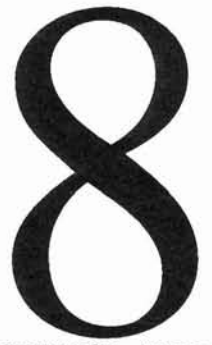


june 1993

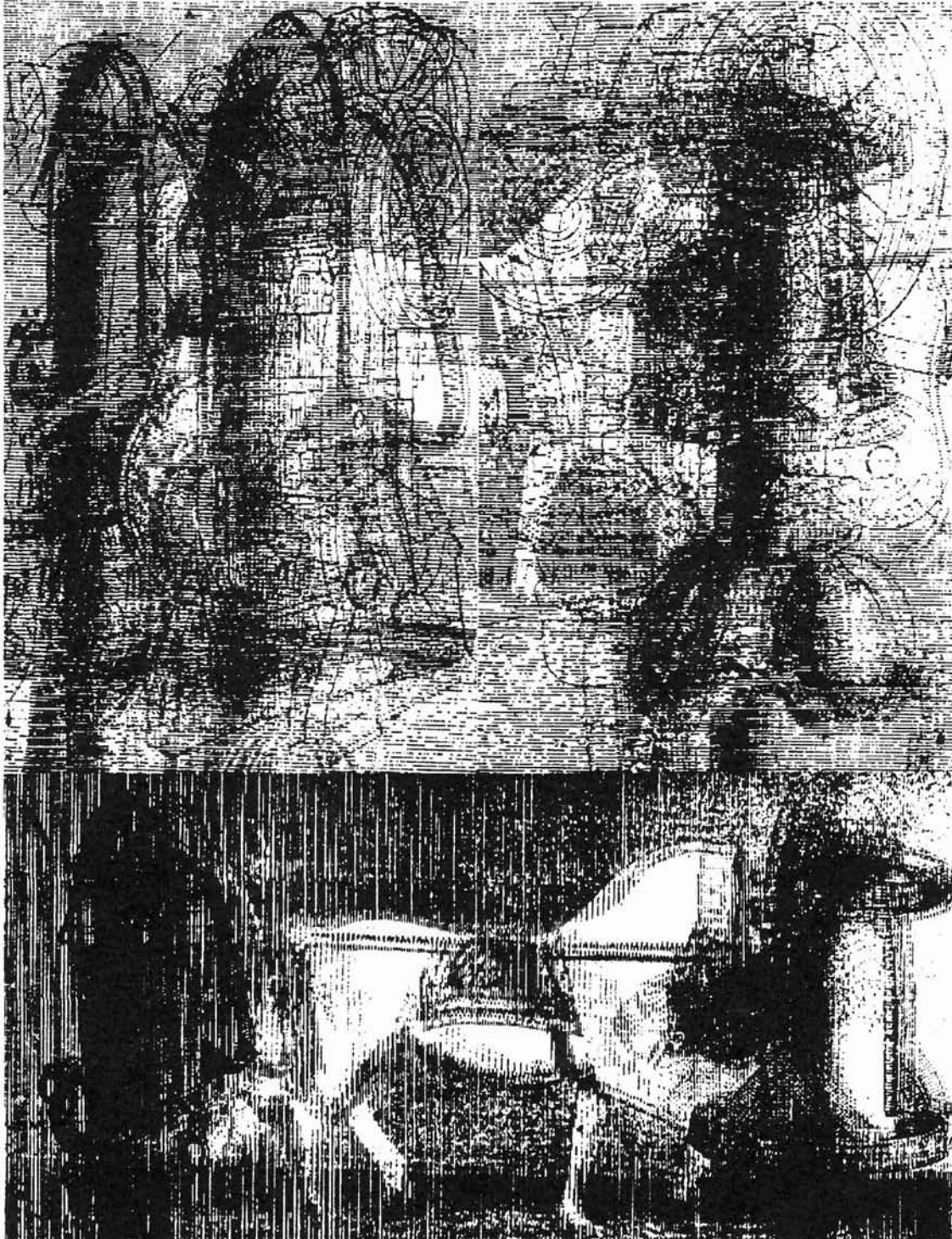
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SOUTH ISLAND

ART PROJECTS

NEWSLETTER



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

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P s s t !

South Island Art Projects is soliciting writers. Are you a cultural commentator? Are you interested in some easy money? Can you write on contemporary cultural issues? Send your copy, double-spaced, in a plain brown wrapper for our delectation and consideration to: SIAP, PO Box 902, Christchurch

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Editorial

Here it is, newsletter number eight. Due to an abundance of film info, this issue has a strong film theme. This has been partly stimulated by Gary Warner's visit to New Zealand last month which generated some high tech' discussions on cross overs between fine arts and the latest computer technology. See Evan Webb's response for further techno' indulgence. Also enclosed are fliers for Art Space's *Sound Watch* and South Island Art Projects current major project, *public pactices*.

