.**

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SOUTH ISLAND
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letters to the editor

AERO CLUB

Dear Ms Rae,

Thank you for the copy of the newsletter no. 2 received in the post this morning.

I was intrigued to read the entry entitled "Super 8 benefit" under the headline Art Bulletin. I would be interested to know the source of this information, and suggest it would be useful to get the facts straight.

This auction was originally conceived by Tony Leckie and Alistair Galbraith at the opening of Michael Morley's exhibition at the Aero Club Gallery. The gallery offered the space and framing services free of charge. This auction is being held in conjunction with No. 5. The opening at the Aero Club will take place on Sunday June 21st from 2 pm - 6 pm and bids may be placed in a ballot box until Saturday July 4th when a closing of the auction will be held.

Additionally, the money raised will not be used to purchase and upgrade the Collective's original base in Cumberland Street as the land the building is on is not freehold. Instead, the Collective will either seek to buy other premises or set up a Trust fund to aid Super 8 projects.

Secondly, the Aero Club Gallery has received absolutely no mention in this publication despite the fact that it has been, and still is one of Dunedin's foremost exhibitors of local contemporary art. Since 1990, we have consistently held exhibitions every two weeks including shows by Eion Stevens, Michael Morley, Adrienne Martyn, Ralph Hotere, Peter Cleverley and Marian Maguire to name but a few. Coming up this year are major shows by Ralph Hotere, Graham Bennett, Sue Cooke and other well known South Island artists. This gallery has never applied for funding to host the shows that it drings to the people of Dunedin despite the fact that it is the only gallery to host solo art student honours shows.

We certainly do not expect any special privileges from South Island Art projects, but surely credit should be given where it is due.

Yours rather indignantly,
Adele Woolley and Tony Leckie.

(Jude Rae's source for this information was "critic" a weekly magazine put out by Otago University - Stuart Griffith)

AERO CLUB REPLY

Dear Adele and Tony,

Thanks for your letter. I apologise for printing the wrong information about the Super 8 Benefit in our last newsletter. South Island Art projects is still being established and we need to develop stronger links all over the South Island but especially with Dunedin. I too am still learning to delegate and the mistake is mine alone. I will try to get it right in the future.

The other points you make regarding the lack of mention of Aero club can be mended by including us on your mailing list or maybe giving us a small advance programme of coming shows. The art Bulletins is really meant to cover a wide range of events and the impulse was to cover events and info that doesn't surface in magazines like ONZ and the local papers, including the occasional national and international info for artists who might be travelling and want to catch some events elsewhere.

I acknowledge your lack of support by QEII Arts Council. We are trying to help inform artists and art workers in the South Island of the opportunities that exist (they are limited of course) with the new visual arts programme which has been developed over the last 2 years (and is still being modified, not to mention the review of the whole Arts Council at Ministerial level). There are more opportunities for commercial galleries for assistance than there have probably ever been. Some argue that the changes are to the detriment of artists who used to have access to emerging artists schemes and small creative projects and travel grants. The latter are now open to institutions (both commercial and public) and artists compete with other sectors of the "arts industry" for assistance. We are trying amongst other things, to establish a voice for artists, and South Island artists particularly, at a national level.

It has taken almost five years for South Island Art Projects to get administrative funding only from the Infrastructure programme. We are not interested in creating another institution but see the organisation engaging change and facilitating developments in regional areas. The abundant local energy will render our activity progressively obsolete. We can develop opportunities for younger artists, less orthodox art forms and art related groups, and provide links within the South Island and beyond.

Yours sincerely,
Jude Rae.

Nga Puna Waihanga Annual Hui

Omaka Marae, Blenheim
Queens Birthday weekend, 1992

Anna Himiona

*Tena Koutou Katoa E Hoa Ma
Tena Koutou, Tena Koutou,
Tena Koutou. Katoa*

The statement that New Zealand lacks a modern identity is a stale criticism that has prompted us to look at ourselves in a more positive light. Yet, while we as a nation are gradually finding our identity, the original culture in New Zealand could be in danger of stagnation.

