

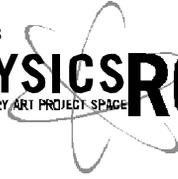


THE PHYSICSROOM
A CONTEMPORARY ART PROJECT SPACE
ANNUAL 2003

Annual 2003

THE PHYSICS ROOM

A CONTEMPORARY ART PROJECT SPACE



A Physics Room Annual

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ISBN:0-9582359-7-X

Director: Rosemary Forde

Programme Co-ordinator: Zoe Roland

Exhibition Technician: Simon Lawrence

The Physics Room Trust:

Paul Sutherland (Chair)

Susan Ballard

Aaron Beehre

Luit Bieringa

Hermione Bushong

Nathan Pohio

Gavin Shepherd (Treasurer)

The Physics Room

Level 2,209 Tuam Street

Christchurch, New Zealand

PO Box 22 351, Christchurch 8001

tel: +64 3 379 5583

fax: +64 3 379 6063

email: physicsroom@physicsroom.org.nz

web: www.physicsroom.org.nz

Designed by Aaron Beehre

Printed by Spectrum Print

Cover: Richard Wearn

Image: Shaun Waugh

FOR RENT AND PROJECT SPACE

THE PHYSICS ROOM

**GALLERY
LEVEL TWO**

ph +64 3 379 5583
fax +64 3 379 6063
www.physicsroom.org.nz

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**Through my repeated attempts to repair
the window, I have developed pneumonia**

RDH and SDL

As Thomas Richards argues in *The Imperial Archive*, the drive towards observation and "record" is a fixation that ultimately leads to entropy and delirious paranoia. RDH and SDL's *Through my repeated attempts to repair the window, I have developed pneumonia* seems to play on this condition and expectation. Thus their fabricated office acts as a scene of absence which calls into question the befuddled personalities of a culture predicated to the bureaucratic paper-trail of accountability.

On first appearances the office suite operates as a scene within a narrative that is only partially disclosed by the tilting. Hence the broken window acts as a solvable axis within the perplexing scene of disappearance. For what the viewer is left with are simply the remnant details of an entropic moment of departure: a broken window, a vacated office complete with procrastination paper darts, knocked over rubbish bin, recent calculations and plots, a video sur-text escapading that down-by-the-river getaway or kidnap adventurism and a self-reflexive note written by the absent protagonist with which we're expected to piece together the trail. Apart from this video text which does suggest something sinister, the rest of the clues point towards a hemmed-in frustration, a perplexed self-implosion at the failure to mend the window.

We find another hint of this self implosion in the acronyms of RDH and SDL. This accretion culture of atomisation which is so induced by the isolated performance of cubicles and official business comes flummoxing out in the very first admission of the protagonist's note: 'I have been making lots of friends at work. I am always busy and there are lots of people around'. This is all just too sad. It's a sort of bad-faith admission that acknowledges a sort of whirl-pool-world of fake sincerity and benign adulation. Hence this culture also seems to seep through into the fabric of the mystery.

Taking on the arduous task of missing files and irretrievable data, the protagonist is lost in a moment of befuddlement and constant self re-fashioning. Desperately trying to cling to the mimetic paper-trail of representation for meaning, the protagonist finally loses the grasp on reality and escapes into dream:

There have been a number of intrusions recently in spite of using code extractors, anagram solvers and a binary calculator. I sometimes dream Mongol warriors crash through my bedroom window. Through my repeated attempts to repair the window, I have developed pneumonia.

This of course creates the problem with which we began. For the fact of the matter is that the window in question is hardly that sur-text anymore. What had first seemed such a concerted effort to fix a broken window now seems directed at some sort of research opportunity gone astray. Thus the window stands in more as a permanent reminder of reality than a hindering intrusion. The repeated efforts of our protagonist no longer read as strenuous activity but rather a constant submission to deferral and 'I'll do it later' mentality. So what we're left wondering is the very scene of absence, in which we're reminded about obsession's grip and grasp on subjects all too prey to fantasies of self.

The Soda Squirrel

No direct line from my brain to my heart

Drawings by 8 artists. Curated by Violet Faigan

Whether wild with joy or wracked with guilt, medical science tells us, it is electrical impulses that course through the body to determine emotional states. The biological process however, never feels that precise to its owner. It isn't sensible or controllable like the technological electrical systems we are able to use in daily life. The words 'direct line' suggest immediate and absolute access, unlike a party line or extension number. There's no group discussion or set of possibilities, 'direct line' suggests comprehension and cooperation, perfect communication. This collection of drawings by eight artists shows many emotional nuances of the brain are complex and difficult to understand or predict. They exist in narratives involving other sets of complex feelings and can be experienced vicariously as well as directly.

Ann Shelton's portrait drawings deal with emotions of anger, threat and vulnerability felt by her subjects. These bare sketches suggest the expressive self-portrait of an imaginary character, and a narrative of conflict. Mirrors reflecting the subject explore an assertion of identity. Also suggesting a narrative, Stella Corkery's underground-cool girl-pop figures, hand drawn on paper attached to shiny mesh like backgrounds stylishly create the radical chic of an art-school pop band. The pouty expressions and vulnerable postures of the subject are threatened by polished finger nails from above, seeming to come through the back of the picture itself and about to tear through the mesh.

Violet Faigan's portraits move more serenely, a series that lift beautifully off the floor in to the air, faces unheld by frame or body are left floating lightly against the wall. Ascension is suggested by the framed works on the floor in heavy colour giving way to lighter pastel drawings on paper invisibly attached higher up. There are elements of the traditional portrait: recognisable individuals with a particular expression of emotion, as well as a more experimental approach to installation.

Jad Fair's landscapes are exuberant expressions of both joy and anger, drawn lightly on paper in felt pen. Like children's book illustrations, they capture an emotion completely, dividing them in to opposing panels and denying any narrative treatment of emotion. Graham McFelin's stunningly outlandish art often suggests more with one gesture than seemingly more complex artworks, a strike in the memory that resurfaces for months. Also denying narrative, his twinkled-out cigarette packet suggests a mistake that can't be undone. Allan Holt's trembling, amorphous ghosts float before a wavy background amongst letters spelling out moods.

We see through the eyes of the voyeur in Kirsty Cameron's landscape drawings of climactic extremes; from a lightning storm sketched in crazy fascination to the practical resignation of a man leaving a partially submerged car. While the lightning suggests artwork from a psychiatric ward, the man suggests a television viewer's fascination with extremes of experience. These drawings collapse the accepted and excluded voyeur, the psychiatric patient and the weather channel addict. Simon Cumin's voyeurs are two flies, two carefully drawn, green bodied, red-eyed beauties that look on from either side as two smaller black flies hump each other busily. The vile voyeur reveres the dirt.

In this show artist/curator Violet Faigan brought together 8 artists whose drawings address heart-felt emotions from remorse to jubilation while referencing the many contexts in which drawing occurs.

Alastair Crawford

her dissatisfaction_

Rudolf Boelee in collaboration.

Matthew Ayton, Stu Buchanan, Dougall Canard,
Maria Langley, Roy Montgomery, Christine Rockley,
Brian Shields, Robyne Voyce.

The gallery was stifflingly hot, and the crush was on for gin and tonic. Greeted by the authentic tones of legendary Christchurch jazz musicians, Stu Buchanan and Dougall Canard, who were providing the soundtrack, I proceeded to search everywhere for Rudolf's exhibition. It's not that I hadn't seen the huge billboard. Recognised it, in fact, as the same dissatisfied heroine who had graced the exterior of The Physics Room in 2000. But I was looking for his distinctive brand of New Zealand modernism - the instantly recognizable pop art pieces, the brightly coloured screen prints, the Kiwiana and the insistent repetition.

This time the billboard shows more of the waif, slightly less supersized than the outdoor version but still cinematic and grainy, the eye drawn to the almost obscene exposure of the intimacy of the nape of her neck.

Somehow you can almost taste the melancholy, the resignation and the eponymous dissatisfaction, but this time, we were witness to her weapon - this is extreme dissatisfaction.

In one room there was a video, a matey front porch discussion between Rudolf Boelee and musician/writer Roy Montgomery. They share a beer and spin yarns, talk about the old days. The video is looped, echoing the circularity these nostalgic conversations can take.

The third part of *The Ambiguous Image*, *her dissatisfaction_* is a collaboration by Rudolf Boelee and the Crown Lynn New Zealand Collective, which relocated aspects of earlier exhibitions into the Physics Room, and in to more of a personal trajectory into Rudolf's life, environment and influences.