There has been much talk of late on the present changes being made to the public funding structures for the visual arts. As commented on in the last Newsletter, the latest changes to the visual arts funding structures pushes funding more towards institutions and away from the individual artist. It would seem that individuals have less access to project grants than institution who can make applications to commission works. It would seem that this initiative will hit harder on the younger, emerging artists yet to stamp their mark on the world of art. Yet in spite of these gloomly predictions it seems that younger artists are initiating their own support strategies. There is evidence that young art makers are taking it upon themselves to devise, initiate and produce a hive of tasty activity enticing the pallettes of many.

>

**New Director
Sought**
Jude Rae's term
as Director of
South Island
Art Projects
concludes in
late October of
this year.
The S.I.A.P.
Trust now
welcomes
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P O Box 902
CHRISTCHURCH

Due mainly to limited space, the more established Christchurch galleries have been restricted in what they can offer emerging artists. This need however is being successfully fulfilled by the High Street Project gallery. This artist initiated space operating on a shoe string budget, has shown numerous exhibitions and installations artists from both the South and North Island. With short, sharp exhibitions, the High Street Project is ensuring that both emerging and established artists have an unrestricted opportunity to show their work. Partly supported by QEII, the High Street Project is definitely giving the public its money's worth.

The current challenge to the dichotomy of 'public' and 'private' is also being explored by young emerging artists who are taking the visual arts into the street and out of the gallery. This exploration in using alternative exhibiting spaces is taking many forms. Late night punters in Christchurch's High Street area can expect to see a visual spectacle projected on to the inner-city walls in late July. Not wanting to rely on Arts Council funding, the film makers organising the project have managed to get local businesses to fund the event. The event made up of slides and films with projection time no longer than thirty seconds. Maybe "less is more" but "bigger is better".

Similarly in Dunedin, artists are taking their work to the streets. Recent shoppers in the Octagon may have noticed *Shop Window*, a performance by Emily Buttle in late May. A vacant shop front was used as a performance space where Buttle employed the use of theatrical mime and mannequin-like costume to interact with various other performers who took part in the work during the course of the week.

General discussion about the use of alternative showing spaces and development of site works is definately a popular contemporary discourse. There is a great deal of initiative and committment to such development being generated by groups of artists outside of established institutions. This needs to be recognised as a valuable stepping stone for young artists, if not a path in its own right, that is quietly developing alongside the many changes taking place at a structural level.

Lara Bowen

Suffrage News

White Camellias a Century of Art making by Canterbury Women openings at the Art Gallery, Christchurch Wednesday 2 June.

Women's Arts from the North of the South Island opens at the Suter Art Gallery N August 1. The exhibition has been curated to demonstrate the richness and vitality of the region. The show is sponsored by the 1993 Suffrage Centennial Year Trust W

Arts Council News

Arts Marketing Board Appointed

The Arts Council has appointed Albert Stafford (Chair), Gordon Moller, Carole S Marsh, Bruce Robinson and Ian Fraser as directors of the Arts Marketing Board of New Zealand. The organisation, which is charged with developing sales, profile and promotion of visual arts, will operate independently from the Arts Council as a private company with status under the Companies Act. The appointment of a Chief Executive Officer and a business plan and budget will be presented to the Arts Council in June.

Panel Appointments

The Queen Elizabeth II Arts Council has approved seven new appointments to panels for a two year period. John Riley has been appointed to the Arts in Education As Philip Temple to the Authors' Fund, Liz Davey and Tina Hong to the Professional Dance panel, Marcia Murphy to the New Recording Artists panel, Stuart Devenie Initiatives panel and Dame Joan Metge to the Waewae Tapu panel.

Loose Change
Sculpture by students of
Canterbury University
School of Fine Arts.

On July 26th, third, fourth and honours year students will open a show of sculpture at Ritchies' Contemporary Gallery, 83 Victoria Street, Christchurch. As the title suggests the show will represent a shift in attitude away from the rigidity of art 'disciplines' that has traditionally been the core of the Art Schools studio structure. Work from the painting, photography and printmaking departments will be included alongside that of sculpture students, indicating the convergence of practice that has created a need to loosen the boundaries that divide departments within the school. The show runs for two weeks from July 27th. Any enquiries can be made at Ilam or by phoning Jo Moar: 3252 798 or Donald Fraser: 3898 494.