This situation has caused a number of Maori to ask themselves what relevance Maori culture has in their lives.

The problems many Maori face in finding their identity is multilayered - firstly on the broader national level, but also on a smaller scale where they are forced to ask themselves what it means to be Maori.

As one of this number who have been brought up knowing only limited amount about the culture, we seek an answer to the question of where we belong, what our roles are and how we can express them. This is one of the main reasons behind the so called 'Maori renaissance', and why so many now attend gatherings such as the Nga Puna Waihanga Hui which was held this year at Omaka Marae in Blenheim.



Present were a number of well known and highly respected people. Among them, Patricia Grace, Para Matchitt and Keri Hulme (a member of the Waitaha group) to mention only a few. The annual Hui provides the opportunity for Maori artists and writers to come together, and it was pleasing that this year Waitaha (the central South Island contingent) had the largest group from the mainland ever taking part. Our group was composed of past and present students as well as members from the wider society.

My expectations of what the Hui would be like were few, but I came away with an intense concern about the direction of Maori art. This was sparked off in a forum initiated by Jonathan Mane - Wheoki, during which Jacob Scott pointed out the irrelevance of regurgitating traditional Maori forms. I became concerned about the danger of placing too much emphasis on traditional forms



that may be at the expense of contemporary Maori art.

While the necessary maintenance of traditional forms is not in question, the issues surrounding Maori art that reflects, and is a product of modern times, needs addressing. Focusing primarily on the old ways serves only to stifle the growth of the culture. Traditional forms did at one time hold potent significance for their intended audience, but change is a key word in the evolution of culture, without which it can only exist in history, and as such is dead. Culture can only be considered alive and relevant if it is given room to breathe in the lives of those it surrounds.

There are, however, potential risks in moving too far away from tradition. Contemporary Maori art may move in the direction of becoming incomprehensible to the majority of Maori and decipherable only by an education few. We are then forced to ask who the intended audience is - and who gets to appreciate Maori art.

The transient line between the two poles is a thin one. It is this dilemma that the latest generation of Maori artists must face.