Far from his native Holland, Rudolf Boelee ended up in Christchurch in the late 1970's. The synchronicity of things soon had him moving in the same circles as a variety of other like-minded souls. It was during this time that he met partner Robyne Voyce.

Rudolf met people living their lives through their bedroom fantasies, living in their heads, through their headphones, their music collections, their dissatisfaction with suburban Christchurch. Trapped in suburbia, lost in their own worlds, these people found solace in music, art, theatre, in a unity of purpose and aesthetic.

In the exhibition there are allusions to pop culture, cinema and music, from the jazz band playing at the opening, to the confluence of Boelee's arrival in Christchurch with a flourishing punk music scene. The cinematic theme of the billboard combines with the documentary-style filmed conversation, the jazz soundtrack, and the virtual billboards displayed.

This aspect of the exhibition, ten photographs of local buildings onto which virtual billboards were placed, are real Christchurch buildings, not tourist monuments to our gothic heritage, but office buildings, utilitarian high rises, reimagined with giant billboards, bearing seminal scenes from new wave cinema instead of advertising slogans and consumables.

All shows are an attempt to explain something. All exhibitions are the staging of something, a cumulative gig. And the gig is something else, something always unknowable. Rudolf told me that the art exhibition is ultimately a selfish act - the show as therapy - but to me the themes of the exhibition were more universal - a love story, an ode to friendship, longing and belonging.

Keiller MacDuff

The Loni & Roni Show

Lonnie Hutchinson & Veronica Vaevae. Curated by Stephanie Oberg

'Getting down with the Brown' in Christchurch, what appears on the surface to be the most English of all New Zealand cities, can be as it states in *The Loni and Roni Show* exhibition catalogue, 'as comfortable as all year round sea swimming...'

Curated in the heart of the southern winter to coincide with the 7th International Pacific Art Association Symposium held in Christchurch June 2003, *The Loni and Roni Show* was both lighthearted and serious.

The Loni and Roni Show – its name a parody of the British comedy duo The Two Ronnies – provided a 70's style luau, an entry though the jet-set lounge in to a Pacific paradise. The Physics Room became, for the opening night at least, an escapist adventure from subzero Christchurch temperatures complete with coconut palms, blue glassy ocean, bikini babes, oiled beauties serving drinks, lyrical men and dusky poetic maidens, sea sounds, Astro turf, spa pools and American cultural imperialism.

The aim of *The Loni and Roni Show* featuring Samoan/Maori artist Lonnie Hutchinson and Rarotongan artist Veronica Vaevae, was combined with the Pacific Art Association symposium's intention to challenge attitudes and ideas about the Pacific and the arts of the Pacific. The superbly subversive curatorial intent of curator Stephanie Oberg, leaped off from and paid homage to the equally subversive 'Bottled Ocean' curated by Jim Viviaere in 1996. Like the PAA symposium, Oberg took the Pacific's history in hand and considered the Pacific today through a political and artistic lens. Tourist and primitive art definitions were parodied and themes of migration, tourism, consumerism, and changing forms of cultural currency were explored. The artists' upbeat and contemporary urban expression and conceptual depth were showcased. A particularly potent work was *Lole Lole*, a large aeroplane wall-work, made from coloured jelly jet planes by Hutchinson.

Lole Lole made reference to the horror story nightmare of jellyfish babies, a term used by the women of Rongelap for babies born after nuclear testing in Micronesia on Bikini A toll in 1954.

'Now we have the problem of jellyfish babies. These babies are born like jellyfish. They have no eyes. They have no heads. They have no arms. They have no legs. They do not shape like human beings at all. But they are born on the labour table. The most colourful, ugly things that you have ever seen. Some of them have hairs on them and they breathe.'

Within the opening paragraphs of the exhibition catalogue Oberg states, '...experiences of Polynesian heart, art, identity and culture rarely spill out into the everyday life of the mainstream but manifest as guest appearances, performances adding 'colour' to formal and official occasions... a hothouse flower one minute, literally out in the cold the next...'

Particularly true of Christchurch with its conservative chilliness, hidden undercurrents and anxieties about status, race and culture. The city's 'brown experience' including Maori (and perhaps the reason why the famous Pacific Underground theatre group which emerged from Christchurch named themselves 'Pacific Underground') is mostly covert, and often experienced fleetingly – no compulsory bicultural politics in this town! *The Loni and Roni Show* at the Physics Room managed to roll Christchurch over and expose its brown underbelly so we could see it. Now all know it is there...

Megan Tamati-Quennell

¹ Darlene Keju Johnson, *Pacific Women Speak Out for Independence and De Nuclearisation*, Zoh de Istar, Raven Press 1998

Audible: New Frontiers

Philharmonic, Richard Francis, John McCallum,
Radio qua lia, Rachel Shearer, Wendyhouse
Curated by Sally McIntyre

Listening posts by Valentin Tinc

Sound travels with us. There is a story of John Cage visiting NASA's experimental audio lab, and being shocked at how much he could hear in a soundless space. The noises were of course those of his own body, the blood pumping, the saliva caught in the corner of his mouth. The silent space had made him audible. Audio has a fluorescent glow to it it penetrates our bodies and is tasted by our ears on the way to the cerebrum. The project *Audible: New Frontiers* had three different manifestations by which it could attract listeners. In the gallery track listings were determined by movement, a listener paced around a room, choosing when and how to enter one of the six smithsonite pods. On radio the works spread over weeks, opening themselves up to casual listeners, offering pairings and lingering memories and unexpected disturbance to a Sunday afternoon. Lastly, on CD the six works became fixed, time and movement were rendered familiar and structured into a playlist.

Radio qua lia's "data.space.rtn" holds a butterfly net up to radio waves. Noise is an all pervasive signal, radio waves bounce between objects travelling further than we can hear or see, they need to be caught to be heard. "data.space.rtn" is about chance manifestations of distance, and the play between the specific and the global, what can be captured, and what we choose to capture.

"Poltergeist" is obviously a film without visuals. Rachel Shearer points sound back towards its supernatural roots, the result is a liquidation of the visual. I hold my breath in order to shut my eyes. Did she trip over? There is something hitting the walls, noise is repressed, trapped in a black box.

Philharmonic's "7 airports" offers an acoustic melange of the technical body of the generic airport. Rather than being non-spaces airports are stockpiles of sound. Music found here becomes a cartography, mapped by someone gently doodling in a corner.

The "Slow Interior Circles/ Headphones and Radio" of Richard Francis remind us that with sound there can be no separation between the object, its material qualities and our perception of it. Sound comes from over there to touch us, here. Designed to vibrate, the ear drum can quickly become unstable, sounds which are unheard become the most physically insistent.

A chance encounter with talkback radio is enough to drive me from the house, rather than turn and switch it off I must move myself physically away. Wendyhouse's "Skull & Crossphones" has the same effect. Noise here is measured in the same units as information, it is compressed into the same transmission mediums, it is entropic. Chaos is a presence not an absence, a positive which will promote reorganisation and higher complexity. Wendyhouse ask just what does occupy the space between the left and right headphones?

Narrative sound worlds are disrupted in John McCallum's work "Tony's tapes". Time is contracted, and experienced double. Everyday actions are described which render the medium highly visible. "I'll sign off and find the right place in my tape" and "you were saying this was a good mode of communication" suggest a direct connection between message and receiver, but misreadings and understandings pervade. Like the complete incompatibility of irony with email, the unsaid cannot quite make itself heard.

So what of everyday technologies? The code of Audible does not come first, - there is not a basic matter of sound which is interfered with - instead the code crystallises from action, these works are starting points for listening. Maybe they caught someone by chance, sliding past the fragments encased in white pods, or, scratched on the surface of the ether, but whatever their final destination, these sounds will avoid staying where they are told.

Susan Ballard

Para

Richard Wearn

Para rubber tree: large tree (*Hevea brasiliensis*) of the family *Euphorbiaceae* (spurge family), native to tropical South America and the source of the greatest amount and finest quality of natural rubber.

- Encyclopaedia definition

"Para Rubber is a franchised network of stores across New Zealand selling a diverse range of much sought after products at very good prices. In a Para Rubber store you will find everything imaginable that can be made from Foam and Rubber."

