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*alter / image*

Feminism and representation in New Zealand art 1973–1993








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LUCY MACDONALD, THE ART OF  
ATTRIBUTION, 1991. STILL FROM VIDEO  
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# *alter / image*

Feminism and representation in New Zealand art 1973–1993

Edited by  
*Christina Barton*  
and  
*Deborah Lawler-Dormer*

City Gallery, Wellington  
Wellington City Council

Auckland City Art Gallery  
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## Foreword

*Alter/Image*, a challenging and ambitious project, focuses on and draws together the work of contemporary New Zealand women visual and performance artists, film and video makers, and writers.

*Alter/Image* is an attempt to assess recent New Zealand art and its relation to contemporary feminism, by selecting key moments in the last 20 years of practice by New Zealand women in the visual arts, performance, film and video. The accompanying catalogue incorporates new research and writing and makes a significant contribution to New Zealand's visual arts scholarship.

The City Gallery, Wellington and the Auckland City Art Gallery are proud to collaborate in this complex project as our major contribution to the arts events planned to commemorate the 1993 New Zealand Suffrage Centennial celebrations. A partnership that has enhanced this ambitious project enormously, it accords well with the visual and historical context of each institution.

*Alter/Image* is a major component of the opening programme of the City Gallery, Wellington in its new permanent premises. It testifies to the Gallery's commitment to dialogue and critical debate on current contemporary art issues and practice. It also shows the importance the institution places on the moving image in its programmes. *Alter/Image* reflects the long standing tradition of the Auckland City Art Gallery to a vital programme of contemporary art projects demonstrated in its collection and exhibition programme.

A project of this scope and ambition succeeds only with the sustained commitment and financial support of many. Wellington and Auckland City Councils join us in expressing our deepest gratitude.

We greatly appreciate the support of the exhibition's principal sponsor, ANZ Banking Group (New Zealand) Limited. It is unusual to secure major sponsorship for a challenging exhibition of contemporary art and we acknowledge the commitment of ANZ Bank. The arts need forward-looking, confident sponsors if they are to flourish.

We gratefully acknowledge the innovative and imaginative marketing support and public relations provided by

Saatchi and Saatchi, Wellington, and Symmans, Saker, Elliott and Hickman.

The exhibition and publication would not have been possible without the generous financial contribution of the 1993 New Zealand Suffrage Centennial Trust and we are very grateful for their advice and endorsement. We would like to thank the Queen Elizabeth II Arts Council of New Zealand for their crucial support of this project. Additional support for the catalogue has been provided by Archetype and Daphne Brasell Associates and we are grateful for their expert assistance.

We wish to thank most sincerely the artists and film and video makers who have agreed to participate in the project. We also thank all institutions and private collectors who have loaned works for the exhibition. Without their support the project would have remained locked up in the archive of history. Now the art can be brought into the present, celebrated and argued over.

We are grateful and proud of the contribution of the writers who have provided essays for this catalogue. In particular we thank Deborah Shepard, guest co-curator of the film section who has made an invaluable contribution to both the catalogue and the film programme.

Principal acknowledgement is due to exhibition curators, Christina Barton, formerly of the Auckland City Art Gallery and now Curator of Contemporary New Zealand Art at the Museum of New Zealand Te Papa Tongarewa, and Deborah Lawler-Dormer, Curator/Project Manager at the City Gallery, Wellington for their commitment and professionalism in achieving an exhibition project that is a starting point for debate and analysis.

Paula Savage  
Director  
City Gallery, Wellington

Christopher Johnstone  
Director  
Auckland City Art Gallery



## 'Unruly practices'<sup>†</sup>

An introduction to *A different view: 20 New Zealand women artists 1973 – 1993*

Christina Barton and Deborah Lawler-Dormer

The women's movement is still the most remarkable contemporary site (as well as the product) of a persistent determination to understand and alter social life by making and using theory.<sup>1</sup>

Although written in 1985, the words of Australian art historian, curator and writer, Julie Ewington provide a point of entry, in 1993, to the conceptual underpinnings of the complex of projects that make up *Alter/Image*. As a starting point, they locate feminism as one of the critical tools in contemporary thought. They also bring theory into the ambit of the women's movement, defining feminism as both a means to understand and intervene in social life. As such, Ewington bridges the divide between theory and praxis, bringing together definitions of feminism as a programme for political activism and as a tool for textual analysis. We have found this link an essential aid in the difficult task of selecting works which mark certain moments in New Zealand's feminist art history.

Our project investigates and celebrates the fruitful ways in which feminism has informed the visual arts. Our process is founded on the notion that 'a feminist approach is always a political approach'. Most especially, however, we are interested in exploring how artists have engaged with feminism to investigate how 'power operates in any social or textual context'.<sup>2</sup> It is with this in mind that we have selected a range of work, produced over the last 20 years, by women artists who knowingly operate in that 'remarkable contemporary site' where theory and practice meet. Ours is an a-historical approach which, we hope, will bring out the shared concerns of women artists who have learnt from and work with feminist theory. It is within this inclusive terrain that we hope to examine the multiple drives of feminist practice.

Our starting point is the identification of that key relation of feminism to the visual arts: the question of representation:

'New questions have been asked by feminism of representations: who speaks, for whom, from what position and with what authority in the production of discourses ...'<sup>3</sup>

Any history of feminism and the visual arts emanates from forming and finding solutions for the kinds of questions Elizabeth Grosz has posed. In New Zealand, as elsewhere, the recognition that Art (with a capital A) is a patriarchal construct, has prompted an investigation into why women have been excluded thus far and how they might find ways to express their experiences as women.

The 1970s and early 1980s witnessed many changes in the way women's art was viewed and the support it received. Now in the 1990s there has been a widespread acknowledgement by feminists that many of these changes excluded women of colour. The challenge for women of colour today is to find ways of working together to instigate change. In our local context, feminist dialogue often occurred without recognising the

<sup>†</sup> This title is drawn from Nancy Fraser's *Unruly practices: Power, discourse and gender in contemporary social theory*, University of Minnesota, Minneapolis, USA, 1989





JACQUELINE FAHEY: CHRISTINE IN THE PANTRY. 1972. OIL ON BOARD. 950 x 535 MM. COLLECTION OF THE AIGANTIGHE ART GALLERY. TIMARU. PHOTO: AIGANTIGHE ART GALLERY

drawn on their experiences as women for their subject matter. It is difficult now to see how radical these initial efforts were. But for women then, it was an intensely political act to expose themselves and to describe the mundane details of their lives. It was a consciousness-raising exercise, drawing attention to the ways in which women had been rendered powerless by their marginalisation and a crucial first step in a process that would acknowledge the ways in which representation itself is gendered. Revealing the reality of women's lives was a first step to drawing attention to the specificities and differences of a female point of view.

As early as the late 1950s, Jacqueline Fahey was painting images that described the

different concerns of Maori and Pacific Island women artists. Within their own communities, women's work flourished but outside the specific context of feminism. In reviewing feminist practice since 1973 we are conscious of the lack of visibility of Maori and Pacific Island women within the debates surrounding feminism, feminist theory and representation. We acknowledge that our selective attention does not address the differences within these communities and the struggles they face. We hope that this territory may be uncovered and exposed collectively in the near future.

While acknowledging our cultural perspective, we recognise that women artists have drawn on different strands within feminist theory as the basis for their practice. We have attempted, nevertheless, to view their concerns as a continuum, as processes that are simultaneously constructive and critical. With this in mind, we have isolated a number of subjects and strategies that we believe are common to feminist art practice. (That these are also crucial to a wider discussion of the issues at stake in contemporary art in general, goes without question.) They include: the recovery of alternative histories and particular experiences; the recognition of the ideological basis of representation, the politics of space and the gender-specific nature of looking; the colonisation of the body; and the interactivity of gender, sexuality and identity.



Since the early 1970s women artists have



claustrophobic mundanity of suburban life. Although rejected at first, her chaotic vision of domesticity has now been recognised as an important and intensely idiosyncratic expression of her life at home as a wife and mother. Less celebratory than mock-heroic, Fahey's paintings describe the dis-order of domestic life. Yet, while she may at times eye the viewer warily, with the look of being trapped, she also poses a threat, within the frame, to the very ordering of pictorial reality. Her disruptions operate not only 'within' the world of the picture, but also 'at' the surface, where representational registers collect and clash. Here, objects are piled in shallow space, scale shifts without conforming to the laws of perspective, and illusionism is undermined by the troubling addition of collage. Here, woman is both disruptive and troublesome, refusing to maintain order in that most feminine locus, the home, and also there, 'in' the picture.<sup>4</sup>

In her early oil paintings, Robyn Kahukiwa also focuses on the domestic. Yet her paintings are infused with a double pathos. She not only depicts women in the home, but also explores a particular cultural dispossession. As a Maori woman, Kahukiwa drew on her experiences to describe that urban drift which saw Maori leave the land and move to the cities, only to find themselves alienated because they were cut off from their roots. With an illustrator's eye for detail, Kahukiwa has created images that evoke a sense of loss. Where Fahey accumulates chaotic detail at the surface of her painting, Kahukiwa creates the illusion of vertiginous space. Staring out from the foreground, her figures seem unaware of the spaces receding behind them. Tilting unconventionally, this receding space is not pictorial but metaphorical. It is the past, the place these people came from. And in the distance strange figures stare out into the present, where we stand.

In both Fahey and Kahukiwa's paintings, the flouting of painterly conventions is integral to the depiction of their subjects and therefore to the meaning of their work. Here, representational codes are manipulated in order to articulate a particular kind of domestic space. Such spatial manipulations uncover a politics within perspective, and postulate the potential for a 'feminine' way of seeing. Rhondda Bosworth's photographs also embody a particular, gendered space. Bosworth evokes a private, female world where she presents herself, her family and friends close-up, glimpsed in fragments, rather than posed full frame. Her undetermined, internal spaces offer little room for the scopophilic gaze. Instead the viewer is drawn to the surface; to the grain of the exposure and to the various framing devices that focus or distort the image; to the very materiality of the photograph itself. Deflecting our gaze away from what is in the photograph, Bosworth undermines the camera's ability to focus, frame and capture, collapsing the distance between observer and observed.

Perhaps the most abstract example of women artists' desire to make manifest the gendered nature of space can be found in the sculptural strategies of Pauline Rhodes. Even though she has expunged obvious content, her working method acknowledges



ROBYN KAHUKIWA, *THE MIGRATION*, 1973.  
OIL ON BOARD, 693 x 720 mm. PRIVATE  
COLLECTION, WELLINGTON

two antithetical sites: the external and the internal. While the former propels the artist out of doors to construct site-specific and ephemeral structures she calls 'extensums', the latter forms the basis for her exploration of defined space, in site-specific installations called 'intensums'. Rhodes has described this internal space as domestic, the site of the feminine. For her, working both indoors and outside requires quite different approaches. But her decision to engage in both is a conscious attempt to work across these different zones, to transgress boundaries and to complicate and enrich discrete categories.

Women artists' desire to focus on the domestic has inevitably led to a politicisation of space. This impulse is part of questioning and renegotiating representation itself. The construction of space by means of perspective, framing and focus has been commandeered as a strategy to structure a different point of view. Such politicisation has extended as well into 'real' space. For women artists have recognised that the occasion for seeing provides no guarantee of effective communication. To develop an art practice that is socially engaged, they have had to provide situations in which artists and their audiences can interact. Women artists have realised that an effective art practice cannot simply reflect social concerns, it must also structure occasions where overt correlations between artmaking and life may actually occur, engendering situations in which lives can (potentially) be changed.<sup>5</sup>

If space has become a charged site, the place where women have been objectified, then women artists have also sought ways to escape its control by shifting away from the notion of the art object as a single, bounded entity. This has taken a variety of forms and is an obvious feature of much of the work in *Alter/Image*. Multiple images, fractured and partial forms; work which does not fit media categories, which integrates various representational modes and which operates simultaneously in two and three dimensions, can all be found here. Such strategies reflect a re-emphasis away from the products to the processes of art-making, re-defining art-making as an activity not an effect.

Vivian Lynn's *Book of forty images*, 1973-4, is one such result. Conceived as a site for her extended investigation into the reasons behind women's social and political oppression, her book layers images and text, re-presenting fragments of words and images from a variety of sources; it also unravels in time, in a gradual revelation of the silk-screening technique. Lynn describes this process as a refusal to offer 'safe anchorage', an attempt to 'split open' the conscious and reach into a territory that may 'psychically shock'.<sup>6</sup>

Julia Morison, in *Quiddities I-X*, 1989, also layers various sign systems, to explore identity as it might be construed when envisaged through the filter of the ancient Kabbalistic *sefiroth*.<sup>7</sup> Morison works across time, to find contemporary objects that stand in for ancient symbols, drawing connections between past and present to reveal how the subject is coded within a system of signs. Like most of her recent work, *Quiddities* conforms to the 10-part structure of the *sefiroth*. As such it is part of an ongoing project, one juncture in a continuum that is not bounded by style or medium, but rather by a code, to which she has chosen to defer.

Other artists have searched for ways of expressing contemporary notions concerning power and identity through the revisitation of archetypal systems of thought. One



important strand of this impulse has been the re-presentation of myth as a means for women to reconsider both female strength and the powers of transformation and change. By exploring these ancient stories women artists such as Vivian Lynn and Robyn Kahukiwa reveal how mythology (which is an embodiment of our collective unconscious) binds us to patriarchal systems of thought. For example, Kahukiwa's series of images *Wahine toa* (or 'Strong women') sets out to revise Maori mythology by asserting woman's power. *Hine-titama* 1980, the first of this series, she describes as her first feminist painting. Here, she depicts Hine-titama, the mother of mankind and the first human to be borne by a woman. By picturing these women, Kahukiwa offers a rich commentary on the marginalisation of women's stories in the traditional narratives that are more usually told.

Vivian Lynn's *Caryatid*, 1985-6, reconfigures a type of column, characteristically in female form, which supported classical architecture. Unlike the classical column, however, Lynn's pillar is free-standing, recalling instead the pillar (or tree) which, in matriarchal cultures marked the places where the Goddess was worshipped. Simultaneously Lynn's *Caryatid* references and celebrates the healing and regenerative powers of Artemis Caryatis. The column is woven with hair, which Lynn reclaims as a positive rather than negative feminine attribute, in all its rich historical and cultural associations: as a symbol of feminine power.

Such workings across mythological time have material corollaries in the practices of artists like Rhondda Bosworth, Lucy Macdonald and Christine Webster. Bosworth, in particular, works from a narrow store of images that she re-photographs or re-prints, enlarges or cuts up, in the process of her work. Bosworth's is a solipsistic world, a world determined not by history or myth but, rather, by memory. By replaying certain moments, bringing them into and letting them slide out of focus, Bosworth effects a slippage between past and present that is suggestive of a different attitude to time. Less concerned with narrative progression, Bosworth sees her life as a fluid interweaving of moments. Significantly, her desire to record is implicated so that the act of taking photographs becomes the subject of the work. It is here, in the material, that autobiography and practice interlock.

In *Decade*, 1983/1993, Christine Webster reworks her own photographs, shifting and re-focusing what was a magazine spread in 1983, into a wall-sized, multi-part installation in 1993, to investigate how context and presentation can alter the meaning of her work. In so doing, she offers a pointed reminder of the distance between the heyday of the bull market of the 1980s and the more sober reality of the 1990s. With different intentions,



ROBYN KAHUKIWA. HINE-TITAMA. 1982. OIL ON HARDBOARD. 1180 x 1180 MM. MANAWATU ART GALLERY. PHOTO: ATHOL MCCREADIE



Lucy Macdonald allows the contexts of her work to determine both its look and its meaning. This deferral is coupled with her decision to work and rework images she appropriates from art history. Yet within this narrow frame, she revels in the limitless potential for the meaning of a single image to proliferate. Her iconoclasm always remains within the conditioning bounds of the material however, she knows full well the bondage of representation.

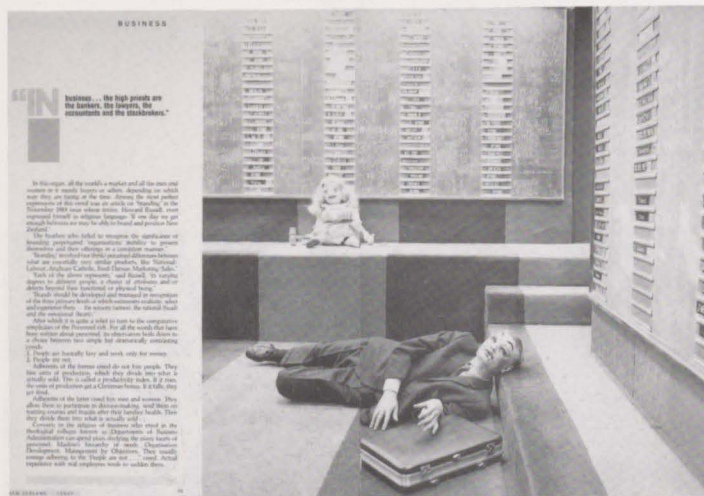
Lucy Macdonald is one of a number of artists in *Alter/Image* who prefers to work in site specific installation. Such a strategy also underpins the work of Maureen Lander, Pauline Rhodes and Kirsty Cameron. These artists' refusal to comply with the imperatives of the market, by working in ephemeral, context-specific modes, is a common feature of contemporary practice. Their preference also stems from the process-orientation of much feminist work. For Lander and Rhodes the acts of making –

weaving, binding, stripping, tying, dyeing, placing – are crucial. The resulting installations are chronicles of these actions that speak directly of the artists' responses to the spaces in which they are sited. In both cases, the preparation of materials and the negotiations with a space must also be acknowledged as part of the work.

These artists work in time, shifting the boundaries of art and confusing definitions of where or how or when a work might indeed be 'finished'. Their practices accord well with the personal focus of much recent work by women and with the urgency with which women have sought to reassert the

social relevance of artmaking today. Issues arising from women's assigned roles in society, as wives, lovers, mothers, workers and cultural producers have all been addressed. At times these subjects have been engaged with anger, as a means of direct political protest. Allie Eagle's *Rape trial piece*, 1976, and *This woman died, I care I and II*, 1976/1993, rail at the violence done to women in the name of the law. Their rawness is a direct appeal that is almost unparalleled in New Zealand art history. Conversely, Mary-Louise Browne's *Rape to ruin* (1990) obliquely reveals how language structures thought, by subtly articulating society's unspoken investment in women's 'purity'. In her dead-pan manner, Browne directs us to the unfairness of a system in which women are punished for any fall from 'grace', even if such a fall is not of their own doing.

Likewise, by recourse to language, Nicola Jackson attempts to understand what it means to be a mother. Each of her 52 *Poppets*, 1991-2, – the dolls she made for each week of the first year of her daughter's life – are inscribed with phrases she picked up by listening to other mothers talking about their children and from texts on mothering that she read during her pregnancy. Here, Jackson discovers that what can only be described as an intensely personal experience, is also one that is shared and structured in cultural



CHRISTINE WEBSTER. DETAIL FROM  
MAGAZINE SPREAD. NEW ZEALAND TODAY.  
NO 1, 1983. PHOTO: CHRISTINE WEBSTER



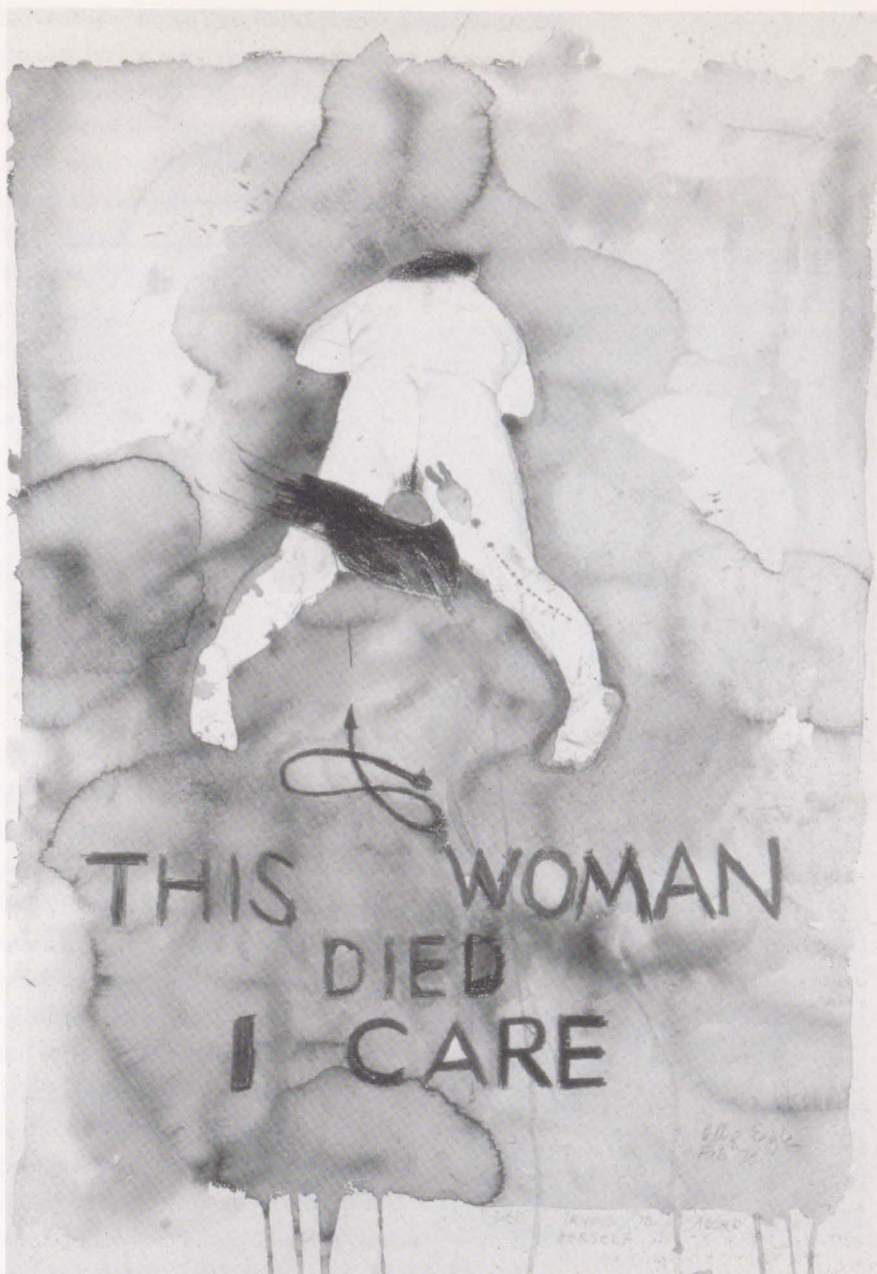
MAUREEN LANDER INSTALLING MATAAHO/  
SIGHTLINES FOR PUMARAWA: A CELEBRATION  
OF WHATU, RAINANGA AND TANIKO AT  
THE MUSEUM OF NEW ZEALAND TE PAPA  
TONGAREWA. 1993. PHOTO: NORMAN HEKE



terms. Jackson extracts the language of cliché, of conversation and of accepted motherhood 'lore', not to uncover some essential feminine truth, but rather to reveal, in the repetitions and superficialities of words, the processes by which women become 'mothers'.

In *Unpacking the body*, 1977/1993, Joanna Paul 'unpacks' language to deal with an issue that could touch every mother, the death of a baby daughter. Tracing the roots of anatomical names for parts of the body, she seeks to find a bridge between the languages of science and of the imagination, locating in their ancient Greek, Latin, Anglo-Saxon and Sanskrit origins a simple set of symbols that articulate that point where knowledge and feeling meet. As she puts it, 'in systematically uncovering these meanings, [she] found a poetry of the body',<sup>8</sup> a place where she could resolve her antipathy towards science, and see the connections between the natural and the cultural. Conceived as a grieving process, *Unpacking the body* eloquently points to the fact that, even in 1977, women artists were negotiating the meanings of femininity in relation to both nature and culture, a fact that problematises any essentialist reading of their work.

Influenced by recent psychoanalytic theory, artists, writers and theorists have gained a new understanding of how language is first acquired. In particular, Lacanian theory provides a means to understand how the acquisition of a conscious identity is embodied in the primary signifier, the phallus. Constructed as a drama of separation from the



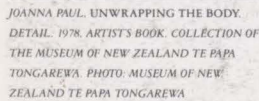
ALLIE EAGLE, THIS WOMAN DIED I CARE I,  
1978, WATERCOLOUR AND PASTEL, 720 x 540 MM,  
COURTESY OF THE ARTIST AND THE  
BROADSHEET COLLECTIVE



unconscious and the repression of their bodily experiences. The body is seen as a site on which dominant social and psychic messages are inscribed.

symbolic language. The viewer is confronted by a paradox: *she* has not co-operated, *she* is absent. By activating the absent body, Rae's work recalls Julia Kristeva's claim that a woman is 'something that cannot be represented, something that is not said, something above and beyond nomenclatures and ideologies'.<sup>9</sup>

This critique has taken a variety of forms. For example, artists such as Maureen Lander, Vivian Lynn and Nicola Jackson restore the techniques and materials of craft to the arena of 'high' art. Natural fibres and cloth are media not usually associated with the fine arts; while weaving and sewing are women's work, normally employed to make functional items for the home. These artists are conscious of the subversive potential of their choice of working methods and materials, to unsettle the boundaries between art and craft. Even in modes like painting and sculpture, that are safely the terrain of 'high' art, women have knowingly toyed with the conventions of these forms, or have deliberately worked in ways which undermine an orthodoxy of form. One might speculate,





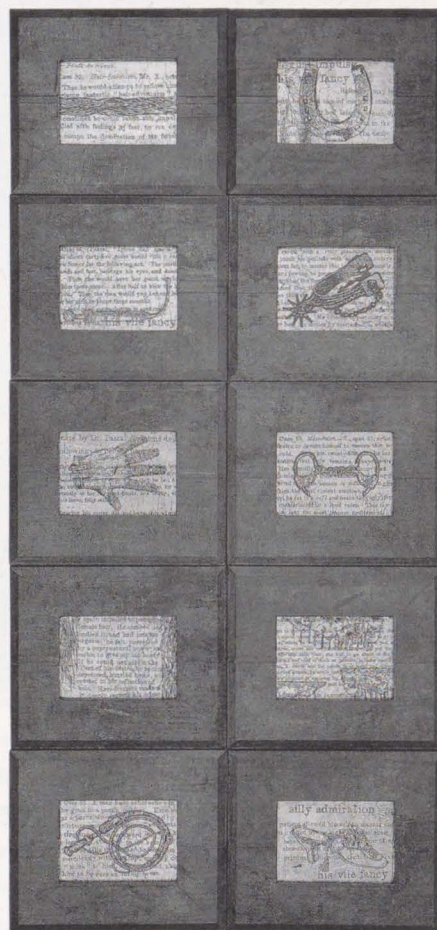
as well, that photography has proven such a fertile field for feminist activity because its status as 'art' is still contested.<sup>10</sup>

Similarly, women artists have turned to subject matter derived from traditionally 'low' art sources as a springboard for their work. If one considers the legacy of Duchamp and the impact of Pop, this may hardly seem radical. However, when deployed by artists like Alexis Hunter, Ruth Watson, Kirsty Cameron and Fiona Pardington, the specific political implications of their work should not be overlooked. Alexis Hunter, in her *Object series*, 1974, turned to the subcultural tradition of tattooing which, in Western culture, is deemed a debased form of personal decoration. Hunter was attracted to tattooing for its 'outsider' status. She chose to depict the bodies of working-class men, with their studs, boots and leather jackets; capitalising on the threat they posed to middle-class propriety. But, by objectifying these men, radically cropping them so that they became little more than a series of bodily parts, she was also questioning where the power lies: in the viewer's looking or in the macho poses struck. The full force of these remarkable works lies in their gender reversal. Alexis Hunter has turned her subjects into objects, posing the radical notion of their being the focus for female sexual attraction.<sup>11</sup>

As the 1990s proceed, some artists are choosing to work ever further outside the bounds of propriety. While this territory is still considered problematic by some, Fiona Pardington has decided to transgress the boundaries of the 'safe' representation of women's sexuality, to seek imagery in misogynist pornographic literature. In *His vile fancy*, 1992, she explores a deviant world of sexual fantasy, posing these *mise-en-scènes* as fetish objects to which the work refers, her opulent and richly worked surfaces generate a visual frisson which speaks of an(-)other pleasure.

Ruth Watson and Kirsty Cameron also draw on 'debased' and popular sources. Watson turns to the by-products of commodity culture, those clichéd forms which substitute for complex cultural identifications. In *Souvenir*, 1992, she uses cheap tourist effigies of the Eiffel Tower to conjure images of Paris, using them to write the by-line for a women's perfume. Knowing how smells linger in the subconscious longer than almost any other sense, Watson evokes a sense of nostalgia and longing for a place reckoned as a romantic destination. Yet this strange coupling of a phallic monument with a women's scent is not without its barbs. Watson may unleash the desire for love, but she also ironically comments on the seductions of capitalism which, for men, are embodied in the myth of technological progress represented by the Eiffel Tower and which for women reside in their entrapment as objects of masculine desire.

Likewise, Kirsty Cameron (aka Seductor Productions) finds in pulp detective stories, female characters who represent the uncanny re-emergence of the irrepressible *femme fatale*. The female body in Kirsty Cameron's *Double Agent* is never neutral or natural



FIONA PARDINGTON, HIS VILE FANCY, 1992.  
GOLD LEAF, PAINT ON GLASS WITH LEAD  
FRAME, 450 x 450 MM, COURTESY OF THE ARTIST  
AND SUE CROCKFORD GALLERY



but in constant negotiation with the tenets of popular culture and inscribed by its language. This installation exploits appropriation, building through montage and collage a mix of both visual and aural texts stolen from a number of different historical moments and sources. Typically, she sees this as a process. As such, her video will evolve



L.J. STEELE. SPOILS TO THE VICTOR. 1908. OIL ON WOOD PANEL. 378 x 260 MM. COLLECTION OF THE AUCKLAND CITY ART GALLERY

between Wellington and Auckland, slowly building from pure sound to incorporate visual imagery. Although leaving the occasional clue, Cameron's heroine remains shrouded in mystery, for the artist's project subverts the idea of a specific female identity. She is both present and absent.

If the forms of popular culture are one source for women artists, then art history itself provides another store from which images can be pillaged. Direct intervention in the history of art has proven an effective strategy to both assert a positive identification of woman as subject (not object), and to expose the ways in which women have been objectified. In *Final domestic exposé: I paint myself*, 1981, Jacqueline Fahey achieves both these aims, but not without her characteristic irreverence. She paints herself as Manet's picnicker in his famous *Dejeuner sur l'herbe*, 1863. Middle-aged and overweight, Fahey sits naked in the midst of the chaos of her life. Her version of this iconic image reasserts the disruptive potential of Manet's original, updating his intention to 'épater les bourgeois', to shock her audience into reconsidering the relation of reality to stereotype.

Margaret Dawson's *Victor's delusion*, 1987, is also exemplary in this regard. Here, she restages Louis John Steele's 1908 painting, *Spoils to the victor*, substituting herself for the Maori woman depicted in the original. By subtly altering her pose, Dawson exposes Steele's motives, showing him up not as an objective observer of an historical event, but rather for his prurient intent. Steele's Maori subject is made to twist unnaturally, revealing her naked torso for the delectation of what can only be a masculine viewer. In contrast, Dawson stares defiantly back, her body discreetly clothed. Dawson's disarming glare engages the male gaze, confounding any voyeuristic intent.

Di Ffrench also reworks iconic images from the history of art. Her *Observer series*, 1993, is a complex critique of specifically Western systems of representation. Using architectural settings based on fresco by Piero della Francesca and Fra Angelico as backdrops, Ffrench positions a nude model and a hooded figure in juxtaposition, to stage, in visual form, a complex drama that embodies the acts of seeing and being seen. These figures are supplemental, though, to Ffrench's primary project. They serve as stand-ins for her more explicit investigation of the power relations that operate in the nexus between observer and observed. Ffrench makes manifest the act of



DI FFRENCH. WORKING PRINT FOR THE OBSERVER SERIES. 1993. PHOTO: DI FFRENCH



objectification, by constructing works which function as physical corollaries for the conceptual processes involved in seeing. She scales her work so that we must move up close, constructing frames that resemble a camera's viewfinder, forcing the viewer to experience the acts of framing and looking. The hook to these works however, is that the image cannot be clearly seen. Viewers must peer to make out the image, distorted under convex glass. More often than not, what they will find there is a reflection of themselves.

Such diversionary tactics have proven fertile ground for women artists. In seeking to unsettle the relation of viewer to object, the compositional imperatives of picturing have been overturned. In their place, a refocusing has occurred, towards the marginal and the decorative, to that which is overlooked and in excess. Jude Rae paints drapery, those frozen folds and contoured forms that are luxurious in themselves, but which, in traditional painting, are incidental to the narrative intent of the work. It was common practice through the history of art for the master painter only to devise the composition and paint in the crucial details. He would leave the painting to be completed by his studio assistants, one of whom would be skilled in rendering the textures, sheen and fall of cloth. Rae undoubtedly has this incidental talent, but she uses it to expunge all reference to a subject, upsetting our view by focusing on what would previously have been only a detail, to fill our field of vision with cloth. Rae confounds the historical notion of the painting-as-window, and playfully toys with the modernist convention of the painting-as-surface, to pose another space, one which hovers between concealment and revelation, a space she proposes may be 'feminine'.

Lucy Macdonald has been occupied over the last couple of years with reworking John Everett Millais' *Lorenzo and Isabella*, 1849. This has taken various forms, using different sites and media. One of her intentions, most explicitly stated in her installation *The art of attribution or [Isabella] and Lorenzo* (1991) is to interrogate the processes of art history for the ways in which they determine and control meaning. Here, Macdonald re-presented a reproduction of her version of Millais' original, framing it with material that documented her sources and described the work. If her intention was partly to reveal how the work was constructed as a collage of appropriated fragments, it was also to refocus attention away from its originary source, to wilfully revel in a mayhem of excessive detail, to pose Art History itself as excess.



These examples indicate the various ways in which women artists have used feminist theory to develop a critical practice that takes on patriarchal discourse, exposing its assumptions and renegotiating a place for women within its frame. Over the period spanned by *Alter/Image*, women artists have consistently and at various moments in their careers, asked those questions of representation, revealing who it is that speaks or is spoken for. Ours is only a brief introduction to some of the strategies employed by artists involved in the *Alter/Image* project. We are grateful to the seven writers who have agreed to contribute their viewpoints to this project for the ways in which they enlarge on and add to this field of debate.<sup>12</sup>

## Notes

1. Julie Ewington, 'Past the post: Postmodernism and postfeminism', paper delivered at ANZART in Auckland, May 1985 and subsequently published in *Antic*, no 1, June 1986, pp 5-21
2. Ewington, quoting Toril Moi. *ibid.* p 19
3. Elizabeth Grosz, 'Feminism, representation and politics', *On the beach*, no 9, 1985, p 18
4. Artworks referred to in this essay are illustrated in the image sections pp 29-49 and pp 65-85
5. For example, Joanna Paul's *Unpacking the body*, was installed as part of the *Women's environment*, the Christchurch Women Artists' Group contribution to the Women's Convention in Christchurch in 1977
6. Vivian Lynn in *Broadsheet*, special feminist art issue, 1983, p 32
7. For a full description of her sources, see Julia Morison: *Vademecum and Golem*, exhibition catalogue, Louise Beale Gallery, Wellington and Artis Gallery, Auckland, 1987
8. See Joanna Paul's statement, 'Unpacking the body', in 'The Women's Environment at the '77 Women's Convention', *Spiral*, no 3, 1978, p 39
9. Julia Kristeva, cited in Elizabeth Grosz, *Sexual Subversions: Three feminists*, Allen & Unwin, Sydney, 1989, p 98
10. Over half the artists in *Alter/Image* have used reproductive and photo-generated media as the basis for their work.
11. Alexis Hunter notes, in a letter to the curators (7 April 1993), that the notion of a 'heterosexual female gaze' was almost unthinkable in 1974.
12. Unfortunately, Ngahuia Te Awakotuku had to withdraw from this project. We regret the loss of her particular perspective.