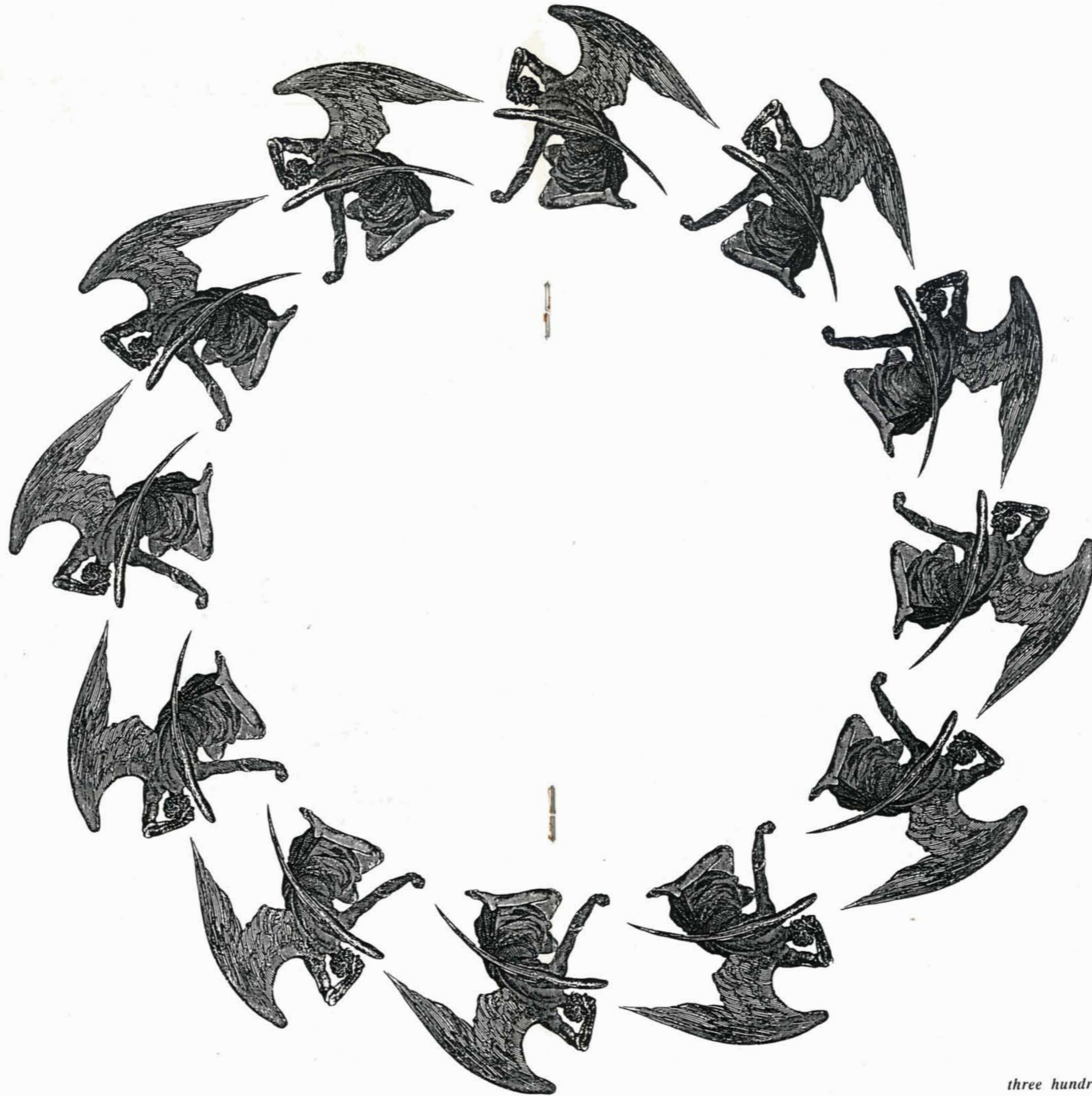
The necessity of Nga Puna Waihanga and other Hui like it play an essential part in this evolutionary process. They provide a platform from which modern art can be cultivated. Together and not separately both traditional and modern Maori art will have an undeniably strong presence in the continuing creation of New Zealand's identity.

*Anna Himiona (Hapu : Ngati Whawhakia,
Waka : Tainui) is a third year Art History student at
Canterbury University.*

*photographs by Matthew Brophy, a student of the
NZ Film and Television Training School,
Christchurch*

Overleaf

Artist page by Blair Jackson
Since graduating from Canterbury with a BFA (painting) in 1988. Blair Jackson has had a number of solo shows in Christchurch, Wellington and Napier. He recently curated and exhibited in 'Motif New Assemblage, CSA gallery. He is presently employed as Exhibitions Officer CSA gallery (part-time)



SOUTH ISLAND
art projects

The High Street Project

A call for proposals

South Island Art Projects has recently secured a venue for artists projects in Canterbury. The space is above *Michael's Restaurant* on High Street and is to be renovated and become available for projects August - September 1992.

We are hoping to provide opportunities for work which engages contemporary cultural issues in a challenging or critical way and which explores the relationship between visual arts and the broader social context. Site-specific and installation works, collaborative projects and works involving interdisciplinary or intermedia approaches are particularly welcome. We maintain a commitment to gender balance and bicultural issues.

Submissions should include:

- a written statement of the proposal(s)
- an extended description of the work
- CV(s) and additional visual material if appropriate

The closing date for proposals
20th July, 1992

please send proposals to:

South Island Art Projects
PO Box 902
CHRISTCHURCH 1
Tel: (03) 355 3838

Please feel free to approach board members with any enquiries.