- Para Rubber Company website (www.paranrubber.co.nz)

Richard Wearn's installation is a cuddly homage to the two main forms of late formalist modernism: minimalism and the revival of the Duchampian readymade from the 1970s to the 1990s, both of which are normally lumped together under the convenient title of "Neo-Geo". In the early 1960s, minimalist sculptor par excellence Donald Judd began to introduce three dimensional elements onto the surface of his works, at first creating reliefs, and then moving towards entirely free-standing structures which he called 'specific objects'. By 1963 he had established an essential vocabulary of forms — 'stacks,' 'boxes' and 'progressions' — which preoccupied him for the next thirty years. This is a *techné* Wearn parodies mercilessly with inflatable PVC pool toys and lilo beds instead of modular Perspex blocks. Being factory machined items this eliminates any sign of the artist's hand — an anathema to too much of the Neo-Geo movement. Robert Gober and Jeff Koons are both Neo-Geo affiliates who use 'readymades' in this way.

Postmodernism seeks to undermine the myths and *haut* seriousness of modernism. Wearn takes the modernist cliché of the artwork as "a problem resolved" and has fun with it by forcing the viewer to see the installation in relation to other everyday objects — an inversion of Duchamp's original protest/joke at the expense of the bourgeois art galleries of his time. The plastic components are easily transportable, re-programmable, inflatable, deflatable and reinflatable, reflecting Wearn's suggestion of the "potential for the art object to re-programme our thinking and action by inviting the viewers' associative memories to inform response."

What might those 'associative memories' include?

Being by the pool during the long hot summers of yore? Such nostalgia isn't such a stretch — Wearn is a New Zealander, and has lived a long time in Southern California, the land of beaches and swimming pools. There is a certain irresistible logic there. It is, perhaps, also possible to detect in this a faint swipe at hermetic suburban angst, or even a speedy drive-by glance at a David Hockney swimming pool. The other thing about Southern California is for many of the major artists working there (John Baldessari, Allen Ruppersberg, Edward Ruscha, Eleanor Antin etc.) creativity exists more in the popular domain than the fine arts. In So Cal from the late 1960s onward, many artists came to see art as part of leisure culture.

Essentially an exhibition like this draws our attention to a simple fact — generally in installation art, the objects are frivolous entities of no intrinsic value that only acquire value through an incredibly complex process of socialisation and implied context, and that, kids, is art.

Andrew Paul Wood

Twilight

Nathan Thompson

M.R.James (1862 - 1936), the British master of the ghost story, offered his successful formula for horror in his introduction to Sheridan Le Fanu's *Madame Crowl's Ghost* (1923):

Let us, then, be introduced to the actors in a placid way; let us see them going about their ordinary business, undisturbed by their forebodings, pleased with their surroundings, and into this calm environment let the ominous thing put out its head, unobtrusively at first, and then more insistently, until it holds the stage.

To an extent, this rather theatrical description can be applied to Nathan Thompson's *twilight*. Thompson made the work while Artist-in-residence at the Otago Polytechnic School of Art ('Olam' to its friends). Previously in his career he made props and sets for television – something evoked in this work by the elaborate cut-outs that seem to reference the proscenium and wings of a macabre-yet-camp theatre for a puppet show or 1950s children's TV show Halloween special. In themselves, they are featureless silhouettes that hint at Wildwood creatures from the crepuscular margins.

The sinister shadows cast on the walls are the real meat of the work. They are ambiguous Rorschach tests hinting at bat wing, tree branch and ghoulish claw, yet ultimately too 'pretend' and sanitised to actually prod at our unconscious terrors. It reminds us that while the modern reader might find the fairytales of the Brothers Grimm morbid and violent, the original German folktales were infinitely moreso. Electric lighting has long since distanced us from the fear of the unseen lurking in the dark dream of nature.

Conceptually, *twilight* is a Post-pop installationist descendant of the paintings of Swiss-born artist Henry Fuseli (Johann Heinrich Füssli, 1741-1825). Fuseli also played with the safe monsters of nightmare by combining the supernatural with the theatrical. Also, there is an element of Sigmund Freud's *Unheimlich*.

The rough English equivalent, "uncanny," itself is difficult to define. Literally, it means "un-homely," when that which had been familiar becomes suddenly and inexplicably alien:

The situation is altered as soon as the writer pretends to move in the world of common reality. In this case he accepts as well all the conditions operating to produce uncanny feelings in real life; and everything that would have an uncanny effect in reality has it in his story. But in this case he can even increase his effect and multiply it far beyond what could happen in reality, by bringing about events which never or very rarely happen in fact. In doing this he is in a sense betraying us to the superstitiousness which we have ostensibly surmounted; he deceives us by promising to give us the sober truth, and then after all overstepping it. We react to his inventions as we would have reacted to real experiences; by the time we have seen through his trick it is already too late and the author has achieved his object. But it must be added that his success is not unalloyed. We retain a feeling of dissatisfaction, a kind of grudge against the attempted deceit.¹

In Todd Browning's 1931 cinematic adaptation of *Dracula*, the count comments on the nocturnal howling of wolves: "Listen to them! Children of the Night. What beautiful music they make!" Thompson provides a more abstract version in the form of an unnerving sound loop. And then, like a lo-fi arcade game, the viewer triggers a ghostly shaped space-invader back and forth on a wall-mounted track – the simplest of interactions. Ultimately this could be read as a metaphor for the installation: kitsch, but effective.

Andrew Paul Wood

¹ Sigmund Freud, "The Uncanny," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. & trs. James Strachey, vol. XVII (London: Hogarth, 1953), p.252.

No Exit Part 2

Ronnie van Hout

Closely following *No Exit Part 1*¹ and *I've Abandoned Me* (Van Hout's nationally touring masterpiece) this exhibition further highlighted a certain public institution's² neglect for one of its native sons.

No Exit Part 2 opened with a life-like-life-size figure, track-suited and spread-eagled in the middle of the gallery floor. A replica of Van Hout, his glazed imitation eyes staring blankly at the ceiling. A stuffed Magpie silently observes the inert Van Hout. On the wall, beneath a distorting reflective surface, play-dough lettering spells out I'VE STOPPED TRYING. Nearby a small DVD screen, set into a fake rock, depicts a similar scene only this time played out in the middle of a park. In the first instance it appears we are being asked to observe the artist abandoning his ego; in the second, abandoning his mind. The latter the result, perhaps, of a long Saturday night ending with consciousness regained in some park, somewhere, early Sunday morning. Or, are we being shown the artist after the parade has gone by, the jokes stale, his career finished, down and out, a homeless person abandoned by those who once coveted him. A kind of art world Norma Desmond or given Van Hout's alien fixation; Newton has finally fallen to earth.³

No Exit Part 2 is despair laced with the comic. Not that either of those pursuits have ever been mutually exclusive. In fact we only have to think of - Larry David, Woody Allen, Bob Newhart or Tony Hancock's famous Bed-Sit sketch (and of course Hancock's demise) to appreciate how closely they can interweave.⁴

According to Van Hout a more serious underpinning for this exhibition is the 1945 play *No Exit* by, existentialist, Jean Paul-Sartre. In it three dead people gradually come to the realisation they are in their own personal visions of hell - locked in a room together for eternity.

Van Hout alluded most directly to the play in the installation consisting of casts of his own head arranged with logs to spell out, in large three dimensional letters, NO. An opening in one log houses a DVD player in which Van Hout sits on a couch niggling and bitching with two characters that seem to represent his alter-egos. Van Hout's vision of hell, it would appear, is to spend eternity with himself. Yet, other aspects of Van Hout's interpretation of Sartre tended to read more like a Samuel Beckett play. Well, Beckett crossed with Benny Hill that is.

In the DVD projection, *Backdoorman 2*, Van Hout stands outside a house knocking on the door, waiting, calling out, knocking again, repeatedly over several minutes with no answer. Eventually the disgruntled Van Hout leaves. A few seconds later Van Hout's doppelganger opens the door, steps outside, looks around expectantly, then quizzically, assumes he must be hearing things and steps back inside. At first, it's a straight Benny Hill gag but the longer we look the more it seems like a forgotten Beckett play. Is the real Van Hout on the outside or on the inside. Is he waiting for an answer or is he hearing things? Will he ever be able to answer the door to himself? Will he ever confront his own identity? Like that cul-de-sac of chess (and the title of a Beckett⁵ play) it's an unsolvable endgame.

It's ironic then, that it's Van Hout's continuing ability to keep his art open ended that allows him to consistently renew himself. And, in turn, make his art steadily move beyond its, supposed, hybrid-pop-slacker beginnings towards mature universal themes.

Robin Neate

1 Linden Gallery, Melbourne.

2 Nationally touring major New Zealand galleries (as well as two in Australia) *I've Abandoned Me* was not part of The Christchurch City Art Gallery's programme.