## Not just a pretty face

Feminine wiles in New Zealand women's art practice

Priscilla Pitts

What are little girls made of?  
Sugar and spice and all things nice  
That's what little girls are made of<sup>1</sup>

As Mr Brimley Johnson again and again remarks, a woman's writing is always feminine; it cannot help being feminine: the only difficulty lies in defining what we mean by feminine . . . <sup>2</sup>

The concept of a 'feminine aesthetic' has been argued by many artists and writers: but never, perhaps, has the idea been as hotly debated as during the last 25 years or so, in the context of late twentieth century feminism. Those debates have been hugely influential in recent women's art practice and in the discourse surrounding that practice, in New Zealand as elsewhere.

One strand of feminist thinking (largely Anglo-American in origin) has presented the 'feminine aesthetic' as an expression of an essential femaleness principally sited in woman's biology, in particular her reproductive cycle which most obviously differentiates her from men. This view in itself is scarcely a novel one – it has been commonly held for centuries. Used to isolate and define supposedly 'feminine' qualities, both positive and negative, it has invariably circumscribed and restricted women's spheres of activity and influence. What is new in a feminist adoption of this position has been the active celebration of these qualities as a source of power and strength. At the same time, it is debatable whether it is sufficient to 'exalt a "natural" identity [when] woman's history is mainly cultural and it is in the name of "nature" that she has been kept away'.<sup>3</sup>

Just how biological difference between the sexes is directly translated into psychological difference and thence into cultural expressions of that difference is unclear. Virtually every attempt to develop this theory is muddled (even as it is superficially reinforced) by arguments and admixtures which properly belong to an analysis of the socialisation of men and women.<sup>4</sup>

More sophisticated theses on a feminine aesthetic have come from some French feminist theoreticians – including Luce Irigaray, Hélène Cixous and Xavière Gauthier.<sup>5</sup> While they are committed to a theory of sexual difference, they explicitly reject the idea of an essential femininity. However, although their 'feminine' is not identified with female biology, it is frequently a concomitant of the female body. Irigaray, for instance, locates the feminine, not in a 'natural' female body but in a body that is 'structured, inscribed, constituted and given meaning socially and historically' in a construction in which '[p]ower relations and systems of representation . . . actively constitute the body's very sensations, pleasures – the phenomenology of bodily experience'.<sup>6</sup>

Cixous, Irigaray, and Gauthier have discussed the notion of a 'feminine aesthetic' primarily in terms of women's speech and writing; an 'écriture féminine' that disrupts



CHRISTINE WEBSTER, A WOMAN A PLACE  
(DETAIL), 1986, APPROX. 1500 x 6000 MM  
COLOUR PHOTOGRAPH, COLLECTION OF THE  
ARTIST. PHOTO: MUSEUM OF NEW ZEALAND TE  
PAPA TONGAREWA



the 'logic' of masculine language. Significantly, they have resisted detailing what 'écriture feminine' might look or read or sound like. The feminine writing they call for, is a tactical disruption of language formulated in a phallogentric history, which has positioned woman as other, outside.

This emphasis on tactics has a number of implications. One is that it positions feminine discourse as feminist practice. Another is the avoidance of one of the pitfalls of applying any theory of a feminine aesthetic (or, for that matter, a masculine one); namely, that as soon as specific characteristics are identified, exceptions to every rule manifest themselves. (At the same time, such theory proves frustratingly open-ended when it is adapted to the ends of critical analysis of actual work/s.)

Perhaps the most useful way of relating theory to praxis is to adopt the notion of the strategy. The strategy is contingent; it takes on different forms and approaches according to specific cultural, geographical and historical conditions and situations. Where an essentialist feminine aesthetic is posed in terms of an eternal or ultimate truth, the feminist strategy is a tool, something to be used as and when the need arises.

For women artists, the strategic mode is one of disruption which, with varying degrees of sophistication and iconoclasm, has been used to re-present the self, explore women's experience, and examine the construction of 'femininity'. This is a questioning of representation itself which has led artists to focus, in particular, on the process of making work and engaging audiences.

The place to start is in the centre. A woman's self portrait is a whole made by language . . . A woman re-writing the script hollywood/narrative/film/theory, writes herself/her desire.<sup>7</sup>

Claudia Pond Eyley's drawings of herself surrounded by images of women from a variety of cultures place the artist not only in a tradition of self-portraiture, but also specifically in a history (underprivileged, silenced and suppressed) of women's art-making and in an archeology of imagery of and by women. Her repositioning of herself, as an artist, in this context is a process of disclosure, the literal drawing out of a greater visibility for women within culture.

In contrast, photographers such as Rhondda Bosworth, Alexis Hunter, Christine Webster, Megan Jenkinson, Merylyn Tweedie, Margaret Dawson, Marie Shannon, Jane Zusters, Gillian Chaplin, Julia Morison and Janet Bayly have used tactics of concealment rather than revelation. Their work is frequently structured around an avoidance of the gaze (persuasively argued as masculine, possessive, invasive, by such writers as Laura Mulvey, John Berger and others) – through transformation, disguise, fictionalising tactics, blurring, cropping and fragmentation of the image, oblique representations (for instance, rephotographing reflections and shadows).<sup>8</sup>

Avoidance strategies are not confined to the pictorial. Mary-Louise Browne tantalised the reader in her contribution to *A women's picture book*. A text work of classic and elegant design, it presents a narrative which constantly circles around upon itself, playing the possibility of 'anguished self portraits or . . . so much confession' against a constant calling into question of the veracity of this 'unfolding autobiography'.<sup>9</sup>

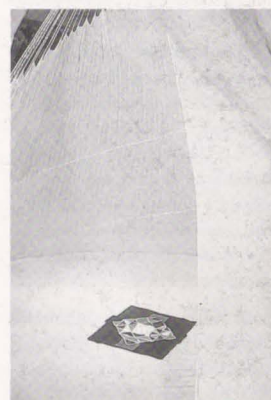
In her recent adoption of personae such as C Arthur Craig and Sons, Lillian Budd,



CLAUDIA POND-EYLEY, SELF-IMAGE: ME AND ANCIENT SYMBOLS, 1981, PENCIL. COLLECTION OF THE MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA. PHOTO: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA



MARY-LOUISE BROWNE AND NGAIRE MILES, BEYOND THE PALE I, 1980, 100cm<sup>2</sup>, AUCKLAND. PHOTO: MEGAN JENKINSON



JULIET BATTEN, THE MENSTRUAL MAZE, 1983. COLLABORATIVE INSTALLATION. GREEKS FACTORY, PONSONBY, AUCKLAND. PHOTO: JULIET BATTEN





FIONA CLARK, *LIVING WITH HIV/AIDS*, 1989.  
INSTALLATION OF PHOTO ALBUMS. PERTH  
INSTITUTE OF CONTEMPORARY ART.  
PHOTO: JOHN AUSTIN

#### Notes

1. Traditional nursery rhyme.
2. Virginia Woolf, 'Women novelists', *Women and writing*, The Women's Press, London 1979, pp 68-71 [70]
3. Anne-Marie Sauzeau-Boetti, 'Negative capability as practice in women's art', *Studio international* 1976, vol 191, no 979, pp 24-5
4. The most frequent and obvious of these confusions is the collapsing of women's biological functioning with her domestic and childrearing roles.
5. It must be stressed that not all the significant French feminist writers support the notion of a feminine aesthetic, wherever it springs from. See Julia Kristeva, 'Talking about Polylogue', *French feminist thought: A reader*, Toril Moi ed, Basil Blackwell, Oxford and New York, 1987, pp 110-117
6. Elizabeth Grosz, *Sexual subversions: Three French feminists*, Allen & Unwin, Wellington, London, Boston, 1989, p 111. It should be noted that some commentators on Irigaray's writing have read her discussion of the female body as a variant of the essentialist argument, for instance Toril Moi.
7. Annette Van Den Bosch, 'Desire/Language/Struggle', *Art and Text*, No 12/13, 1983/84, p 100
8. For discussions in this area see Priscilla Pitts in *Imposing narratives*, Wellington City Art

Merit Groting and Marlene Cubewell, Merylyn Tweedie has, like Browne, circumvented the gaze by moving the re-invention of the self outside the realm of visual imagery. Previously, in both her two-dimensional and moving image works, Tweedie collaged appropriated images with intersecting fragments of text and speech culled from French feminist theory, women's magazines and domestic manuals. Though Tweedie no longer cares to be termed a feminist artist, her current strategies are a development of those multi-vocal works. They remain transgressive in precisely the feminine fashion invoked by writers like Cixous: 'It is volcanic: as it is written it brings about an upheaval of the old property crust, carrier of masculine investments ... it is in order to smash everything, to shatter the framework of institutions, to blow up the law, to break up the "truth" with laughter'.<sup>10</sup>

Hers is an 'open memory that ceaselessly makes way'. This important phrase characterises a movement which is simultaneously forwards and backwards, outwards and inwards. It suggests the way memory can become self-creation.<sup>11</sup>

This refusal to be pinned down is also evident in the ways that women artists have worked in and with time as a critical element of their work. These include a frequent preference for serial or multiple images; working with time-based structures and media; adopting the diary as both a personal and a fluid form of communication. All these elements may coalesce in a single work, as they have, for instance, in a number of performance pieces.

there are certain films/we cannot look at  
the personal clutter/the persistence of feelings  
the hand-touch of sensibility/ the diaristic indulgence<sup>12</sup>

Personal history and the marking out of time have informed performance works such as Claire Johnstone's *Five times seven (35 years alive and looking back)*, Marian Evans and Bridie Lonie's *Signs of life in Aotearoa*, and Juliet Batten's *Knitting the tide*. In *Beyond the pale*, for example, a performance work devised by Mary-Louise Browne and Ngaire Mules in 1980/81,<sup>13</sup> the artists' 'personal cycles' were represented (as lesser versions of the 'greater' lunar cycle) through a series of rhythmic actions and suggestive use of materials, substances and objects. The progression of the 28 days of the menstrual/lunar cycle was marked by the making of sand castles (marked by coloured flags – white for the six days of menstruation, red for the remainder) and the tossing of 28 white stones into a white child's paddling pool which gradually filled with red liquid.

... the exploration of the self as absent, as a space in which to create herself.<sup>14</sup>

In Claire Fergusson's *Date day* the artist cut off her clothes in order to make of her naked body a screen on which to project a succession of images. These showed her in a variety of outfits, one for every day of the preceding year; an identical projection on the wall opposite sporadically triggered comments from the artist, memories of the day she wore those clothes. Critics who complained that 'all they got' was 'life-style' and 'surfaces'<sup>15</sup> missed the point that this was autobiography that rehearsed the socialisation of women and the constitution of the feminine and its images through precisely these



models; its superficiality was contrived rather than accidental.

Performance art forces an engagement with its audiences. For many women artists, and not just those working with performance, this engagement has been of particular urgency, as they have begun to theorise and to deliberately target and enlist 'the female spectator'.

Perhaps the greatest challenge to the feminist movement in the visual arts, then, is the establishment of new criteria by which to evaluate not only the esthetic effect, but the communicative effectiveness of art . . . Finding that audience, making contact, is a political as much as an artistic act, but it is as creative as anything an artist can do.<sup>16</sup>

Making that contact has often involved inducing a new intimacy between viewer and work. The artist's book is one significant way of doing this which has been employed by many women, including Carole Shephard, Christine Hellyar and Merylyn Tweedie. Fiona Clark's 'photo album' presentation of much of her work, usually on tables with chairs for viewers to sit on, is consciously aimed at creating a different sense of familiarity with the art object than we are used to and, consequently a different approach to the subject matter. Barbara Tuck and Gillian Chaplin used a similar approach in their installation *Double doors*:<sup>17</sup> there small boxed assemblages were also arranged on a long table surrounded by chairs and only by sitting down, getting close to the containers, could the adult viewer see the works properly.

More radical was the move of some women artists towards new structures for art-making which explored collaborative processes and invited audience participation. A number of the works they produced took the form of complex environments within which the audience moved, through tableaux-like or metaphoric representations of feminine experience. In this context performance was often translated into rites of passage and ritual, with those present being active participants rather than spectators. The most notable exponent of this approach was Juliet Batten who initiated a number of collaborative art projects, co-ordinated the co-operative *100 Women* project and devised several ritual pieces, all of which drew a number of women into the making of the work and/or deliberately elicited the audience's contribution to it.

Many of the women who were most deeply engaged in the process were unskilled and untrained as artists and consequently the work tended to be relatively unresolved aesthetically. As a means for the disruption of the accepted relations between artist, artwork and audience, and for the active constitution of a female audience it could be, however, extremely effective. Like the other work discussed here, it forms part of a strategy of interference which is expressly and inescapably feminist.

If woman has always functioned 'within' the discourse of man . . . it is time for her to dislocate this 'within', to explode it, turn it around, and seize it; to make it hers, containing it, taking it in her own mouth, biting that tongue with her very own teeth to invent for herself a language to get inside of.<sup>18</sup>

She was thinking explosives. She was thinking sawn-offs. Flame-throwers, cannon and cordite. Dynamite, gelignite, sheer delight. She was thinking strategy . . . Bella was thinking remarkably big.<sup>19</sup>

Gallery, 1989 and Bridget Sutherland in this catalogue.

9. *A women's picture book: 25 women artists of Aotearoa (New Zealand)*, Marian Evans, Brisie Lonie and Tilly Lloyd eds, Government Print Books, Wellington, 1988, pp 199-204

10. Hélène Cixous. 'The laugh of the Medusa', *New French feminisms: An anthology*, Elaine Marks and Isabelle Courtivron eds, The Harvester Press, Brighton, 1981, pp 245-264 [258]

11. Linda Anderson. 'At the threshold of the self: Women and autobiography', *Women's writing: A challenge to theory*, Moira Monteith ed, The Harvester Press, Brighton, 1986, pp 54-71 [58]

12. Carolee Scheeman. 'Interior scroll', *More than meat joy: Complete performance works and selected writings*, Bruce McPherson ed, New Paltzer, New York, Documentext, 1979, pp 238-39

13. *Beyond the pale* was performed first at 100m<sup>2</sup>, Auckland in 1980 and a second version was presented at the Drama Theatre, La Trobe University, Melbourne in 1981.

14. Linda Anderson, *ibid.* p 65

15. Wystan Curnow. 'Claire Fergusson: Performance and photography', *Art New Zealand* 21, Spring 1981, pp 34-35 (35) and Leonard Bell, 'Self paint trait', *New Zealand Listener*, 5 September 1981, p 36

16. Lucy R Lippard. *From the center: Feminist essays on women's art*, E P Dutton, New York, 1976, p 10

17. Auckland City Art Gallery, 1983

18. Hélène Cixous. 'The laugh of the Medusa', *New French feminisms: An anthology*, *ibid.*, pp 245-264 (257)

19. Helen Zahavi. *Dirty weekend*, Flamingo, London, 1991, p 63



## Puea o te Ao: Rise to the surface of the world

Merata Mita and *Mana waka*

Cushla Parekowhai

Ol' Man River, that Ol' Man River  
He must know something but don't say nothing  
He just keeps rollin', he keeps on rollin' along

Showboat, 1936

So the deep and darkly resonant voice of black American singer and songwriter Paul Robeson reminds us, in his most famous song to freedom – now available on high-tech, digitally enhanced, super-groovy compact disc. Recorded in the 1930s, Paul Robeson's inspired anthem against racism celebrates the enduring power of a river half a world away. A river that becomes an irresistible force that transcends humanity and the inevitability of change. It is as if the black man in his struggle sees across all time and space to the moving body of water which slowly shapes our innermost heartlands, wherever they might be.

In Merata Mita's epic documentary film *Mana waka* (1937-40/1990), this awesome and inexorable stream is the mighty Waikato. Except of course, in this case, the river is no old and gender-specific geriatric. It is instead the seen and unseen symbol of life and the lives of the people who, for generations, have been borne by the water. As a film, *Mana waka* is a complex piece of art since there is more to see than is overtly there. Ostensibly, *Mana waka* is a feature length black and white documentary showing the building of three of the great waka taua commissioned by Princess Te Puea Herangi to commemorate the centenary of the signing of the Treaty of Waitangi in 1840.

Expertly shot by RGH (Jim) Manley over a three-year period (1937-40), the nitrate negatives have lain for a long time in darkened sheds – silent, unedited and unseen. That was until the New Zealand Film Archive undertook the preservation of the surviving images and, in 1989, Mita began to create a completely new film from the mute Manley remains. As Mita observed during the early stages of production: 'I had been told it was about the building of the waka but as I watched it . . . I became aware of something intangible but real, a spiritual element . . . I realised it wasn't about constructing canoes. It was actually about a great woman and her vision for her people'.<sup>1</sup>

In *Mana waka*, contrary to what might be expected, the initial glimpse of this great and visionary woman is not found in relief to any predictable panoramas of the rivers which may course through our collective imaginings. Oh no. The first image of this extraordinary woman that is revealed to us sees her being grounded firmly and unequivocally in/on the land. For it is in these moments that Te Puea, with characteristic white head scarf at her throat, walks unforgettably across the screen following behind and encouraging a sweeping line of farm labourers as they tread a ploughed field, casting clouds of lime to the wind. These images have the remarkable energy attributable to that of a real princess.



MANA WAKA (1937-40/1990). 35MM FEATURE DOCUMENTARY. PHOTO: STILLS COLLECTION, NEW ZEALAND FILM ARCHIVE



TE PUEA HERANGI ON THE FARM AT TURANGAWAEWAE. MANA WAKA (1937-40/1990). 35MM FEATURE DOCUMENTARY. PHOTO: STILLS COLLECTION, NEW ZEALAND FILM ARCHIVE



The regal quality of Te Puea's inspired relationship to her kaimahi is graciously echoed in the gentle rhythmic swing of her own movements, which shadow and instantly give depth to theirs. She is behind them, all the way, an unobtrusive but supportive figure – known, accessible and close at hand. Which is more than can be said for the creaking remnants of the English throne, where the role of sovereign has been reduced and dishonoured to a point where princes and princesses merely provide amusement for the tabloid press. It is ironic that the survival of the British monarchy, seems to depend on its ability to alienate its people. The correct relationship between subject and those who are subjugating in such a monarchy, is one which accentuates remoteness and irrelevance. It may well be that God could indeed save the English queen if Elizabeth II and her advisers took account of what it really means to be a rangatira.

Te Puea and her forebears knew that the power vested in an individual or an institution has meaning only if that power is affirmed by the people. In *Mana waka*, the real princess acts out our sovereignty with the compassion, humility and generosity of spirit we Maori subjects have come to expect. Te Puea, as the inheritor of a vision that had as its foundation the obligations to her chiefly ancestors, acknowledges their responsibilities to their people. This commitment is restated in a proverb which was to become the 'basis of everything she did'. According to Mita, Te Puea believed that 'anything done on any scale must be done to uplift the Maori people'.<sup>2</sup>

Te Puea chose the pastoral as a means to articulate this. She looked after her people and she saw farming and agriculture as an economic means of providing for material existence. At a deeper, psychological level there needed to be another motivation which would sustain and provide resources for the well-being of the community. This new metaphor was the building of the waka, which sought to teach and affirm the culture and traditions of the river. In this sense the waka become much more than old-time Maori canoes, because they are in fact vehicles which transport both bodies and souls.

Although, in *Mana waka*, the visual text may present powerful images of entirely male activity, the unseen but omnipresent organising force behind them is female. Te Puea was connected by whakapapa to the prophecy of her grandfather, Tawhiao, who, in one of his best remembered mystic utterances, said: 'This phase of salvation shall not pass beyond the days of my grandchild when we shall be reborn'.<sup>3</sup> Clearly the prophecy had to be enacted in the generation Tawhiao identified and the only one who could bring forward the vision was Te Puea.

In *Mana waka* there are impressive images of huge trees being felled in the great forest of Tane. This is a world that is dominated and controlled by males. Nevertheless, as the hollowed giant hulls of the canoes sail through earth and sky, there is a tremendous sense of an integrating female spirit which belongs to the most powerful Tainui organiser of her time. Te Puea is there in the bush among the men and mud and lumber, even though we cannot see her. She is invisible but never unacknowledged by the forest workers through whom the images of strength, precision, craft and beauty are ultimately projected. This is because the force which mediates seemingly effortless collective success is female.

In *Mana waka*, the fact that Te Puea is typically presented in supporting roles *kei*



MANA WAKA (1937-40/1990) 35MM FEATURE  
DOCUMENTARY PHOTO: STILL COLLECTION.  
NEW ZEALAND FILM ARCHIVE

*muri*, or behind men, paradoxically recognises the real truth that she, like most women, is nearly always up there – right in front. Though Pakeha might believe that Te Puea exercised minimal power, maximum strength can be absolutely attributed to her. Te Puea was a leader of her people who knew how to make things happen. As the one chosen in the prophecy of Tawhiao, she inherited the mana of her tipuna and, just like the waka themselves, she became a symbol of its expression. Tawhiao knew that, where male figures in the history of Waikato were identified with the violence and brutality of war, it could reasonably be argued that, in a new and effective order, the white man's rude and belligerent manipulations might not necessarily be as successful if they were to constrain a woman. Where the men before her were thought to have failed, Te Puea was, as Tawhiao predicted, that dynamic female intelligence that could draw the people together, refocus their energy and deliver them to within sight of the promised land.



TE PUEA HERANGI AND REV. HEMANA POKIHA  
AT THE CEREMONY IN WHICH SHE RECEIVED  
HER CBE, MARCH 1938, MANA WAKA  
(1937-40/1990) 35MM FEATURE DOCUMENTARY  
PHOTO: STILL COLLECTION, NEW ZEALAND  
FILM ARCHIVE

However determined Te Puea was to 'raise and sustain Waikato' by giving the people confidence in the present, as they drew 'assurance from a Maori past',<sup>4</sup> the waka building project was seriously underfunded. *Mana waka* documents the protracted effort Maori people put into the construction of the canoes as our symbol of unity or that 'something different, something nobody counted on'.<sup>5</sup> Where the Pakeha government of the time sought 'imaginative ways' to commemorate the history of Maori and Pakeha together, Te Puea began to understand that 'politicians said what they did for purposes of the moment . . . not necessarily because they meant what they said'.<sup>6</sup>

In fact, this may also be the case in 1993, the year celebrating Whakatu Wahine – 100 years of women's franchise in New Zealand. Where Te Puea was influenced by the optimism of those who believed that Maori culture could 'achieve worthwhile objectives by working through the political system',<sup>7</sup> she was dismayed that, although governments 'expressed friendship and unreserved approval of what she was trying to do' – reenergising the river culture by building the waka – every time she asked for help that was offered, Te Puea found the Pakeha 'had reason to refuse'.<sup>8</sup> This realisation resulted in the people of Waikato deciding not to 'attend the national celebration in 1940 in spite of five years preoccupation with the centennial canoe fleet'.<sup>9</sup>

Interestingly, in *Mana waka*, the occasions where the construction process appears to be the most precarious and fraught are those when the roughly-shaped hull of the only canoe which actually appeared at the 1940 Waitangi Treaty signing celebrations is seen. In these moments a block and tackle suddenly snaps and the steel cable snags away with dangerous and potentially lethal intent. This shocking and unexpected strain is calmly shouldered by Te Puea's workers who, with surprising gentleness and restraint, urge their bullock and tractor teams forward to even greater effort.

The duplicity of Pakeha attitudes towards Maori is accepted and well known. Their governments' lack of support for the building of the waka underlines the fact that, in both 1940 and 1990 at the Waitangi Treaty commemorations, Maori had 'nothing to celebrate'.<sup>10</sup> Then, as now, things Maori are 'not accepted by . . . the majority culture as



an integral part of New Zealand life'.<sup>11</sup> In fact the Pakeha thought the boycott of the 1940 centennial celebrations by Waikato was a case of the 'Maoris being ungrateful for inclusion in the life of the nation'.<sup>12</sup> Indeed, it was said that 'no other country in the world has such a record, yet . . . many of our Maori brethren do not fully appreciate all that has been done for them in a . . . loving way'.<sup>13</sup> Don't we just.

Maori lack of enthusiasm for 1993, the year celebrating the centenary of white woman's suffrage, is hardly misplaced. Given Te Puea's experience with the unwillingness of the mainstream political process to promote the aims and aspirations of Maori – what is it that we really have to be happy about? Securing the vote for women did not seem to dramatically improve the options available to Maori people at all – even though we might have hoped so, since Pakeha women know themselves what it feels like to be politically and economically disadvantaged.

*Mana waka* is, then, a documentary about waka building which is not about waka building. As a film, it is really 'the simple but very inspiring story'<sup>14</sup> of a remarkable Maori woman, Princess Te Puea Herangi. For, as Mita herself acknowledges, the screen is an extension of the marae and its traditions. Mita says 'I feel I am presenting messages in the same way the men do with the whaikorero. I never think in terms of the film as an end in itself but as a means of speaking to people'.<sup>15</sup>

In this sense, film may be a form of whaikorero, given that this is where women can get to have a say in a formal and public way. It could be argued that the marae could be likened to the cinema because both places are seen as offering appropriate opportunity to articulate and declare a particular set of views. Mita says 'Maori film makers have to be free to develop their creativity without being forced into a cultural straitjacket'.<sup>16</sup>

On the marae, as on film, ideas and debate are presented directly to the audience for their immediate consideration. The marae, which is based on oral tradition, makes the past real by projecting that experience through the persona of the speaker. Film works in much the same way, because the images themselves are illuminated 'live' representations of a time and place gone by.

Even though Te Puea herself would not have seen the images that gather together in *Mana waka*, she nevertheless understood the ability of moving pictures to communicate those attitudes and aspirations which for ever would affirm her people. Conceivably, this is why Te Puea commissioned the film. Although she did not see any of the pictures, she would have dreamed in her own dream the shapes which 56 years later we inherently recognise in *Mana waka* as being uniquely and powerfully there.

When reflecting on her life, it is remembered that Te Puea often said she had no pastimes. 'When I am not working I sleep'.<sup>17</sup> It is clear that the huge amounts of energy Te Puea vested in the realisation of a future where Maori and Pakeha might co-exist in equity and peace would have fatigued all but those with the stoutest hearts. In *Mana waka*, however, the strength of Te Puea's vision is such that the wisdom of this amazing woman rises to the surface, bearing with it the conscience of her people and the knowledge that, while there is life upon the water, Waikato – the people and the river – will never be exhausted. For, like the ancient spiritual to life and liberation, 'that Ol' Man River, he just keeps on rollin' along'.



TE PUEA HERANGI TEACHING A GROUP OF CHILDREN BESIDE THE RIVER BELOW TURANGAWAEWAE. MANA WAKA (1937-40/1990) 35mm FEATURE DOCUMENTARY. PHOTO: STILL COLLECTION, NEW ZEALAND FILM ARCHIVE

## Notes

1. *Mana waka*, Press Book, LIA2/15, 1990
2. Ibid
3. Michael King. *Te Puea Herangi: From darkness to light*, School Publications, Wellington, 1984, p 16
4. Michael King. *Te Puea: A biography*, Hodder and Stoughton, Auckland, 1977
5. Allen Curnow. 'The unhistoric story', in Vincent O'Sullivan, *An anthology of twentieth century New Zealand poetry*, second edition, Oxford University Press, Auckland, 1976
6. King, 1977, p 202
7. Ibid, p 181
8. Ibid, p 189
9. Ibid, p 202
10. Ibid, p 204
11. Ibid, p 204
12. Ibid, p 205
13. Ibid, p 205
14. *Mana waka*, Press Book, LIA2/15, 1990
15. Ibid
16. Ibid
17. Charlotte MacDonald et al, eds, *The book of New Zealand women: Ko kui ma te kaupapa*, Bridget Williams Books, Wellington, 1991

## Sources

- Duberman, Martin. *Paul Robeson*, Bodley Head, London, 1989

## The female impersonator in suburbia

*Lita Barrie*

I have to admit that I am more interested in the feminine than feminism. The mythology of the feminine fascinates me more than the sociology of feminism. The charisma, brilliance and glamour of women who manipulated this mythology to rule over kings and countries, inspires me more than the achievements of politically correct femocrats working for equality with men. The feminine might be an illusion – but the illusion is everything. Without it woman does not exist.<sup>1</sup>

... they 'put on something' even when they take off everything. Woman is so artistic ...

Friedrich Nietzsche<sup>2</sup>

Since childhood I was fascinated by women who made an art of the illusion. As a young child I secretly loved stories about courtesans who gained power and social position through feminine wiles. Later I became intrigued with the European women of letters who held court in intellectual circles attracting the friendship and admiration of the brilliant men of their time. The connection between the woman of letters and the courtesan is never mentioned in Anglo-American feminism which (unlike French feminism) divorces itself from any history except the history of women's oppression. Yet these esoteric broads have a pedigree with a lineage reaching back to the courtesan's ancient power over men. The difference between great broads now and great broads then, is not one of morality, or aspiration, or even economics. Nothing exists outside the marketplace. All women are for sale – but some are more artful at selling themselves. Women who understand that men are their business control an economy based on male sexual ego. The difference between these great broads lies in the way they manipulated the changing mythology of the feminine – to control what they sold and how they got paid in a libidinal economy.

Incompetent amateurs have given prostitution a bad name ...

Camille Paglia<sup>3</sup>

The great broads of history were accomplished female impersonators. They did not resign themselves to the conventional roles assigned to them – they re-vamped the 'cultural-construction-of-the-feminine' by re-writing their identity in mythic terms. They were outlaws rather than conformists, they stood apart rather than suffering together. Above all, they were not victims – and the history of victims does not suggest the potential of what woman can or could be.

There were few models for great broads in New Zealand when I was growing up in the 1950s and 1960s. My first observations of sexual dynamics in a social context were the Saturday night suburban garage parties where men stood on one side of the room and women stood on the other. Men and women were very uncomfortable together and avoided not only conversation, but eye contact. This denial of sexuality functioned as an



unwritten code. Women who defied the code and 'made a spectacle of themselves' were considered terribly embarrassing. Women simply could not enjoy the pleasure of being 'the-object-of-the-male-gaze' when men pretended not to see them. Nobody was supposed to stand out from the flock – this was a pastoral land for sheep. There are no predatory animals native to New Zealand. The social dynamics of an open pastoral environs could not produce the feminine hunters who came out of the secret nocturnal hide-outs of the jungle.

This was a Welfare State and the national emblem was a bird that could not fly and did not see very well. The egalitarian social contract ensured that everyone shared the same ground and had little vision. The democratisation of culture created mediocrity and perpetuated what Nietzsche called 'slave morality'. Women were not supposed to find their wings – they were grounded in the role of earthy pioneer mums who lived close to nature. After women left the farm they could work in the quarter-acre suburban garden. The country was founded on an inherited Victorian code – cut off from the infamous licentiousness and promiscuity which arose in Britain in response to this repressive puritanism. New Zealand women were given rule over sobriety and morals, instead of the ancient feminine rule over the sexual domain.

Frontier cultures lack the history that gives men and women the confidence to play with their sexual identities. America used the movie industry to jettison beyond colonialism by inventing a simulacral history, an aristocracy and the tradition of Love Goddesses. But the Mid-West and other parts of the colonial world are like New Zealand where men and women are very earnest about conforming to rigid sex role opposition. This frontier adolescence combined with Victorian puritanism coloured the way imported feminist ideas were translated into the New Zealand sexual pathology. Feminism became another dictate for pleasure-denying, puritanical conformity. Women burnt their bras before learning to flaunt them with any grace.

Ignorance of the way feminine illusion is fabricated has handicapped New Zealand intellectual and artistic women – who are estranged from the mythological grandeur of their European courtesan antecedents. Inevitably, New Zealand feminist art has tended to draw on the puritanical Victorian pioneer mum heritage by focusing on motherhood and female connections to the land. The acculturation of women has been addressed in a manifesto-ridden form that is reminiscent of carping Sunday school teachers berating sexual power relations they have never experienced.

New Zealand men are too self-conscious about their own sexuality to objectify women. Women's real complaint is not that of being 'seen-and-not-heard', but being UNseen (ignored) and heard only as the mother's voice. After all, this is the nation of Momma's boys where men are tied to the apron strings. Consequently, these feminist images are often unconvincing – tending to be overly-derivative, word-drenched, didactic and lacking in irony and pleasure. While more mature societies move into the third wave feminism of the 1990s which acknowledges that identity constructions can be fun – playing with interchangeable sexual power relations in dominatrix games and other act-out fantasies – New Zealand feminists are still earnestly representing themselves as victims of an imported paranoid ideology.



JACQUELINE FAHEY IN 1987.  
PHOTO: MORE MAGAZINE

I too was implicated in this dilemma and left New Zealand to escape the angry woman I had become. Looking back, I remember Jacqueline Fahey – who used to say, ‘I don’t care about being liked, I care about being respected’ – as an eccentric exception to this repressive provincial feminist orthodoxy. She explores the paradoxes of the female impersonator in suburbia, confronting the tensions and frustrations of being a great broad in New Zealand with honesty, humour and pathos. She fuses and consolidates a visual narrative tradition of women’s self-portraiture of split multiple selves with a flamboyant variation of expressionist painting machismo. Her bold, eccentric, in-your-face, social realist images flow directly on to the canvas from her joys and sorrows with her mother, sisters, daughters and husband complete with the trappings of the rooms in which they took place. As a lapsed Irish Catholic from the deep South, she has an instinct for recognising the dark side and a flare for rendering every-day events in mythic terms. Over the last three decades she has painted a parodistic analogue to the psycho-dramas in her life in which she constantly re-appears as a woman with an attitude – chin held high, mouth open, looking out of the canvas defiantly as if to say she knows she is a female impersonator trapped in suburbia but she has re-vamped the script to play her role for all its worth.