To facilitate making proposals there will be an

Open Day

Tuesday 14th 12-1 pm
Wednesday 15th 1-2 pm

held in the High Street space (above *Michael's Restaurant*). This will provide an opportunity to view the space in its raw state. It is hoped that restoration will begin on the space the weekend of the 18-19th July. Local young artists have undertaken to work collectively on this task.

Art Bulletins

Canterbury Short Film Festival /92

The Canterbury Short Films Festival will run from 22-25 July with screenings at the Academy Cinema, Christchurch, and culminating with the awards night Saturday 25 July at Noahs Hotel. This will be the country's first competitive short film festival and organizers foresee it becoming an annual event. Complete information on the festival screenings to be found in the festival catalogue available now from the Academy Cinema, Alice's and International Film Festival outlets.

EmBODY

EmBODY encompasses three venues in Christchurch and exhibits the work of young women artists in Canterbury to celebrate the Women's Festival Week. The exhibition runs from 20-31 July at the CSA, Gallery 223 (Exposure) and the Mermaid Shop. The show opens Monday 20th July:

- | | |
|---------|------------------------------------------------------------------------------|
| 5.30 pm | CSA |
| 7.00 pm | Mermaids Shop (with performance by 4th years sculpture student Emily Buttle) |
| 8.00 pm | Gallery 223 (With Blue Eel -live band) |

Home and Away

Paintings from Canterbury School of Fine Art and Sydney's College of the Arts. Ritchies Contemporary Gallery - 14-25 July. Preview at 5.30 pm Monday 13th July. We welcome Sue Baker, the head of the Sydney College painting department to Christchurch for the opening of the show.

Otago Polytechnic

Otago Polytechnic Diploma of Fine Arts students will show work from their painting, ceramics, sculpture, printmaking, photography and computer graphics areas at the Canterbury School of Art Gallery from the 27th of July to 10th of August. Opening at the SFA Gallery 5.30 pm Monday 27 July.

Elam/Canterbury painting show August 17-30th at CSA gallery, Christchurch. (More details pending)

Womens Art Journeys/1993

We invite local women artists and craftswomen to join in a feminist response to gaining the vote. Show your work/Nga Mahi-a-Ringa, in a chosen space - individually or collectively. We plan a map/calender of events to direct people to see your work or projects. To find out more, write to: "Journeys" c/- PO Box 902 Christchurch Please reply by 30th September, 1992

Maori Festival Week

The Maori Festival runs from 13-17 July at Canterbury University. There will be displays in the foyer of the student Union all week. Other activities include 14-15th July weaving with Cath Brown in the activities room and on the 16th July a hangi will be held behind the University creche at the cost of five dollars per person.

Art bulletins has been compiled this issue by Carolyn Menzies (in Jude's absence). Please send contributions to:

Art bulletins
c/- South Island Arts Projects
PO Box 902
Christchurch 1

These would be most enthusiastically received.

Spotlight Gore

Jim Geddes

For eight years the Eastern Southland Gallery has operated as a community artspace in Gore, facilitating approx. 30 exhibitions and 20 activities every year. Although the content and theme of its exhibitions vary considerably in the course of a year, an emphasis exists on the work of emerging artists of the southern region. As confidence in the programme has grown, artist projects and related activities have developed.

It is necessary for every community centre to develop its own identity in co-operation with its public so to this end the Eastern Southland Gallery has found that the traditional "works on the wall" art museum approach can prove limiting when interpreting a unique vision in a rural environment. If there is a "target audience", it is school age members of the public - with a re-structured education system it is seen as a part of the community most at risk of losing contact with the visual and performing arts in Aotearoa. The majority of gallery initiated artist projects are aimed at this audience and to this end activities ranging from hands-on workshops in primary schools, to studio based residencies in high schools are explored.

Probably the most significant influence on the gallery's programme is money, or in this case - lack of

it. With a population base of less than 10,000 local authority grants don't quite cover basic running costs, which means there is no exhibition, promotion or activities budget. However with the support of the local Community Arts Council, Licensing Trust and a hard core of supporters who stop at nothing to screw funds from the community, reasonable fees for artist projects are scraped together. A supportive climate has been maintained on the exhibition front whereby artists are free from gallery rentals and assistance is available for some exhibition related expenses.