3 The sci-fi novel, *The Man Who Fell to Earth*, by Walter Tevis, 1963, or the film directed by Nick Roeg, 1976.

4 For a more obvious connection between art and humour see *The Rebel*, 1960, starring Tony Hancock.

5 *Endgame: a play in one act*, 1964. For even closer similarities see Beckett's only film - *Film*, 1965. Not only does it star, silent comedian, Buster Keaton but his character, who cannot bear to be looked at, is finally confronted by his doppelganger. (Interesting too that a doppelganger is also referred to as a wraith - a person's double or apparition supposedly seen shortly before or after death).

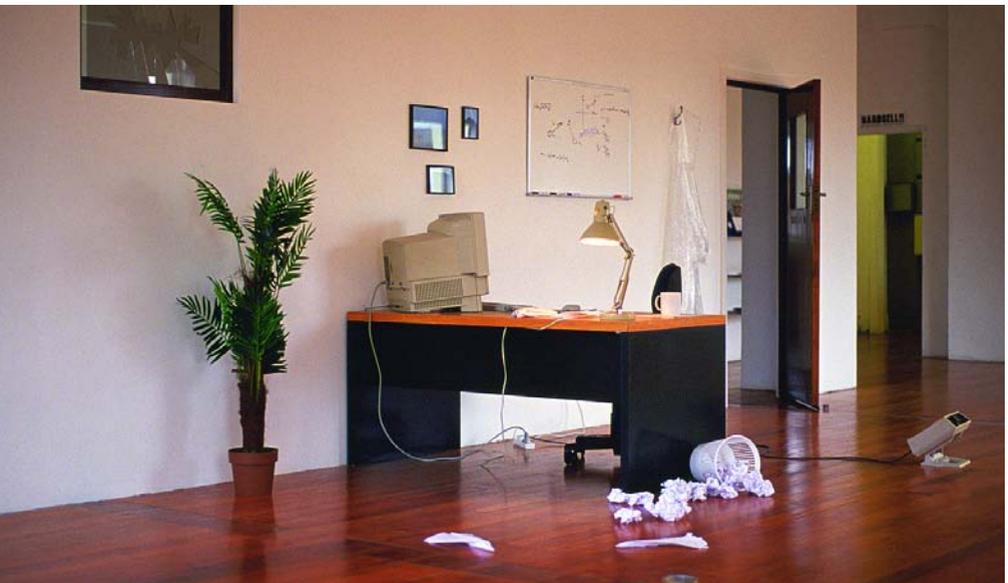
Ronnie van Hout

Image: Rachel Brunton



RDH & SDL

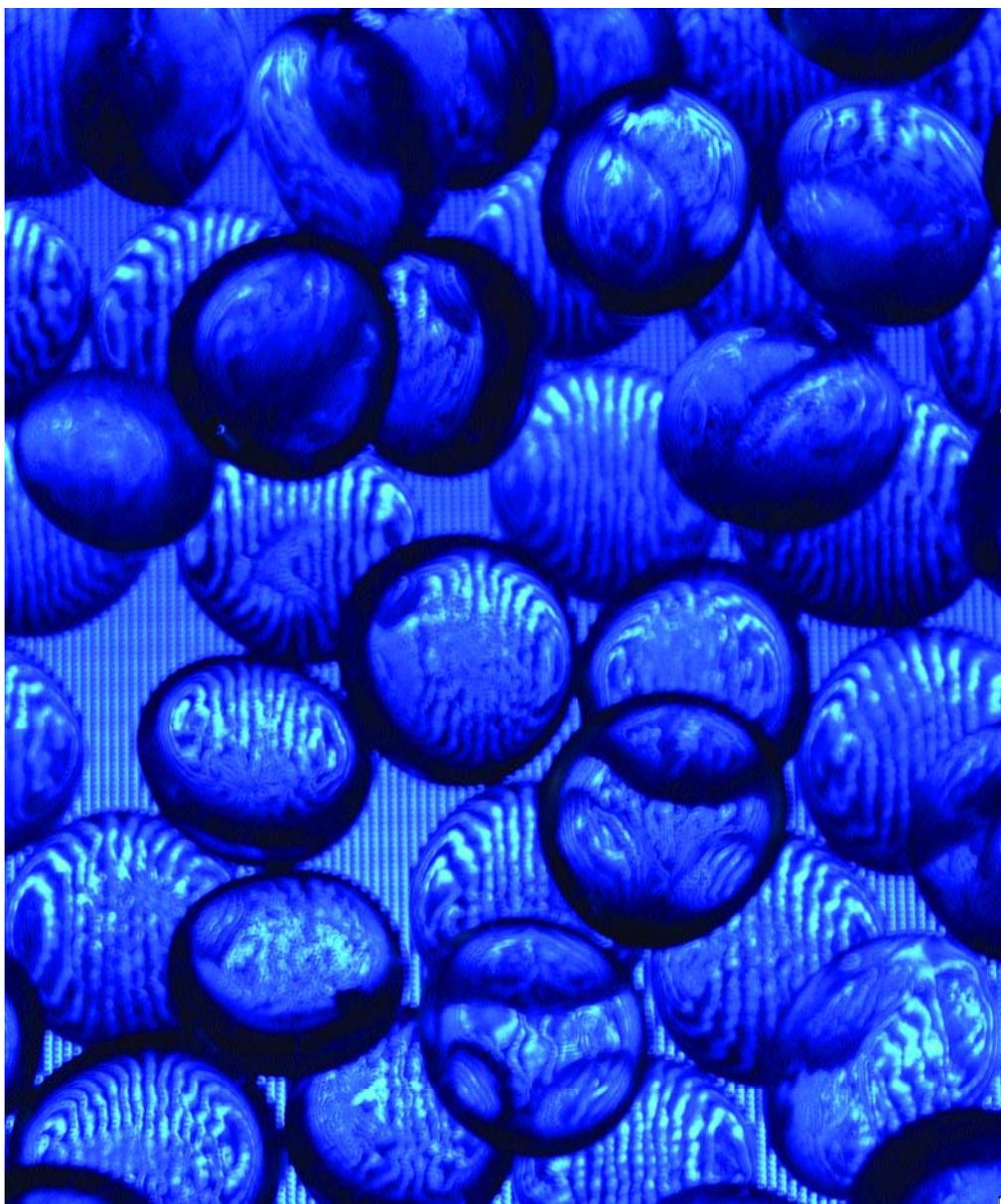
Image: Jess Johnson



No direct line from my brain to my heart
Alan Holt, Simon Cumin, Stella Corkery, Violet Faigan
Image: Rachel Brunton



The Loni & Roni Show
Veronic Vaevae
Image: Rory Kinahan



Audible

Image: Shaun Waugh



Richard Wearn

Image: Shaun Waugh



Nathan Thompson

Image: Shaun Waugh



Time Trials

Fiona Amundsen

Fiona Amundsen's *Time Trials* is a series of medium format photographs of speedways. Taken early in the morning, they utilise the same techniques as her previous series of motorways and public spaces. These works are deadpan investigations of the built environment: parks and pools, government housing. Depicting communal structures, the works are always empty of people, as if some apocalypse had vapourised the populace, an H-bomb melting the inhabitants but leaving the buildings standing.

Time Trials' settings are more bucolic than her previous locations. Speedways, consuming space and producing light and noise, exist largely in semi-rural zones – although, in a suburban exception, on raceway nights, I can hear the petroleum roar of Western Springs Raceway from my balcony. But the halo of arc-lights, the fumes, the frisson of speed and danger are absent in these photographs. The tracks are dormant in the cool light and overcast of the morning.

With one straightaway exception, the photographs zero in on the grassy void at the centre of the track, variously: swampy, hilly, or carefully tended and garnished by goalposts. The brief looping journeys of the racers trace its muddy periphery.

The vacant arenas remind me of a very early photograph, of the Boulevard du Temple in Paris, made by Louis Daguerre in 1838. Shot out of his studio window, the image reveals details of buildings and trees: curbs and chimney pots, windows and curtains. The photograph renders the structure of the city, but the streets are empty, bustling commuters and strollers unseen by the camera's slow eye. The sole figure visible is a man on a corner having his boots polished. The phantom of the shoe-shiner weaves about him as he stands, waiting.

Like the image of the day lit Paris street, whose inhabitants were almost entirely too swift to register on the plate, *Time Trials* calls attention to the chasm between machine and human time. The mechanism of the camera, dicing time into fractions of fractions of fractions echoes the calibrated time of the speedway, the seconds counting down. Man, machine and time form the structuring logic of the speedway, but what happens when the photographer and her camera stand in for drivers and spectators?