#### Notes

1. It is impossible to strip away the layers of cultural conditioning to discover the ‘real woman’ underneath (or for that matter the ‘real man’).
2. Friedrich Nietzsche, *The gay science*, Vintage Books, New York, 1974, p 317
3. Camille Paglia, ‘Dressing’, *The Independent*, London, 21 July 1991

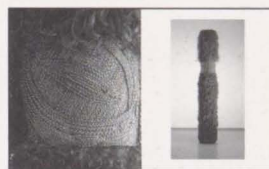


## A different view

Artists' image pages



Margaret Dawson  
p 30/31



Vivian Lynn  
p 40/41



Lucy Macdonald  
p 32/33



Fiona Pardington  
p 42/43



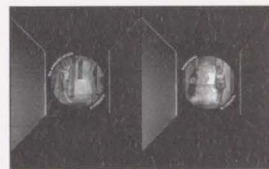
Ruth Watson  
p 34/35



Robyn Kahukiwa  
p 44/45



Jude Rae  
p 36/37



Di Ffrench  
p 46/47



Julia Morison  
p 38/39



Nicola Jackson  
p 48/49





*Common White Clematis*  
(*clematis pubescens*)

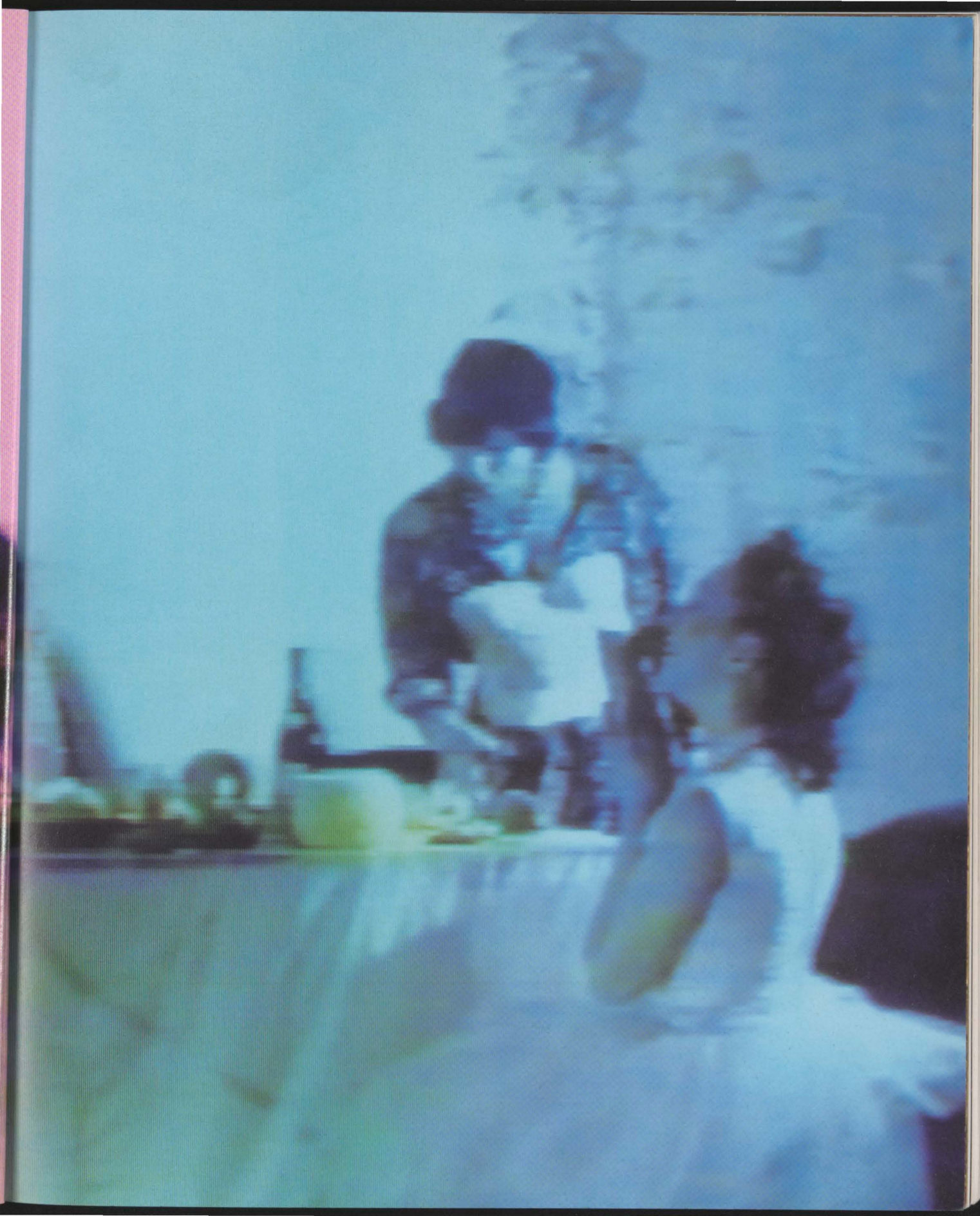










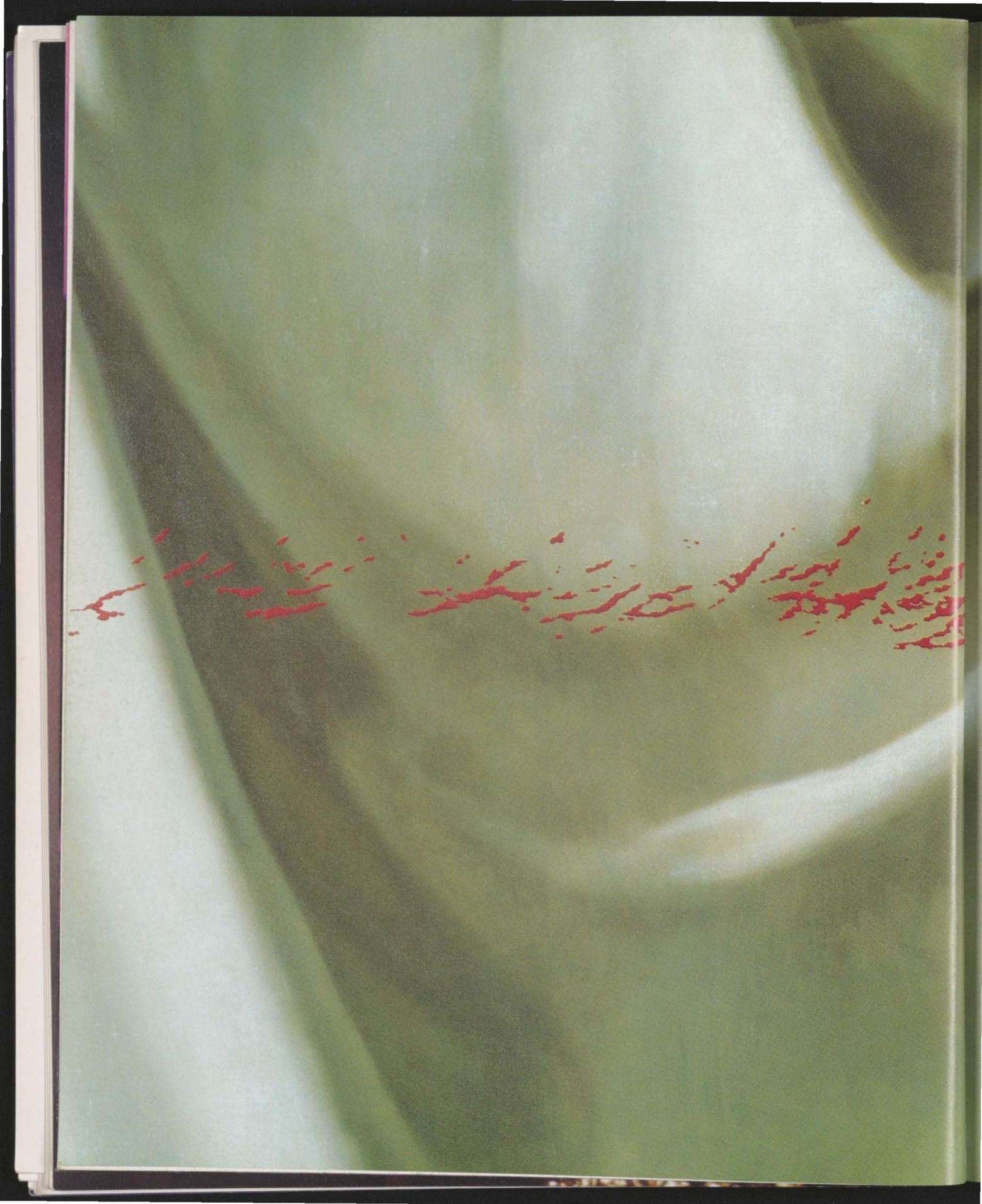




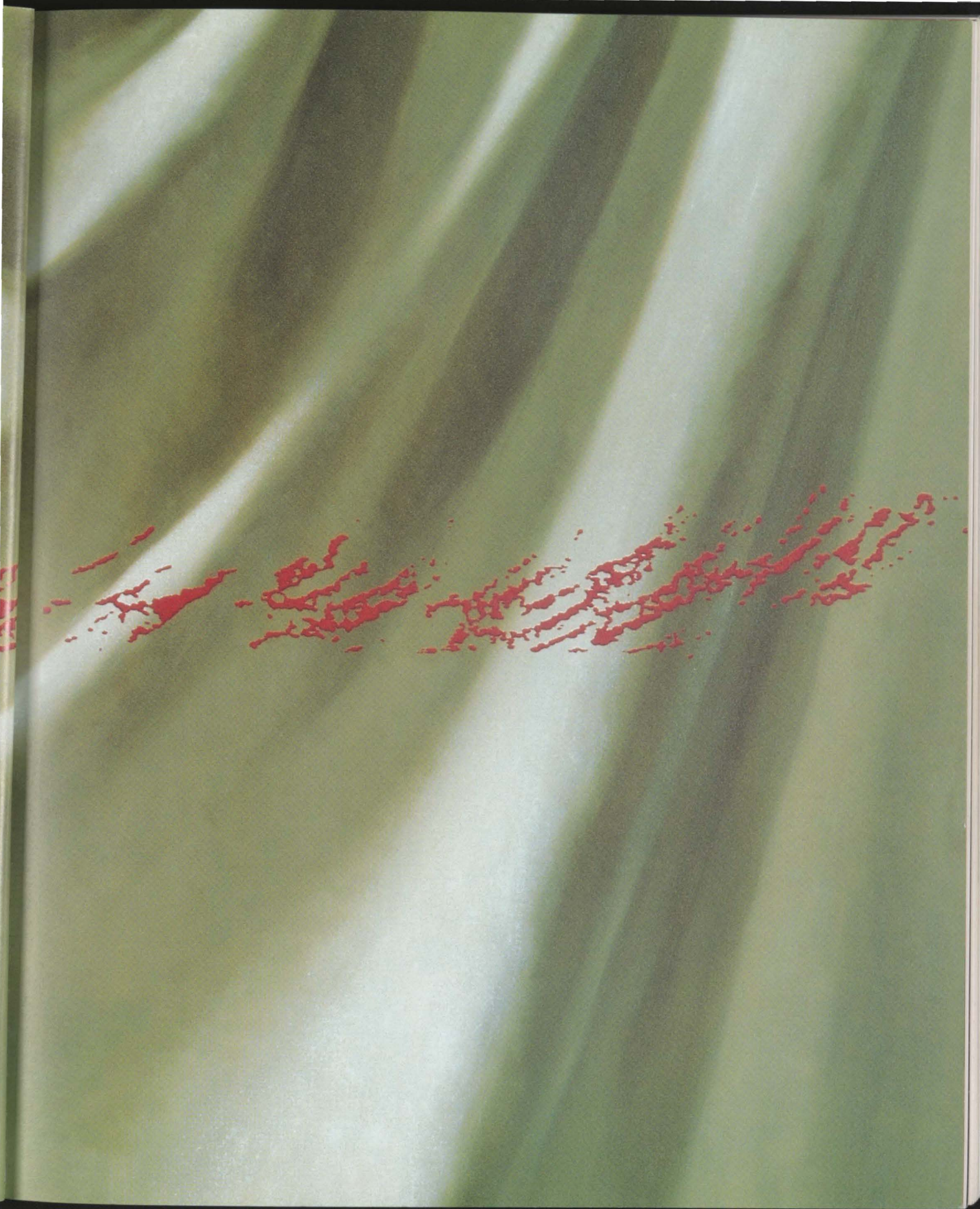








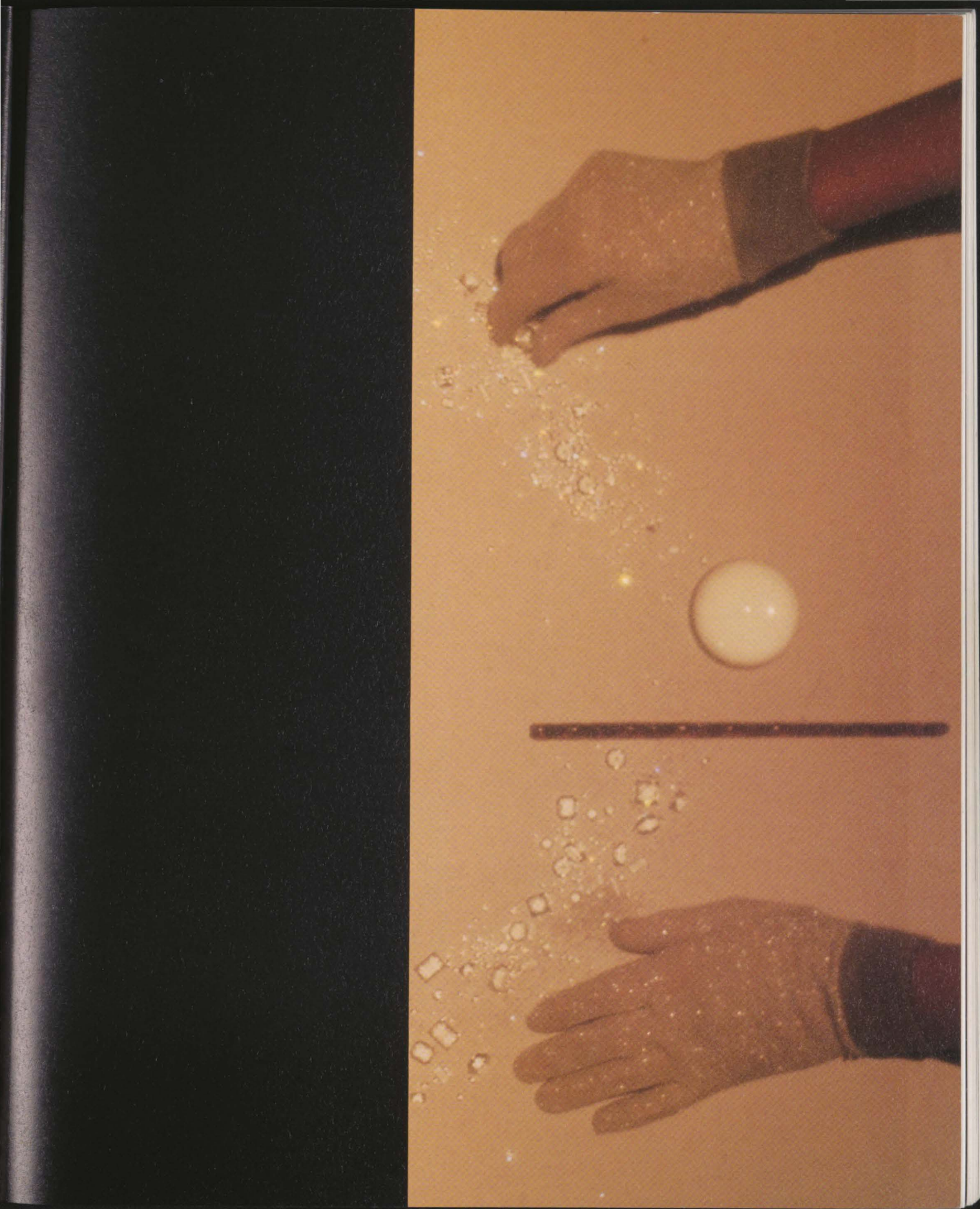




















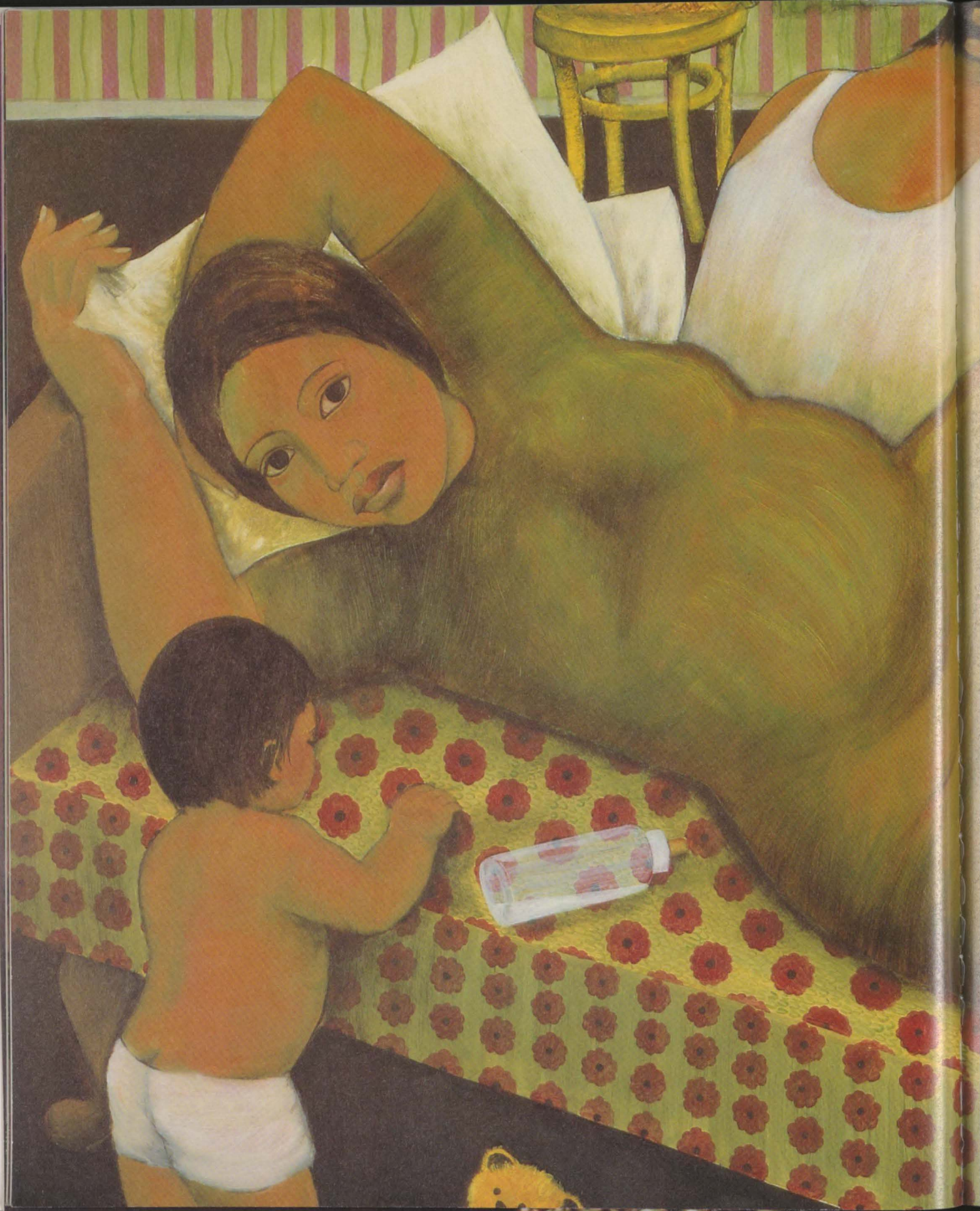




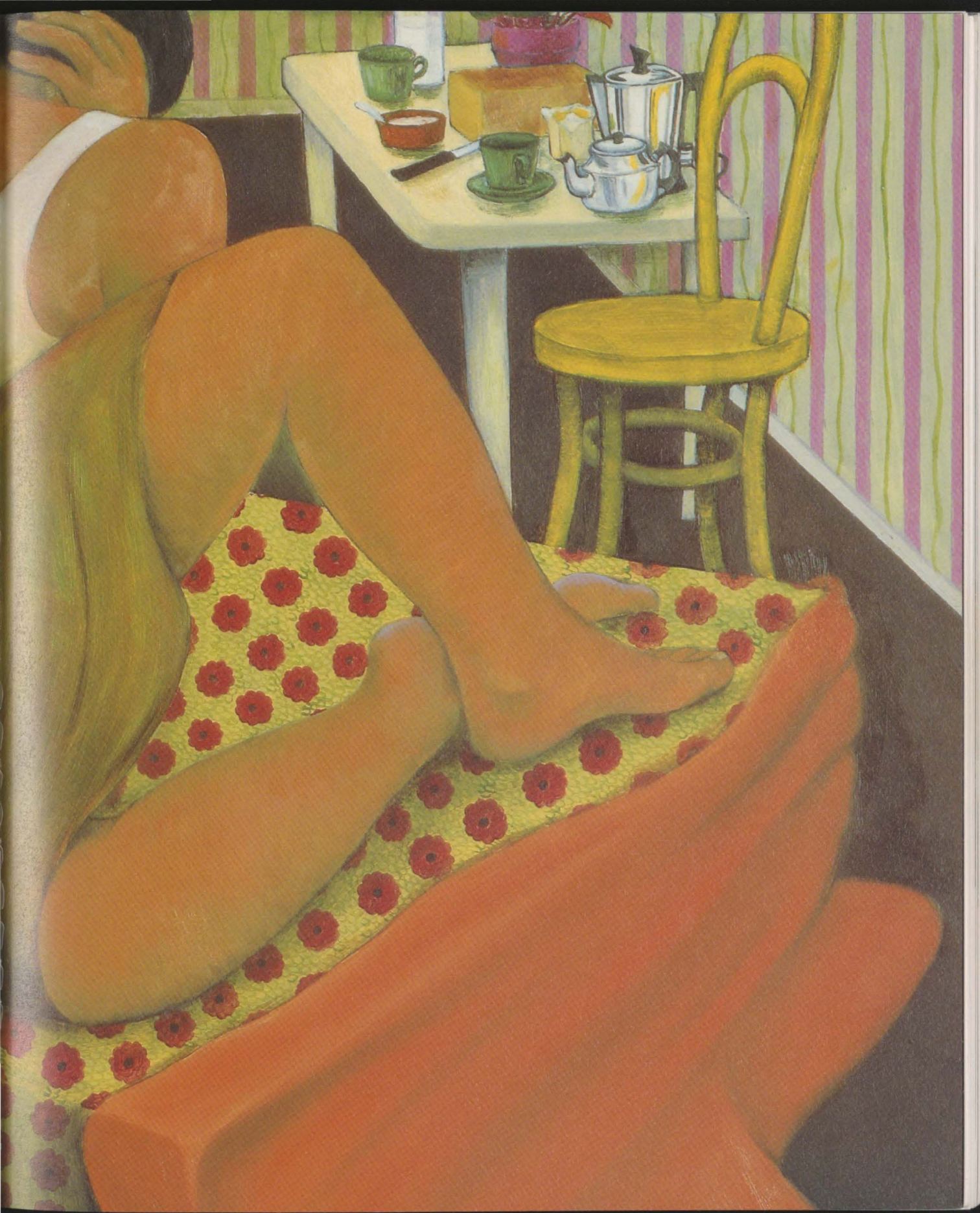














THE ANNUNCIATION



DI FFRENCH



MIRRORING



DI FFRENCH







The eye may be reddened  
Cuts and grazes  
Absence of vital functions  
Death not caused by carelessness  
Riding on the crest of imagination  
Discussions of comparative statistics  
bumps and bangs  
a baby is a baby  
it's a circular business  
parent's and baby's interests are identical  
regular measurements taken  
crying is a reliable signal  
blood which oozes isn't dangerous  
mutual pleasure giving  
strong emotions with little power  
never be the same  
learning lessons  
confned in a warm dark comfortable place  
fun for her is fun for y ou  
a sudden bout of weepiness  
life on an emotional seesaw  
drama from unidentifiable causes  
don't go by the book  
crying can replace action  
putting her down  
close to get them out of the way  
a person in the making  
everybody has to be registered  
almost impossible to relax  
refrigerated cabbage leaves  
coping with the hurly burly of life  
it takes three to make a birthday  
usual confusion is between red and green  
bringing her up  
babies are physically incompetent  
immeasurable emotional bond  
babies cry without tears initially  
left holding the baby  
no detail is too trivial  
the school of hard knocks  
close warm physical contact  
the world is a frightening place  
night and day indistinguishable  
the more you give the more you get  
never cry for nothing  
effective rate is sixty rocks per minute  
a great attachment  
there can be breath without crying  
babies turn people into parents  
loving to be close



## Meditations on corporealities

Gloria Zelenka



CHRISTINE WEBSTER, WATER INTO WINE.  
1987. CIBACHROME. 1740 x 915 MM. COLLECTION  
OF THE ARTIST

*Water into wine*, 1987, *Lost*, 1990, and *Alterpeice*, 1992, are three works from a body of radical art by New Zealand women produced over the last few years that engages with the chaos of corporeality and the unpredictable pleasures of the erotic body. The project, which is an ongoing one, involves a remapping of the physical or a playful subversion of a dominant discourse. This corporeal engagement also acknowledges the productive and desiring role of interpretation itself.

### *Water into wine*, 1987

The miraculous wine of Cana is called upon by Christine Webster in her transformation of a portion of a found image of a woman's lower torso tattooed with symbolic phalluses. The original black and white image was found in a book of eroticism; Christine Webster rephotographed it and tinted it to match a photograph of the upper body of another woman. The figure in *Water into wine* has two navels, an excess. The woman is transformed into man (or androgyne) by virtue of her upraised arms blurred in movement, flattened breasts and slicked back hair. The strain of reaching upwards is revealed in her taut throat muscles. Her body is inscribed with the symbol of male power – the grotesque tattoo borders on the fascinating and the repulsive. The image figures the body as silenced, yet desiring inscription, waiting to be allowed entry to language and culture. Woman's body is presented as a relic and a fetish. As a relic, the figure stands in for the original photo-

graph of the tattooed woman. As a fetish, it is a substitute for that desire and its resistance.

The ephemeral character of identity, the 'transition', becomes the subject in *Water into wine*. Identity is always in the making.



Conceived on the model of 'pure difference', corporeality is potentially infinite in form, no mode exhibiting a prevalence over others . . . From *pure differences* of a biological type, *distinctions* and *oppositions*, binary categories and mutually exclusive oppositions are formed.<sup>1</sup>

In *Water into wine*, the translation into a binary system is completed by an attractive and duplicitous mask of cosmetics – the topos of false Art in opposition to true Nature. Christine Webster invokes religious ritual to uncover the sacrificial body. *Water into wine* is a subversive image of communion, where difference beyond contradiction presupposes transformation. The elemental transforms into the more highly valued commodity, wine; the transformed woman (inscribed with the phallus), transforms into man. The image integrates female and male identity, representation, contamination and taboo, while yet registering the threat of homogenisation. The interval of transformation is foregrounded. Differences are not negated, not standardised. The two navels evoke the memory of the tattooed woman. Who was she? Why was she tattooed in such a manner?

### *Lost*, 1990

Poetic language is an amorous language, for metaphor is a fusion. Metaphor, as in the amorous state, hovers between a full and empty sense. Luise Fong's sculptural work, *Lost*, has the fragility of nacreous shell, or the membrane of a baby's fontanelle, with a landscape of delicately coloured shapes and red veins. Fibreglass, layered with shellac, holds fragments of coloured papers in place. Two black ribbons traverse the centre of the 'shield', as precisely as the black ribbon circles Victorine Meurand's throat in Manet's *Olympia*. A black cameo at the centre of the ribbons evokes a subdued sensuality. Inside the cameo, the title is written with the 'o' partially erased, so that 'lost' slips in to 'lust'.



LUISE FONG, *LOST*, 1991. COLLAGE ON FIBREBOARD, 900 x 1000 MM. PRIVATE COLLECTION, AUCKLAND

It is a meditation on that which cannot be spoken, or has been suppressed. Rather than lack or absence, a contemporary silence is a pause, a stasis, a slippage *between*. *Lost/Lust* slips between shield or carapace or membrane; between a protective device for the body to a representation of skin – blemished, stained and painted with black whorls, to an invocation of an iconic feminine beauty, Olympia, with her challenging female gaze. A transitional object, *Lost* relates also to the nipples shield, *Untitled*, 1990-1992 with its flaking layers of skin like wax. In *Untitled* the lure of libidinal desire is complicated by an eroticism riven with menace.

The slippage in the title of *Lost* enables the vectors of loss and lust to converge at a meditative juncture that is sustained. A dynamism is created in meaning and form, in a holding together of disparate elements. Here, a rather different libidinal



economy is suggested. One where a sustained intensity reaches a plateau rather than dissipating in climax.

### *Alter-peice*, 1992<sup>2</sup>

This *Alter-Peice* is a play of dis-play, a playful reframing of both the act of worship and its other – the potentially subversive acts of reading, questioning and play.

Gail Haffern, 1992



GAIL HAFFERN. ALTER-PEICE. 1992. MIXED  
MEDIA ON CANVAS AND PAPER. 1600 x 2060 MM.  
COLLECTION OF THE ARTIST

As Luce Irigaray noticed, when women are escaping exploitation, we do not merely dismantle a few prejudices, but rather try to destabilise the entire range of dominant values – religious, moral, sexual, economic, and social. Every thought, language, theory is challenged, frequently with laughter. Nothing is more subversive and more dismissive than laughter; for laughter does not take 'truth' seriously.

Framed within the triptych form of the *Alter-peice*, pages of *The Book* fall from the altered altar of Logos. The reader respectfully turns flesh-like pages scarred with latex and shellac inscriptions. Complex calculus theorems defy solution as they add up to nothing, refusing to lead

to any conclusions. The texts of 'NOTHING CALLS INTO QUESTION' and 'WHAT IS TRUTH IF NOT INVENTION?' are also painted on red ribbons which cascade like veins or rivulets of blood from the body of the text. Unlike red tape which ties up access to information, these ribbons are not tied (except when the work is closed and locked for transportation).

Hence a dominant discourse is emptied of its meaning. Logos, the law, is highly serious, yet a ribald text paraphrased from François Rabelais's *Gargantua* (1535) is painted on one canvas-covered wooden leaf of the work. Two carnival figures cavort in the initial letter 'O', itself a sign of nothing. As in Rabelais, bodily excesses are celebrated in an uninhibited, possibly outrageous, but always joyous way, often with a child-like delight in the obscene.

Ants crawl through the pages of *The Book*. Weeds, outcasts, grow like rhizomes which constantly divide from nodal points and which congregate in the 'and' of conjunction. By defying closure and refusing the structural model of beginning, middle and end, a nomadic aesthetic is endorsed. Such 'nomadism' affirms joyousness and excess, enfolding a multiplicity of elements, while respecting their heterogeneity and their potential future rearrangement.

In rendering ironic the iconography of the Christian church, Gail Haffern may be seen to be 'clowning wisely' with 'sacred texts' (Mikhail Bakhtin's terms),<sup>3</sup> in an attempt to undo the bondage of dominant values. Laughter dissolves fear and piety. On the reverse, the backside of *Alter-peice*: 'WHEREAS BEHIND THE GAME THERE IS NOTHING' and, 'AND THE PLAY BELONGS TO THE DAUGHTER' are inscribed and the 'D' of 'Daughter' surrounds the 'L' of 'Laughter'.

#### Notes

1. Elizabeth Grosz.

'Inscriptions and body-maps: Representations and the corporeal', in Terry Threadgold and Anne Cranny-Francis, *Feminine, masculine and representation*, Allen & Unwin, Sydney, 1990, p 72

2. The title breaks the grammatical rule of logos and places the 'e' before the 'l' of ego

3. Mikhail Bakhtin. *Rabelais and his world*, trans. Hélène Iswolsky, The MIT Press, Cambridge, Massachusetts, 1968



## **'Loving a name more violently, more persistently, more tormentedly'**

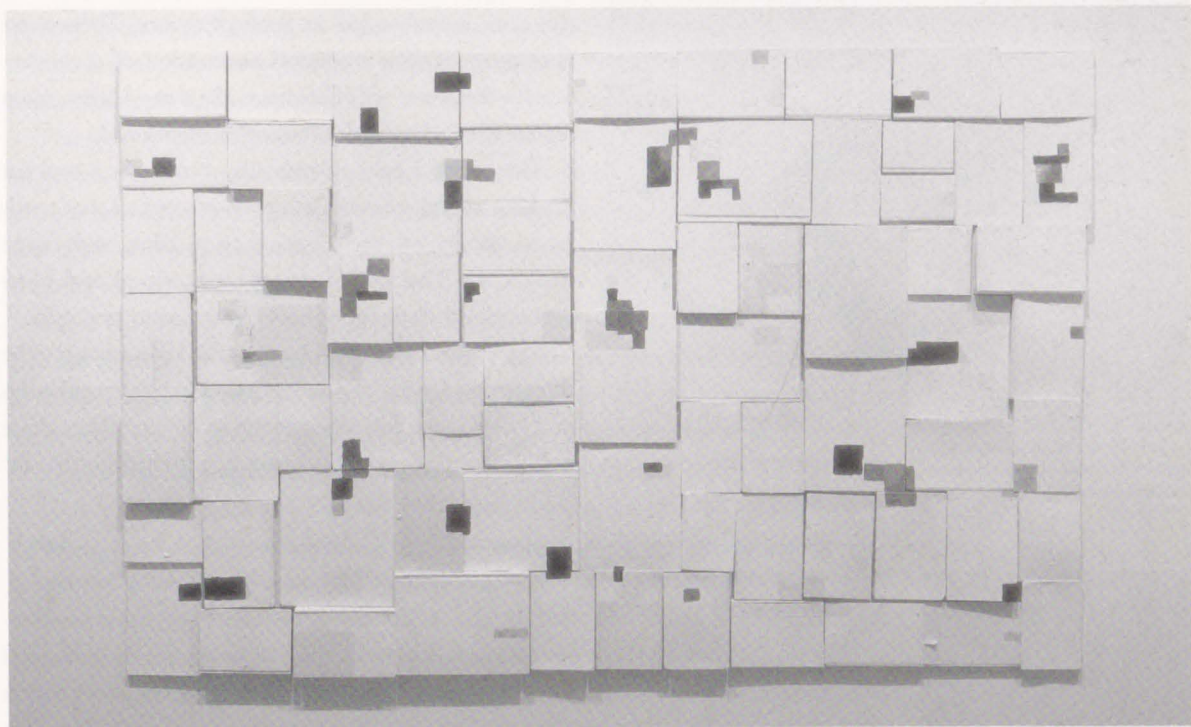
*Anna Miles*

My title is from Gertrude Stein's lecture, 'Poetry and grammar'. She writes, 'anybody knows how anybody calls out the name of anybody one loves. And so that is poetry really loving the name of anything and that is not prose.'<sup>1</sup>

Stein takes pleasure in the mutability and openness made possible through writing, and reading. This small extract makes Stein's engagement with language seem alarmingly neat and tidy. It conceals the massive scale of Stein's process of digression and repetition.

Repetition as insistence, the constant pressure of something hidden, but not forgotten.<sup>2</sup>

It is precisely the possibilities of digression and repetition that interest me here, in looking at the exchange between feminism and some recent visual art. I shall use feminism not as a programme, but as a reading, a critical mobility that eludes definition.



ISOBEL THOM, TRAINING IN LITERARY  
APPRECIATION II, 1992, OIL ON BOOKS,  
1300 x 2010 MM, COLLECTION OF THE ARTIST

Many artists and writers resist feminism as an identification, a title, a name, that limits or even immobilises readings of their work. They have become wary of articulating a feminist 'we' that flattens difference, smothering issues of ethnicity, class and sexual preference. A 'we' that also precludes the gnarly question of men in feminism.



Such exclusions contrive a feminism that is quite easily avoided, that may not even require resistance.

Ironically, whether in the name of mastery or evasion, feminism is asserted as a discrete category, as containable, singular, stable. Yet, as Trinh Minh-ha has written, 'Despite our desperate, eternal attempt to separate, contain and mend, categories always leak'.<sup>3</sup>

If not poetic justice, this is a poetry of slippage and release, like Stein's. Judith Butler writes:

The rifts among women over the content of the term ought to be affirmed as the ungrounded ground of feminist theory. To deconstruct the subject of feminism is not then to insure its usage, but on the contrary to release the term into a future of multiple significations.<sup>4</sup>



JACQUELINE FRASER, RAFFIA (DETAIL), 1987.  
RAFFIA. WOOL AND PLASTIC WIRE. DETAIL OF  
INSTALLATION. AUCKLAND CITY ART  
GALLERY, 1988



LUCY MACDONALD, THE ART OF  
ATTRIBUTION OR (ISABELLA) AND  
LORENZO BY JOHN EVERETT MILLAIS, 1991.  
INSTALLATION. GOW LANGSFORD GALLERY,  
AUCKLAND. PHOTO: LUCY MACDONALD

These multiple possibilities are opened by Jan Avgikos, writing about Cindy Sherman's recent work. Avgikos claims that Sherman's work is 'positioned in the convergence of discourses, rather than squarely in any of them'.<sup>5</sup> It is here, she says 'the feminist content of her work emerges'.

This conveys an awareness of the complexity of a feminism that does not neatly reduce. As Avgikos puts it, the work is 'embedded' in feminist theory. There is no apologetic tone, or uncritical assumption of a conventionally 'feminine' self-effacement, like that which so often lingers when the word 'feminism' is mentioned.

The works I refer to may use reading as a tool for working with these complexities. A power tool that needs to be turned on itself from time to time, with some irreverence. This use of theory as a critical tool blurs conventional distinctions between the artist and critic.

These works suggest a pleasure that lurks amongst 'the threatening aspects of an untethered female imagination and an excessive feminine relation to fiction'.<sup>6</sup> They elude

prescriptions like 'proximity' and 'proportion', working where conditions are ripe for misreading.