Oliver Spencer Bower Foundation 1994 Art Award
Open to painters and sculptors, the award is designed to financially support the artist for a year while she or he pursues their own particular visual art form. The Award is not to be used for overseas travel. The Award is intended for emerging artists and not for established artists. The value of the 1994 Award will be \$22,000 payable monthly in advance. Preference is given to artists either with Canterbury connections or willing to work for the Award year in Canterbury. Application forms are available from: The Trustees Oliva Spencer Bower Foundation PO Box 13-250 CHRISTCHURCH Applications close 31 July 1993

Winter Lecture Series In recognition of Women's Suffrage Year, Outreach and Western Springs College is organizing a series of lectures by women artists. Featuring two illustrated lectures per night, from 7.30pm 10.00pm on Tuesdays, the series runs to August 17. The lectures held in the gallery at Outreach, 1 Ponsonby Road, Newtown, Ph 3763221 Admission \$2 secondary students, \$5 public

June 8 Denise Kum, Phillippa Blair
June 15 Luise Fong, Bronwyne Cornish
June 22 Fiona Pardington, Sylvia Siddell
June 29 Felicity West, Jacqueline Fahey
July 13 Maureen Lander, Allie Eagle
July 20 Camilla Highfield, Marte Szirmay
July 27 Monique Redmond, Christine Hellyar
Aug 3 Christine Holly-Massey, Virginia King
Aug 10 Judy Darragh, Claudia Pond-Eyley
Aug 17 Charlotte Fisher, Kura Te Waru Rewiri

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Robert McDougall

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CANTERBURY SHORT FILM FESTIVAL '93 WORKSHOPS: 27-30 JULY

Accompanying the Canterbury Short Film Festival this year is a series of workshops held in the Kelly Room at the Arts Centre. If you want to be involved the enrolment deadline is 19 July with preference given to the early applications. Below is a listing of the workshops offered. Lunch is included in the cost of the workshops.

Workshop: Script Writing - *Easier said than done*
Discussion will cover function and preparation of scripts, common problems and some solutions, script variations, general information and discussion.
Date/Time/Cost: July 27, 10am -12noon, \$15
Lecturers: Graeme Tettley: Film writer
Sue McCauley: Film/TV writer
Duncan Smith: Script Consultant

Workshop: Technical - *Trouble Shooting*
A chance for makers of short films to discuss technical problems with experimental professionals. Discussion may cover shoe string SPFX, rostrum animation - short cuts and techniques, film making on the run.
Date/Time/Cost: July 28, 10am-12noon, \$15.
Lecturers: Merata Mita: Film maker
Murray Freeth: Animator
Richard Taylor: SPFX (subject to availability)

Workshop: Film Distribution - *Above and beyond?*
A discussion on the various ways films are marketed and distributed in other countries.
Date/Time/Cost: July 29, 10am-12noon, \$15.
Lecturers: Martin Rumsby - Canadian System
Australian Film Industry Representative

Seminar: *Short Film Financing in New Zealand*
Film makers are urged to submit written questions for discussion during this seminar. Names will not be used. Questions should accompany completed workshop enrolment forms.
Date/Time/Cost: July 30, 1:30pm, Free.
Panel Members: Ruth Jeffery - New Zealand Film Commission
Jan Bieringa - QEII Arts Council
Tricia Downie - I.D.P.G

Enrolment			
Name.....	Address.....		
Phone.....	A/H.....		
Script Writing.....	\$ 15.00	Technical.....	\$ 15.00
Distribution.....	\$ 15.00	Film Commission.....	Free
Seminar.....	Free	Sum Enclosed.....	

I will / will not require lunch.

Cheques Payable: Cant Short Film Fest.
Post to: Cant. Short Film Fest, PO Box 526, Christchurch.

Sexualities and Culture Current Lecture Programme
If your planning to pop across the Tasman you may be interested in the Australia National University Humanities Research Centre 1993 lecture series on the theme of sexuality and Culture.

5-8 July *Regimes of Sexuality*. Featuring papers such as *Reflections of Families in the Age of Murphy Brown: Rethinking Justice and Sexuality* by Iris Marion Young.
31 July - 1 August *Breath of Balsam; reorienting Surrealism*. At the Museum of Contemporary Art Sydney & The Art Gallery of New South Wales. This conference will bring together artist, performers, curators and writers to focus attention on issues of sexuality and culture within a framework of Surrealism.
13-15 August *Force of Desire*. Forces of Desire will take as its key terms: Desire-Knowledge-Violence-Power. It will look at the range and meanings of desire, the theorisation of desire as sexuality, and the cultural and psychic investments in such understandings.