During racing the camera's dissections of movement capture the action: the fast-moving vehicles. In the cool rational light of morning the camera's evidential revelation of incidental detail – traces in the tracked mud, speakers, lights and signage is more forensic.

But while they are rendered in clear detail, the tracks are instances rather than locations in themselves. Their seriality: evenly spaced on the gallery wall or stitched together in Amundsen's book of the same title; gives the images a certain pace and order, while depriving them of individual import. Their testimony stands against those preceding and following, leaving viewers to play the game of similitude and difference.

It is these evidential incidentals of the dormant tracks that mark the distance from photo finish to anthropological study. The cloudy mornings illuminate a dour fantasy: an archaeology of the present.

Stella Brennan

108: Walking through Tokyo at the Turn of the Century

Sarah Peebles & Christie Pearson

108: *Walking through Tokyo at the Turn of the Century* is a walk through sounds and the space between them, in the space between the twentieth and twenty-first centuries. This audio amble is accompanied by a series of photographs of Tokyo taken by Christie Pearson, offering a slow, meditative reflection of urban spaces and moments against the recorded cries of street sellers and the bells and squeals of pachinko parlours. The photos create a feeling of being so caught up in audible space that the visual world passes by in intense fragmentary moments.

'Walking through Tokyo' was commissioned as an audio piece by Radio-Canada for the show 'L'espace du son', 'The Space of Sound'. The soundwalk is informed by the spatial experience of radio, the sonic "space without walls" evoked by audio artist Jacki Apple, where "sound is the object, the ephemeral trace in the mind of the receiver, a sensation resonating along aural pathways and passageways.... bouncing like a ball through memory, onto the visual field of the inner eye."¹ Apple describes radio as a space in time, and a space to be inhabited. Returning from the space of Tokyo at the turn of the century, it takes a moment to adjust to the quiet brightness of a Christchurch High St in December, disconcertingly, as the Tokyo walk is centred on midnight, midwinter.

Sarah Peebles describes finding herself drawn to the "space between things" in these recordings. She finds this particularly striking in Tokyo, as it is a much more "active and compelling" ambient environment than her home town, Toronto. Or Christchurch. The spatial dimension is evoked by movement past minispeakers placed outside shops, and the periodicity and cyclical elements of train station sounds. "Even the pachinko (Japanese pinball) parlour's wall of sound reveals distinct songs, shapes, recurring themes and momentary spaces, when examined closely through the looking glass of digital signal processing."² The recordings were made between December 26th, 1999 and January 3, 2000, and apart from a small temporal leap back to 1986 for the dawn Kendo practice, the walk flows in the order in which it was recorded.

The '108' of the title refers to the ringing of temple bells at midnight on new year's eve, struck 108 times "representing 108 human desires which may lead to sin, sort of like purging one of temptation for the year."³ The audible Tokyo that Peebles constructs is a traversing of contemporary, traditional, electronic and ritual space.

'Walking through Tokyo' is also available on cd,⁴ creating the possibility of walking through one city while audibly inhabiting a different city at the same time. The process reverses the idea of the walkman - instead of shutting out the environment by creating a private audio space, the recordist soaks it up and re-presents it as a purely audible experience, what Anne McCartney, writing about sharing a recording process with soundwalk pioneer Hildegard Westerkamp, calls a "private amplified perspective."⁵ These practices are one way of realising Futurist Luigi Russolo's desire for "entire symphonies composed of the sounds of everyday life," as a reflection of the changing acoustic environment of modern cities.⁶ The soundwalk, and *trambientsound*, re-present the city as an ambient space, and focus attention on its overlooked acoustic dimensions, described by John Cage as "the subtle harmonies... generated by chance in the natural and built environment"⁷.

Zita Joyce

1 Jacki Apple. "The Art of Radio" in Strauss and Mandl (eds) *Radiotext(e)*. New York, Semiotext(e): 1993 p307

2 Sarah Peebles, "108: Walking through Tokyo at the turn of the Century". Canadian Electroacoustic Community, <http://cec.concordia.ca/econtact/Soundwalk/peebles.htm>

3 Sarah Peebles.

4 Earth Ear. "Urban SoundScapes." <http://www.earthear.com/catalog/urban.html>

5 Andrea McCartney. "Soundwalking in Queen Elizabeth Park with Andrea McCartney and Hildegard Westerkamp." <http://www.emf.org/artists/mccartney00/walk.html>

6 New Media Scotland. "Drift Radio: Resonant cities". http://www.mediascot.org/art/view_art.php?id=78

7 New Media Scotland.

Push the Button

Toshi Endo, Terrence Handscomb, Sean Kerr,
Michelle Lawrence, Amanda Newall

The five artists in this exhibition are connected by their use of technology in art, however each responds very differently to their experiences of technology and its various manifestations in contemporary culture. The clash of the virtual and the physical is apparent in much of the work, and the body is never far from view.

Sean Kerr's friendly monster *Fred II* greeted visitors to this show, appearing to watch and talk to us with his googly eyes peering out from an oversized cardboard box. Fred had a limited capacity for conversation, simply repeating comments programmed in by his creator, taken from a gallery visitor book. Artificial sight was provided via a surveillance camera sensitive to movement. So although Fred was incapable of watching us, the illusion was not so, we were in fact watched, and tracked - caught on camera in the gallery as we are multiple times a day going about our business in shops, garages, banks and city streets.

Taking a mouse as her central protagonist, Michelle Lawrence re-enacts a local reality television series from a different perspective in her work *Colonial Mouse*. Lawrence's digital video is installed within an ornate gold frame set into a familiar deep red wall colour - the artist setting her work within what would have been the ideal colonial gallery style.

Rejecting the framing of cyberspace as some kind of abstract globalised phenomenon as clichéd and irrelevant, Terrence Handscomb focuses instead on the physical reality of the singular and human - his own body. Part of "Under Southern Skies", a 2003 suite of digital video works by Handscomb, *Spa* and *Healing Hands* were paired in *Push the Button*, each providing intimate and gory details of the artist's body in the form of a video diary documenting ritualistic foot-cleansing and scab-picking.

The nasty and sinister comes in to play in Amanda Newall's exhibited works. Various media are deployed by the artist with a lack of hierarchy, combining sculptural and electronic means to both humorous and cautionary effect. Newall's two works *Tree* and *Blobs Game* encourage interaction, utilising gaming interfaces, yet not quite following all the customary rules and expectations we have of mainstream games. Props and icons from Newall's computer environments have been left behind in real space, as the vinyl mask of the rabbit character manipulated in *Blobs Game* sits beside the computer station, adding a touch of theatricality and uncertainty.

Gaming environments have also infiltrated Toshi Endo's art practice, yet *Safeplaces* is a purely playful device, a reaction from the artist to the nasty potentials of the internet. The result of Endo's aim to create a safe place online is a utopic scene, a playground for a solitary character set upon a grassy hill where the sun always rises and the birds always sing. Like Kerr's *Fred* and Newall's games, this world is also limited, conditioned and directed by the artist.

Rosemary Forde

Public Programmes 03

Running parallel to our project space exhibitions, The Physics Room has developed a reputation for presenting a diverse range of public programmes including international film, experimental music and sound art, interactive events and seminars. In 2003, six such events brought an added dimension to The Physics Room programme, providing rare opportunities for Christchurch audiences to participate with and experience contemporary art up close and in real time.

Working with regular Physics Room collaborators, the Goethe Institute, Thomas Munz of the Transmediale Festival screened a selection of European video art. Munz was curator of the Berlin based Festival's video and image section "Play Global!"

Outlining the history of Transmediale (founded in 1998) and the 2003 content, Munz also invited New Zealand artists working in new media to submit works for consideration in future festivals.

University of California Professor of Art History and Theory, John Welchman, visited New Zealand in August as a keynote speaker at the Cultural Provocations conference in Auckland. The Physics Room and Art & Industry made it possible for Welchman to visit Christchurch, where he presented his lecture "Faces and Power". This seminar was a detailed look at the representation of faces through history and in postmodern art practice. Welchman, a widely published art writer and theorist, was brought to New Zealand with the Artspace /Creative NZ International Visitors Programme.

Christchurch and the South Island in general has a long history of artist-run initiatives and spaces, working with Artists Alliance, we invited speakers to take part in Initiate, a forum to air some of the issues and histories around local and national artist initiatives. Panelists Tessa Giblin of Gridlocked and

Sam Eng from High Street Project discussed their current and local projects. Stuart Griffiths provided a historical perspective on South Island Art Projects and its development into The Physics Room, and was joined by Karl Chitham who gave an overview of artist-initiatives in Auckland.