While it is fairly easy for a patriarchal society to keep the woman's body 'in its place', it is her mind, which always threatens to wander – hence the dangers of needlework, daydreaming and novels.<sup>7</sup>

The dangers posed by 'needlework, daydreaming and novels' are exactly those invoked by the works in question. Perceived as occasions for reading, these works offer pretexts for focusing attention in a certain way. Occasions where artists may enjoy, rather than suffer, the play of reading and misreading which the context allows. Perhaps, as Tania Modleski has noted, distinguishing feminists from romance readers may be far from straightforward.<sup>8</sup>

The mind slops . . . all over the saucer.<sup>9</sup>



Hesitation, digression, deferral and indirection are gestures of uncertainty which are conventionally identified with femininity, in a logic that persistently associates the feminine with the extraneous. But attempts to dislodge the fixity of this logic are impossible, without recourse to precisely such uncertainties. It is a process that requires a re-reading and a redeployment of terms. The work of American artist Barbara Bloom is relevant here. 'Rather than sifting through antitheses, Bloom encourages us to dwell on the uncertain, permeable membrane that divides such polarities, allowing them to intermingle and become confused.'<sup>10</sup> For, as Jane Gallop suggests, 'A hyperattention to details unnoticed or overlooked by the reigning order unsettles its supposedly serene and eternal abstractions.'<sup>11</sup>

Ruth Watson's 1987-8 work, *A map of the Dark Continent which is neither dark nor unexplorable* is particularly interesting here. It enacts a subtle, unsettling play, provoking a slippage between the literal and metaphorical while re-reading a history of feminist discourse. *Dark Continent* evokes an essentialist notion of female sexuality within the critical context of more recent French feminist theorisations of the feminine. Watson's quotation of the 'essentialist' vulva motif, engages a dialogue rather than a simple derision of an earlier 'feminism'. Jane Gallop's reference to the female genitals as 'what is normally considered at the antipodes of culture' offers a rich commentary on *Dark Continent*. Gallop writes about Irigaray's metaphorical 'two lips' unsettling the location of these 'antipodes'. She says, 'In Irigaray's text . . . a referential illusion stubbornly clings to plurality' and she notes in this 'a surprising vulgar political efficacy.'<sup>12</sup> Remarks that might well apply to Watson's work.

The idea of redeployment as multiple is wryly amusing, making more tolerable the awareness that working in language (and also 'culture' in the wider sense), is to borrow all your resources from that which you seek to undo. Is it much wonder that the term 'feminism' receives little embrace, when it has been associated from time to time with absurdly reductive readings?

Isobel Thom's recent paintings, *Training in literary appreciation I and II*, 1992, assemble and nail tightly shut collections of books. These nails are tragically inadequate to the task of fixing a meaning; this is certainly no tight lacing. Thom delicately glazes books and fridge doors turning them into Abstract Painting.<sup>13</sup> The thin veneer she applies does little to conceal her investigation of substitution and transformation.

*Untitled*, 1992, a stretched canvas with embroidery hoops and silicone, refers to a mobile feminine indulgence in embroidery. This activity which has historically restrained female artistic endeavour within the home is turned on itself. Thom suggests embroidery, as distraction, may be amusingly useful. A state of distraction allows for the formation of more incoherent and unsettling connections. Placing an utterly domestic association within the context of Abstraction interferes with the equilibrium of both categories. The exaggeratedly 'feminine' detail of an embroidery hoop is a diversion, as Susan Howe writes of American poet Emily Dickinson,

This is poetry not life and certainly not sewing . . .<sup>14</sup>

Interestingly, women's sewing, weaving and lacemaking have been identified as signifiers

## Notes

1. Gertrude Stein. 'Poetry and grammar', in *Look at me now and here I am, writing and lectures 1909-45*, Penguin Books, London, 1990, p 139
2. Laurence Simmons. 'Language is not neutral: Killeen's feminism', *Antic* 7, June 1990, p 90
3. Trinh T Minh-ha. *Woman, native, other writing, postcolony and feminism*, Indiana University Press, Bloomington, 1989, p 94
4. Judith Butler. 'Contingent foundations: feminism and the question of "postmodernism"', in *Feminists theorise the political*, Judith Butler and Joan W Scott eds, Routledge, New York, 1992, p 14
5. Jan Avgikos. 'Cindy Sherman: burning down the house', *Artforum*, January 1993, p 74
6. Mary Ann Doane. 'The love story' in *The desire to desire, the woman's film of the 1940s*, Indiana University Press, 1987, p 115
7. *ibid*
8. Tania Modleski. 'Some functions of feminist criticism, or the scandal of the mute body', *October* 49, Summer 1989, p 12
9. Virginia Woolf. From *Orlando*, quoted in Makiko Minow-Pinkney 'Virginia Woolf seen from a foreign land', from *Abjection, melancholia and love, the works of Julia Kristeva*, John Fletcher and Andrew Benjamin eds, Routledge, New York and London, 1989, p 162
10. David Rimanelli. 'Barbara Bloom and her art of entertaining', *Artforum* 28, October 1989, p 145



11. Jane Gallop. Quoted by Laurie Langbauer in 'Recycling patriarchy's garbage: George Eliot's pessimism and the problem of a site for feminism', in *Woman and romance, the consolations of gender in the English novel*, Cornell University Press, Ithaca, New York, 1990 pp 190-191

12. Jane Gallop. 'Lip service', in *Thinking through the body*, Columbia University Press, New York, 1988, p 95. Gallop is referring here to French feminist, Luce Irigaray's discussion of female sexuality in *This sex which is not one*, Cornell University Press, Ithaca, New York, 1985

13. Thom's fridge door work is titled *His master's voice*.

14. Susan Howe. *My Emily Dickinson*, North Atlantic Books, Berkeley, California, 1985, p 14

15. Mary Ann Doane, op cit 6, p 110

16. 'Girls' abstraction' is Thom's own phrase

17. Francis Pound. 'Jacqueline Fraser', in *NZXI*, Auckland City Art Gallery, 1988, p 30

18. Francis Pound. 'Jacqueline Fraser and "Maoriness"', in *Distance looks our way: 10 artists from New Zealand*, Trustees, Distance Looks Our Way Trust, Wellington, 1992, p 51

19. Naomi Schor. *Reading in detail, aesthetics and the feminine*, Methuen, New York, 1987, p 4

20. Lucy Macdonald's, *The art of attribution or (Isabella) and Lorenzo*, has been extended over a number of years and venues, materialising in various forms, beginning with the mural in an Italian restaurant. Macdonald has documented the progression of this installation in a video of the same title.

of specific narrational desire. Mary Ann Doane notes that this association makes 'the vehemence with which they are culturally denigrated as lesser arts become more comprehensible.'<sup>15</sup> Thom's 'Girls' abstractions', 1993,<sup>16</sup> refer to territories we have been well trained to perceive as 'feminine', not as an attempt to locate a 'feminine', but to investigate the presumptions within Abstraction.

Jacqueline Fraser's work also raises questions about working in the overlap of the conventionally 'feminine' and 'artistic'. These questions become doubly pressing, when Fraser's acute attention to techniques of tying, binding and arranging, also refer to traditions of Maori women's work. Francis Pound has written, "'Maoriness" exists only as one connotation of Fraser's methods of making . . .'<sup>17</sup> There is a sense of a layering of associations and, vitally, of identity as continually in process.

The richness of decoration and detail in Fraser's work is furnished by materials that are not rich, but cheap ornament, related to surfaces (like 'femininity'): raffia, ric-rac, curly plastic wire, astroturf and wallpaper. They are glittery, tactile and perhaps deceptive. Fraser's processes and materials qualify each other in an exchange, releasing an 'inescapable doubleness of voice'.<sup>18</sup> Such contradictory double identifications also pervade many constructions of the 'feminine', and Naomi Schor's comment on detail seems particularly interesting in relation to Fraser's work:

... the detail is gendered and doubly gendered feminine . . . it is bounded on one side by the ornamental with its traditional connotations of decadence and on the other by the everyday, whose 'prosiness' is rooted in the domestic sphere of social life presided over by women . . .<sup>19</sup>

Lucy Macdonald's work, *The art of attribution or (Isabella) and Lorenzo*, 1991-93<sup>20</sup> is in another way preoccupied with a hyperattention to detail. An attention so inflationary, it points to a conflation of the real and the fictional. This attentive reading is directed to Art History, to where things are edited and refined. The 'sense of proportion' so regularly prescribed as a tonic for excessive feminine relations to fiction, is undermined. Art History is placed in the context of fiction, and the possibilities for misreading that fiction allows are not missed.

While Macdonald interferes in the business of attribution, she carries out *The art of attribution*, as an installation-in-installments. *Allusion*, 1992, plays a part in this patience test. It revisits the subject of digestion, raised in one of *The art of attribution's* materialisations as a mural in an Italian restaurant. Here, the ideas of transformation and change implicit in food and art are paralleled. Macdonald refuses to present work as singular, it is continually rearranged and re-presented, and attention is drawn towards the process in mind.

These works use humour, to disturb contradictory and derogatory connections that tend to associate femininity with extraneous detail. These deflationary gestures are hyperbolised in Macdonald's eradication of history in her work. Like the perfect heroine, she has no history, an unblemished past. But the sheer extravagance of her erasures (like the melodramatic rubbing out of her name in *The art of attribution* video) cannot help but draw attention to history. A history and possibility which is constantly mobile, constantly being made.



## What looks can't buy

Bridget Sutherland

Early in 1914 a young British suffragette slashed Velasquez's painting of Venus. Her note put it this way – 'I tried to destroy the picture of the most beautiful woman in mythological history as a protest against the Government for destroying Mrs Pankhurst who is the most beautiful character in modern history'.<sup>1</sup>

British women had to wait until 1918 to gain the vote while, unbelievably, New Zealand women had already 'legally' been granted this privilege by 1893. However, as the story of many of our earlier women artists attests, this new legal status had little to do with the power that these women could actually exercise. The painter Edith Collier returned one day in 1923 to her studio to find that her father had burnt a pile of her prized drawings and sketches. He had also, in his time, burnt large areas of native bush, thousands of acres of land bought for investment. The similarity between the two fires, of course, hangs on the fact that he considered both his property. However, his dislike of his daughter's painting was something that went beyond its unnerving use of colour and perspective, its 'ugly' modernism; what Edith Collier's father could not fathom was that her pictures did not cater for his look.

Resistance, or indeed a criminal militant action against the power such fathers assumed, may not have occurred to Edith Collier but it certainly was well represented by the 'modern' figure of Emmeline Pankhurst. In the tradition of the latter, one can detect a type of criminality still in the picture, an active, confrontational stance against the regimes of power, in the work of the artists represented in *Alter/Image*. It is the case today, as it was 100 years ago, that men are still overly represented by their numbers in parliament. However, what has been more recently observed is that this over-representation occurs not just at the bureaucratic level but through all our language systems.

The feminist artist, then, works to disrupt a world view that has been moulded by centuries of male control and blatant capitalist conspiracy. And, as we shall see from the selection of works I have chosen to discuss, these problems of language and visuality, although more and more at stake within the social, are increasingly disguised as our society moves towards more abstract forms of control. As such the 'suffragette' today needs not so much to walk the streets, banner in hand, but to analyse these forms of control, undermining its real-estate gaze as it roves between the home, the market and our bodies, decorating as extensively inside the mind as without.

Christine Webster's cibachromes from the early 1980s, on which her installation *Decade* is based, throw us into this shadow world of the corporate empire. Her suited businessman performs a range of tricks from burning a briefcase to disappearing in a haze of smoke – suggesting not so much a wry send up of this profession, as a clever and pertinent portrayal of the businessman as vampire. These market magnates haunt the



CHRISTINE WEBSTER. DETAIL FROM  
MAGAZINE SPREAD, NEW ZEALAND TODAY,  
NO 1, 1985. PHOTO: CHRISTINE WEBSTER



street and the subways, their plot to take over the city almost complete. Like capitalism itself, they move into any arena as if by some magical feat, impelled by the desire for an unlimited expansion of their domain. It is this abstract and yet unceasing movement toward accumulation that is indexed by Webster's photographs. Nothing stops these vampires – they feed off alienated labour and on the coding of reality as one big corporate identity.

The lurid lighting and stage-like effects in the works suggest a constructed yet estranged world. Webster's cibachromes have the look of glossy upmarket advertising stills – grabbing images to sell this week's brand of aftershave or cell phone. In this context their gaze transfixes all it touches, rendering everything a saleable product or floatable asset. The doll staring out in Webster's stockmarket scenario captures the lifeless immobilisation that this form of exchange represents.

Fiona Pardington also explores a materialist ideology, drawing on the cults of sadism and masochism. However, instead of the sly, discrete movement of business vampires we have the extroverted violence of bodies presented now as possessions, as objects for use. Pardington explores a society that uses sexuality to lure the individual into a capitalist exchange. *His vile fancy* locates us at the heart of the issues presented here – that is, that representation has been presided over by male desire. The gaze is masculine, possessive, it is capitalism.

Stuart McKenzie<sup>2</sup> contends that Pardington plays with masochism as a way of challenging conventional attitudes towards gender. Her use of images that portray wounded or battered limbs, figures suitably attired for punishment and victimisation, ultimately assaults not only the gaze of the male viewer, but the 'body politic'.

Sexuality has been used in many forms to attack the politics of the gaze. Pardington's indexing of sadism is pertinent in the sense that Sade himself is a figure that stands outside the norm. The irony of Sade is that he mocks the law by erecting a superior law, a principle of absolute evil that eroticises older traditions of Christianity and the passive subservient woman. Furthermore, as Sylvère Lotringer points out, Sade cunningly suggests that the true way of extending one's desires is to attempt to impose checks upon them. He asks 'is the norm, after all, an invention of the perverse?'.<sup>3</sup> In this light Pardington's masochistic images work subversively, suggesting not only the violence implicit in the male gaze, but a violence which is, in fact, the system itself.

Alexis Hunter's *Object series*, 1974, leads us from more blatant images of sadomasochism to softer yet overtly stylised gestures of male sexual potency and control. Again however, these photographs undermine or confront the authority and assumed proprietorship of the male gaze. Their very title, *Object series*, refers to the body as a marketable item, and points to how sexuality itself is a sign that can be sold like any other.

Like film stills, parts of the body are treated in isolation; feet, arms and torsos are framed as fragments, or objects for display. Tattooed into the flesh of these men are timeless sexual emblems of penetration such as the heart pierced with an arrow, a snake coiled around a knife. Lustrous belts and studded boots embroider what is being suggested here. The masculine foot may seem lifeless but, poised on the accelerator, it alludes to male sexuality with its references to speed and the performance of his machine. In



FIONA PARDINGTON. DETAIL FROM HIS VILE FANCY. 1992. GOLD LEAF AND PAINT ON GLASS WITH LEAD FRAME. 450 x 450 MM. COURTESY OF THE ARTIST AND SUE CROCKFORD GALLERY



fact these images are very much of the twentieth century. The metallic gleam of machine, buckles and studs, speaks a toughness that identifies them with the industrial. They are the icons of men who identify with their place of work. Hunter comments on the irony of this look – how it codes sexuality in terms of technology and power, attempting to make capitalism desirable while all the time keeping the worker subjugated.

Facing *Sleeping girl with a cat*, Madame Realism heard two young women agree that the cat looked just like theirs, it was so real, down to the pads on its paws. But, said one, 'Doesn't that girl look uncomfortable?' Madame Realism agreed, silently. The sleeping girl had been positioned so that the light would hit her bare shoulders and partially exposed chest. This was supposed to be a natural position, though any transvestite could tell you that naturalness wasn't easy to achieve.<sup>4</sup>

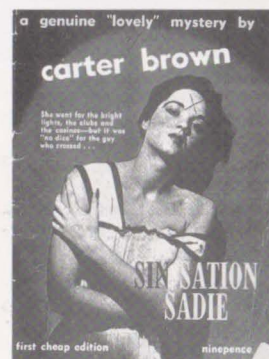
That woman can be depicted or 'captured' by the brush and that woman is Nature personified, are two of the myriad misconceptions which underpin the way she has been used in Western art for the last 500 years or so. All the artists represented here point to the social forces at work in the reception and perpetuation of this visual history. But just how far this connection with Nature has been pushed, evidences the extent of the stereotyping feminist artists must work to unravel. Under one form of logic, if women are natural they are also closest to the instincts – they personify the sexual drive and hence entice sexual abuse. Unless pious and virginal, they are deemed seducers, wicked temptresses of the flesh and therefore deserve all they get.

The criminal nature of these deviant women is played with in the work of Kirsty Cameron who, appropriately enough, goes under the name of Seducator Productions. Utilising found objects such as old spy and detective books, Cameron constructs a tale of active femininity and criminality in the face of the law. As in classic film-noir scenarios, these women are playing the game to win; they are unpredictable, dangerously intelligent and accomplished in deceit.

Seducator Productions plays with this double edge that the male gaze bestows on women, and again undermines the unspoken contract that exists between the two sexes – money and power. The *femmes fatale* represented in this work, like those in film noir, are characters caught up in a variety of narratives that in some way revolve around crime: theft of money, jewels (anything of value), financial corruption, fraud, smuggling



ALEXIS HUNTER. DETAIL FROM OBJECT SERIES. PART III. 1974-75. ACRYLIC ON CANVAS. 1015 x 1265 MM. COLLECTION OF THE AUCKLAND CITY ART GALLERY



KIRSTY CAMERON (AKA SEDUCTOR PRODUCTIONS). COLOUR LASER PRINT. 1992. 420 x 297 MM



and so on. The very plot generated by her sexuality unconsciously indexes the capitalist/possessive system that is at stake. The danger she poses to this system is the reason why she must be subdued or killed in the end.

Cameron's spies are not, of course, willing victims. Her women are dangerous, their large breasts and knowing glances are coupled with titles such as *Dead line for a dame*, *Perfumed poison* and *Five days to kill*. Like so many Hollywood depictions of women, the female is presented as both seducer and victim. She is the aberration that motivates the story, it is her abundant sexuality and power that calls for control and punishment.

However, Seductor Productions would have it another way. She deals the cards differently, stacking them in favour of her heroines. The spy is never exposed. She reveals instead, by refusing to sell her own art, the working of a plot that would instigate her (and her heroines') downfall. Her blueprints will finally fade and disappear with time as a safeguard against the market. Cameron's strategy may be reminiscent of 1970s' feminist politics but she is simultaneously making an issue of the 1990s' corporate spirit. Straight-forward political gestures are themselves bound up in language and like Cameron's spies, this form of control is ever more disguised, ever more abstract.

As Mary-Louise Browne's *Rape to ruin*, 1990, testifies, one can be ruined financially, but to be raped by language leaves the individual without a voice and without a stake in the reality that language produces. Browne's word-plays highlight language's arbitrariness but also its effectiveness when mobilised socially. Using marble tablets that look like gravestones, Browne unnervingly exposes the world of male violence toward women.

The double-edged dagger that language presents is also one of Lucy Macdonald's concerns. Her videowall, *Allusion*, 1992, addresses our understanding of reality through literary association and the transgression of borders between image and text. The video presents an upturned world, exposing its bizarre artifice through drama and pantomime. Originally erected in the foyer of merchant bankers, Fay Richwhite's, Queen Street head office, the work draws attention to the uncanny presence of the corporate spirit in all our seeing. Perhaps the Gaze is now better understood as capital on the war path.

If the male gaze is about ownership and control then the complete technologising of society gives this greedy stare a global aspect. Here then, a feminism resistant to this type of capitalisation might again call for the 'Irish' tactics employed by Pankhurst. But instead of literally smashing windows, *Allusion* metaphorically disrupts a space given over to public display, inserting fractured images that shatter a consumer's/viewer's accustomed relation to the object world. *Allusion* refers to an imaginary world created by language. In a statement on the work, Lucy Macdonald points to her interest in annotation, referring to her process as a picturing in the margins of some long forgotten text where the world is seen as a dream, transfigured through poetry and myth.

Just as the young suffragette felt she had to destroy the most beautiful woman in mythological history as a protest against the government, so too the artists represented in *Alter/Image* work with words and pictures to alter and transfigure the political scene. That women are still captured within the field of the capitalist gaze, turned into signs for its abundance and its promise of continued production, suggests that the concept of women's suffrage is far from redundant 100 years on.



LUCY MACDONALD. *ALLUSION*. 1992.  
VIDEOWALL. FAY RICHWHITE BUILDING,  
QUEEN STREET, AUCKLAND

#### Notes

1. 'Asserting woman's legal and political equality' in *British feminism in the 20th Century*, H L Smith ed, Edward Elgar Publishers Ltd, London, 1990, p 365
2. Stuart A McKenzie. 'All cut up and thrilled to bits' in *Fiona Pardington: Rising to the blow*, Champagne Moët et Chandon, Epernay, France, 1993
3. Sylvère Lotringer. *Over exposed: Treating sexual perversion in America*, Pantheon Books, New York, 1988, p 8
4. Lynne Tillman on Balthus's painting *Sleeping girl with a cat* in 'The Madam Realism complex', *Semiotext(e) Native Agents Series*, 1992, p 49



# Performance art by women in Aotearoa New Zealand 1974-1993

## An introduction

Christina Barton

A history of performance art by women in New Zealand would indeed be a small volume. Yet even this thin tale needs telling, in order to better grasp the various strategies women have adopted within the broadening frame of visual arts practice in New Zealand. Such a story would describe the emergence of performance art in the early 1970s, its heyday in the first half of the 1980s and its virtual disappearance after 1986. It would conclude by describing how new performance artists are emerging in the 1990s, but from different backgrounds, dragging other disciplines into the arena of the visual arts, like poetry, music, dance and theatre.

Performance art first appeared in New Zealand in the late 1960s. Its earliest exponents were art students keen to explore the expanding field for sculpture postulated in a climate of post-object, anti-formalist experimentation. Their aims were threefold: to reinvest art with relevance by collapsing the distance between artist and artwork in the *body* of the artist; to forge a new relationship between viewer and object by marrying the occasion for seeing to the very act of making, and to defeat the alienating effects of re-presentation by conceiving situations where time, space and the material could be directly experienced.

Kim Gray was one of the few women to experiment with performance at this time. *Draughts*, a work devised and performed in 1974 for a public space at the Epsom Showgrounds in Auckland, is emblematic of these initial concerns. Here, Gray paced out a path; marking her passage by stopping at intervals to check the direction of a candle flame which was subsequently extinguished by a draught of cold air from a fan she had located at the end of her journey. Her movements were marked with a trail of cloth she unravelled from around her body, which was revealed to the audience when the lights went on at the end of the performance. With simple gestures and a few readymade props, Gray used her movements to map a territory in both time and space, using the rhythms and structures of the piece to render literal abstract notions like circulation and respiration.

While Gray's work was symptomatic of contemporary concerns, her simple 'working' in time is a feature of a range of subsequent work by women. The performances of Di Ffrench, Mary-Louise Browne and Linda Buis all devolve from the execution of



KIM GRAY, DRAUGHTS, 1974, PERFORMANCE.  
PAVILION K, EPSOM SHOWGROUNDS,  
AUCKLAND. PHOTO: JIM ALLEN



repetitive, task-oriented actions. Eschewing the demonstrative possibilities of gesture, these artists required their audience to focus on the action itself: throwing a rock at a wall (Ffrench's *Gut reaction* 1981), for example, or pacing around a circle of pigment and sand (Browne's *Howlback* 1981), or repetitively raising a hand in a frustrated gesture of greeting (Buis and Peter Roche's performance at RKS Art in October 1982).

However, these latter examples, unlike Gray's, were not themselves the content of the work. Instead, they served as the vehicles whereby other ideas were expressed. Action in time and space, then, was overlaid with other meanings, derived in particular, from a desire to invest the work with social and political intent. This new investment became a feature of performance work by women as the 1980s advanced.

Di Ffrench's *Gut reaction* (1980-81) is a good example. Devised after the death of Bobby Sands in Ireland, the work was a response to the violence we face every day, both as it touches us directly and as we receive it passively, on television and in the news. It consisted of Ffrench repetitively hurling rocks at a wall, to the recorded sounds of semi-automatic gunfire, in front of three monitors that screened images of her heaving stomach. Ffrench was not acting out her anger however, instead she constructed a situation of violence in which actions, sounds and images combined to bombard the audience into thinking through or experiencing their own response.

Such overt political gestures as Ffrench's are rare in the history of performance art by women. However, the politics of feminism explicitly or implicitly informed much of the work at this time. For example, expatriate performance artist, Claire Fergusson, who toured New Zealand in 1981, performed two pieces which explored her personal history and revealed the mundane details of her everyday life. *Date day* and *My grandmother* were both informed by the feminist maxim, 'the personal is political'. In the broader context of Fergusson's work, they stand out as instances of an artist coming to terms with her New Zealand heritage and poignantly comment on the ways in which women are constructed by particular cultural constraints and social expectations.

Other artists like Mary-Louise Browne, Ngaire Mules, Juliet Batten, Colleen Anstey and Rosemary Johnson, structured their works as rituals. Performing alone or with others, they used these occasions to explore the subconscious and collective experiences of women. Drawing on their knowledge of the practices of earlier cultures, they made connections between the rhythms of their lives and the cycles of nature. *Renewal*, a collaborative work facilitated by Rosemary Johnson for the *Women and the environment* exhibition at the Women's Gallery in 1981, is a typical example. Here, a group of women were invited to light candles, form a circle and use their collective energies to generate thoughts about 'renewal'; before leaving the circle, extinguishing their candles and dispersing.

Often staged intimately, with small numbers of sympathetic women, work like this encouraged feelings of solidarity, providing non-threatening environments in which women could explore their shared feelings and experiences. These situations were also fostered by Juliet Batten, the principal exponent of both ritual and collaborative art-making. Her solo and collaborative performances, like the *100 women project* staged at Te Henga Beach near Auckland in 1985, are paradigmatic. In their collectivity, their



LINDA BUIS AND PETER ROCHE.  
PERFORMANCE, OCTOBER 1982, RKS ART,  
AUCKLAND. PHOTO: GREGORY BURKE



JULIET BATTEN, 100 WOMEN PROJECT, 1985.  
TE HENGA BEACH, AUCKLAND.  
PHOTO: GILL MATTHEWSON



site-specificity and their impermanence, these occasions should be seen as crucial models for feminist practice in the early 1980s.

In the heyday of the art boom of the mid to late 1980s, such models for an alternative, radical practice, that exceeded the dictates of the market, were re-marginalised. Performance work virtually disappeared and many artists chose – sometimes for their own survival – to work more substantially. Since the stock market crash and now in the 1990s, a revival seems to have begun. This time, performance artists are emerging from late night alternative venues and fringe theatres, rather than from art schools, though their work is beginning to be programmed by arts organisations like Artspace and South Island Art Projects.

With their origins in alternative cabaret, physical theatre, dance and the dress-up fantasy world of the nightclub scene, this second wave of performance artists is less motivated by the original claims of performance art, than by a desire to plug into and draw from popular culture. These children of the 'media generation' are responsive to the drives of contemporary culture, using projected images and recorded sound to blur distinctions between the simulated and the real, suspending their audiences within the ambience of the spectacle.

Re(-)presentation again is at issue, and performance is now an occasion to work with a mediated 'reality'. Where Kim Gray's performances were founded on a phenomenological engagement with the real, more recent work, for example by Lynda Earle, Josie Thomson and Louise Maich, derives from a post-structural investigation of the ir-real (the simulacral).

While performance enjoyed a comeback internationally in the late 1980s, leading *People* magazine in America to label performance the art form for the time, no such resurgence has occurred in New Zealand. Performance artists, here, have never experienced exposure like that enjoyed by Laurie Anderson or Spalding Gray. Nor are they ever likely to. However, on the fringes of culture, women will continue to use the 'live' occasion to present their work, drawing from those sources best suited to their times, to engage directly the fictions of our lived experience.

## Performance Listing

Four performance artists



JULIET BATTEN, UNEARTHING, PERFORMANCE INSTALLATION FOR WOMEN AND CULTURE EXHIBITION, OUTREACH, AUCKLAND, 1986. PHOTO: GIL HANLY

### JULIET BATTEN

*The simultaneous dress*, 1993

Duration: 1 1/2 to 2 hours

In *The simultaneous dress* Juliet Batten intends to explore the history of feminist art practice in New Zealand over the period spanned by *Alter/Image*. To do this she will excavate the layers of this particular cultural history, not as an archaeologist would, by digging 'into' the ground, but rather by casting about her for traces that may co-exist in a single space.

By dispersing cultural artefacts within a defined zone, Batten is posing an alternative to the vertical structuring of history, one which posits notions of simultaneity and equivalence, usurping the normal ordering of time.

Batten will involve her audience in the work, inviting them to enter 'her' space and to interact with the materials they find there. These will not only be objects, but also sounds, thus ensuring the work operates at a number of sensory levels.

The structure of this situation is typical of Batten's practice. By inviting viewers to actively participate in the work, Batten is providing a space in which meanings are actively constructed, not only *for* but *by* her audience. Such democratic deferrals are a feature of her collaborative events and underpin her philosophy as an artist. This commitment to collaboration is concomitant with Batten's ongoing project to explore and extrapolate a women's history that weaves together the subconscious and collective experiences of women through time.





MARGARET DAWSON. VIVA LA VIDA. COLOUR PHOTOGRAPH. 1993.  
PHOTO: MARGARET DAWSON

## MARGARET DAWSON

*Cainophobia* (a morbid dread of anything new)  
from the *Maladies* series, 1993

Duration: 1 hour  
(Wellington only)

*Scopophobia* (a morbid dread of being seen)  
from the *Maladies* series, 1993

Duration: 1 hour  
(Auckland only)

Margaret Dawson has never previously been described as a 'performance artist', however, her work employs a variety of performance strategies which will be more fully explored in the special staging of new work for *Alter/Image*.

Dawson's staged photographs provide an occasion for the artist and her chosen subjects to role-play. Dawson and her colleagues 'dress-up' and 'act out' the artist's scripted scenarios. These are frozen by the camera into tableaux that describe a particular scene or reproduce, with subtle alterations, a variety of appropriated images.

The charge of Dawson's work comes from the many clues that suggest the artificiality of the scenes she constructs. We are forced to question the assumed veracity of photography because of the patent illusion of her images. Drawing again on a dramatic allusion, Dawson's intent is bathetic. She leads us on and then lets us down, reconstructing moments and scenes, often for comic effect.

Recently Dawson has begun to document the progress of her staged works, recording each event on videotape. This strategy is the logical next step in a process designed to de-construct the notion of photography as a frozen moment. Inviting an audience to participate in or watch the construction of her work is not dissimilar to her decision to integrate videotaped footage as part of the 'work'. In both cases, we are invited to see 'into' the work in ways which traditional photography has never permitted.



LYNDA EARLE. 'JOHNNY' IN SPURN. PERFORMANCE. LITTLE  
MAIDMENT THEATRE. AUCKLAND. 1992. PHOTO: DARRYL WARD

## LYNDA EARLE

*Dementia Praecox* (or the cowgirl's experience),  
1992-3

Duration: 1 hour

... she sported a busty artemis  
carved and curving  
down one thigh  
and pises asian style  
across the breadth  
of her back  
her eyes held  
a lifetime of  
nocturnal visions ...

extract from *Dementia Praecox*

*Dementia Praecox* is the name Lynda Earle gives to the central character of her performance of the same title. 'D' is a dominatrix whose story Earle relates in the long narrative poem which underpins the work. Earle chooses to call her 'Dementia Praecox' – an archaic medical term for schizophrenia – because she is a woman who lives a double life.

As such, 'D' confounds gender stereotypes. She is an anti-hero who lives in the space between dream and reality. Working on the margins, outside society's moral frame, she finds a life for herself in the netherworld of night-time fantasies. Here, for all her butch 'machismo', she must make her living by satisfying men's desires, treading the fine line between victim and victimiser.

*Dementia Praecox* is both a character and a condition. Drawn to her character, Earle recognises the allure of transgressing boundaries, of working the gap between image and fact. She uses this 'double-vision' as a tool to understand our postmodern condition.

Earle has used sound effects, projected images, appropriated texts and a variety of props to flesh out her stories. She also utilises various performance techniques. These include circus tricks like trapeze and stilt walking, the syncopated delivery of jazz poetry and the stark visual forms of body sculpture. She intends to marry high and low in a vital blend of performance strategies.



JOSIE THOMSON. WITNESS TO THE EARTH. 1993.  
PHOTO: PETER MOLLOY

## JOSIE THOMSON

*Witness to the earth*, 1993

Duration: 30 minutes

Director/Script/Choreographer/

Soundtrack: Josie Thomson; Editor: Amber

Flowman; Camera: Mischa Hanfler;

Rehearsal directors: Maryanne Shultz, Peter

Tait, Ruth Dudding; Costumes: Alison

Hutton

Josie Thomson's 1992 performance piece, *From top to bottom*, integrated movement, sound, text and image. In it a huge voyeuristic eye was projected onto a screen behind the artist. It watched her (and us) as she told a fragmented tale about her horror of using a 'long drop' toilet. Here Thomson allowed the fraught subject of personal hygiene to surface, using it as an occasion to explore the zone where public and private meet, where the unconscious gives rise to irrational fears.

This and her new work, *Witness to the earth*, are examples of a new kind of performance art. Scripted, choreographed and staged, this kind of performance draws on the conventions of contemporary dance and alternative theatre. As such, it is a hybrid form which reformulates the definition of performance art, re-energising it by injecting modes of practice derived from other disciplines.

Thomson uses her voice and her body as the physical material of her work. Juxtaposing herself against a backdrop of projected images, she highlights the disjunctions and proximities between reality and image. Here she investigates how autobiography is inevitably structured by larger conditioning forces.



# A different view

Artists' image pages



Pauline Rhodes  
p 66/67



Jaqueline Fahey  
p 76/77



Mary-Louise Browne  
p 68/69



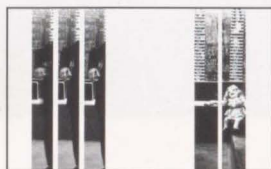
Joanna Margaret Paul  
p 78/79



Maureen Lander  
p 70/71



Alexis Hunter  
p 80/81



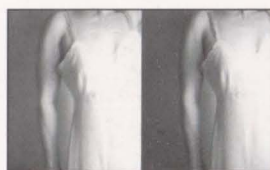
Christine Webster  
p 72/73



Allie Eagle  
p 82/83



Kirsty Cameron  
p 74/75



Rhondra Bosworth  
p 84/85











RUIN

RAIN

RAIL

ROIL

ROLL



ROLE

ROPE

RAPE















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W. S. S.	53 2
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TWO SHILLINGS

carter brown



the  
lady is  
chased





a genuine "lovely" mystery by

carter brown



Soft lights and sweet music . . . sweet  
music and black lace . . . black lace and  
blackmail . . . blackmail and . . .