A permanent collection is maintained and currently stands at 160 works. However the gallery's acquisition policy is narrow and very parochial - work by or for Eastern Southlanders. This is designed to maintain a supportive role for those of the district who establish themselves as working artists, having them return periodically for exhibitions, involving them in public commissions and having them look upon the gallery and the community (who funds their work) as benevolent resources.

Ideas, proposals and suggestions are welcomed from South Island artists. A number of small solo exhibitions are staged in the course of the year, as well as workshops or residencies (when funds permit). The opportunity is always available to discuss any aspect of the gallery's operation - and where interested people might fit in.

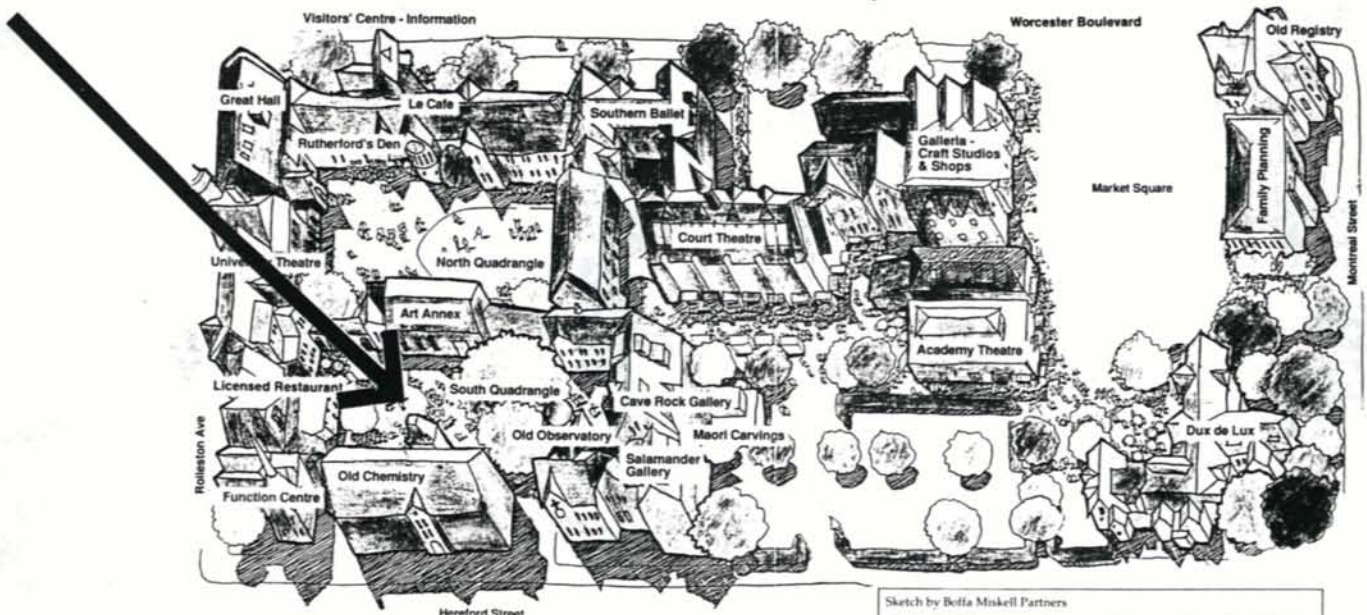
Artists are welcome to contact Jim or Sue at Box 305 Gore, (03) 208-9907 or call into the space at the corner of Hokonui Drive and Norfolk streets.

S.I.A.P. Office

Now Open

This 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.

THE ARTS CENTRE OF CHRISTCHURCH



Sketch by Boffa Miskell Partners

Boffa Miskell Partners have been retained by the Arts Centre Trust Board to plan the long term landscape redevelopment of the Arts Centre