The strength of the New Zealand sound art scene was further evidenced in September with Bruce Russell performing in collaboration with Wellington's Birchville Cat Motel (Campbell Kneale). The duo was supported by an improvising quintet featuring Chris Burke, Ben Gerard, Michael Kime, Greg Malcolm and Jenny Ward.

Zita Joyce and Adam Willetts of ethermap.org curated an off-site sound art performance for The Physics Room, Trambience, inviting artists to work with the Christchurch Tramway as a unique venue. Performing on the first instalment of Trambience (which was repeated in 2004) was Adam Willetts and Canadian performer Sarah Peebles (also an exhibiting artist in the project space programme).

Internationally based New Zealanders, r a d i o q u a l i a, made a visit home in late 03 and took the opportunity to present a recent computer gaming project at The Physics Room. Curated for the Institute of Contemporary Art, Cape Town, <re:Play> was a unique presentation of six artists using gaming technology and vernacular to create works with a political / critical imperative.

Rosemary Forde

The Kiosk 03

Originally an initiative of Julaine Stephenson and the Oblique Trust, The Kiosk became a permanent public art site of The Physics Room in May 03. With support from the Christchurch City Council maintenance team and Creative Communities Christchurch, The Kiosk was restored and programmed with an emphasis on local and emerging talent. The Kiosk, a block away from the project space on High Street, also acts as a street level link to The Physics Room. Toshi Endo's video piece, the first work installed in the new Kiosk programme drew a virtual and direct link between the public site and project space.

Further video works across The Kiosk 03 series included documentary, VJ mixes and a hyper-speed version of the 1939 classic "Gone with the Wind". Visiting artist Sheena McCrae condensed the 219 minute epic film down to 5 minutes, creating *Gone*. In her piece the narrative remains but all detail becomes indecipherable, except the repetition of Vivien Leigh's line "I'll think about that tomorrow."

Recipient of the Creative New Zealand / Department of Conservation Wild Creations residency in 2002, documentary filmmaker Zoe Roland installed her work *Sanctuary* simultaneously in The Kiosk and other public sites in the country's main centres. Filmed in Tiritiri Matangi Island, this work brought the sounds and sights of native birds into competition with the urban populated landscape.

Naomi Lamb presented a show reel of her VJ works and those of others making up the Project Shown* team in *Data Unit*. Original footage and sampled material were mixed by Lamb and Tobias Lee, with sound provided by John Hedges and Snippet. This selection of VJ sets was presented in The Kiosk in association with the first Christchurch VJ Symposium "New Environs".

Christchurch's art community was connected to Auckland's with Rm 401's contribution to The Kiosk. A partial reconstruction of the Auckland artist-run space was installed in miniature, complete with soundtrack and postcard window. Connections were cast further a field in *The Little Art Show That Could*, curated by visiting artist David Clayton. Inviting miniature artworks from contributors, Clayton installed the work of 18 artists in his carefully constructed gallery sent in from around Australasia, Europe and America.

Object works ranged from Stela Cruickshank's collection of subverted soft toys completely filling The Kiosk and crammed up against its windows in *I Wanna be Sedated*, to the physically minimal yet equally sinister *Blade in Gum* by Eddie Clemens. Also using found items (Hubba Bubba and a razor), Clemens' work manifests a common childhood nightmare.

The characters created by Jamie Richardson appeared in The Kiosk as drawings rendered 3D. *The Papadopolis Brothers*, modelled in plaster with little detail and drained of colour are tributes to comic book illustration styles and gaming icons. Fellow Christchurch artist Victoria Bell, also approaching object-making as drawing in 3-dimensions, created a soft-sculptural version of her pet cat, a colourful and crafty homage to the tactile and textile arts.

Rosemary Forde

A Constructed World

A Constructed World made an open call for local artists to bring their work into The Physics Room to become part of their exhibition. Each contributor was asked a set of questions on completion of the project – here are some of their responses.

Miranda Parkes

How did you feel about bringing and showing your work at The Physics Room?

I felt fine about it because I was excited about the project and interested in the work by the Constructed World team.

What does your work have to offer that others don't?

In the show, I think actually for this show all the work offers a very similar thing, because it's all kind of more like the material for the artists rather than a work in itself.

What is your favourite work in the show – and why?

My favourite was the paintings by the Constructed World people because they were fresh to me and related to the organisation of the whole thing.

Scott Flanagan

How did you feel about bringing and showing your work at The Physics Room?

Without sounding rude, ambivalent. I always kind of wanted or intended to have a show here, but the circumstances – I was walking down the street and Jess and Finn came along and said – oh can you put something in the show so I said yeah sure, and I went back to the studio and got it. So it wasn't something I intended to do that's I guess why I feel ambivalent cause there wasn't intention there, just surprise.

What does your work have to offer that others don't?

Well these are just preparatory studies for larger works so without people having seen the larger works they probably won't understand, but I do think they're really nice as works themselves, they mean a lot to me. I guess they probably do something to the audience, I guess if you figure out what it's about then it has something to offer.

What is your favourite work in the show – and why?

Paul's daughter, Stella's work. How old is she - two or three? That's the perfect age to be making art, everything after that is just contrived.

Matt Walters

How did you feel about bringing and showing your work at The Physics Room?

Well someone asks you to show some work so you bring it in and you put it up and you're quite stoked when it gets put up. It's quite interesting to see how it interacts with everyone else's work.

What does your work have to offer that others don't?

Well people approach my work and engage with it so what it has to offer is quite opinionated, something I wouldn't think of, so it's quite bold of me to say what people should come and appreciate in my work, I don't think that's how it should be. People should come and see what they think and that's what my work's about, it's about what people get from visual stimulus.

What is your favourite work in the show – and why?

There's a picture on the wall over there it was framed, a picture of a tree in a blue frame, it didn't look much but it really stood out in the context of the contemporary work here, it was quite bold. I like the idea of a picture in a big frame.

Zane Smith

How did you feel about bringing and showing your work at The Physics Room?

Not at all intimidated.

What does your work have to offer that others don't?

It was found by myself, and it was a reinterpretation of the exhibition medium, everything else was produced whereas this was all found and displayed out of context. These are all shopping lists which I've picked up off floors, streets and other areas, predominantly grocery lists from supermarket trolleys.

What is your favourite work in the show – and why?

I really like the Star Trek pieces especially the Klingon because of the combination of traditional craft with the sci-fi context and the level of skill was obviously not high but I thought that lent it an exquisite charm.

A Constructed World

Art is often thought of as one-way communication, an artist sending a message to an audience who are in-the-know enough to "decipher" the work. If Australian art duo *A Constructed World* have a message to convey, it's more that anyone can look at their art and bring something to it themselves. The audience is intrinsically involved by virtue of having any reaction or response at all. For Geoff Lowe and Jacqueline Riva (the artists making up the ACW partnership), their exhibitions are incomplete until the audience has participated in some way. While blurring the audience/artist distinction, ACW also flip the directional flow of ideas in art, taking as much from the audience as they give, switching the expected roles of sender and receiver.

Because ACW need the audience to complete their work, they have to confront the widely held notion that contemporary art is only for an elite in-crowd. The artists are forced to find new ways of introducing their work and allowing the public to feel comfortable with it. ACW have done a lot to get people over their insecurities when looking at art. This is not in the self-interest of the artists creating a bigger market for themselves, it comes from a real respect for the moment of interaction between the artwork and the public. Their self-published magazine *Artfan*, prints art reviews and commentary by critics, artists, academics, as well as kids and the kind of people who say they don't know anything about art but they know what they like.

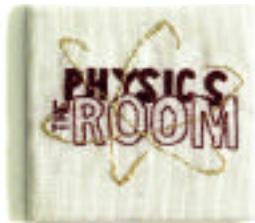
ACW's art practice covers all bases – as well as publishing *Artfan* (since 1993), they use video, painting and photography, organise workshops and performances. Across all of these media, the artists are working towards the same aim – to construct a space for people to think. They often use music as a familiar form of engagement to ease people in. Other times they incorporate a feeling of sociability – in the <hospitality> project the artists prepare a meal for guests in the gallery allowing ideas and discussion to develop in a more familiar context, bringing the private into public space.