# PERFUMED POISON

first cheap edition

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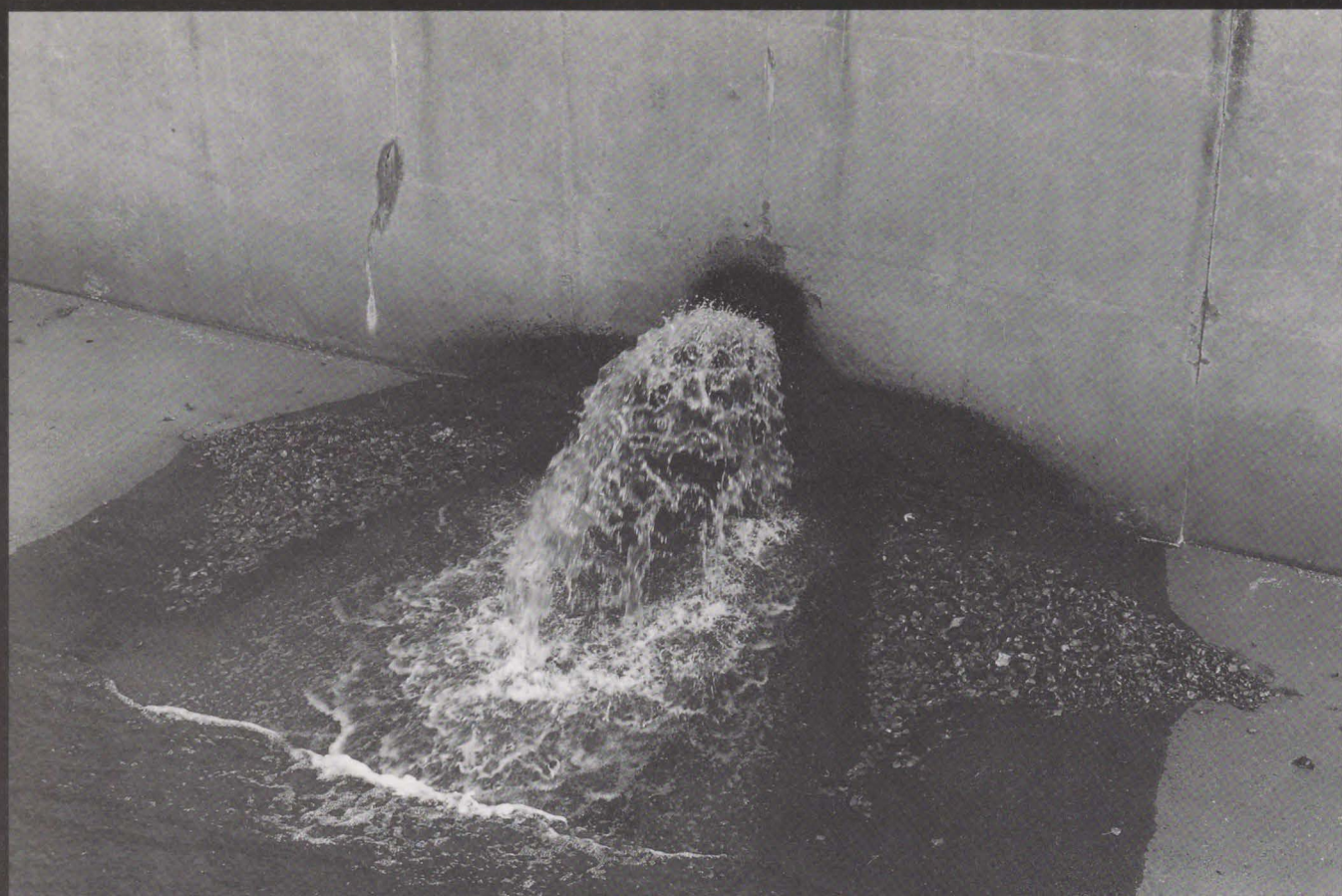




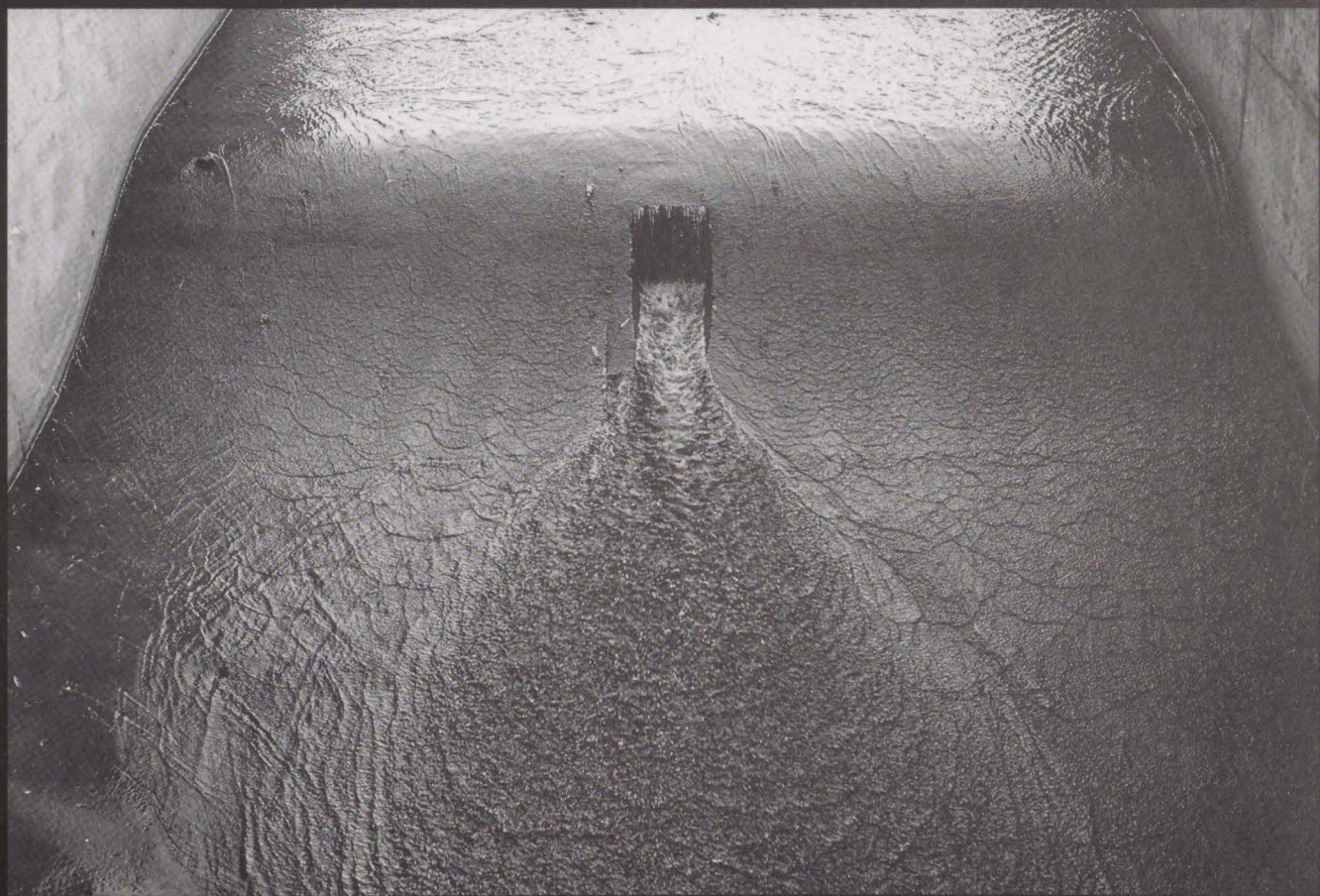




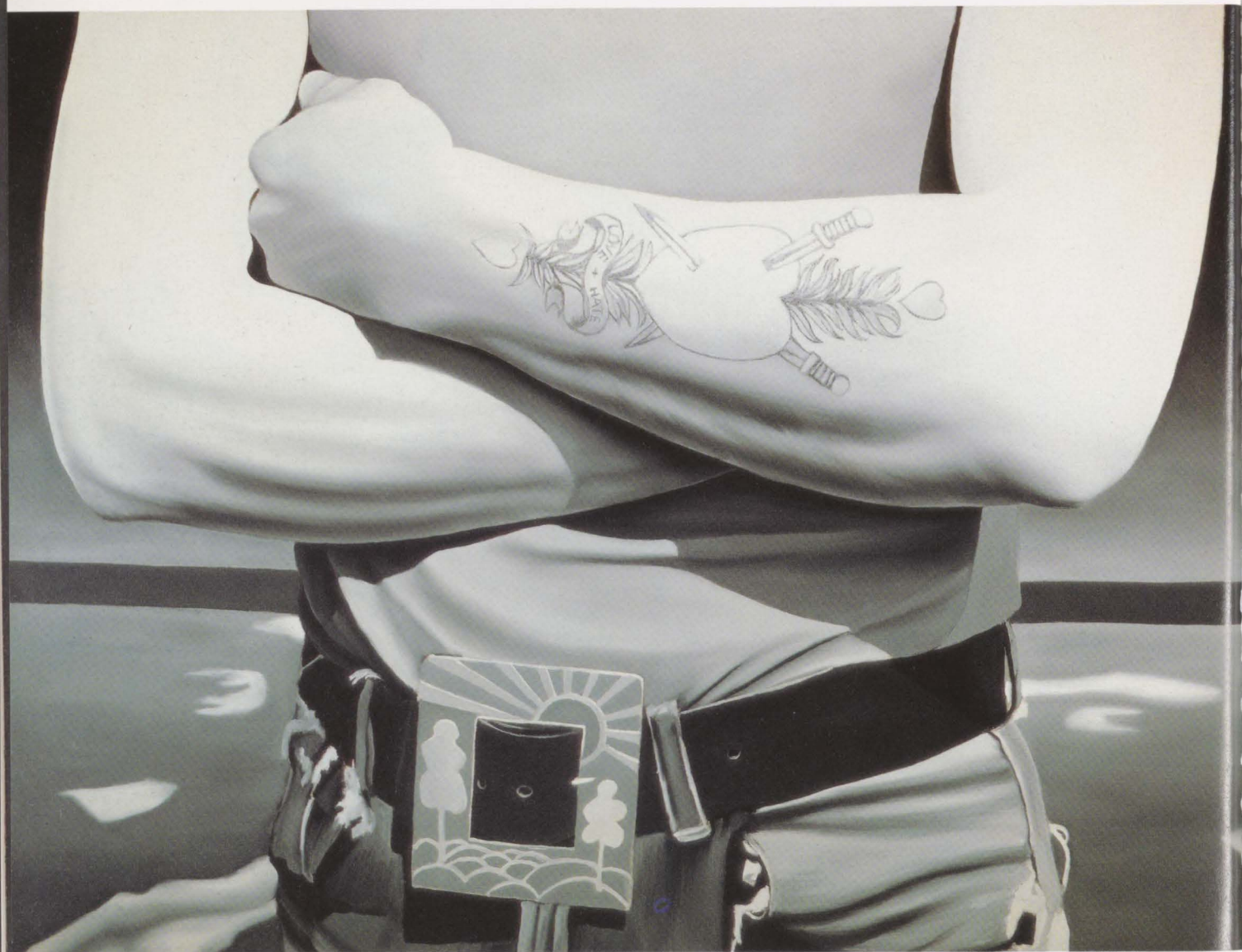












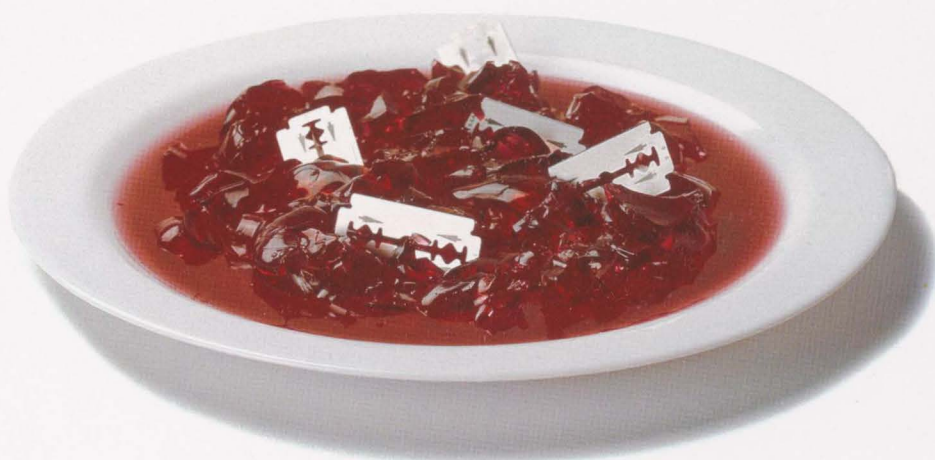




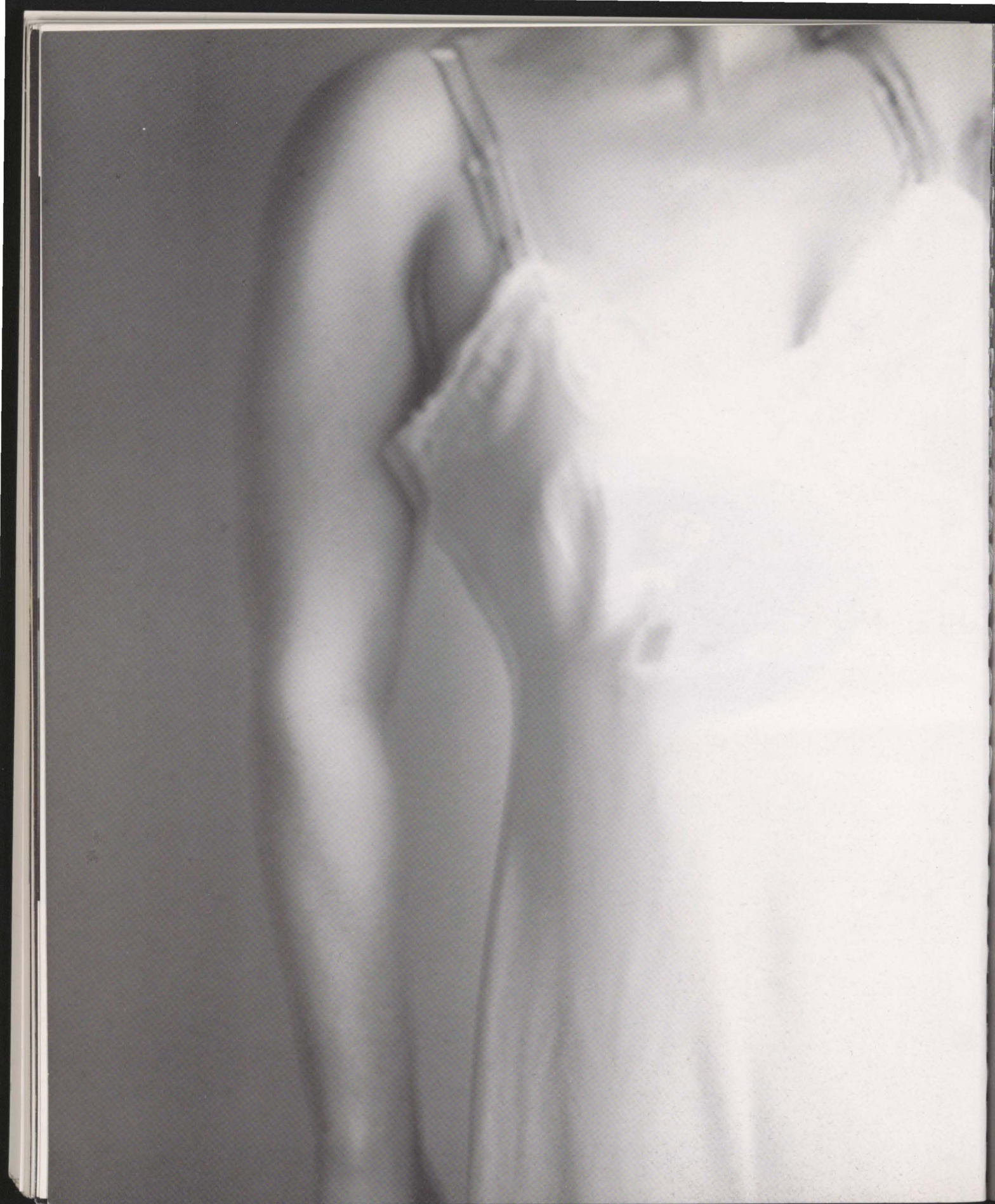


**RISK**















## Feminist perspectives

Women's film in Aotearoa New Zealand 1973-1993

Deborah Shepard

The upsurge of feminism in the 1970s marked a turning point in the development of women's film in New Zealand. Inspired by the 'consciousness raising' events of the women's movement, several film makers picked up cameras and positioned the lens on ordinary, recognisable New Zealand women reflecting on their lives. There followed, through the 1970s and early 1980s, a steady stream of feminist documentaries that helped to establish women's film as a vital presence in New Zealand cinema.

The first of these films, *Some of my best friends are women*, 1975, was commissioned by the Committee on Women, for International Women's Year in 1975. Made by Deirdre MacCartin, Robin Scholes and Carole Stewart, this film recorded the experiences of three generations of New Zealand women. While today the film seems dated in ignoring the perspectives of Maori, lesbians and women of other cultures, its validation of the personal within a political analysis of women's oppression was a radical departure. It represents a crucial first step in the development of a women's discourse in film making.

*Some of my best friends are women* featured in a Festival of International Women's Film that toured New Zealand.<sup>1</sup> An event of considerable significance in providing an introduction to the world history of cinema, it undoubtedly acted as a source of inspiration for future projects. The following year Deirdre MacCartin's crew, and camerawoman Margaret Moth, filmed an ambitious six part television series, *Women*, 1976, which included programmes on women's sexuality, marriage and Maori women.

In 1977, Ilam film student Stephanie Beth was invited to make a film about the United Women's Convention in Christchurch. Her approach to *I want to be Joan*, 1977, was to select six women who had been silent during the convention, and film them talking about motherhood. This strategy evolved from her observation of the way women's voices have been silenced throughout history. In a similar vein, Shereen Maloney's *Irene 59*, 1981, movingly recorded the film maker's mother reflecting on her roles as wife, mother and grandmother.

In the beginning, women film makers in New Zealand, like their feminist counterparts overseas, perceived the potential of the documentary as an ideal medium for both revealing the 'truth' about women's lives and bringing about social change. However, the films were often greeted with hostility by male viewers and reviewers. As a result many women found the embattled working environment too stressful and sadly, they left the film making arena.

During this same period another radical voice was unsettling the dominant film culture in New Zealand. Merata Mita created a series of powerful documentaries that exploded the myth of New Zealand as a peaceful country where two races lived in harmony. Her vision of Pakeha oppression received its most forceful expression in *Patu!*, 1983, a documentary recording the protest against the 1981 Springbok rugby tour.



SHEREEN MALONEY, *IRENE 59*, 16MM. PHOTO:  
GEOFFREY SHORT



In 1982 Melanie Read directed a dramatic adaptation of Keri Hulme's story, *Hooks and feelers*. This film, which explored a mother and son relationship, shattered by an accident, marked a shift in the development of women's film from documentary to drama. There followed four key dramas exploring women's oppression in marriage. Shereen Maloney's *Return journey*, 1985, reviewed the bleakness of a dysfunctional marriage through the memories of both mother and daughter. In Alison Maclean's *Rud's wife*, 1986, an elderly woman recalls yet another unhealthy marriage, while preparing a Sunday roast for her son and his family. *The secret*, 1987, by Di Rowan dramatised a woman's memories of the devastating impact of childhood incest. And in Pat Robins's *Instincts*, 1986, a young mother copes with her husband's unfaithfulness and with inequality in her domestic situation.

The positioning of the female characters in the home in these dramas continued the work of the documentaries: making the private worlds of women public, and validating domestic work. But the overall feeling was bleak. Film critic Ann Hardy noted how these early dramas revolved around the kitchen.<sup>2</sup> In this respect the films parallel the plays of Renée, but where her kitchens are sites of vitality, these kitchens are prisons where women are incarcerated with their bitter memories. The final scenes of *Instincts*, where May hurls a pile of dishes at her philandering husband and storms outside into the night, perhaps offer more hope.

It is an ironic comment on the male film culture of the 1970s and early 1980s that the first two features directed by women were feminist thrillers.<sup>3</sup> To contextualise Melanie Read's *Trial run*, 1984, and Gaylene Preston's *Mr Wrong*, 1985, the renaissance of film making that occurred in New Zealand in the 1970s was dominated by a group of Pakeha men. Their films were 'boys own' adventure stories brimming with action and anarchy where the women were sidelined as the 'sex interest', or the butt of male jokes. Read and Preston replied with plots that subverted the male dominated thriller by creating strong, plausible female characters, wearing clothes that deliberately denied the male gaze and using their wits to defend themselves. However, major cinema chains refused to screen these films on the grounds that the films lacked wide appeal and it was left to the film makers to arrange their own screenings.

The making of these features coincided with the entrance of a feminist theoretical voice into New Zealand film criticism. In the summer of 1983/84 Julie Benjamin, Susan Davis, Alison Maclean, Anne Maxwell and Helen Todd edited a special issue on women's film for *Alternative cinema*. Now women on both sides of the film making arena were engaging in serious analysis of the sexist nature of the dominant film making discourse.

The arrival of Merata Mita's *Mauri* in 1988, the first feature directed by a Maori woman, was an important event. The presence of landscape as a living entity, with which women are in tune, was a striking departure from the claustrophobic interiors of the early dramas. Likewise, the plot structure which drew on the spiralling qualities of oral story telling, showed the film maker searching for an intrinsically Maori approach to film.

In 1989 several events heralded a new phase in women's film making. The first was a special section on 'Feminism in New Zealand film' in *Illusions* where Ann Hardy contested that women's film lacked an erotic dimension, and that feminist film makers were fearful



MERATA MITA, MAURI, 1987, 35MM FEATURE  
FILM. PHOTO: STILLS COLLECTION, NEW  
ZEALAND FILM ARCHIVE



of exploring desire. Concurrently there was an explosion of film making where women began to lift the lid on the female subconscious and experiment with the imagery therein. Alison Maclean's, *Kitchen sink*, 1989, is a dark, surrealistic fable about a woman who is both irresistibly drawn to and repelled by the man/beast she delivers from her kitchen sink. Nikola Caro employs a bizarre blend of melodrama and film noir in her tale of an abnormal family in *Sinistre*, 1989. Jane Campion's *Sweetie*, 1989, a black comedy about a maladaptive family with incest at its core, also exhibits an increasing predilection to play with the darker forces lurking in the female subconscious.

Much experimentation has taken place recently within the short film genre. Traditionally women have been drawn to the short out of necessity – the smaller scale of the operation has fitted their financial and domestic constraints. Today many are attracted by the greater freedom it offers for experimentation. Surveying some of the main themes in short film making between 1989-1993, there is a noticeable rejection of earlier self-sacrificing stereotypes of woman, in favour of images that reveal her fallibility and her complexity. Woman as anti-hero is a popular theme. She is a bad, mad mother in *Sinistre*, unfaithful to her husband in Aileen O'Sullivan's *The joker*, 1991; murders her husband in Christine Parker's *One man's meat*, 1991; steals babies in Di Rowan's *Christmas shopping*, 1991, and wallets and credit cards in Jessica Hobbs's *Stealing home*, 1992; and wilfully defies her father's tyranny and liberates his bird in Athina Tsoulis's *Revelation*, 1992. She takes perverse pleasure in loading the dinner set into the tumble drier in Nicola Marshall's *Mon desir*, 1991, and ruins the sacrosanct family Christmas celebrations by feuding with her sister in Kate JasonSmith's *Xmas for Lou*, 1992.

Female desire is an increasingly popular theme in spite of ideological problems. Women's sexuality on screen is densely coded and film makers run the risk of recreating women as sex objects for the consumption of the male voyeur. Besides Alison Maclean's *Kitchen sink*, Gillian Roberts's *Scarlet fever*, 1989, portrays a woman's fantasy over a sexy red dress. Sally Smith celebrates lesbian desire in *Life in the kitchen*, 1988, and Nicola Marshall playfully exposes Gwyneth's lust for her sexy young neighbour in *Mon desir*.

Other themes to emerge in this latter phase are the family as a melting pot of chaotic and perverse emotions and the vulnerability of the young girl caught up in perplexing adult emotions in work by Jane Campion, Anna Campion and Kate JasonSmith. The ambivalent aspects of mother and daughter relationships, first explored in Maloney's *Return journey* receives further treatment in Anna Campion's *The audition*, 1990. The subversive behaviour of elderly women, first portrayed in Maclean's *Rud's wife* recurs in Jessica Hobbs's *Stealing home*, Pat Robins's *Matrons of honour*, 1992, and Di Rowan's *The wall*, 1993. The horror genre, first challenged by Preston and Read, receives a range of interpretations in *Kitchen sink*, *Sinistre*, *One man's meat*, *Christmas shopping* and Sally Smith's *Timetrap*, 1991.

The representation of formerly marginalised voices is a feature of three recent shorts about Greek immigrant women. Vicky Yiannoutsos's documentary *A visible passage*, 1987 describes the trauma of leaving one country to settle in another. Athina Tsoulis's *A bitter song*, 1990, dramatises a young girl's antagonism towards her father in a 1950s New Zealand setting and the sequel *Revelation*, 1992, shows her rejecting his rule.<sup>4</sup>



Films by Maori women have increased in the late 1980s, although they are still under-represented, possibly as a result of struggles to gain training and funding. In 1989 Riwia Brown directed *Roimata* about a rural Maori woman and her sophisticated urban half-sister. This drama featured with Joanna Paul's *Eel*, 1989, in the TV series *E tipu e rea*.

While much of the current experimentation has moved away from earlier essentialist concepts of feminism, some women feel strongly about making accessible films that comment upon current sources of female oppression. Athina Tsoulis's *The invisible hand*, 1992, contains a clever polemic on the sex industry in Auckland and Gaylene Preston's *Married*, 1992, examines inequality in a working class marriage.

One key area of recent documentary making is the celebration of women's art. Gaylene Preston's *Kai purakau*, 1987, explores the haunting West Coast land and seascape of writer Keri Hulme; Barbara Cairns and Margaret Henley's *Rua taitea: The world is where we are*, 1990, explores the world of writer Patricia Grace, and Shirley Horrocks's *Pleasures and dangers*, 1991, provides a sparkling introduction to the recent art practices of six contemporary New Zealand women artists.

The recuperation of woman's history is another growing theme in both documentary and feature format. Merata Mita's *Mana waka*, 1990, represents the first example of a Maori woman film maker celebrating the inspirational contribution of an historical Maori woman, Te Puea Herangi. Jane Campion received widespread critical acclaim for her feature *An angel at my table*, 1990, based on the autobiographies of writer Janet Frame, while Gaylene Preston is currently filming a mini-series, *Bread and roses*, about unionist and politician, Sonja Davies.

Feature film making since 1989 has moved into a new phase, reflecting the diversity of outlook in short films. Subversive women with multiple feminine identities rampage through Melanie Read's *Send a gorilla*, 1989, Preston's *Ruby and Rata*, 1990, and Maclean's *Crush*, 1992. These films also address notions of difference, challenging the portrayal of women as an unproblematical, homogeneous group which is white, middle class and heterosexual. In juxtaposing the different worlds of an elderly, middle class, Pakeha woman and a Maori single parent in *Ruby and Rata*, Preston adds another dimension to women's film. Similarly, Alison Maclean's reinterpretation of the femme fatale, who is in turn both innocent and wicked in *Crush*, opens up further possibilities for the portrayal of women on screen.

Finally, in overviewing the development of women's film from 1973 to 1993 there emerges a growth pattern that slowly builds momentum. The struggles of the early film makers have paved the way for younger women. Furthermore, producers like Bridget Ikin and Robin Laing have played a vital role promoting women's film, and funding bodies are now more supportive. Tied in with these developments has been the campaign within the women's movement for greater work opportunities and better representation in all spheres. This has created a climate where women now believe in their right to enter what was previously a male domain and explore their own imagery. One area that has been slower to appear is the documentation of the history of New Zealand women's cinema. For this reason the staging of a Women's film programme surveying work from 1973 to 1993, is an important event. It is fitting that it should take place in 1993, the centennial of women's suffrage – a time when the diverse achievements of New Zealand women are being rediscovered and celebrated.



GAYLENE PRESTON, RUBY AND RATA, 1987.  
35MM FEATURE FILM. PHOTO: GEOFF SHORT

#### Notes

1. *Meanwhile*, an 11 minute short made by Wellington Polytechnic students was also screened at this festival.
2. Ann Hardy, 'Tales of ordinary goodness', *Illusions* 12, Nov 1989, pp 14-21
3. Thrillers appeared shortly after Yvonne Mackay's *The silent one*, 1984, an adaptation of Joy Cowley's novel for young people.
4. Both of Tsoulis's films incorporate Greek dialogue with English subtitles, as a way of emphasising the perspective of the 'other'.

#### Acknowledgements

I would like to thank the following people for their generous response to my requests for information on women film makers in Aotearoa New Zealand: Carole Davidson, Rhys Kelly, Phil Landridge, Owen Lever and Lindsay Shelton at the New Zealand Film Commission. Also film makers Dell King, Robin Laing, Gaylene Preston, Melanie Read, Pat Robins and Kanya Stewart. Mag Freeman, Auckland University Library, Roger Horrocks, Diane Pivac and Bronwyn Taylor at the New Zealand Film Archive.



## An alternative eye

Women's experimental film and video in Aotearoa New Zealand

Deborah Lawler-Dormer

Alternative cinema provides a space for a cinema to be born which is radical in both a political and an aesthetic sense and challenges the basic assumptions of the mainstream film.

Laura Mulvey, *Visual pleasure and narrative cinema*, 1975

Almost 20 years later, Mulvey's assertion continues to be relevant to experimental film and video makers – particularly women practitioners. Women's experimental film and video perseveres in positioning itself outside of television and mainstream cinema, often critiquing their methods of narrative closure, and their representations of both sexuality and minority cultures.

Experimental film and video is a non-commercial medium and as such is not often seen, especially within the conventional modes of mass-cultural presentation. This time-based artform in Aotearoa has always been a small and undernourished area of production. In recent years, however, it has become a vital area of activity, specifically for younger women artists, of whom many are recent art school graduates. Informed by both feminist and multi-cultural politics, their work commonly seeks to unmask, to rupture, and to break down existing economies, in particular to expose constructed notions of gender and sexuality. Frequently these films and videos incorporate humour, making light of their serious intent.

Acutely aware of media (mis)representations of sexuality, young film and video makers actively transgress the standard coding of 'the erotic'. These artists acknowledge through this important trend in their work, the difficulty of separating representation from desire, and play with the erotic dimensions of this relationship.

Kirsty Cameron (aka Seducator Productions), Siobhan Oldham, Lisa Reihana, Lynda Earle and May Trubuhovich have all produced works that create a filmic language which simultaneously analyses and expresses female desire. This often occurs concurrently with the oppositional practice of subverting the strategies used in television and mainstream cinema. It is especially difficult to create moving images which are relevant to our culture without referencing television. Television is our most invasive and influential medium. Its selective programming of various genres such as news, sports and documentaries speaks with an authoritarian voice, assimilating the viewer into its version of the truth. Intermingled with television's closed narratives are those of drama and films styled on the tradition of the Hollywood film industry.<sup>1</sup> Television consistently re-presents its various genres, promoting and inspiring the need for the viewer's reconsumption, and therefore increasing its profits at the point of distribution.

Siobhan Oldham's video *Suck*, 1992, examines the limited portrayal of women in advertising. Constructed for the videowall screening *Interdigitate '92* at the Aotea



SIOBHAN OLDHAM, *SUCK*, 1992, BETA CAM SP  
PHOTO: SIOBHAN OLDHAM





LISA REIHANA, WOG FEATURES, 1990, SUPER 8  
PHOTO: LISA REIHANA

Centre in Auckland, its multi-screened form exploits its polished commercial resonance. The women in *Suck* become sexually active through the course of the video, freeing themselves from constraint in scenes which include the burning of a Barbie doll, and a Madonna cutting herself free of restrictive garments.

The moving image mechanisms through which we formulate knowledge of our own identity, and that of other people, cultures and classes within society also come under analysis in recent work by such artists as Lisa Reihana, Bronwyn Sprague, Juliane Sumich and May Trubuhovich. Lisa Reihana's *Wog features*, 1990, focuses on issues of racism and sexism. Using animation, live action and rap music, she examines contentious cultural stereotypes such as golliwogs and minstrels and cliché phrases like 'You're getting under my skin'. The children's educational television programme *Play school* is analysed within *Wog features* for its furtherance of sexist and racist depictions.

Another enduring area of investigation within the field of experimental moving image is the examination of the artist's intimate worlds. This autobiographical genre is reminiscent of diaries, self-portraits and journals. 'The personal is political' was a generic slogan of the feminist movement, coined in the 1970s, but is of continuing relevance today. These works often inspire contemplation, emotional engagement and nostalgia.

Belinda Smaill, who is presently studying film making, has made an experimental and poetical film entitled *Descent from the cross*, 1992, which documents her own struggles with Christianity. Other film and video makers who have worked in this



manner include Lynda Earle, Joanna Paul, Fiona Gray and Cushla Dillon. Throughout the 1970s and 1980s Joanna Paul made films that were sensual explorations of her immediate environment: her home, seascape, landscape, family and friends. Her film *Magda*, 1973, shows her daughter as a baby laughing, crying and playing in a bassinet in the back garden, which evokes memories of our own and our children's childhoods.

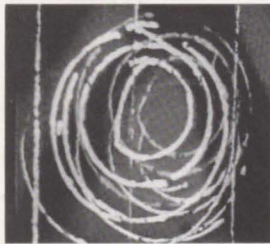
Experimental moving image is usually low-budget, using low-cost portable equipment. Its technical features are often raw, setting up a play with the characteristics of the medium itself. Time and imaging are reconfigured, notably in video. Images are seen to be mixed, layered and manipulated. In experimental moving images, various textural and stylistic qualities reveal the processes of production.

May Trubuhovich's two minute film *Speak*, 1991, challenges conventional cinema aesthetics by using flicker, inversion, reversal and a unique sound-track. *Speak* addresses the material properties of film and disrupts our expectations regarding their usage. The sound-track is created through the direct marking of the optical track, and from the dust and scratches resulting from the wear and tear of the print. It makes visible and audible its processes of realisation.

This self-consciousness of experimental film and video's own production and reception is furthered through such stylistic devices as repetition, montage, irony, paradox, appropriation and quotation. The complexity of the structure can often lead to an openness in its text and a fluidity within the rhythms of the visual image, its editing and sound-track, resulting in a multiplicity of meanings and positions for the viewer and the artist. Notions of self-identity fluctuate as the work evolves; the emphasis is on the exchange which occurs between the work and the viewer. All of the artists discussed within this text have played with this multiplicity of techniques and strategies. Notably, Fiona Gray, Cushla Dillon and May Trubuhovich have consistently experimented with their individual media. Fiona Gray has been making experimental videos and electronic sound-tracks for the last nine years. Her video *Lost narratives*, 1986/87, is composed in a manner which she describes as 'vertical montage'. Its quilting together of sound and images inspires unique reactions and sets of meanings from individual viewers.

Working in experimental film and video making is often fraught with difficulties. It is an area which is impeded by a lack of resources, educational support, funding and screening opportunities. One of the few commercial ventures which experimental artists can turn to is the production of music videos and the staging of live performances. Recently the works of these artists have begun to be screened in pubs, shop windows, night clubs, private parties and independently organised group screenings. The diversity of exposure reflects the resourcefulness of these artists.

Finally, it is difficult to pin-point a strong feminist experimental film and video aesthetic, although as mentioned there are strategies being used to foreground feminist issues. Author Elizabeth Grosz has recently stated: 'A feminist cinema has yet to come into being; yet from the explorations and experiments of many feminists this process is well underway. What kind of cinema this might become will be up to the women working in the . . . [field] and those comprising their audiences to decide.'<sup>2</sup>



LINDA EARLE. WAY DOWN IN THE HOLE. 1989



JOANNA MARGARET PAUL. MAGDA. 1973. SUPER 8 FILM. PHOTO: NEW ZEALAND FILM ARCHIVE

#### Notes

1. This discussion draws on a previous essay, Feminine tactical strategies — "the experimental video" *Antic*, no 8, Dec 1991, pp40-45

2. E Grosz and F Venning. 'Women and technological art', *Scan +*, vol 1, 1988, p 82



## Film and video listing: 38 film and video makers



STEPHANIE BETH, *I WANT TO BE JOAN*, 1977

### STEPHANIE BETH

*I want to be Joan*, 1977

Documentary, 49 mins, 16 mm, colour

Director/Producer/Editor: Stephanie Beth

Six women talk to the camera about their experiences of motherhood. Interwoven with provocative paintings by New Zealand women artists and a poem by Rachel MacAlpine, the film imparts a feminist perspective on the oppressiveness of conventional marriage and motherhood.

'I didn't go looking for the *Joan* film. I was asked to make a documentary of a United Women's Convention. In *Joy* was a retort to suppression of the human spirit. The creche we supplied for the kids of the mums in that film was of no less importance. Living took up my time after *Joy*. Autobiography in a landscape is a possible idea for the future. The personal is political. Right?'