If you are into hyperbolic space, laser disc interactives, nonlinear algorithmic functions and computer generated holography then you would have thoroughly enjoyed Gary Warners audio visual presentation. *Made on Computer*, which looked at recent innovations and trends in the world of computer art.

Made on Computer

Warner's fascinating two hour menu while demonstrating the breadth of the latest computer technology concentrated on the aesthetics of the medium and those leading artists who have engaged it.

But you did not have to be a cyber punk or technophiliac to appreciate his talk. Even those uninitiated to the world of mega bytes and pixels were well rewarded with Warners slide and video display and informative commentary on some of the most intriguing advances in this burgeoning field of art.

Warner is project coordinator for the Australian Film Commission, an experimental video maker and the driving force behind the Third International Symposium on Electronic Art held in Sydney in November of last year. Many of the images and technologies shown and discussed in his talk were taken from that symposium.

The enormous number crunching capabilities of computers has given rise to theoretical fields of interest previously impossible to explore. The generation of complex images and patterns previously considered chaotic and without structure are now possible with the power and speed of modern computers. Japanese artist Yoshiyuki Abe works in just this way. His images are generated by ray tracing algorithms and primitives of hyperbolic-paraboloids, which, produce images as complex as the words used to describe their production. It is now possible to produce animated images with computers so that individuals elements of each image are able to interact with one another, in surprisingly complex and unpredictable ways, as if they had independent conscious behaviours. These complex imaging models are increasingly being used in describing and analyzing biological, sociological and economic systems.

For Belgium artist Peter Beyls, the potential for capitalising on interactivity goes beyond the image as aesthetic object and incorporates the artist in a relationship in which the machine (the computer), is responsible along with the artist, for the decisions which create the image. In his words, "We conceive and develop machine partners that assist the artist in the process of exploration and discovery". In this instance, the computer is no longer a tool but a functioning, cognitive entity. The idea of 'partnerships' between artists and computers may be the politically correct description of new tech relationships but there remains something disquieting or naive about describing machines as being knowledgeable let alone responsible.

Whatever human attributes we give the technology the relationship between us and computer generated images exists between two worlds. One is the real world as we experience it and the other is the virtual soft world of the computer environment. Interactivity between these worlds can be by way of key boards, electronic mice, touch screens and other devices which give us access to the soft world behind the screen.

The desire to afford viewers the same interactive choices as artists is a principal objective for many working the medium. To this end, one of the more subtle examples shown was by Sydney artist, Linda Dement. Her work titled, *Tales of Typhoid Mary*, "dealt(s) with sex, violence, corporeality, experiences, memories, madness, desires and passions: things that are nebulous, changing and not necessarily physical or tangible." With this work the viewer is invited to use a 'mouse' and 'click' onto various parts of a projected video image. The image, a digital montage of body parts blood and detritus, dissolves at further commands into other similar images. Further click commands animate, in very minimal ways, discreet parts of the image. Gland-like organs, for example, can be set to pulse with uncanny life likeness in an otherwise sea of gore.

Investing inanimate objects with human qualities has fascinated us for centuries and it is not surprising that early fictional robots resembled human form. The desire now seems to be reversed. Rather than humanising machines (Robo Cop notwithstanding) the thrust is to mechanise ourselves or at least to transport our minds to domains synthesized by machines. Our seduction by all this digital power is changing the human/machine symbiosis. The possibility of stepping through the two dimensional pixelated image and into four dimensional algorithmic space is too irresistible for words and more wonderful than even Alice could have imagined. It is now possible to enter the synthetic environment of the computer and travel, as it were, through a virtual space not possible in the real world. The desire to trade realities with mega byte fixes is being announced as the cultural form of the 21 century. 'Spacies' addicts are already able to don goggles and toggle their way to bliss and the possibility of a virtual reality environment replacing the telly in the corner of the living room is just a matter of time.

Australian performance artist Stelarc attempts to blur the distinction between these two worlds - the real and the virtual. By coupling himself to a computer he is able to control the image it generates. These images are, in turn, projected into the real environment. Stelarc's perception of these images, however, is by way of sophisticated head gear which allows him to see into the virtual environment of the computer. His gestures are also, in part, reflexive responses triggered by the machine to which he is wired. These gestures and counter gestures and the changing images are part of a complex feedback system between human and machine. Although our experience of Stelarc's performance is in the real world his experience of his own performance is mediated through both the virtual world of the digital environment and his real time state. The HMD (head mounted display) creates the illusion of being in a digitally constructed environment and the addition of electronic gloves allow that environment to be manipulated and interacted with.