<hospitality> was staged as part of The Physics Room project, alongside an exhibition including a selection of recent video, painting, digiprints and publications. In an effort to break down the division of artist versus audience completely, ACW put out an open call for artworks, encouraging local contributions to be exhibited alongside their own works – rejecting any politics or constructed hierarchies of the art world. The artists see the inclusive approach as "an opportunity to let things we don't know enter our work". A great cross-section of amateur to professional artists responded to the open call, resulting in an exhibition involving dozens of contributors showing at The Physics Room alongside ACW. This act deflated the usual hierarchy of the space and went some distance towards asserting a universality of art and the artists' belief that "everybody knows about contemporary art in the same way they use knowledge or experience with a movie or song."

Rosemary Forde

A Constructed World

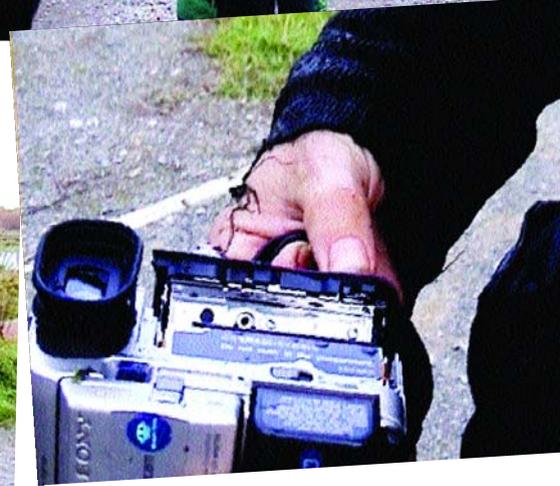
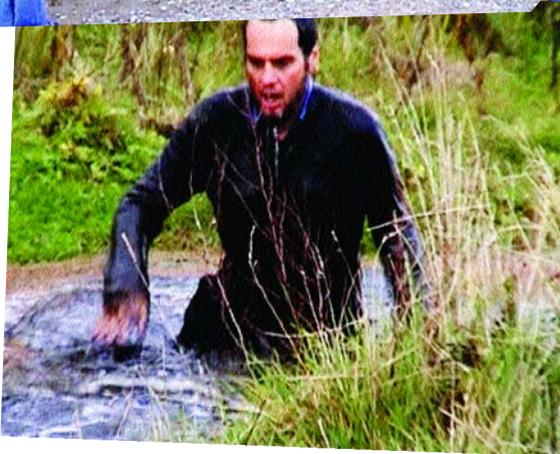
Image: Rachel Brunton





I was taken sightseeing in NZ. We went to a bird sanctuary and someone said look at that bird over there. We walked across the grass in the direction of the birds. I walked towards a mossy patch on the grass – the next thing I was eight feet under water, looking up at the light through weeds. I came to the surface and the people I was with helped me out of the pond I had walked onto. I was covered in mud – and my video camera was around my neck – destroyed.

Geoff Lowe / ACW



Fiona Admundsen

Image: Fiona Amundsen

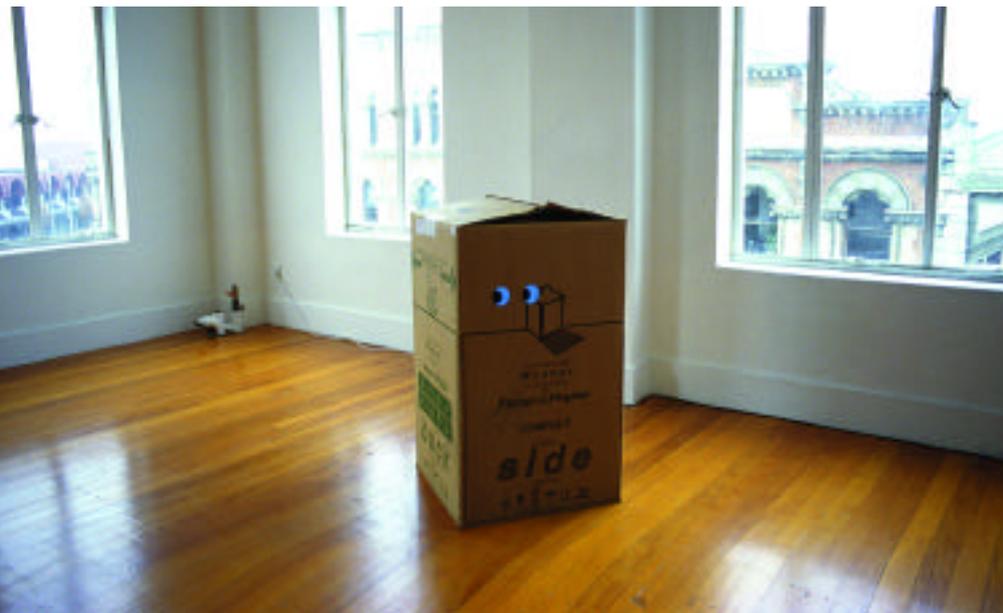


Sarah Peebles and Christie Pearson

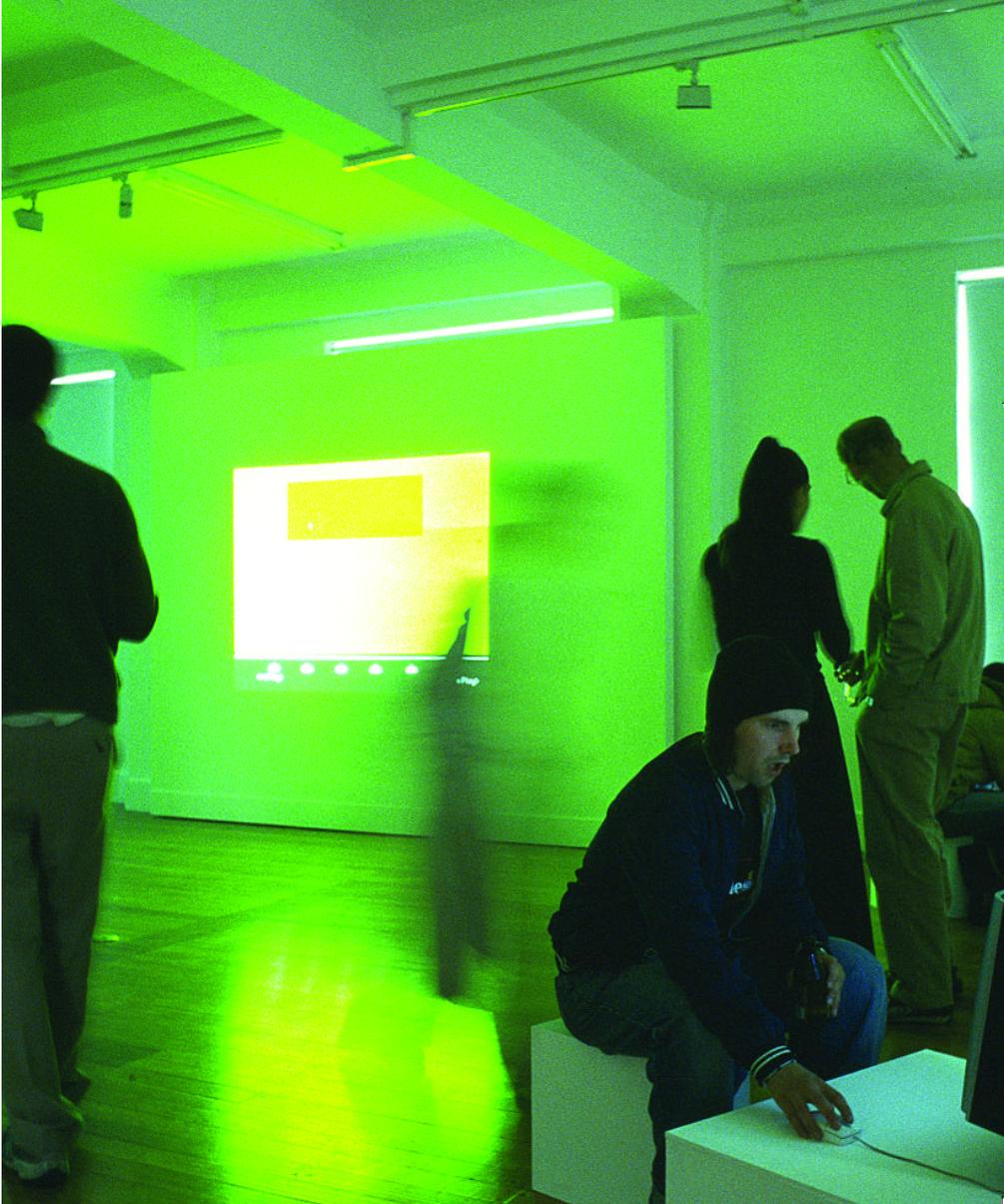
Image: Christie Pearson



Push the Button
Sean Kerr, Michelle Lawrence
Image: Rachel Brunton



Physics Room Performances
<re:Play> curated by r a d i o q u a l i a
Image: Rachel Brunton



The Kiosk
Jamie Richardson
Image: Rachel Brunton



Directors Report

Rosemary Forde

The Physics Room is a platform for contemporary art – its practitioners and its audiences. Rather than working towards an institutional ownership around our programmes, we aim to build a community and collaborative network with The Physics Room, diverging at various points to encompass new thoughts and modes of practice. Making things happen, and more importantly having the flexibility to allow things to happen. The Physics Room is grounded in the potential for something new and unique, sometimes risky, to exist within a city that is rightly or wrongly not reputed to welcome artistic risk-taking, youthful exuberance or diversity.