Stephanie Beth



RIWIA BROWN, *ROIIMATA*, 1989

### RIWIA BROWN

*Roimata*, 1989

Drama, 30 mins, 16 mm, colour

Director: Riwia Brown; Producer: Larry Parr; Script: Riwia Brown; Editor: Arihia Bristowe; Music: Branigan Kaa, Michael Warmuth

Following her grandmother's death, *Roimata* leaves her home on the East Coast and journeys to the city to meet her sophisticated half sister, *Girlie*. In the ensuing clash *Roimata* forces *Girlie* to review her values.

'To me one of the most interesting facets of the film *Roimata* is that three young Maori are forced to face up to their lack of Maori identity when a young Maori woman enters each of their lives.'

Riwia Brown



BARBARA CAIRNS AND MARGARET HENLEY.  
*RUIA TAITEA: THE WORLD IS WHERE WE ARE*, 1990

### BARBARA CAIRNS and MARGARET HENLEY

*Ruia taitea: The world is where we are*, 1990

Documentary, 46 mins, 1 inch

PAL Master, colour

Director: Barbara Cairns;

Director drama sequences: Dell

King; Producers: Barbara

Cairns and Margaret Henley;

DOP: Alun Bollinger;

Editor: Simon Reece;

Music: Michelle Scullion

A sensitive exploration of the life and work of Patricia Grace with vivid dramatisations from three of her short stories directed by pioneer woman film editor Dell King.

'*Ruia taitea* examines the context out of which Patricia Grace's writing emerged. Like many New Zealand children growing up in the 1940s and 1950s she read books at school by writers who were not only from another country but who were dead as well. At Teachers College Patricia first read the works of Frank Sargeson and from then on she realised she had stories to tell based on her own experiences and those of the people she knew.'

Barbara Cairns



KIRSTY CAMERON, *THE VULGARITY OF FOOD*, 1990

### KIRSTY CAMERON

*The vulgarity of food*, 1990

Experimental, 10 mins, Super 8

on VHS, black and white

Director/Producer/Editor/

Camera: Kirsty Cameron;

Voice-over: Lissa Bruce

*The vulgarity of food* explores notions surrounding sexuality and fantasy. It is based on a story by Leonora Carrington from her book, *The house of fear*.





ANNA CAMPION, *BROKEN SKIN*, 1990

## ANNA CAMPION

*Broken skin*, 1990  
Short drama, 11 mins, 35 mm, colour

Director/Script: Anna Campion; Producers: David Hazlett and Joanna Collins; DOP: Witold Stok; Editor: Rodney Holland

A young girl copes with the emotional loss of her mother after her father's death, with the aid of a television, a video camera and a hamster.

'I am a woman who makes films. I owe the fact that I am "allowed" to make films to the many other women who in battling for their rights have extended mine. *Broken skin* is about the daughter's ability to assert both her imagination and power. At the moment I feel the female battle is back on course and I'm going to thoroughly enjoy writing *The huntress*.'

**Anna Campion**



JANE CAMPION, *SWEETIE*, 1989

## JANE CAMPION

*A girl's own story*, 1984  
Short drama, 26 mins 30 secs, 16 mm, black and white  
Director/Producer/Script: Jane Campion; DOP: Sally Bongers; Editor: Chris Lancaster; Music: Alex Proyas

A sensitive, wacky exploration of teenage sexual awakening within the confines of a discordant family, set in the Beatles era.

*Sweetie*, 1989  
Feature, 90 mins, 35mm, colour  
Director: Jane Campion; Producer: John Maynard; Co-producer: William MacKinnon; Script: Gerard Lee and Jane Campion; DOP: Sally Bongers; Editor: Veronika Haussler; Music: Martin Armiger

A black comedy about an oddball, dysfunctional family in crisis where the manic behaviour of one sister leads to tragic consequences.



NIKOLA CARO, *SINISTRE*, 1989

## NIKOLA CARO

*Sinistre*, 1989  
Short drama, 10 mins, 16 mm, Black and white  
Director/Producer/Script: Nikola Caro; DOP: Simon Raby; Editor: Philippa Anderton; Music: Greg Johnson

*Sinistre* concerns an evening in the life of a fatherless family. Mrs Stubbs has only one hand. She has brought up three children and has placed her hope in the youngest, a boy, Jack. When Jack invites a friend home for dinner, the evening goes horribly wrong. Jack finds out the extent of his mother's devotion and learns that it isn't easy bringing up children 'single-handed'.



CUSHLA DILLON, *FEAR*, 1988

## CUSHLA DILLON

*Fear*, 1988  
Experimental, 2 min 30 sec, Super 8/16 mm, colour  
Camera/Editing/Sound/Animation: Cushla Dillon

A memory of a childhood state of fear. Who was more afraid, she of the dog, or the dog of her?

'Access to an optical printer enabled me to explore the use of film as texture. I could enlarge the images, then enlarge that image again, until neither the dog nor the woman was recognisable as form but the moving grain of the film (sort of like a subconscious game of disintegrating the fear - there's really nothing to be afraid of).'

**Cushla Dillon**





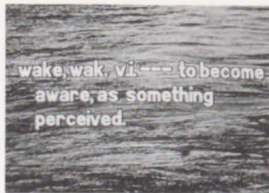
LYNDA EARLE, WAY DOWN IN THE HOLE, 1989

## LYNDA EARLE

*Way down in the hole*, 1989  
Experimental, 4 mins, VHS, colour  
Director/Producer/Editor/  
Camera: Lynda Earle;  
Music: Tom Waits from 'Frank's  
wild years'

'This experimental work combines found footage with my own images. It explores the pun on the word 'hole-whole' and the issue of the 'Madonna-whore' complex where 'hole' and 'whore' have been acquainted too often.'

Lynda Earle



ANNIE GOLDSON, WAKE, 1993

## ANNIE GOLDSON

*Wake*, 1993  
Experimental documentary, 30 mins, 16 mm, colour  
Director/Producer/Script/  
Editor: Annie Goldson;  
Cameraperson: Rewa Harre;  
Sound: Ruth Kaupua;  
Production Manager: Chris McBride

Using analyses of paintings and film, *Wake* examines New Zealand immigration during two periods: the 1840s and the 1960s. It explores how immigration is propelled by two representations: by the image of 'the promised land' in the mind of the immigrant, and the image of 'the suitable family' in the policies of the host country.

'Generally, I'm interested in exploring the juncture of politics, aesthetics and representation in my work. How is it that a collection of sound and images are read as 'reality'? What is the implication of this? I've also been concerned lately about the artificiality of the divide between fiction (where sound follows image) and documentary (where image follows sound), and have been attempting to work between the two forms.'

Annie Goldson



FIONA GRAY, LOST NARRATIVE, 1986/87

## FIONA GRAY

*Lost narrative*, 1986/87  
Experimental, 8 mins, VHS, colour  
Director/Producer/Editor/  
Camera/Electronic soundtrack:  
Fiona Gray

*Lost narrative* is an experimental video constructed as a montage of images and sounds from which evolve shifting sensations, such as memory and sadness. Its meaning changes according to each individual viewer's experience of the work.

'This "piece" is a good example of my "heavily" edited style - "vertical" montage as opposed to the more dominant "horizontal" mode used in narrative cinema.'

Fiona Gray



JESSICA HOBBS, STEALING HOME, 1992

## JESSICA HOBBS

*Stealing home*, 1992  
Short drama, 12 mins, 16 mm, colour  
Director/Producer/Script:  
Jessica Hobbs; DOP: Don Duncan; Editor: John Gilbert;  
Music: Stephen McCurdy

An 83 year old woman (caught stealing gifts for a family she doesn't have), attempts to escape incarceration in a home for the elderly.

'I began making films because there were stories I wished to tell from my perspective as a young woman and a New Zealander. *Stealing home* was for me an opportunity to portray in a humorous way the lack of respect and support for elderly people in New Zealand's Pakeha community, in particular one woman's brave solution to her need to belong in a community that has long ago forgotten her.'

Jessica Hobbs





SHIRLEY HORROCKS. PLEASURES AND DANGERS. 1991

## SHIRLEY HORROCKS

*Pleasures and dangers*, 1991  
Documentary, 52 mins, 16 mm, colour

Director/Producer: Shirley Horrocks; Executive Producer: Robin Laing; Script: Shirley and Roger Horrocks; DOP: Leon Narbey; Editor: John Gilbert; Music: Jonathan Besser

From painting to animation, from feature films to giant photographs *Pleasures and dangers* provides a lively introduction to the recent work of acclaimed artists Alexis Hunter, Alison Maclean, Julia Morison, Lisa Reihana, Merylyn Tweedie and Christine Webster.

'*Pleasures and dangers* is an attempt to increase public awareness of the work of six contemporary women artists. Most previous New Zealand art documentaries had featured male artists. We decided not to include critics but to leave the artists to speak for themselves. These artists all emphasise the politics of images, especially body images and "the gaze". All have moved beyond the feminism of the 1970s to a more wide ranging interest in gender politics. Their work is experimental and often in dialogue with theory.'

Shirley Horrocks



ALEXIS HUNTER. ANATOMY OF A FRIENDSHIP. 1973

## ALEXIS HUNTER

*Anatomy of a friendship*, 1973  
Experimental, 20 mins, Super 8, colour

Director/Producer/Camera/Editor: Alexis Hunter, Music: Brian Eno's 'Planet Waves'

This is the first film Alexis Hunter created. She takes a pertinent and political look at the impact of advertising on women's self-identity. It combines her paintings with live dramatic sequences.



KATE JASONSMITH. XMAS FOR LOU, 1993

## KATE JASONSMITH

*Xmas for Lou*, 1992  
Short drama, 50 mins, 16 mm, colour

Director: Kate JasonSmith; Producer: Robin Laing; DOP: Bayly Watson; Editor: Annie Collins

A story of adoption and of the love and hate between two sisters, within the context of a celebration of New Zealand culture, centred around a 1950s Christmas Day.

'My first job at 18 was as an actress. Following fast upon the heels of the heady glory was the disgust that all the good parts were written for men. When I asked why, I was told "Because women don't do anything interesting". The real horror of that statement was that for years I believed it, in spite of the wealth of evidence around me to the contrary. Finally I asked the right question, why women weren't writing plays, and was told "You're a woman, why don't you write plays". It was good advice - the reason I've created anything of importance in my life is because I've given up waiting for someone else to do it.'

Kate JasonSmith



CHRIS KRAUS. GRAVITY AND GRACE, 1993

## CHRIS KRAUS

*Gravity and Grace*, 1993  
Drama, 50 mins, colour  
Producer/Director/Script/Editor: Chris Kraus; DOP: Mairi Gun; Associate Producer: Yvonne Bennett; First Assistant Director: Gordon Fitch

A film in two parts - the first, shot in Wellington is about two young women, Gravity and Grace, who infiltrate a millennial cult which has predicted an imminent end to the world. The second, shot in the East Village, New York City, follows several days in the life of Gravity, an unsuccessful sculptor, ten years later. *Gravity and Grace* 'makes a comic and touching statement on the resurgence of mystical yearnings in a barren world.'

Chris Kraus





DIERDRE MACCARTIN, *SOME OF MY BEST FRIENDS ARE WOMEN*, 1975

## DEIRDRE MacCARTIN

*Some of my best friends are women*, 1975

Documentary, 30 mins, colour  
Director: Deirdre MacCartin;  
Producer: John Barnett; DOP:  
Robin Scholes; Editor: Carole  
Stewart; Interviewer: Dairne  
Shanahan

The first feminist documentary made in New Zealand presents three generations of New Zealand women reflecting upon and assessing their lives in their own words, without voice overs.

'*Some of my best friends are women* was made during International Women's Year with the aim of creating a space and opportunity for women to share and talk about aspects of their lives and experience. We recognised that while the media was predominantly male-orientated, both in content and production, women would either remain invisible, or be defined and interpreted by men. We chose three women of varying ages and life experience: Kirsten, a young adult living in a community; Mag, a young working mother bringing up her child alone; Flo, an older woman, mother and political activist. In their own words and with images of their life situations, they share their involvements, their aspirations and their values and influences that have affected them as women and as individuals.'

Deirdre MacCartin



ALISON MACLEAN, *CRUSH*, 1992

## ALISON MACLEAN

*Kitchen sink*, 1989

Short drama, 14 mins, 35 mm, black and white

Director: Alison Maclean;  
Producer: Bridget Ikin; Script:  
Alison Maclean/Jim Wilkins;  
DOP: Stuart Dryburgh; Editor:  
David Coulson; Music: The  
Headless Chickens

Not as the title suggests, yet another tale of women's entrapment in the kitchen, but a surreal horror story about a woman who is simultaneously drawn to and repelled by the man/beast she delivers from her kitchen sink.

*Crush*, 1992

Fiction feature, 93 mins, 35 mm, colour

Director: Alison Maclean;  
Producer: Bridget Ikin; Script:  
Alison Maclean and Anne  
Kennedy; DOP: Dion Beebe;  
Editor: John Gilbert; Music:  
JPS Experience and Antony  
Partos

A disturbing horror story about a *femme fatale* who wreaks emotional havoc in the tourist town of Rotorua. As Laine explores her desire, the dark undertones pervading the film – brilliantly symbolised by the mesmeric, boiling mud pools – suggest there will be a penalty for such transgressions.



SHEREEN MALONEY, *MOTHER TONGUE*, 1993

## SHEREEN MALONEY

*Irene 59*, 1981

Documentary, 12 mins, 16 mm, colour

Director/Producer/DOP/  
Editor/Music: Shereen Maloney

A reflective documentary where the film maker's mother reviews her varying roles as wife and mother, from the perspective of an older woman who is beginning to discover her full potential.

*Mother tongue*, 1993

Drama, 52 mins, 16 mm, colour  
Director: Shereen Maloney;  
Executive Producer: Robin  
Laing; Producer: Owen Hughes;  
Script: Joy Cowley; DOP:  
Donald Duncan; Editor: Dell  
King; Music: Keith Ballentyne  
Set in 1953 New Zealand, a young Jewish man and Catholic woman announce their intention to marry, but their families are shattered and view the marriage as a rejection of their cultural beliefs.

'My early films were concerned with the minutiae of women's lives. Both *Irene 59* and *Return journey* are stories about women's place in the world and their role in the family and concentrate on issues of power and freedom. This subject still fascinates me but my recent work has expanded to explore "nationhood" as well. *Mother tongue* examines aspects of Pakeha culture and looks at the way culture influences us as individuals.'

Shereen Maloney



NICOLA MARSHALL, *MON DESIR*, 1991

## NICOLA MARSHALL

*Mon desir*, 1991

Short drama, 15 mins, 35 mm, colour

Director/Script/Co-producer:  
Nicola Marshall; Producer:  
Katharine Fry; DOP: Alan  
Locke; Editor: Chris Plummer  
Music: Peter Dasent

An unfulfilled, tight-lipped wife, who lives in kitsch New Zealand suburbia, has her sexuality awakened by the young man who lives next door.

*Mirage*, 1993

Short drama, 11 mins, 16 mm, colour

Director/Writer: Nicola  
Marshall; Producer: Katherine  
Fry; Co-Producer: Bridget Ikin;  
DOP: Donald Duncan; Editor:  
John Gilbert; Music: Peter  
Dasent and Stephen Jessup  
An adolescent girl becomes aware of her sexuality, and experiences conflicting feelings of desire and fear towards her father.

'Female characters occupy the protagonist position in each of my short films. These women are engaged in a common pursuit. They are searching for an identity which best suits their sense of self. It is not a fixed identity they are hoping to find but one which accords them the freedom to continually meet their changing needs. Perhaps this is my own personal quest also. I intend to continue making films which explore women's experience and in turn accrue the knowledge about my own identity as a woman and as a film maker.'

Nicola Marshall





MERATA MITA, MAURI, 1988

## MERATA MITA

*Mauri*, 1988

Fiction feature, 99 mins, 35 mm, colour

Director/Producer/Script: Merata Mita; Associate Producer: Geoff Murphy; DOP: Graeme Cowley; Editor: Nicholas Beauman, Musical Director: Hirini Melbourne

*Mauri* revolves around the story of a troubled man, a wise kuia and her mokopuna. The portrayal of the kuia as a serene presence in harmony with the land and her relationship with her grand-daughter, are amongst the richest visions of Maori women ever seen on screen.

'*Mauri* . . . also functions as a probing enquiry into concepts of culture using birth, marriage and death. Individuality and community come under the same scrutiny but the story is really a parable about the schizophrenic existence of so many Maori in Pakeha society. Our psychological prisons are sometimes worse than jail, and only by breaking free of colonial repression and asserting our true Maori identity can we ever gain real freedom.'

*Mana waka*, 1937-40/1990

Documentary feature, 85 mins, 35 mm, black and white

Director: Merata Mita; Camera: RGH Manley (filmed 1937-40); Editor: Annie Collins; Film preservation: The New Zealand Film Archive: Nga kaitiaki o Te Puea Estate. *Mana waka* is a gift from the Maori Queen, Te Arikunui Dame Te Atairangikaahu to all the peoples of Aotearoa New Zealand.

This is an epic feature length documentary created out of images filmed 50 years ago showing the construction of three great waka taua during the late 1930s.

'The waka film is clearly the great vision of a great woman, Princess Te Puea Herangi. Te Puea had already laid down the kaupapa for a completed film in that the end result "must uphold and uplift the Maori people". As well, Te Puea expressed the desire that the work completed would bring everyone together, whakakotahi.'

Merata Mita



SIOBHAN OLDHAM, LUCRETIA, 1991

## SIOBHAN OLDHAM

*Lucretia*, 1991

Experimental, 5 mins 30 secs, Super 8, black and white

Director/Producer/Editor: Siobhan Oldham; Camera/Lighting: Robert Henry; Music: Dead C; Sound Engineer: Dean Godwood

A short film exploring being physically and mentally trapped. The woman's best friend is a rocking horse she identifies with to release her inner spirit.

*Suck*, 1992

Experimental, 4 mins 30 secs, Betacam SP, colour

Director/Producer/Editor/ Camera: Siobhan Oldham; Choreography: Emmet Hardy; Original Music: Dean Godwood, Louis Walsh, Matt Garrett

The 'traditional' Mona Lisa is trapped in her robes. She watches television and views with dissatisfaction the reflection of modern woman in advertisements. Mona Lisa then cuts herself free and demonstrates that women are sexually active, with their own personalities.



CHRISTINE PARKER, PEACH, 1992

## CHRISTINE PARKER

*One man's meat*, 1991

Short drama, 12 mins, 16 mm, colour

Director/Producer: Christine Parker; Script: Adapted by Christine Parker from a story by Frances Cherry; DOP: Donald Duncan; Editor: John Gilbert; Music: Graeme Cash

James is late home yet again and Jo, resentful at having to feed his dog, realises a secret and forbidden fantasy and murders her husband.

*Peach*, 1992

Short drama, 16 mins, 35 mm, colour

Director: Christine Parker; Producer: Caterina de Nave; Script: Christine Parker; DOP: Stuart Dryburgh; Editor: Christine Jeffs; Music: David Bridgman

Another oppressively hot and noisy afternoon in Sal's neighbourhood explodes when she discovers unexpected desire, and crosses the invisible line between merely seeing beauty and experiencing it.

'In beginning a project, it is essential for me to believe that I have a good enough reason for telling that particular story. Beyond that it must be engaging to an audience. For me this reason and the devices with which one conveys the story derive from the same auspices: the desire to frame a genuine feminist perspective of a post colonial culture discovering its dramatic and epic qualities beyond patriarchal myth.'

Christine Parker





JOANNA MARGARET PAUL, *MAGDA*, 1973

## JOANNA MARGARET PAUL

*Magda*, 1973

Experimental, 2 mins 30 secs, Super 8

Director/Editor/Camera: Joanna Margaret Paul

This experimental film is a warm and intimate portrayal of the artist's baby daughter.



GAYLENE PRESTON, *MR WRONG*, 1985

## GAYLENE PRESTON

*Mr Wrong*, 1985

Fiction feature, 87 mins, 16 mm (35 mm enlargement), colour  
Director: Gaylene Preston;  
Co-producers: Gaylene Preston and Robin Laing; Script: Gaylene Preston with Geoff Murphy and Graeme Tetley; DOP: Alun Bollinger; Editor: Simon Reese; Music: Jonathan Crayford

A genre bender about an ordinary New Zealand woman who is pursued by the murderer of her car's previous owner. Using her wits and aided by the car's ghost, Meg escapes her pursuer.

*Kai purakau*, 1987

Documentary, 24 mins, 16 mm, colour  
Director: Gaylene Preston;  
Producer: Robin Laing; DOP: Leon Narbey; Editor: Simon Reese; Music: Jonathan Crayford

An evocatively filmed encounter with writer Keri Hulme in her West Coast environs.

*Ruby and Rata*, 1990

Fiction feature, 102 mins, 35 mm, colour  
Director: Gaylene Preston;  
Producer: Robin Laing; Script: Graeme Tetley; DOP: Leon Narbey; Editor: Paul Sutorius; Music: Jonathan Crayford

Two feisty women, an elderly home owner and a Maori single parent clash in a comedy that probes behind the stereotypes and celebrates human eccentricity.



MELANIE READ, *TRIAL RUN*, 1984

## MELANIE READ

*Hooks and feelers*, 1982

Drama, 50 mins, 16 mm, colour  
Director: Melanie Read; Script: Adapted by Melanie Read from a story by Keri Hulme; Producer: Don Reynolds; DOP: John Toon; Editor: Dell King; Music: Steve Robinson

A traumatic story of a mother and son relationship which is shattered when the son loses an arm as a result of an accident caused by his mother.

*Trial run*, 1984

Fiction feature, 94 mins, 16 mm (35mm enlargement), colour  
Director: Melanie Read;  
Producer: Don Reynolds; DOP: Allen Guildford; Editor: Finola Dwyer; Music: Jan Preston

A feminist thriller about a wildlife photographer who accepts a job in a remote coastland setting. She experiences a series of terrifying events that test her courage and eventually her long distance running skills.





LISA REIHANA, WOG FEATURES, 1990

## LISA REIHANA

*Wog features*, 1990

Experimental, 8 mins, 16 mm, Super 8, colour

Director/Producer: Lisa Reihana; Animation: Ashley Turner; Editor: William Roberts; Sound: Angus McNaught, George Hubbard, Jon Cooper

Using live action, animation and rap music, *Wog features* unfolds as a series of language based vignettes which address issues of gender and race.

'My strategy is one of quiet subversion. I use animation because of its universal appeal to children as well as adults. The graphic and quirky quality of my films belies their serious undertone. The creation of positive female images is paramount in my work, as is the use of street music, so that the urbanised can identify themselves within our evolving culture.'

Lisa Reihana



PAT ROBINS, MATRONS OF HONOUR, 1993

## PAT ROBINS

*Matrons of honour*, 1993

Drama, 50 mins, 16 mm, colour

Director: Pat Robins; Executive Producer: Robin Laing; Producer: Dell King; Script: Sue MacCauley from an idea by Pat Robins; DOP: Alan Bollinger, Editor: Dell King

A single woman in her fifties faces disapproval from her grown up family, when she meets a man and begins living with him. This is the story of an older woman exploring and coming to terms with her self-identity.



DIANA ROWAN, THE WALL, 1992

## DIANA ROWAN

*The wall*, 1992

Short drama, 24 mins, 16 mm, colour

Director: Diana Rowan; Producer: Owen Hughes; Script: Adapted by Diana Rowan from a story by Shonagh Koea; DOP: Bayly Watson; Editor: Christine Monaghan; Music: Stephen McCurdy

A middle aged woman breaks out and takes flight from her interfering family, following the sudden death of her husband.



RACHEL SHEARER, SUBURBAN SERIES, 1990

## RACHEL SHEARER

*Suburban series*, 1990

Experimental, 6 mins, Super 8, colour

Director/Editor/Producer/DOP: Rachel Shearer; Music: Angelhead, Gary Sullivan, Stella, Rachel

*Suburban series* consists of three short narratives which are abstracted snapshots of suburban living. They won the 'Prix Special' on the theme 'The body' at the 13th International Super 8 Film and Video Festival, Brussels, Belgium.

*Big Madonna*, 1991

Animation, 3 mins, Super 8, colour

Director/Editor/Producer/DOP: Rachel Shearer; Music: Queen Meanie Puss

This short animated film explores the stereotypes of the bride, whore and virgin. It is a fast paced work which includes animated theatre, collage and images sourced from television.

'I love Super 8. Its quality, its relative cheapness. The opportunity to indulge in creative exploration and to get acquainted with your own film "style" without demanding huge resources (yet) or having to make everyone else's films (unless they inspire you and only then if you can get the job).'

Rachel Shearer





BELINDA SMAILL. DESCENT FROM THE CROSS, 1992

## BELINDA SMAILL

*Descent from the cross*, 1992  
Experimental, 4 mins, 16 mm, colour

Director/Producer/Editor/  
Camera: Belinda Smaill

*Descent from the cross* is an autobiographical experimental film dealing with issues of sexuality and exclusion within the doctrines of Christianity.

'Through experimental or alternative forms of film making I am looking for ways to break down linear codes and conventions for reading films and ways to deal with the problematic representation of women in mainstream cinema. I have used the absence of representation as a strategy in this film. *Descent from the cross* uses the formal aspects of a three day journey and images of the Canterbury landscape to construct a dialogue which, through introspection, examines the ways the social mores of religion have affected me in terms of the past the present and the future in three separate episodes.'

Belinda Smaill



SALLY SMITH. TIMETRAP. 1991

## SALLY SMITH

*Life in the kitchen*, 1988  
Short drama, 7 mins, 16 mm, colour

Director/Producer: Sally Smith

A woman, alone in her kitchen surrounded by dirty dishes and overflowing ashtrays, fantasises about a sensual, lesbian encounter where naked women roll in paint, play with fruit and intertwine with one another.

*Timetrap*, 1991

Short drama, 17 mins, 16 mm, black and white

Director: Sally Smith;  
Photographer: Rick Allender;  
Post production completed by Melanie Read.

A ghost story set in a rambling old house where past inhabitants still lurk.

Psychodrama and the horror genre are linked in this exploration of women and their relationship to the traditional victim role.



BRONWYN SPRAGUE. SCENES FROM THE FRONT. 1987-88

## BRONWYN SPRAGUE

*Scenes from the front*, 1987-88  
Animation, 4 mins, 16 mm, colour

Director/Animator/Editor:  
Bronwyn Sprague

Backgrounds: Judy Darragh,  
Music: Richard Foulkes Jnr

This animated film is Bronwyn Sprague's response to the presentation of television news. It is a witty comment on its reductive and violent content.



JULAINNE SUMICH. DUSHA: ANOTHER DIFFICULT LOVE STORY. 1993

## JULAINNE SUMICH

*Dusha: Another difficult love story*, 1993

Experimental, 22 mins, Super 8 and Hi-8 video, black and white

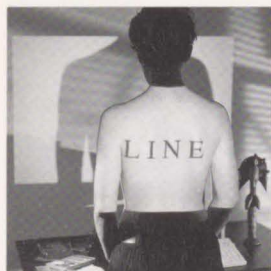
Director/Producer/Script:  
Julianne Sumich; Editor:  
Matthew Sumich; DOP: Simon Rabie

This film is an experiment in establishing a cultural identity. It examines Dalmation and New Zealand cultures. *Dusha* mixes both disturbing and pleasurable aspects of this endeavour, utilising the differences of Super 8 black and white film and Hi-8 video in a method of conjunctive disjunction.

'The film asks us to turn around, to see things differently, freed from the constraints of an "official" language.'

Julianne Sumich





BRIDGET SUTHERLAND. *DIVIDED ATTENTION*. 1992

## BRIDGET SUTHERLAND

*Divided attention*, 1992

Short drama, 16 mins, Super 8 (16 mm enlargement), colour  
Director/Producer/Script: Bridget Sutherland; Assistant Producer: Sarah Cordery; DOP: Rewa Harre; Art Director: Paul Judge; Music: Barnaby Curnow  
An exploration of feminine identity within a story about an uneasy relationship between a novelist and his distracted girlfriend. The film text contains a clever blend of film noir style, science fiction and a parody of a Hitchcock horror sequence.



MAY TRUBUHOVICH. *THE ASSUMPTION*. 1992

## MAY TRUBUHOVICH

*Speak*, 1991

Animation, 2 mins, 16 mm, black and white  
Director/Producer/Script/Animation/Hand-drawn soundtrack: May Trubuhovich  
*Speak* charts a woman's journey through various modes of expression, in a search for effective articulation. It addresses issues of alienation and exclusion through language.

*The Assumption*, 1992

Animation, 3 mins 30 secs, 16 mm, colour  
Director/Producer/Script/Animation: May Trubuhovich; Music: Henry VIII  
May Trubuhovich brings together four female characters to rewrite the Bible, mixing Old and New Testaments to reformulate the narratives of the Assumption and the Temptation.

'Scratchings and *Speak* are expressions of anger and frustration, and are an attempt to engage with feminist theories of the gaze.

After making these films I decided to forget about theory, and concentrated on making something enjoyable. Out of this came *The Assumption*.'

May Trubuhovich



ATHINA TSOULIS. *REVELATIONS*. 1993

## ATHINA TSOULIS

*The invisible hand*, 1992

Short drama, 11 mins, 16 mm, colour  
Director/Producer/Script: Athina Tsoulis; DOP: Stuart Dryburgh; Editor: Keith Hill; Music: Steve Roach  
Using parallel montage to critique the sex industry in Auckland, this film turns the tables on the male voyeur and shows a businessman masturbating in his office to an erotic phone call.

*Revelations*, 1993

Short drama, 24 mins, 16 mm, colour  
Director/Script: Athina Tsoulis; Producer: Owen Hughes; DOP: Rewa Harre; Editor: Keith Hill; Music: Keith Ballentyne  
In this sequel to *A bitter song*, about Greek family life set in the 1960s in New Zealand, Thalia finally rejects her father's domination in a defiant gesture.

'I came to film making out of a desire to express ideas that were informed by feminism and my ethnic background. I

consciously use film to confront and challenge society. At the same time I want to steer away from the inaccessibility of some feminist film making. *The invisible hand* is an example of this confrontational approach which is mitigated by the humour, thereby slightly widening the audience base. *Revelations* represents the fusion between feminist beliefs and bicultural background where I am critiquing Greek culture from a feminist perspective.'

Athina Tsoulis



VICKY YIANNOUTSOS. *VISIBLE PASSAGE*. 1987

## VICKY YIANNOUTSOS

*Visible passage*, 1987

Documentary, 46 mins, 16 mm, colour  
Director/Script: Vicky Yiannoutsos; Producers: Dorothee Pinfold and Jane Gilbert; DOP: Murray Milne; Music: Alex Theodoridis

A moving documentary about the experience of immigrant Greek women, including a re-enactment of the Persephone myth to symbolise the trauma of leaving one country and its distinctive culture, to live in another.

'The migrant experience of my family had a profound emotional impact on me from childhood. As a first generation New Zealander I inherited the anxiety of being split between two worlds. Physically I lived in New Zealand, emotionally I yearned for Greece. When I grew up I wanted to integrate the two worlds hoping to heal the pain of separation which is the migrant experience. As a film maker I was compelled to do this by making the documentary *Visible passage*.'

Vicky Yiannoutsos



## A different view: 20 New Zealand women artists 1973-1993

### List of works

#### RHONDDA BOSWORTH

*Installation* 1993  
black and white photographs  
dimensions variable  
Courtesy of the artist

#### MARY-LOUISE BROWNE

*Rape to ruin* 1990  
marble and gold leaf  
30 x 2820 x 300 mm  
Collection of the Govett-Brewster Art  
Gallery, New Plymouth

#### KIRSTY CAMERON aka SEDUCTOR PRODUCTIONS

*Double agent* 1993  
mixed media video installation  
dimensions variable  
Courtesy of the artist

#### MARGARET DAWSON

*Common white clematis - clematis pubescens*  
1989  
colour photograph  
1300 x 1016 mm  
Courtesy of the artist

*Victor's delusion* 1987  
colour photograph  
600 x 900 mm  
Courtesy of the artist

#### ALLIE EAGLE

*This woman died I care I* 1978  
watercolour and pastel  
720 x 540 mm  
Courtesy of the artist and the Broadsheet  
Collective

*This woman died I care II* 1978/1993  
stethoscope and text  
dimensions variable  
Courtesy of the artist

*Risk* 1978/1993  
mixed media installation  
dimensions variable  
Courtesy of the artist

*Oh yes, we will we will* 1978  
watercolour  
540 x 720 mm  
Private collection, Auckland

#### JACQUELINE FAHEY

*Final domestic exposé: I paint myself* 1981  
oil and paper collage on board  
909 x 1830 mm  
Collection of the Auckland City Art  
Gallery

*Drinking couple: Fraser analysing my words*  
1977  
oil and collage on board  
1115 x 740 mm  
Collection of the University of Auckland  
School of Medicine

*Christine in the pantry* 1972  
oil on board  
950 x 535 mm  
Collection of the Aigantighe Art Gallery,  
Timaru

#### DI FFRENCH

*The waiting* 1993  
from *The observer* series 1993  
cibachrome, glass and powdered steel  
400 x 400 x 200 mm  
Courtesy of the artist

*Mirroring*  
from *The observer* series 1993  
cibachrome, glass and powdered steel  
400 x 400 x 200 mm  
Courtesy of the artist

*Reversed image. Witness to*  
from *The observer* series 1993  
cibachrome, glass and powdered steel  
400 x 400 x 200 mm  
Courtesy of the artist

*The observer*  
from *The observer* series 1993  
cibachrome, glass and powdered steel  
400 x 400 x 200 mm  
Courtesy of the artist

#### ALEXIS HUNTER

*Object series* 1974-75  
oil on canvas (six panels)  
1015 x 1265 mm (each)  
Collection of the Auckland City Art  
Gallery

#### NICOLA JACKSON

*Poppets* 1991-92  
52 handmade and painted dolls  
dimensions variable  
Courtesy of the artist and Aberhart North  
Gallery, Auckland



**ROBYN KAHUKIWA**

*Three kuia* 1971  
oil on board  
595 x 590 mm  
Collection of Jackie Matthews, Wellington

*The migration* 1973  
oil on board  
695 x 855 mm  
Private collection, Wellington

*Where are we now?* 1974  
oil on board  
695 x 720 mm  
Private collection, Wellington

**MAUREEN LANDER**

*Hine Ngaro* 1993  
mixed media installation  
dimensions variable  
Courtesy of the artist

**VIVIAN LYNN**

*Caryatid* 1985-86  
artificial hair, mesh and cardboard  
3330 x 410 mm diameter  
Courtesy of the artist

*Book of forty images* 1974  
artist's book  
613 x 922 x 40 mm  
Courtesy of the artist

**LUCY MACDONALD**

*Allusion* 1993  
multi-media installation  
dimensions variable  
Courtesy of the artist

**JULIA MORISON**

*Quiddities I-X* 1989  
10 cibachrome transparencies in light boxes  
920 x 660 x 175 mm (each)  
Collection of the Auckland City Art  
Gallery

**FIONA PARDINGTON**

*His vile fancy* 1992  
gold leaf, paint on glass with lead frames  
(10 parts)  
450 x 450 mm (each)  
Courtesy of the artist, Sue Crockford  
Gallery and Jan Phillips, Auckland.