Myron Krueger is one of the pioneers of virtual environments. But rather than create them for the lone traveller, like Stelarc, with headsets and gloves he has preferred open environments which can sense the viewers presence and which can allow multi-viewer participation. In these environments viewers can manipulate and interact with projected images individually and collectively. Krueger's aesthetic is mediated by the social consequences of what can be achieved with artificial environments.

Plunging into virtual reality or total immersion is the ultimate in interactivity. That, as viewers we can determine with electronic works, what we see and how we interact with it is exactly the sort of potential that this medium could deliver so well. Becoming the voyager rather than the voyeur extends the subjectivity of viewing to the frontiers of freedom not previously experienced. Or does it? Cultural critic James Meyer argues that virtual reality is nothing more than an extension of renaissance perspective - a continuation of Western illusionism. Furthermore, he argues that it is invented, designed and packaged in the same tradition which gave us our modernist view of the world and to that extent is no different in its significance than, say, cubism or abstract expressionism.

The utopian view of virtual reality, as advanced by Jaron Lanier who coined the term, is that it is a medium that brings with it increased interactivity and democracy and to that extent will be the preferred choice over television in the future. It may well be the choice in the future but that it will bring with it greater cultural democracy is wishful thinking by one infatuated with a new technology. The recreational industry has already recognised the potential of virtual reality in both pornography and tourism. To this end the new medium has already been perverted into a form of escapism and any virtuous qualities perceived in it are illusions to say the least.

Evan Webb



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What constitutes originality?

The Art Newspaper reports a landmark case in Washington which decided that a printer, in reproducing an artwork, was altering that work to the extent that the reproduction effectively constitutes a new work, therefore the printer holds the copyright, not the artist. The Art Newspaper says that "the new decision does not effect the artist's ownership of the work of art itself, but it does effectively strip her or him of control over how, when and where it may be reproduced. Although the particular case involved photomechanical reproduction, the decision has wide ramifications for activities such as the editioning of limited-edition prints, even the slightest aesthetic input of the printmaker could entitle her or him to copyright control over the finished work."

film



Film News

Canterbury Film student Selected for Cannes.

Jane Campion certainly took the 'golden' prize at the Cannes Film Festival in May this year. Less well publicized was the fact that two New Zealand films were selected for the official short-film competition at Cannes. Grant La Hood's *The Singing Trophy*, which has already won best short film at this years New Zealand film awards, was screened alongside Glenn Standring's *Lenny Minute*. Glenn is currently a final year film student at the Canterbury School of Fine Arts and a member of "independent images". His selected work, *Lenny Minute* is a twelve minute film made during Glenn's third year at Art School with the assistance of QEII funding. He envisages it to be part of a series of eight films and describes it in the following way. "In the urban wastelands of Asiatown, private eye Lenny Minute is drawn into a web of surreal intrigue, after a series of murders leads him to confront the woman of his dreams as the first swords are drawn in a war between the sexes."

Film Society Half Year Subscriptions:

Now's the time to put those long winter nights to good use. Don't hibernate like the rest of the deep south, join the Canterbury Film Society for three nights a week of film entertainment. Subscriptions are taken at the Clock Tower in the Arts Centre before screenings at 7:30pm on Sunday's, Monday's and Tuesday's.
\$30 - unwaged \$35 - waged.

Outdoor Screening Planned For Short Films

An outdoor screening is planned for the High Street area between Manchester and Tuam Street on Monday July 26. A number of film makers have been invited to submit stills in slide format and up to three, thirty second works made on film or video which will be looped and projected onto an appropriate building in the area. This should be an exciting event which is officially part of the Canterbury Short Film Festival Opening Gala, involving a mixture of South and North Island film makers. Screenings begin at 10pm, with drinks and live entertainment before and after at the Excelsior Hotel, one of the official sponsors. For further enquiries telephone: Jillian Grant on 3651 614 or Janene Knox on 3389 523.



INDEPENDENT IMAGES

Independent Images is a non profit co-operative of New Zealand short film and video makers. It organises screenings and exchanges of works and shares information and the costs of sending works to festivals. The works range from animation for children to dramas and experimental pieces.

It costs \$10 to join *Independent Images* plus a willingness to be involved in co-operative work to keep the group running. *Independant Images* has the potential to give film and video makers a strong network of information and support. For further information, contact Deirdre McKessar.

Ph: 3650 443 or write to PO Box 526, Christchurch.

Stills from *She Always*, Deirdre McKessar

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