In 2003 we worked with 39 artists across twelve exhibitions in the project space and ten projects were presented in our public art site The Kiosk since May. Twelve performers and presenters participated in our series of public programme events, while seventeen writers were commissioned to contribute to The Physics Room publications.

We are proud to have shown our commitment and respect to the contemporary practitioners we work with by contributing over \$20 000 in artist fees throughout the year. Our funding from Creative New Zealand continued to provide the basis of our operational budget, supplemented and sustained by in-kind sponsorship, grants and donations from many foundations and businesses.

Further funding sources and partners allowed The Physics Room to develop projects to a high calibre with extended avenues of involvement. Radio New Zealand partnered the sound art project Audible New Frontiers, which manifested physically in the project space, broadcast on National Radio's "revolutions per minute" programme and was permanently

archived as a CD release. Other exhibitions aligned with larger art events, Push the Button was presented within the Christchurch Arts Festival and The Loni & Roni Show was a feature of the Pacific Art Symposium's extended programme.

The Physics Room exhibition Bombs Away (curated by Sophie Jerram in 2002 and supported by the Peace & Disarmament Education Trust) was toured to the Adam Art Gallery, presenting an expanded version of the project to Wellington audiences.

From May 03 The Physics Room became custodian of The Kiosk public art site, located a block away from the project space in a pedestrian area of central Christchurch. Originated by Julaine Stephenson and the Oblique art trust, The Kiosk was renovated and reinstated with the support of Creative Communities and the Christchurch City Council.

The Physics Room Trust sought new Board members in 03, appointing Hermione Bushong (Christchurch), Luit Bieringa (Wellington), Gavin Shepherd (Christchurch) and Susan Ballard (Dunedin). As well as welcoming members from different regions, the Board also aimed to achieve a balance in skills and experience offered with these new appointments. Jessica Johnson held the position of Programmes Coordinator throughout 03, with assistance from Exhibition Technicians Finn Fair and Rachel Brunton. My personal thanks goes to each of the staff and board members, past and present who have all been integral to the organisation. The Curatorial Advisory Panel, consisting of Emma Bugden, Chris Chapman, Sean Kerr and Megan Tamati-Quennell, have all generously contributed their time and knowledge over the year.

Directors Report (contd)

Rosemary Forde

Many thanks...

On behalf of The Physics Room, practitioners and audiences, we would like to thank the following businesses and organisations who made significant contributions to The Physics Room in 2003, assisting with the donation of goods and services for our projects and events.

Boyd Audio Visuals
Christchurch Arts Festival
Christchurch City Council
Goethe Institute
Magnum Mac Christchurch
Monteiths
Radio New Zealand
The Powerstore Christchurch

Many thanks also to our funding partners...

Creative New Zealand / Toi Aotearoa

Canterbury Development Corporation
Canterbury Foundation
Community Trust
Creative Communities Christchurch
Lion Foundation
Metro Charitable trust
Peace and Disarmament Education Trust
Work & Income New Zealand

Financial Statement

The Physics Room accounts are prepared by Gavin Shepherd at Miller, Gale & Winter.

The Trust is audited by Hargreaves & Felton.

The Physics Room operated with a healthy surplus to the end of 2003. Part of this surplus has since been invested in growing our reserves and part has contributed to maintaining gallery and office resources.

Statement of Financial Performance for the year ended 31 December 2003

Revenue	172,884
Less Expenditure	158,150
Net operating surplus	14,734

Statement of Financial Position as at 31 December 2003

Total Capital	54,311
Represented by	
Cash & deposits	37,993
Accounts Receivable	7,807
Fixed Assets	15,410
Less	
Accounts Payable	3,828
GST Payable	3,071
Net Assets	54,311

Strategic Plan

Our Mission

An internationally recognised arts platform dedicated to develop and challenge both the artist and audience for innovative contemporary art in Aotearoa New Zealand.

Our Strategic Objectives

To assist art practitioners with resources and opportunities to achieve a higher level of professional and creative development.

To promote and encourage a greater acknowledgement, understanding and value of contemporary art among New Zealanders.

Our Values

Innovation

Providing a platform & context for the development of new work & new directions.

Sustainability

Contributing to a strong local and national arts infrastructure.

Accessibility

Presenting art in a context that develops audiences & understanding.

Artistic Programme

Aims:

To develop a critical artistic programme, with an emphasis on the development and presentation of new work

To support local contemporary art practice within a national and international context

To present innovative visual art and interdisciplinary art forms within an accessible cultural framework

Business Programme

Aims:

To ensure the financial sustainability of The Physics Room Trust

To diversify sources of revenue, decreasing the contribution from CNZ to a sustainable level below 70%

To contribute positively to the local and national professional arts infrastructure

Members of The Physics Room

The Physics Room acknowledges and thanks the contribution and support received from the following individuals and groups...

Jim Barr & Mary Barr
Hermione Bushong
Chartwell Trust
Jenny Gibbs
Music & Audio Institute of NZ

Matthew Ayton
Alison Bartley
Victoria Bell
Rudolf Boelee
Michael Boulden
Stella Brennan
Emma Bugden
Helen Calder
Barbara Carrie
Iain Cheesman
Elizabeth Coates
Victoria Edwards
Jane Egerton
Suzanne Ellison

Amy Fletcher
Jane Gallagher
Brooke Georgia
Tessa Giblin
Jessica Halliday
Marianne Hargreaves
Mark Harvey
Dorothy Helyer
Juanita Hepi
Andrew Hunst
Sophie Jerram
Ina Johann
Kate Johnstone
Zita Joyce

Kirstin Hollis
Naomi Lamb
Lynne Lambert
Anthony Lealand
Rene Lerch
Michael Lett
Keiller MacDuff
John McCallum
Deborah McCormick
Kirsten Morseth
Danae Mossman
Kelly Murray
Don Peebles
Hamish Pettengell

Vivienne Plumb
P.E. Rhodes
Jamie Richardson
Robin Sallis
Helen Savage
Darren Schroeder
Naomi Smith
Karin van Roosmalen
Leafa Janice Wilson
Hamish Win
Jane Zusters

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ph +64 3 379 5583 / fax +64 379 6063

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Physics Room Membership

Joining the Physics Room Membership is a great opportunity to keep in touch with the latest developments in contemporary art, and support your favourite gallery at the same time!

Rewards to Members include:

- FREE copies of ALL Physics Room publications — the Annual, exhibition catalogues, CDs and CD ROMs!
- Regular invitations to Physics Room events by post or email, as well as members-only email updates of events and opportunities in the arts
- Free or reduced admission for Physics Room events including performances, film and video screenings, and lectures

Organisations, institutions, businesses and generous individuals, are also invited to subscribe to our new Atomic Membership rate. This level of support will be rewarded with the same benefits as individual members, with the addition of the following:

- One free gallery hire for private functions or events during the year
- Listed as a sponsor in the Physics Room Annual and on our website

To become a member of The Physics Room, fill in the form on the reverse of this page and post it to:

The Physics Room
PO Box 22 351
Christchurch, New Zealand

or fax to +64 379 6063
or email physicsroom@physicsroom.org.nz

Membership Form

I would like to become a member of The Physics Room

\$30 Standard annual membership fee \$15 Students

\$40 Members outside NZ \$100 Atomic Membership

Name:

Occupation:

Organization (where applicable):

Postal Address:

.....

.....

Telephone (hm):() (wk):()

Fax:()

Email:

Website URL:

Method of Payment: Cheque Cash Money Order

Cheques should be made payable to the Physics Room Trust. All amounts are in NZ dollars.

Post this membership form to:

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PO Box 22 351

Christchurch, New Zealand

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or email physicsroom@physicsroom.org.nz