*Heloise* 1988  
black and white photograph  
460 x 350 mm  
Courtesy of the artist and Sue Crockford  
Gallery

*Abelard* 1988  
477 x 350 mm  
black and white photograph  
Collection of the artist

**JOANNA MARGARET PAUL**

*Unpacking the body* 1978/1993  
mixed media installation  
dimensions variable  
Courtesy of the artist

*Unwrapping the body* 1978  
artist's book (two versions)  
201 x 166 mm (each)  
Courtesy of the artist

**JUDE RAE**

*Nothing having stirred* 1992  
oil on canvas (nine panels)  
450 x 450 mm (each)  
Courtesy of the artist and Jonathan Jensen  
Gallery

*Untitled (beyond)* 1992  
oil on canvas  
1250 x 2250 mm  
Courtesy of the artist and Jonathan Jensen  
Gallery

**PAULINE RHODES**

*Intensum/Extensum* 1993  
plywood, steel, cloth and video  
1750 x 2500 x 2500 mm  
Courtesy of the artist

**RUTH WATSON**

*Souvenir* 1992  
cast aluminium found objects  
85 x 40 x 40 mm (each), installation  
dimensions variable  
Courtesy of the artist and Sue Crockford  
Gallery

*Capital* 1993  
tissue, photocopies, resin and paint  
1400 mm (diameter)  
Courtesy of the artist and Jonathan Jensen  
Gallery

**CHRISTINE WEBSTER**

*Decade* 1983/1993  
installation with cibachromes and printed  
material  
200 x 6000 mm (approximate)  
Courtesy of the artist



## Resource section: Biographies, exhibition histories, filmographies and bibliographies

### JULIET BATTEN

Born 1942 Inglewood, Taranaki  
1963 BA English, University of Auckland  
1966 MA English, University of Auckland  
1969 PhD English, University of Auckland

#### Selected performances, collaborative and outdoor works

- 1980 *Women's den*, environment for Women's Studies Conference, Auckland Teachers' College  
*Women, water and sand*, collaborative beach work for Feminists for the environment, Te Henga, Auckland  
1982 *Women's world*, environment for the WEA Summer School, Waikato University, Hamilton  
*Lifescape*, collaborative environment, Auckland Society of Arts  
1983 *The menstrual maze*, collaborative environment with performances, Greers Factory, Ponsonby, Auckland  
1984 *Ongoing rituals*, performance, Outreach, Auckland  
*Out-reaching: Ponsonby street diary*, performance, *Women artists' visual diaries*, Outreach, Auckland  
1985 *100 women project*, collaborative performance for ANZART, Te Henga, Auckland  
1986 *Knitting the tide*, performance, Te Henga, Auckland  
*Knitting the dark*, performance, Te Henga, Auckland  
*Unearthing*, performance and installation, *Women and culture*, Outreach, Auckland  
1987 *Threshold*, collaborative environment, Outreach, Auckland  
*Inanna's descent to the underworld*, performance, Gallery Pacific, Auckland  
1990 *Against broken promises*, performance, Mana tiriti, Wellington City Art Gallery, and Fisher Gallery, Auckland  
1992 *The invisible decade*, performance, Outreach, Auckland

#### Selected bibliography

##### By the artist:

- 'Emerging from the underground: The women's art movement in New Zealand', *Spiral*, no 5, 1982, pp 24-28  
'The Edmonds Cookbook and the ivory tower', *Antic*, no 2, March 1987, pp 5-17  
'A question of gender, a question of audience', *Antic*, no 3, November 1987, p 140  
*Crone-ologies, women emerging through menopause*, published by the artist, Auckland, 1987  
*Power from within: A feminist guide to ritual making*, Ishtar Books, Auckland, 1988

##### About the artist:

- Nicholson, Bronwen. 'The women's den', *Broadsheet*, October 1980, p 38  
Eastmond, Elizabeth. 'A morning at Mothers',

*Broadsheet*, January/February 1982, pp 42-44  
Nicholson, Bronwen. 'The menstrual maze', *Broadsheet*, September, 1983, p 46  
Coney, Sandra. 'Strength in cohesion', *New Zealand Listener*, 13 December, 1986, p 63  
Evans, Marian, Bridie Lonie and Tilly Lloyd eds. *A woman's picturebook: 25 women artists of Aotearoa (New Zealand)*, Government Printer, Wellington, 1988, pp 49-56  
Kingston, John. 'Ritual works', *New Zealand Listener*, 19 March 1990, p 109

### STEPHANIE BETH

Born 1948, Hastings  
1977 DipFA, Ilam School of Art, University of Canterbury, Christchurch  
Stephanie Beth made two feminist documentaries in the late 1970s. The first, *I want to be Joan*, she travelled with and screened intensively throughout New Zealand for five months during 1978. The second, *In joy*, screened at both the Oberhausen Short Film Festival and the Hong Kong Short Film Festival in 1981. During the 1980s she worked with video as a teacher and commercial documentary film maker. Currently she teaches Film Studies at a community college and is a visiting lecturer at the University of Canterbury. In 1994 she will be commencing an MFA in Film at the University of Canterbury. Stephanie Beth lives and works in Christchurch.

#### Filmography

- 1977 *I want to be Joan* (documentary)  
1980 *In joy* (documentary)

#### Selected bibliography

##### By the film maker:

- 'Travelling with *I want to be Joan*', *Broadsheet*, no 6, January 1979, pp 20-24

##### About the film maker:

- Farr, Jan. 'Film review: *I want to be Joan*', *Broadsheet*, no 64, November 1978, p 37  
Goldman, Annie. 'Film review: *In joy*', *Womanews*, New York, April 1981  
Coney, Sandra. 'Film review: *In joy*', *Broadsheet*, no 86, January/February 1981, pp 45-46  
Campbell, Russell. 'Eight documentaries', *Film in Aotearoa New Zealand*, Jan Bieringa and Jonathan Dennis eds, Victoria University Press, Wellington, 1992, pp 109-110

### RHONDDA BOSWORTH

Born 1944 Takapuna, Auckland  
1973 DipFA Painting, Ilam School of Art, University of Canterbury, Christchurch  
1980 DipFA Hons Photography, Elam School of Fine Arts, University of Auckland

#### Selected solo exhibitions

- 1979 Snaps Gallery, Auckland

1985 *Body image/Still life*, Real Pictures, Auckland  
1987 *Image instruments*, Aberhart North Gallery, Auckland  
1992 Photographs, Aberhart North Gallery, Auckland

#### Selected group exhibitions

- 1989 *Imposing narratives*, Wellington City Art Gallery touring exhibition

#### Selected bibliography

##### By the artist:

- 'Some self-exegesis', *Photoforum review*, no 31, January 1987, p 3  
Pageworks, *Antic*, no 7, June 1990, pp 70-74  
'Body/Image 1985', *The carnivalesque body*, Artspace, Auckland, 1992

##### About the artist:

- Tweedie, Merylyn. 'From the archives of the self', *Six women photographers*, special issue *Photoforum*, no 56, 1987, pp 24-33  
'Past present', *Creative camera*, no 6, June 1988, pp 28-32  
Merrick, Jane. 'Image instruments', *Broadsheet*, December 1987, pp 40-41  
Burke, Gregory. 'An indeterminate surface', *Imposing narratives*, Wellington City Art Gallery, 1989, pp 7-15  
Pitts, Priscilla. 'Exchanging looks', *Imposing narratives*, Wellington City Art Gallery, 1989, pp 16-22  
Ward, Sharron. 'Feminine images', *Broadsheet*, Summer 1992, pp 52-53

### RIWIA BROWN

Born 1957, Wellington  
Riwa Brown is a playwright, actor and more recently film director. In 1982 she presented her first drama script to Television New Zealand but it was declined. A stage adaptation, *Roimata*, was subsequently performed to acclaim at the Wellington Depot Theatre. Ironically she was then invited to write and direct a television adaptation of *Roimata* for the 1989 *Te Manuka* series. Since then she has written a stage sequel, *Te Hokianga*, and excerpts were shown in a 1990 profile on Brown in *Waikairo*, part of the *Marae* series. Brown is committed to writing and directing stage and film dramas about Maori issues and is involved with workshops for young Maori writers. She is currently writing a feature film script based on Alan Duff's novel, *Once were warriors*, for the Auckland film company, Communicado. Riwa Brown lives and works in Paekakariki.

#### Filmography

- 1989 *Roimata* (drama)  
1990 *Break free* (video)

### MARY-LOUISE BROWNE

Born 1957, Auckland  
1979 BFA Sculpture, Elam School of Fine Arts, University of Auckland



1982 MFA Sculpture, Elam School of Fine Arts, University of Auckland

#### **Selected solo exhibitions, installations and performances**

- 1979 *Feeding the well*, environmental installation, Auckland City Council works depot, Auckland
- 1980 *Rebus*, wall works, 100m<sup>2</sup>, Auckland
- 1981 *Marks*, installation, 100m<sup>2</sup>, Auckland
- Howlback I*, performance, 100m<sup>2</sup>, Auckland
- Howlback II*, performance and installation, The Women's Gallery, Wellington
- 1982 *Black and/or white*, text works and photographs, Real Pictures, Auckland
- 1983 *Working conditions*, performance and installation, ANZART-in-Hobart, Old Mail Exchange, Hobart, Tasmania
- 1984 *Truly rural*, environmental installation, Knox Church, First Church, St Paul's Cathedral, Art in Dunedin '84, Dunedin
- 1987 *A cross between*, Room 11, Auckland
- 1988 *Crux criticorum*, Cupboard Space, Wellington
- 1990 *Citadel*, Wellesley Street window, Auckland City Art Gallery
- 1990 *Milestones*, George Fraser Gallery, Auckland
- 1991 *Maxims*, Claybrook Gallery, Auckland
- 1992 *Dicta*, Claybrook Gallery, Auckland and Lesley Kreisler Gallery, New Plymouth

#### **Selected group exhibitions and performances**

- 1980 *Beyond the pale I*, performance and installation with Ngaire Mules, 100m<sup>2</sup>, Auckland
- 1981 *Beyond the pale II*, performance and installation with Ngaire Mules, *First Australian sculpture triennial*, La Trobe University, Melbourne, Australia
- Works*, textworks and photographs, Real Pictures Gallery, Auckland
- 1982 *Time and motion: The dignity of labour/ the tyranny of work*, collaborative performance, *F1 New Zealand sculpture project*, Wellington (with Frank Stark)
- 1986 *Content/Context*, National Art Gallery, Wellington
- 1987 *Content and symbol*, Artis Gallery, Auckland
- 1988 *Hearts and minds*, National Library Gallery, Wellington
- 1989 *Putting the land on the map: Art and cartography*, Govett-Brewster Art Gallery, New Plymouth. Touring exhibition
- 1990 *Now see hear! Art, language and translation*, Wellington City Art Gallery
- Kei konei inaianei/Here and now*, The Bath House Art and History Museum, Rotorua
- 100m<sup>2</sup>: *A ten year survey*, Artspace, Auckland

#### **Selected bibliography**

##### **By the artist:**

*Transmutations I & II*, artist's books, 1979

*Off white papers*, artist's book, 1979

*Around ninety days*, artist's book, 1980

*Nature/Culture*, unbound artist's book, 1981

*De-Composition*, unbound artist's book, 1981

*Some choice*, unbound artist's book, 1981

*Black and/or white*, unbound artist's book, 1982

*Amending the vulgar*, Mary-Louise Browne and Ruth Watson eds, *The vulgate project*, Wellington, 1992

##### **About the artist:**

Leniston, Marg. 'Howlback', *Spiral*, no 5, 1982, pp 37-38

Barrie, Lita. 'Now screening, blockbuster two', *New Zealand Listener*, 20 December 1986

Beiringa, Luit. *Content/Context*, National Art Gallery, Wellington, 1986, pp 20-21, 118

Bell, Leonard. 'Mary-Louise Browne: Marks - working drawings' exhibition review, *Art New Zealand*, no 21, 1981, p 15

Cunningham, Ross. 'Mary-Louise Browne: Some watched inscriptions', *Art New Zealand*, no 63, Winter 1992, pp 70-72, 96

Curnow, Wystan. 'ANZART as is', *Studio International*, no 177, 1984, pp 39-40

Curnow, Wystan. *Putting the land on the map*, Govett-Brewster Art Gallery, New Plymouth, 1989, pp 7, 46-47, 53-54

Ensing, Reimke. 'Hearts and minds', *Art New Zealand*, no 49, 1988, pp 38, 95

Evans, Marian, Bridie Lonie and Tilly Lloyd. 'Hortus conclusus', in *A woman's picture book: 25 women artists of Aotearoa (New Zealand)*, Government Printer, Wellington, 1988, pp 198-204, 224-5

Gifford, Adam. '100m<sup>2</sup>: A ten year survey', *Tension*, no 21, 1990, p 75

Hunter, Ian. *F1 New Zealand sculpture project*, F1 Publications, Wellington, 1983

Knox, Elizabeth. 'Stony verities: Mary-Louise Browne's *Rape to ruin*', *Midwest*, no 1, 1992, p 28

Paul, Mary. 'Listening to the stones', in *Now see hear! Art language and translation*, Gregory Burke and Ian Wedde eds, Victoria University Press for Wellington City Art Gallery, 1990, pp 229-231

#### **BARBARA CAIRNS**

Born 1946, London

1968 MA Hons, University of Auckland

Dip Ed, Secondary Teachers' College, Auckland

1986 Dip Broadcast Communication, University of Auckland

Barbara Cairns is a documentary film maker and media educator. She is currently Academic Programme leader and lecturer in Film and Television for the Bachelor of Communication Studies at the Auckland Institute of Technology. Since 1985 she has been director of Nautilus Productions, a freelance film/television company and has made documentaries on topics ranging from women and tranquiliser addiction to nuclear bombing in the Pacific.

She has also written teaching resource booklets on *Vigil*, *Mr Wrong*, *Ruby and Rata*, *End of*

*the golden weather* and *Shortland Street*. She is presently working on a documentary about the making of Gaylene Preston's mini series, *Bread and roses*, and, with Helen Martin, is writing a secondary school textbook on seven New Zealand feature films. Barbara Cairns lives and works in Auckland.

#### **Filmography**

1985 *Best of both worlds* (documentary)

1986 *Reclaiming the right to learn* (documentary)

*That certain thing* (educational documentary)

1987 *The nuclear bombing of the Pacific* (educational documentary)

*Extramural hospital: A community service* (educational documentary)

*Gene technology in modern medicine* (educational documentary)

1988 *From labcoats to leotards* (educational documentary)

*To learn something new* (educational documentary)

1989 *Of sport or joy or woe* (documentary)

*Valium daze: Halcion nights* (documentary)

*Tell me a story* (educational documentary)

*Working in role* (educational documentary)

1990 *Ruia taitea* (documentary)

1991 *Gene technology: The revolution continues* (educational documentary)

*A more level playing field* (educational documentary)

*Ready to move on* (educational documentary)

#### **KIRSTY CAMERON aka SEDUCTOR PRODUCTIONS**

Born 1963, Auckland

1991 BFA Intermedia, Elam School of Fine Arts, University of Auckland

Kirsty Cameron is a multi-media artist who works primarily with video installation. She is also a film maker who writes, produces and directs her own films. Cameron is a full-time freelance worker in the film industry. She lives and works in Auckland.

#### **Solo exhibitions and installations**

1991 *Seducator*, George Fraser Gallery, Auckland

1993 *Phantasm*, Teststrip, Auckland

#### **Selected group exhibitions and installations**

1990 *The Christmas show*, Fish Shop Gallery, Auckland

1991 *Speaking through the crack in the mirror*, Artspace, Auckland

1992 *The carnivalesque body*, George Fraser Gallery, Auckland

*Interdigitate '92*, Herald Theatre, Aotea Centre, Auckland

*Soundwatch*, Artspace, Auckland

*Stock show*, Teststrip, Auckland

1993 *Teststrip at Cubism*, Cubewell House, Wellington

*Suffer*, Teststrip, Auckland



## Filmography

- 1990 *Gut* (experimental)  
The vulgarity of food (experimental)  
*Hairy* (experimental)  
1991 *Flashman and the merry widow*  
(experimental)

## Selected bibliography

### By the artist:

- Stamp*, September 1992, artist's page  
*Hagfish*, May 1993, artist's page

### About the artist:

- Lawler-Dormer, Deborah ed. *Speaking through the crack in the mirror*, unpublished exhibition catalogue, Artspace, Auckland, 1991  
Lee, Wes. 'Speaking, sex, censorship and the NZ woman artist', *Stamp*, March 1993, p 19  
Vaigro, Wendy. *The carnivalesque body*, unpublished exhibition catalogue, Artspace, Auckland, 1992

## ANNA CAMPION

- Born 1952, Wellington  
1986 BA Hons Fine Arts, Goldsmith's College, University of London  
1989 MA Film Studies, Royal College of Art, London

Anna Campion's first film, *The audition*, was a psychological drama about a mother and daughter relationship played by her mother Edith Campion and sister, film maker Jane Campion. She is currently working on a feature to be co-funded by Britain and New Zealand. Anna Campion lives and works in London.

## Filmography

- 1989 *The audition* (drama)  
1990 *Broken skin* (drama)  
1993 *Bloody weekend* (feature film in pre-production)

## JANE CAMPION

- Born 1954, Wellington  
1974 BA Anthropology, Victoria University of Wellington  
1979 DipFA, Chelsea School of Arts, London, completed at Sydney College of Arts, Sydney, Australia  
1984 Dip Direction, Australian Film and Television School, Sydney

From the making of her first short film, *Peel*, which won the Palme d'Or for the Best Short Film at Cannes in 1986, Jane Campion's films have attracted international attention. But it was *An angel at my table*, about the life of New Zealand writer Janet Frame, that drew a rapturous international response and set her apart as a film maker of considerable talent. The film's success also vindicated the director whose first feature, *Sweetie*, was vehemently criticised at Cannes for its perverse portrayal of family life. Campion's films have an edgy, quirky quality and tend to focus on the darker side of life, exposing the absurdity of human behaviour. Her latest feature, *The piano*, based on Jane Mander's novel, *The story of a New Zealand river*, continues this daring style within a reinvention of the historical epic

genre. Campion was joint winner of the supreme prize at Cannes, the Palme d'Or, in 1993 for this film. Jane Campion lives and works in Sydney.

## Filmography

- 1982 *Peel* (drama)  
1983 *Mishaps of seduction and conquest* (drama)  
A girl's own story (drama)  
1984 *After hours* (drama)  
Passionless moments (drama)  
1985 *Dancing daze* (television drama, directed one episode)  
1986 *Two friends* (drama)  
1989 *Sweetie* (fiction feature)  
1990 *An angel at my table* (fiction feature)

## Selected bibliography

### About the film maker:

- Hawker, Philippa. 'Jane Campion: An interview', *Cinema papers*, 73, March 1989, pp 29-30  
'Ascending angel', *New Zealand Herald*, 11 October 1990  
Swain, Pauline. 'Campion's gift to New Zealand' *Dominion*, 17 July 1990  
Taylor, Ella. 'Jane Campion: The only woman', *LA weekly*, June 14-20, 1991, pp 20-25  
Weinstein, Steve. 'Family secrets', *Los Angeles times/calendar*, June 9, 1991, pp 28-29  
Bilbrough, Miro. 'Different complexions: Jane Campion, an interview', *Film in Aotearoa New Zealand*, Jan Bieringa and Jonathan Dennis eds, Victoria University Press, Wellington, 1992, pp 93-104

## NIKOLA CARO

- Born 1966, Wellington  
1988 BFA, Elam School of Fine Arts, University of Auckland  
1990 Postgrad Dip Writing and Directing, Swinburne Film and Television School, Melbourne, Australia  
Nikola Caro at the age of 27, has already produced a considerable list of music videos and short films. Her experimental, surreal film work is enhanced by her skilful, original scripting and her humorous enjoyment of the grotesque. Nikola Caro lives and works in Auckland.

## Filmography

- 1988 *Sinistre* (experimental drama)  
1990 *Bad note for a heart* (music video)  
*Straitjacket fits* (music video)  
1991 *When you leave* (music video)  
1992 *Linda seniorita* (music video)  
*Old bastards* (drama)  
*The summer the Queen came* (drama)  
1993 *Pursuit of happiness* (feature in development)

## MARGARET DAWSON

- Born 1950, Blenheim  
1978 DipFA Photography, Ilam School of Art, University of Canterbury, Christchurch  
1992 BA Feminist Studies, University of Canterbury, Christchurch

## Selected solo exhibitions

- 1983 *About women*, Robert McDougall Art Gallery touring exhibition  
1986 *Dreams and illusions*, James Paul Gallery, Christchurch  
1987 *Marginal persona*, Dowse Art Museum, Lower Hutt and George Fraser Gallery, Auckland  
1990 *Yardbirds*, Jonathan Jensen Gallery, Christchurch  
1992 *Flowers, birds and maladies*, Manawatu Art Gallery, Palmerston North  
1992 *Maladies*, Jonathan Jensen Gallery, Christchurch and Left Bank Gallery, Greymouth

## Selected group exhibitions

- 1979 *The street*, Robert McDougall Art Gallery, Christchurch  
1986 *The self*, Bishop Suter Art Gallery, Nelson  
Content/Context, National Art Gallery, Wellington  
1989 *Canterbury belles*, Robert McDougall Art Gallery touring exhibition  
*Imposing narratives*, Wellington City Art Gallery touring exhibition  
1990 *In the forest of dream*, Moët et Chandon Art Foundation touring exhibition  
*Now see hear!*, Art, language and translation, Wellington City Art Gallery  
1992 *Home made home*, Wellington City Art Gallery  
Prospect Canterbury, Robert McDougall Art Gallery, Christchurch

## Selected bibliography

### About the artist:

- Smart, Jonathan. 'Margaret Dawson', *Art New Zealand*, no 39, Winter 1986, p 27  
Hurrell, John. 'Truly fictive exposures', *Six women photographers*, special issue, *Photoforum*, no 56, 1987, pp 41-42  
'The vacillating personae of Margaret Dawson', *Art New Zealand*, no 47, Winter 1988, pp 68-71  
Burke, Gregory. 'An indeterminate surface', *Imposing narratives*, Wellington City Art Gallery, 1989, pp 7-15  
Pitts, Priscilla. 'Exchanging looks', *Imposing narratives*, Wellington City Art Gallery, 1989, pp 16-22  
Smith, Shona. *Canterbury belles*, Robert McDougall Art Gallery, Christchurch, 1989  
Hurrell, John. 'Reflections, deflections from Margaret Dawson's Colonial vision', *Now see hear!* Art, language and translation, Gregory Burke and Ian Wedde eds, Victoria University Press for Wellington City Art Gallery, 1990, pp 43-44  
Wedde, Ian. 'Canterbury Belles', *Evening Post*, 4 January 1990  
Dale, Richard. 'Artists expose the niceties of convention', *New Zealand Herald*, 12 April 1990

## ALLIE EAGLE

- Born 1949, Lower Hutt  
1968 DipFA Painting, Ilam School of Art, University of Canterbury, Christchurch



### Selected solo exhibitions

- 1976 Women's Conference, Christchurch  
1979 United Women's Convention,  
Waikato University, Hamilton  
1986 *A survey of works 1979-1986*, Janne  
Land Gallery, Wellington  
1987 *The rue of the Homosexual Law Reform  
Bill, Hearts on trial series*, Govett-  
Brewster Art Gallery, New Plymouth  
1988 *A survey of works 1984-1988*, Aberhart  
North Gallery, Auckland  
1989 *Recent works 1987-1989*, Janne Land  
Gallery, Wellington  
1990 *Concord/Discord and the principle of  
inner necessity*, Aberhart North  
Gallery, Auckland  
1993 *Open day paintings 1989-93*, Te Henga,  
Auckland

### Selected group exhibitions

- 1977 *Women's art environment*, CSA  
Gallery, Christchurch  
1978 CSA Gallery, Christchurch, with Jane  
Zusters and Anna Keir  
1979 *Women's diaries*, Victoria University,  
Wellington  
1980 Opening exhibition, The Women's  
Gallery, Wellington  
1981 *Mothers*, The Women's Gallery  
touring exhibition  
1988 *Faith + Works*, Manawatu Art  
Gallery, Palmerston North  
1989 *Two landscapes*, Proba Gallery,  
Auckland, with Joanna Paul  
1991 *Various thresholds*, Betty Wallis  
Gallery, Auckland

### Selected bibliography

#### By the artist:

- 'Some observations on the history of women  
artists', *A survey of New Zealand women  
artists*, Robert McDougall Art Gallery,  
Christchurch, 1974  
*Six New Zealand women artists*, Robert  
McDougall Art Gallery, Christchurch, 1975  
*Olivia Spencer Bower: A retrospective*, Robert  
McDougall Art Gallery, Christchurch, 1977  
'The women's environment at the '77 Women's  
Convention', *Spiral*, no 3, 1978, pp 24-40  
'Letters from room to room', *A woman's pic-  
turebook: 25 women artists of Aotearoa  
(New Zealand)*, with Joanna Paul, Marian  
Evans, Bridie Lonie and Tilly Lloyd eds,  
Government Printer, Wellington, 1988,  
pp 79-98

#### About the artist:

- Batten, Juliet. 'Emerging from the under-  
ground: The women's art movement in New  
Zealand', *Spiral*, no 5, 1982, pp 24-28  
Kirker, Anne. *New Zealand women artists*,  
Reed/Methuen, Wellington, 1986, pp 189, 192  
Paul, Joanna. *Faith + Works*, Manawatu Art  
Gallery, Palmerston North, 1988

### LYNDA EARLE

- Born 1965, London  
1989 BFA Film Making/Intermedia, Elam  
School of Fine Arts, University of  
Auckland

Lynda Earle is a performance artist, writer,  
film and video maker. In her most recent work  
she weaves together poetry and sound,  
utilising improvisation and role playing as  
performance tactics. Lynda Earle lives and  
works in Auckland.

### Selected performances and film/video screenings

- 1985 *Performance*, Performance café  
1987 Sound work, *Art on air*, Campus  
Radio BFM  
Film screening, Artspace, Auckland  
1989 *Performance*, *Word for word*, Artspace,  
Auckland  
Performance poetry, *Rain-reign*,  
Festival of the Arts, Maidment  
Theatre, Auckland  
*Big smoke screen: Video from Elam*,  
Clocktower Theatre, Christchurch  
*New film and video from Elam*,  
Artspace, Auckland  
1990 *Performance*, Orientation week,  
University of Auckland  
Performance, Wominspace, Albion  
Hotel, Auckland  
Film and video evening, Queen  
Street, Auckland (with Merylyn  
Tweedie, Deborah Lawler-Dormer and  
Fiona Gray)  
1991 *Spawn*, one person play, Little  
Maidment Theatre, Auckland  
*Bride riot*, performance, Artspace,  
Auckland  
1992 *Performance*, *Not broadcast quality*,  
Taki Rua Depot Theatre, Wellington  
*Spurn*, adaption of *Spawn*, Red Zephyr  
Festival of Performance

### Filmography

- 1987 *Abisit omen* (experimental)  
1989 *Nice girls* (experimental)  
*Way down in the hole*, (experimental)  
*Esoteric egg sandwiches*, (experimental)  
1990 *The personification of mercy*  
(animation)

### Selected bibliography

- Lawler-Dormer, Deborah. 'Feminine tactical  
strategies — "The experimenting video"',  
*Antic*, no 8, December 1990, pp 40-45  
Amery, Mark. 'Out of the blue dancing',  
*Stamp*, no 17, February 1990, p 19  
Keall, Michael. 'The naked truth', *Stamp*,  
December/January 1993

### JACQUELINE FAHEY

- Born 1929, Timaru  
1953 DipFA Painting, Ilam School of Art,  
University of Canterbury,  
Christchurch

### Selected solo exhibitions

- 1973 Victoria University, Wellington  
1974 John Leech Galleries, Auckland  
1978 Barry Lett Galleries, Auckland  
-79  
1982, RKS Art, Auckland  
86-87  
1983 Galerie Legard, Wellington

Artist in focus, Auckland City Art  
Gallery

- 1988 Brooker Gallery, Wellington

### Selected group exhibitions

- 1977 *Young contemporaries*, Auckland City  
Art Gallery  
1981 *Mothers*, The Women's Gallery  
touring exhibition  
1984 *Anxious images*, Auckland City Art  
Gallery  
1985 *Perspecta*, Art Gallery of New South  
Wales, Sydney  
*Six New Zealand artists*, Mori Gallery,  
Sydney  
1992 *Home made home*, Wellington City  
Art Gallery

### Selected bibliography

- Stones, Anthony. 'The paintings of Jackie [sic]  
Fahey', *Mate*, no 6, December 1960, pp 25-28  
Batten, Juliet. 'New Zealand feminist artists',  
*Broadsheet*, no 110, June 1983, p 21  
Rosier, Pat. 'Painting her life', *Broadsheet*,  
March 1984, pp 29-33  
Johnston, Alexa. 'Jacqueline Fahey', *Anxious  
images*, Auckland City Art Gallery, 1984,  
pp 22-24  
Kirker, Anne. *New Zealand women artists*,  
Reed/Methuen, Wellington, 1986, pp 131-132  
Eastmond, Elizabeth. 'Jacqueline Fahey: Artist  
and self-image', *Art New Zealand*, no 42,  
Autumn, 1987, pp 55-60  
Lloyd, Jillian. 'The paintings of Jacqueline  
Fahey', unpublished MA thesis, University  
of Canterbury, Christchurch, 1988

### DI FFRENCH

Born 1946 Melbourne, Australia

### Selected solo exhibitions and performances

- 1981 *The same leaves*, performance, The  
Women's Gallery, Wellington  
*Gut reaction*, performance, University  
of Canterbury, Christchurch  
*Fontanel*, performance, ANZART,  
Christchurch  
1982 *Di Ffrench: Sculpture*, Dunedin Public  
Art Gallery  
Performance, installation, National  
Art Gallery, Wellington  
1983 *Asters*, performance, ANZART-in-  
Hobart, Tasmania  
1984 *Photographs from sculpture*, Real  
Pictures, Auckland  
*The opinion*, performance, Auckland  
City Art Gallery  
1987 *Photographs*, Victoria University,  
Wellington  
*Fundamental series*, George Fraser  
Gallery, Auckland  
1988 Louise Beale Gallery, Wellington  
Jonathan Jensen Gallery,  
Christchurch  
1989 Moray Gallery, Christchurch  
1990 Louise Beale Gallery, Wellington  
Arts Centre, Christchurch  
Ilam School of Art, University of  
Canterbury, Christchurch



- 1991 Lazelle Gallery, Auckland  
Robert McDougall Art Gallery,  
Christchurch
- 1992 *New Works*, Museum of New  
Zealand Te Papa Tongarewa,  
Wellington  
Coding, Jonathan Jensen Gallery,  
Christchurch  
Hocken Library, University of Otago,  
Dunedin

#### Selected group exhibitions

- 1980 *Aramoana*, Wellington City Art  
Gallery, and Hocken Library,  
University of Otago, Dunedin
- 1981 *Mothers*, The Women's Gallery  
touring exhibition
- 1982 *F1 New Zealand sculpture project*,  
Wellington
- 1986 *Content/Context*, National Art  
Gallery, Wellington
- 1989 Fisher Gallery, Auckland
- 1990 *United Banking Group photography  
award*, exhibition, Sarjeant Gallery,  
Wanganui
- 1991 *Telling pictures*, Dunedin Public Art  
Gallery  
Re-figuration, Lazelle Gallery,  
Auckland  
*Constructiva*, Jonathan Jensen Gallery,  
Christchurch

#### Selected bibliography

- Hurrell, John. 'The New Zealand presence in  
Tasmania: Performance art at ANZART-in-  
Hobart', *Art New Zealand*, no 28, 1983,  
pp 21-23
- Strathdee, Barbara. 'Women artists at the F1  
sculpture project', *Art New Zealand*, no 26,  
1983, pp 54-55
- Lauder, Hugh and Jonathan Smart. 'Ideol-  
ogy and political art in New Zealand: A  
radical view', *Landfall*, no 153, March 1985,  
pp 81-100
- Evans, Marian, Bridie Lonie, and Tilly Lloyd.  
*A woman's picturebook: 25 women artists of  
Aotearoa (New Zealand)*, Government  
Printer, Wellington, 1988, pp 108-117
- Garrett, Rob. 'She is elsewhere', *Di Ffrench*,  
commissioned essay for Museum of New  
Zealand Te Papa Tongarewa, Wellington,  
1992
- 'Exceeding the bounds: Di Ffrench's *Hunter  
warrior series*', *Art New Zealand*, no 63,  
Winter 1992, pp 58-60, 97
- Lloyd, Jillian. 'Confronting the gaze: The  
cibachromes of Di Ffrench', *Di Ffrench:  
Projects 1990-1992*, published by the artist,  
1992, pp 2-15
- Kirker, Anne. *New Zealand women artists: A  
survey of 150 years*, Craftsman House,  
Sydney, 1992, pp 171-173, 178

#### ANNIE GOLDSON

- Born 1955 Manchester, England
- 1976 BSc Psychology, Otago University,  
Dunedin
- 1978 Postgrad Dip Journalism, University of  
Canterbury, Christchurch

1985 MA Media Production and Theory,  
Gallatin Division, New York  
University

Annie Goldson is a documentary film and  
video maker, and since 1984 has lectured in  
video production and cultural studies. Cur-  
rently she is lecturing in film and television  
studies at the University of Auckland. Her  
works have been screened in over 80 shows  
in Europe, USA and New Zealand, includ-  
ing leading international film and video  
festivals and on television stations in the UK,  
USA and Japan. Before making documen-  
taries she was a producer and journalist for  
Radio New Zealand. She lives and works in  
Auckland.

#### Filmography

- 1985 *Tender detachment* (experimental)  
*Gender gap* (experimental)
- 1986 *Supplemental nights: Domestic arrange-  
ments* (video installation and single  
channel experimental video)  
*Las mujeres del mercado*  
(documentary)
- 1989 *Walls and bridges: South East Asian  
students speak* (documentary in  
collaboration with students)
- 1990 *Counterterror: North of Ireland*  
(documentary co-produced with Chris  
Bratton and the Derry Film and  
Video Group)  
*Framing the panthers in black and  
white* (documentary co-produced with  
Chris Bratton)
- 1991 *In other words: The struggle over  
language* (documentary)
- 1992 *Collateral damage, Parts 1 and 2*  
(documentary)
- 1993 *Death row notebook* (documentary)  
*Up to the South* (documentary)  
*A small war* (documentary)  
*Puerto Rico* (documentary)  
*Wake* (experimental documentary)

#### Selected bibliography

##### By the film maker:

- 'Counterterror' with Chris Bratton, in *Global  
television*, Phil Mariani and Brian Wallis  
eds, MIT Press, Cambridge Massachusetts,  
1989

##### About the film maker:

- Cohen, Dan. 'Framing the panthers: How to  
destroy a movement', *The Guardian*, New  
York, vol 42, no 35, 27 June 1990
- Goodman, Walter. 'A selection from grim to  
glamorous', *The New York Times*, 3 August  
1990
- Dargis, Manhola. 'Dear Irving, ... Love  
Hoover', *The Village Voice*, 9 October 1990
- Sorenson, Janet. 'News with a view', *After-  
image*, New York, May 1991
- Coates, Ken. 'Let the TV viewer beware',  
Christchurch Press, 3 June 1992
- Fletcher, Christine. 'Striking a balance', *New  
Zealand Listener*, 18 May 1992
- Robert Merrill ed. *Violent persuasions:  
The politics and imagery of terrorism*, Bay  
Press, Seattle, 1993 Active Agents series,  
Semiotext(e)

#### FIONA GRAY

Born 1955, Nelson  
1987 BFA Sculpture and Intermedia, Elam  
School of Fine Arts, University of  
Auckland

Fiona Gray makes experimental videos and  
composes her own experimental electronic  
soundtracks. Over the years she has developed  
a style which she has called 'vertical montage'.  
Her videos have been screened at ANZART,  
Star Art Gallery and Artspace. She lives and  
works in Christchurch.

#### Filmography

- 1984 *Street piece* (experimental)  
*Soccer piece* (experimental)  
*Simply fictitious* (experimental)  
*Doesn't necessarily follow*  
(experimental)
- 1985 *Small time encounters* (experimental)  
*In search of subtlety* (experimental)  
*Companion piece* (experimental)  
*Afternoon idyll* (experimental)
- 1986 *Songster debris* (experimental)
- 1987 *Untitled (Lost narrative)*  
-88 (experimental)
- 1989 *China 1* (experimental)  
-90 *China 2* (experimental)

#### MARGARET HENLY

Born 1952, Wellington  
1981 Dip Ed Secondary Teachers' College,  
Auckland  
1984 MAHons, University of Auckland  
1988 Dip Broadcast Communication,  
University of Auckland

Margaret Henly is a documentary film maker  
and producer and co-directs Nautilus Produc-  
tions with Barbara Cairns. In 1987 she wrote  
and produced two radio documentaries on  
netball. These were followed by her first tele-  
vision documentaries including a programme  
on visually impaired students and another on  
non-traditional careers for girls. She combines  
lecturing part-time in Film and Television at  
the Auckland Institute of Technology with  
tutoring in Film Studies at the University of  
Auckland. She also produces television  
commercials. Margaret Henly lives and works  
in Auckland.

#### Filmography

- 1987 *Up to the heavens* (documentary)  
1989 *Out of sight* (documentary)  
*In with a grin* (documentary)
- 1990 *Ruia taitea* (documentary, producer  
and research)

#### JESSICA HOBBS

Born 1967, Christchurch  
Jessica Hobbs is a film maker who has gained  
her training working as a second and first  
assistant director on films like *An angel at my  
table*, *Ruby and Rata*, *The sound and the silence*  
and *The Summer the Queen came*. In 1991 she  
was first assistant director on Ian Mune's *End  
of the golden weather*. Hobbs is currently



producing *It's in the genes girls*, a documentary written by her mother Aileen O'Sullivan, about mother and daughter relationships where both women are artists. She is also developing a short film, *Powercut*, for a series of films by four young New Zealand directors.

#### Filmography

1992 *Stealing Home* (drama)

#### Selected bibliography

##### About the film maker:

Chapple, Max. *Metro*, September 1992, p 105  
Loates, Lynne. *More*, January 1992, p 12  
McEwan, Megan. 'Profile' *Stamp*, no 35, October 1992, pp 12, 46

### SHIRLEY HORROCKS

Born Auckland

1974 MA English and Italian, University of Auckland

1979 Dip Drama, University of Auckland

1988 MBA, University of Auckland

Shirley Horrocks has worked in film and video for the past 14 years. Since 1988 she has made films from her own independent company, Point of View Productions. Her preferred medium is documentary and she has directed a number of films dealing with sexism and the business world. More recently she has documented the activities of the deaf community in Auckland. Shirley Horrocks lives and works in Auckland.

#### Filmography

1979 *Ensemble: Theatre corporate* (documentary)

1981 *Endgamez: The art of Frank Womble* (documentary)

1986 *Patterns for the future: 20 New Zealand women managers* (documentary)

1987 *EEO - discovering excellence* (educational documentary)

1988 *Access to ability* (educational documentary)

1990 *Women working, men working: Challenging sexism* (documentary)

1991 *Pleasures and dangers* (documentary)

1992 *Value added: Business and diversity* (documentary)

1992 *See what I mean* (documentary)

1993 *Verbatim* (working title, documentary in production)

#### Selected bibliography

##### By the film maker:

With Roger Horrocks. Interviews with Alexis Hunter, Julia Morison and Lisa Reihana, *Pleasures and dangers: Artists of the 90s*, Trish Clark and Wistan Curnow eds, Longman Paul, Auckland, 1991, pp 43-4, 88-91, 118-21

### ALEXIS HUNTER

Born 1948, Auckland

1969 DipFA Hons Painting, Elam School of Fine Arts, University of Auckland

#### Selected solo exhibitions

1978 *Approaches to fear*, Institute of

Contemporary Arts, London, and Bristol Arts Laboratory

1979 *Sequential xerox work*, Edward Totah Gallery, London and RKS Art, Auckland

1983 *An artist looking for her muse*, RKS Art, Auckland  
*Conflicts of the psyche*, Edward Totah Gallery, London and Chapter Arts Centre, Cardiff

1988 *Landscapes of the heart*, RKS Art, Auckland

1989 *Fears/Dreams/Desires: A survey exhibition*, Auckland City Art Gallery  
*Dreams/Desires*, Brooker Gallery, Wellington

*Paintings*, 1 Finsbury Avenue, Broadgate, London (sponsored by the Public Arts Trust and Rosehaugh Greatcoat Estates PLC)

1990 *The Camden Town series*, The Todd Gallery, London

*Personal archetypes*, Odette Gilbert Gallery, London

*Paintings*, Gow Langsford Gallery, Auckland

1992 *Paintings from the other side*, Brooker Gallery, Wellington

*A muse on myth*, Gallery K, London

#### Selected group exhibitions

1971 *Young contemporaries*, Auckland City Art Gallery

1975 *Sexuality and socialisation*, Northern Arts Gallery, Newcastle-upon-Tyne

1978 *Hayward Annual*, Hayward Gallery, London

1979 *Artists of the British Left*, Artists' Space, New York

*Three perspectives on photography*, Hayward Gallery, London

1980 *Issue: Social strategies by women artists*, Institute of Contemporary Arts, London

1982 *Vision in disbelief*, Fourth Biennale of Sydney, Art Gallery of New South Wales, Sydney

1986 *Identity/Desire*, Scottish Arts Council touring exhibition

1987 *The state of the art*, Institute of Contemporary Arts, London

1989 *Women in water*, Odette Gilbert Gallery, London

1990 *Biting back: Symbolic animals by Ken Kiff and Alexis Hunter*, Manchester Art Gallery, England

1991 *War and order*, Kufa Gallery, London

1992 *Addressing the forbidden*, Brighton Festival and Stills Gallery, Scotland  
*A breath of fresh art*, The Bath-House Museum, Rotorua

For a fuller exhibition history see: *Fears/Dreams/Desires: A survey exhibition*, Auckland City Art Gallery, 1989

#### Filmography

1973 *Anatomy of a friendship* (experimental)

1976 *The right to choose* (documentary)

1978 *Cat* (experimental)

Mrs Marx (experimental)

1979 *Domestic warfare* (documentary)

#### Selected bibliography

##### By the artist:

'Feminist perceptions', *Artscribe*, no 25, 1980, pp 25-29

'It all depends', *Artscribe*, no 27, 1981, pp 34-48

'Nine pages from a sketchbook', *Antic*, no 5, June 1989, pp 97-105

##### About the artist:

Osborne, Caroline. 'Alexis Hunter', *Artscribe*, no 4, 1980, pp 48-50

Searle, Adrian. 'Thermodynamics: Thoughts on four artists at the Hayward Annual', *Artscribe*, no 13, August 1978, pp 12-16

Pitts, Priscilla. 'Alexis Hunter: Feminist artist', *Broadsheet*, no 78, April 1980, p 35

Johnston, Alexa. 'Alexis Hunter', *Art New Zealand*, no 24, 1982, pp 46-47

Eastmond, Elizabeth. 'The snake slid, some signifieds collided, in recent works by Alexis Hunter', *And*, no 3, October 1984, pp 30-44

Pollock, Griselda and Roszika Parker. *Framing feminism: Art and the women's movement 1970-1985*, Pandora, London, 1985

Nairne, Sandy. *State of the art: Ideas and images in the 1980s*, London, 1987, pp 137-141

Osborne, Caroline. 'Alexis Hunter interviewed', in *Visibly female*, Hilary Robinson ed, London, 1987, pp 62-71

Curnow, Wistan. 'Three notes on Alexis Hunter's photo-narratives', *Pleasures and dangers: Artists of the 90s*, Trish Clark and Wistan Curnow eds, Longman Paul, Auckland, 1991, pp 32-33

Hubbard, Sue. 'The paintings of Alexis Hunter', *Pleasures and dangers: Artists of the 90s*, *ibid*, pp 34-42

Horrocks, Shirley and Roger. 'Interview with Alexis Hunter', *Pleasures and dangers: Artists of the 90s*, *ibid*, pp 43-45

### NICOLA JACKSON

Born 1960, Dunedin

1980 DipFA Printmaking, Ilam School of Art, University of Canterbury, Christchurch

1981 DipFA Hons Sculpture, Ilam School of Art, University of Canterbury, Christchurch

#### Selected solo exhibitions

1981 *An art anatomy room*, Christchurch Arts Centre

1982 *Art heart art*, Bowen Galleries, Wellington

1983 *The princess with measles and the poultry and pigeon show*, Red Metro, Dunedin

1984 *Procession into Dunedin*, Red Metro, Dunedin

1986 *If the shoe fits*, James Paul Gallery, Christchurch, and Marshall Seifert Gallery, Dunedin

1988 *Sympathectomy*, installation, Dunedin Public Art Gallery  
*Look*, Aberhart North Gallery, Auckland



- Familiar eyes, Louise Beale Gallery, Wellington
- 1989 *Through the eye of the needle*, Robert McDougall Art Annex, Christchurch
- 1990 *Venus fly traps*, Dunedin Public Art Gallery touring exhibition
- 1991 *Water under the bridge*, Jonathan Jensen Gallery, Christchurch
- 1992 *Poppets*, Aberhart North Gallery, Auckland

#### Selected group exhibitions

- 1984 *Art in Dunedin '84*, Dunedin
- 1985 *Fresh art*, Robert McDougall Art Gallery, Christchurch and Govett-Brewster Art Gallery, New Plymouth
- 1986 *Totem*, CSA Gallery, Christchurch
- 1989 *How they see themselves: Self portraits*, John Szoke Gallery, New York
- 1991 *Inheritance*, Wellington City Art Gallery
- 1992 *Crush domestic bliss*, Jonathan Jensen Gallery, Christchurch

#### Selected bibliography

- Kirker, Anne. 'Nicola Jackson: A new image painter of now', *Art New Zealand*, no 47, pp 59-61

### KATE JASONSMITH

Born 1950 Eastbourne, England  
1967, Completed Dip Design, Wellington  
74-75 Polytechnic  
1987 First year, Dip Film Planning and Production, New South Wales  
Institute of Technology, Sydney, Australia

Kate JasonSmith is a theatre designer and director, a photographer and a film maker. In the 1970s she worked as a television designer in Dublin and for the BBC. Her play *Charge* was performed on the London stage in 1978. More recently she has studied film direction and screen writing in Australia and made three films. She is producer of the successful women's comedy show *Hens' Teeth*. Her film work reflects her interest in exploring her experiences and choices as a woman. Kate JasonSmith lives in Wellington.

#### Filmography

- 1975 *Meanwhile* (documentary - as co-film maker)
- 1982 *Reflections* (drama)  
*Shifting* (drama)
- 1987 *The quick window* (experimental)
- 1992 *Xmas for Lou* (drama)

### ROBYN KAHUKIWA (Ngati Porou)

Born 1940 Sydney, Australia

#### Selected solo exhibitions

- 1971 Red Cottage Gallery, Wellington
- 1983 *Wahine toa*, touring exhibition  
*Works from Maori myths*, Bowen Galleries, Wellington
- 1989 Jonathan Jensen Gallery, Christchurch
- 1991 Jonathan Jensen Gallery, Christchurch

- 1992 *E Hine*, Te Taumata Gallery, Auckland
- New paintings*, Jonathan Jensen Gallery, Christchurch
- Manawanui*, Bowen Galleries, Wellington

#### Selected group exhibitions

- 1978 *Ten contemporary Maori artists*, touring exhibition
- 1981 *Maori women artists*, The Women's Gallery, Wellington
- Mothers*, The Women's Gallery touring exhibition
- 1982 *Ten Maori artists*, Manawatu Art Gallery, Palmerston North and Govett-Brewster Art Gallery, New Plymouth
- 1986 *Te ao marama*, 7 Maori artists, Sarjeant Gallery, Wanganui, and Australian tour
- Karanga, karanga*, Wellington City Art Gallery
- Maori art today*, touring exhibition
- 1987 *Nga taonga o tatou kuia*, Govett-Brewster Art Gallery, New Plymouth
- 3 Maori women artists*, Shed 11, National Art Gallery, Wellington
- 1988 *Whakamamae*, Wellington City Art Gallery (with Shona Rapira Davies)
- 1989 *Taonga Maori*, National Museum, Australian tour
- 1990 *Mana tiriti*, Wellington City Art Gallery
- Toi Maori*, Page 90, Porirua, Wellington
- Heart and land: contemporary works on paper from Aotearoa New Zealand*, NZAGDC touring exhibition
- 1992 *The sacred way*, Wellington City Art Gallery
- Te waka toi*, Museum of Man, San Diego, USA and United States tour
- Amos Eno Gallery, New York
- Columbus drowning, Rochdale Art Gallery, England

#### Selected bibliography

##### Books illustrated by the artist:

- The kuia and the spider/Te kuia me to pungawerewere*, Longman Paul/Kidsarus 2, Auckland, 1981
- Wahine toa: Women of Maori myth*, Collins, Auckland, 1984 and Viking Pacific, Auckland, 1991
- Watercress, tuna and the children of Champion Street/Te tuna wata kirihi me nga tamariki o Tiriti Toa*, Longman Paul, Auckland, 1984
- Taniwha*, Picture Puffin Books, Auckland, 1986
- Paikea*, Viking Kestrel, Auckland, 1991

##### About the artist:

- Kirker, Anne. *New Zealand women artists*, Reed Methuen, Auckland, 1986, pp 132-135
- Martin, Judith. 'Artist draws inspiration from Maori heritage', *Evening Post*, 24 January 1987, p 10
- Rowe, Neil. 'Robyn Kahukiwa', *Art New Zealand*, no 45, Summer 1987/88, pp 60-62
- Irvine, Martha. 'Robyn Kahukiwa - painting the ancestral journey', *Evening Post*, 12 March 1988

- Wedde, Ian. 'Fundamental alterations', *Evening Post*, 5 May 1988
- Brito, Tamara. 'Brushing with her genes', *Pacific Way*, October 1988, pp 10-13
- Whakamamae*, Wellington City Art Gallery, 1988
- Unger, Pat. 'Kahukiwa's latest works', *Christchurch Press*, 21 February 1991
- Mana tiriti*, Daphne Brasell Associates Press, Wellington, 1991, pp 6, 76-77
- Ramsden, Irihapeti. 'Robyn Kahukiwa and Diane Prince: After Mana tiriti', *Art New Zealand*, no 59, Winter 1991, pp 72-75
- Houlahan, Mike. 'Exhibition aimed at Maori women', *Evening Post*, 15 June 1992
- Te waka toi: Contemporary Maori art from New Zealand*, Te Waka Toi, Wellington, 1992

### CHRIS KRAUS

1976 BA Victoria University of Wellington  
1977 Studies in experimental theatre, New York

Chris Kraus is a writer, film maker and video artist. She has written numerous scripts for theatre and film and her videos have been widely exhibited in art institutions throughout the USA and Canada. Her work is a dialogue with feminism, semiotics and postmodern theory. Chris Kraus lives and works in New York.

#### Filmography

- 1982 *In order to pass* (experimental)
- 1985 *Terrorist in love* (experimental)
- 1986 *Voyage to Rodez* (experimental)  
*Foolproof illusion* (experimental)
- 1987 *How to shoot a crime* (experimental)
- 1990 *The golden bowl or repression* (experimental)
- 1991 *Travelling at night* (experimental)
- 1992 *Sadness at leaving* (experimental)
- 1993 *Gravity and Grace* (drama)

#### Selected bibliography

##### By the film maker:

- 'Constance and snake', *DEAR*, New York, 1992
- 'How to shoot a crime', *Sinema*, Antwerp, Belgium, 1991
- Foreword, *Introduction to New York writing*, Batteria, Frankfurt, 1991
- 'Sadness at leaving', *Semiotext(e)*, New York, 1989

##### About the film maker:

- Gardiner, Colin. Review: Chris Kraus, *Artforum*, Summer 1991
- Lotringer, Sylvere. 'Coming out of nowhere: An interview with Chris Kraus', *Pataphysics*, Melbourne, 1991
- Sutherland, Bridget. 'The city machine: The films of Chris Kraus', *Art and the machine*, unpublished MA thesis, University of Auckland, 1991

### MAUREEN LANDER

Born 1942 Rawene, Hokianga  
1987 BFA Sculpture, Elam School of Fine Arts, University of Auckland  
1989 BA, University of Auckland



1993 MFA Sculpture, Elam School of Fine Arts, University of Auckland

#### Selected solo exhibitions

1989 *Space to breathe*, Proba Gallery, Auckland

1990 *Il manako*, Wellesley window, Auckland City Art Gallery

1991 *Headwaters*, Dome installation, Sarjeant Gallery, Wanganui  
*Homage to Huna (keeper of the flax)*, Artspace, Auckland.

#### Selected group exhibitions

1986 *Karanga karanga*, Fisher Gallery, Auckland

*Women and culture*, Outreach, Auckland

1987 *Toi tu te whenua/The enduring land*, Waikato Museum of Art and History, Hamilton

*Te ao hurihuri*, Govett-Brewster Art Gallery, New Plymouth

1988 *New directions in fibre*, Fisher Gallery, Auckland

1989 *A community of women*, National Art Gallery, Wellington

1992 *Mindfield*, installation as part of *Conversions: Festival of installation works*, Canberra Contemporary Art Space

1992 ARX-3, Perth, Australia

1992 *Stranded*, The Strand, Auckland  
*Nga kaupapa here aho: Fibre interface*, Te Taumata Gallery, Auckland

1993 *Pumanawa: Contemporary Maori weaving and art*, Museum of New Zealand Te Papa Tongarewa touring exhibition

#### Selected bibliography

##### By the artist:

'Horeke or KohuKohu? Charles Heaphy's View of the KahuKahu, Hokianga River 1839', *Turnbull Library Record*, vol 22, no 1, 1989, pp 33-40 and Antic, no 5, June 1989, pp 106-119 (expanded version)

'Fibre fragments from the Raupa site, Hauraki Plains', *Records of the Auckland Institute and Museum*, no 29, 1992, pp 7-23

'In sites. The predicament of place', unpublished MFA thesis, University of Auckland, 1992

##### About the artist:

Rosier, Pat. 'Weaving the strands', *Broadsheet*, September 1985, pp 28-30

Sotheran, Cheryll. *Nga taonga o tatou kuia*, Govett-Brewster Art Gallery, New Plymouth, 1987

Pitts, Priscilla. 'Maureen Lander', *Art New Zealand*, no 48, Spring 1988, pp 40-41

Nicholas, Anne. *Fabrications*, Random Century, Auckland, 1990, p 48

Ewington, Julie and Vicki Anne Heikell. 'Maureen Lander: *Mindfield*', *Conversions: Festival of installation works*, Canberra Art Space, Canberra, 1992

Kirker, Anne. *New Zealand women artists: A survey of 150 years*, Craftsman House, Sydney, 1992, pp 214-216

## VIVIAN LYNN

Born 1931, Wellington

1951 DipFA Canterbury University College School of Fine Arts, Christchurch

#### Selected solo exhibitions and site specific projects

1978 *Taupatauma*, garden and tree planting project, Wellington

1980 *A book of forty images*, New Vision Gallery, Auckland

1982 *A survey 1972-80 and new work*, Wellington City Art Gallery  
*Guarden Gates*, Janne Land Gallery, Wellington

1983 *Twist*, National Art Gallery, Wellington  
*Lamella-Asherim*, installation, Dowse Art Museum, Lower Hutt

1984 *Asherim*, installation, CSA Gallery, Christchurch  
*Working drawings for Asherim and garden series*, Janne Land Gallery, Wellington

1986 *Gates of the goddess: A Southern crossing attended by the goddess*, installation, Govett-Brewster Art Gallery, New Plymouth  
*Caryatid*, Installation series, Wellington City Art Gallery

1989 *Beyond the either/or*, Southern Cross Gallery, Wellington

#### Selected group exhibitions and site specific projects

1963 *Contemporary New Zealand painting 1963*, Auckland City Art Gallery

1966 *New Zealand painting 1966*, Auckland City Art Gallery

1976 *New Zealand drawing 1976*, Auckland City Art Gallery touring exhibition

1977 *New Zealand prints 1977*, Auckland City Art Gallery touring exhibition

1979 *Show the flag*, National Art Gallery, Wellington

1981 *Me by myself: The self portrait*, National Art Gallery, Wellington

1982 *F1 New Zealand sculpture project*, Wellington

1983 *Lamella-Lamina*, installation, ANZART-in-Hobart, Tasmania

1984 *Stain*, installation for *Art in Dunedin '84*, Dunedin

*Anxious images: Aspects of recent New Zealand art*, Auckland City Art Gallery touring exhibition  
*Passage*, Centre for Contemporary Art, Hamilton

1986 *Sculpture II: Aspects of recent New Zealand art*, Auckland City Art Gallery  
*Content/Context*, Shed II, National Art Gallery, Wellington

1989 *Nobodies*, Shed II, National Art Gallery, Wellington

#### Selected bibliography

##### By the artist:

*A book of forty images*, artist's book, 1973-75  
*Documentation 1982: Vivian Lynn*, artist's documentation, 1982

Interview in *Broadsheet*, feminist art special, June 1983, pp 23-24

#### About the artist:

Bett, Elva. 'Obsessions articulated', *New Zealand Listener*, 20 March 1982

Kirker, Anne. 'Vivian Lynn's *Guarden Gates*', *Art New Zealand*, no 26, 1983, pp 40-41

Strathdee, Barbara. 'Women artists at the F1 sculpture project', *Art New Zealand*, no 26, 1983, pp 54-55

Johnston, Alexa. 'Vivian Lynn', *Anxious Images: Aspects of recent New Zealand art*, Auckland City Art Gallery, 1984, pp 41-46  
Lauder, Hugh and Jonathan Smart. 'Ideology and political art in New Zealand: A radical view', *Landfall*, no 153, March 1985, pp 81-100

Johnston, Alexa. 'Vivian Lynn', *Sculpture 1986: Aspects of recent New Zealand art*, Auckland City Art Gallery, 1986

Walker, Pam. 'Lifework', *New Zealand Listener*, 1 March 1986, p 35

Wedde, Ian. 'Rites and fetishes: Moving against collection', *Wellington City Art Gallery newsletter*, October-December 1986, pp 6-7

Kirker, Anne. *New Zealand women artists: A survey of 150 years*, Craftsman House, Sydney, 1992, pp 187-193

## DIEDRE MacCARTIN

Born 1946, Glasgow, Scotland

1986 DipFA Film Studies, Glasgow School of Art

1968 Dip Ed, Edinburgh

Diedre MacCartin came to New Zealand in 1971. Initially she worked for the NZBC, directing programmes like *Playschool*, before gathering together a team of women to make this country's first feminist documentary *Some of my best friends are women*. A television series, *Women*, followed in 1976 and in 1977 she pioneered New Zealand's first live talkback programme, *Livewire*. Since returning to Ireland in 1978 she has directed documentaries independently and for Radio Telefis, toured her films through the USA, Canada and Europe and lectured in Communication and Media Studies and at a Diploma in Journalism at Dublin City University. MacCartin now lives in West Ireland and is the co-ordinator of a major Folklore project.

#### Filmography

1975 *Some of my best friends are women* (documentary)

1976 *Women* (documentary series)

1977 *The drivers will decide* (documentary)

1977 *Mindpower* (documentary)

1979 *Countdown to Europe* (documentary)

1980 *Excellence* (documentary)

1981 *Glencolumbkilla, Donegal* (documentary)

1981 *Understanding German for the European work* (documentary)

1982 *Who are the travellers* (documentary)

1989 *Congress Ireland* (documentary)

1989 *Irish political history* (educational documentary)



## LUCY MACDONALD

Born 1963 Hampshire, England

1986 BFA Sculpture, Elam School of Fine Arts, University of Auckland

1988 MFA Sculpture, Elam School of Fine Arts, University of Auckland

### Selected solo exhibitions

1991 *The art of attribution or {Isabella} and Lorenzo* by John Everett Millais, Gow Langsford Gallery, Auckland

1992 *Allusion*, videowall, Fay Richwhite building, Queen Street, Auckland

1993 *Anaphora rhodamine*, Wellesley Street window, Auckland City Art Gallery

### Selected group exhibitions

1988 *The blind minotaur*, Demolition exhibition, Artspace, Federal Street, Auckland

Grant Lingard, Richard Reddaway, Lucy Macdonald, Artspace, Auckland

1989 *Outcrop*, Govett-Brewster Art Gallery, New Plymouth

*Occupied zone*, installation series, Artspace, Auckland

1990 *In the forest of dream*, Moët et Chandon Art Foundation touring exhibition *Now see hear! Art, language and translation*, Wellington City Art Gallery

'{...} exuberant, floating, dancing, mocking, childish and blissful art', George Fraser Gallery, Auckland  
*Made in metal: Contemporary New Zealand sculpture*, Waikato Museum of Art and History, Hamilton, and Manawatu Art Gallery, Palmerston North

1991 *Word for word*, Artspace, Auckland  
*Wellington Festival exhibition*, Gow Langsford Gallery, Wellington  
*Home made home*, Wellington City Art Gallery

1992 *Light sensitive*, Artspace, Auckland  
*Vogue/Vague*, CSA Gallery, Christchurch  
*Wiremark Sculpture award*, ASA Gallery, Auckland  
*The carnivalesque body*, George Fraser Gallery, Auckland  
*Stock show*, Teststrip, Vulcan Lane, Auckland

1993 *Gaining interest*, Artspace, Auckland

### Selected bibliography

#### By the artist:

'The capture of manuka', *Antic*, no 5, June 1989, pp 126, 128

'{Isabella} and Lorenzo', *Antic*, no 8, December 1990, pp 38-39

'Rhodamine A', pagework, *New Zealand Year Book*, Department of Statistics, Wellington, 1993

#### About the artist:

*In the forest of dream*, Moët et Chandon Art Foundation, Auckland, 1990

Leech, Peter. 'The nominal and the numinous', *Art New Zealand*, no 56, Spring 1990, pp 66-69, 109

Dale, Richard. 'A skillful touch with raw metal', *New Zealand Herald*, 6 December 1990

Hillary, Susan. 'Festival show', *Stamp*, no 30, April 1992, p 28

'Narcissism', *Implicated and immune - artists' response to Aids*, Fisher Gallery, Auckland, pp 16-17

Cunningham, Ross. 'Gaining interest', *Art New Zealand*, no 67, Winter 1993, pp 44-45

## ALISON MACLEAN

Born 1958 Ottawa, Canada

1982 BFA, Elam School of Fine Arts, University of Auckland

Alison Maclean emigrated to New Zealand in 1972. Initially she worked in performance art and photography. Her first film *Taunt*, made at art school, was an experimental play on the traditional thriller chase sequence. In 1989 Maclean attracted international attention with her short horror film, *Kitchen sink*. Her first feature *Crush* is screening to critical acclaim in Europe. Alison Maclean lives and works in New York.

### Filmography

1981 *Taunt* (experimental drama)

1984 *Rud's wife* (drama)

1987 *Talkback* (drama)

1989 *Kitchen sink* (drama)

1992 *Crush* (fiction feature)

### Selected bibliography

#### About the film maker:

Bilbrough, Miro. Interview, *Pleasure and dangers: Artists of the 90s*, Trish Clark and Wystan Curnow eds, Longman Paul, Auckland, 1991, pp 63-67

Bilbrough, Miro. 'Kitchen sink: an unchastening tale', *Now see hear! Art, language and translation*, Ian Wedde and Gregory Burke eds, Victoria University Press for Wellington City Art Gallery, 1990, pp 45-47

Bosshard, Andrea. 'Alison Maclean's *Rud's wife*', *Illusions* no 3, Spring 1986, pp 28-35

Clarke, Jacqueline. 'Kitchen sink', *Illusions*, no 12, November 1989, pp 25-26

Horrocks, Roger. 'Alison Maclean film-maker', *Pleasures and dangers: artists of the 90s*, op cit, pp 50-57

McKenzie, Stuart. 'Crud love', *ibid*, pp 58-62

## SHEREEN MALONEY

Born 1950, Auckland

1981 MPhil FA Film Making, Elam School of Fine Arts, University of Auckland

Shereen Maloney's films are characterised by a feminist perspective on women's experience. Her first documentary films, *Irene 59* and *Doc* validated the lives of ordinary people. From 1985 to 1991 Shereen worked as the Auckland consultant producer on the Short Film Fund of the New Zealand Film Commission. She is a member of the Creative Film and Video Fund, Queen Elizabeth II Arts Council. Shereen Maloney lives and works in Auckland.

### Filmography

1981 *Irene 59* (documentary)

1985 *Doc* (documentary)

*Return journey* (drama)

1988 *Akarana* (documentary)

1991 *Behind closed doors* (documentary)

*The confetti conspiracy* (documentary)

1993 *Mother tongue* (drama)

### Selected bibliography

#### By the film maker:

'Irene 59', MPhil FA thesis, University of Auckland, 1981

#### About the film maker:

Tsoulis, Athina. 'Interview with Shereen Maloney, film maker', *Broadsheet*, December 1986, pp 41-44

Pradhan, Tara. 'The politics of identity: Shereen Maloney - feminist film maker', MA thesis, University of Auckland, 1991

## NICOLA MARSHALL

Born 1963, Mosgiel

1984 Two years of a BFA Sculpture and Film Making, Elam School of Art, University of Canterbury, Christchurch

1988 BA Communications, University of Technology, Sydney, Australia

Nicola Marshall studied film making and screen theory in Sydney and brings a feminist perspective to her film making. Her practical experience in film was gained working on major features like *An angel at my table*. Her first short *Mon desir*, based on the story *Interest free terms* by Fiona Farrell Poole, was selected for *Un certain regard* at Cannes in 1992. Nicola Marshall has spent the past eight years living in both Sydney and New Zealand.

### Filmography

1989 *Portrayal* (educational drama)

1991 *Mon desir* (drama)

1993 *Mirage* (drama)

## MERATA MITA

(Ngati Pikiao of Te Arawa)

Born 1942 Maketu, Bay of Plenty

Dip Teaching, Teachers College, Auckland  
Merata Mita trained as a teacher and began using film and video in the classroom. She moved to Auckland with her children and worked to support them in a wide range of working class jobs (cleaner, delivery driver, factory worker) while becoming increasingly involved in Maori issues. She was a reporter for *Koha* on television, and assisted on film projects before beginning to make her own.

Merata Mita has gained a reputation as an uncompromising documentary film maker. The most well known of her documentaries, both nationally and internationally, is *Patu!* a record of the Springbok rugby tour of 1981. In 1987 she made her first fiction feature *Mauri* and became the first Maori woman to direct a feature in New Zealand. Mita's film making is motivated by a passionate commitment to exploring Maori issues and experience. She lives and works in Auckland.



## Filmography

- 1979 *Karanga Hokianga* (documentary)  
1980 *Bastion Point: day 507*  
(documentary as co-director and co-producer)  
1980 *The hammer and the anvil*  
(documentary as co-director and co-producer)  
1981 *Keskidee - Aroha* (documentary)  
1982 *The bridge: a story of men in dispute*  
(documentary as co-director)  
1983 *Patu!* (feature documentary)  
*Dangerous games* (music video)  
1984 *Te hiko ki Waitangi* (documentary, work in progress)  
1988 *Mauri* (fiction feature)  
1990 *Mana waka* (feature documentary)  
1993 *The shooting of Dominick Kaiwhata*  
(feature documentary)

## Selected bibliography

### By the film maker:

- 'The celluloid image', *Broadsheet*, no 68, April 1979  
'Merata Mita on Waitangi', *Broadsheet*, no 116, January/February 1984, pp 16-17  
'A film maker's manifesto', *Alternative Cinema*, Spring/Summer 1984-85, p 19  
'The preserved image speaks out: Objectification and reification of living images in archiving and preservation', *Documents that move and speak*, National Archives of Canada, K G Saur, Munchen, 1992, pp 73-76  
'The soul and the image', *Film in Aotearoa New Zealand*, Jonathan Dennis and Jan Bieringa eds, Victoria University Press, Wellington, 1992, pp 36-54

### About the film maker:

- Stirling, Pamela. 'Interview', *New Zealand Listener*, 4 July 1981, p 19  
Horrocks, Roger. 'Patu! An interview with Merata Mita' *Alternative Cinema*, vol 10, nos 1 and 2, Autumn/Winter 1982  
'Interview', *Broadsheet*, January/February 1983, pp 20-21  
Jesson, Bruce. 'Interview', *The Republican* 44, February 1983, pp 8-15  
Crossley, Lyn. 'Interview', *Broadsheet*, July/August 1983, pp 22-25  
Benjamin, Julie and Todd, Helen 'Meshes of an afternoon', *Alternative Cinema*, Summer 1983-4, pp 37-42  
Lamche, Pascale. 'Interview', *Framework* (UK) 25, 1984, pp 2-11  
Horrocks, Roger. 'Merata Mita', *New Zealand film makers at the Auckland City Art Gallery, Part 2*, 1984  
Myers, Virginia. *Head and shoulders: Successful New Zealand women talk to Virginia Myers*, Allen and Unwin (NZ) Ltd/Port Nicholson Press, Wellington 1986, pp 36-71  
Parekowhai, Cushla. 'Korero ki taku tuakana: Merata Mita and me', *Illusions* no 9, 1988, pp 21-26  
Hardy, Ann. 'Merata Mita', *The women's companion to international film*, Annette Kuhn and Susannah Radstone eds, Virago, London 1990, pp 268-269

## JULIA MORISON

- Born 1952, Pahiatua  
1972 Dip Graphic Design, Wellington Polytechnic  
1975 DipFA Painting, Ilam School of Art, University of Canterbury, Christchurch

### Selected solo exhibitions since 1985

- 1985 Louise Beale Gallery, Wellington  
RKS Art, Auckland  
1986 Artis Gallery, Auckland  
1987 Louise Beale Gallery, Wellington  
Artis Gallery, Auckland  
1989 *Decan*, Hocken Library, Dunedin, CSA Gallery, Christchurch and Artspace, Auckland  
1989 *Anatomy*, Jonathan Jensen Gallery, Christchurch  
1991 *Amalgame*, installation, Chapelle de l'Hotel-Dieu, Cadran Solaire  
*Retables from Amalgame*, Jonathan Jensen Gallery, Christchurch  
*Aller retour*, Artis Gallery, Auckland  
1992 *Proposal for Livia*, Gregory Flint Gallery, Auckland

### Selected group exhibitions since 1985

- 1985 *The word*, Bishop Suter Art Gallery, Nelson  
1986 *Content/Context*, National Art Gallery, Wellington  
1987 *Limited edition*, ARX '87, Perth, Western Australia  
*Sex and sign*, Artspace, Auckland and Govett-Brewster Art Gallery, New Plymouth  
*Content and symbol*, Artis Gallery, Auckland  
1988 *Exhibits: The museum display and the encyclopaedic plate*, National Art Gallery, Wellington and Artspace, Auckland  
1989 *Canterbury belles*, Robert McDougall Art Gallery touring exhibition  
1990 *In the forest of dream*, Moët et Chandon New Zealand Art Foundation touring exhibition  
'( . . . ) exuberant, floating, dancing, mocking, childish and blissful art', George Fraser Gallery, Auckland  
1991 *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney and Museum of New Zealand Te Papa Tongarewa, Wellington  
1992 *The boundary rider*, 9th Biennale of -93 Sydney, Artspace, Sydney

### Selected bibliography

#### By the artist:

- 'Four working drawings for *Dog deifier, reified god*', *Landfall*, no 154, June 1985, pp 152-155  
'Hermes', *Splash*, April 1986, pp 52-54  
'My repugnance for antitheses is certain', *Julia Morison: Vademecum and Golem*, Louise Beale Gallery, Wellington and Artis Gallery Auckland, 1986

#### About the artist:

- Hurrell, John. 'What scared you into time? Into body? Into shit? I will tell you. The word',

- Julia Morison: Vademecum and Golem*, Louise Beale Gallery, Wellington and Artis Gallery, Auckland, 1986  
Barrie, Lita. 'A play on visual surfaces', *New Zealand Listener*, 30 May 1987, p 43  
Leonard, Robert. 'Julia Morison', *Exhibits*, National Art Gallery, Wellington and Artspace, Auckland, 1988, pp 26-28  
Barton, Christina. 'Entries', *Now see hear! Art, language and translation*, Gregory Burke and Ian Wedde eds, Victoria University Press for Wellington City Art Gallery, 1990, pp 214-220  
Leonard, Robert and Stuart McKenzie. *Decan: A work in ten parts by Julia Morison*, Tuscan Press, Christchurch, 1989  
McKenzie, Stuart. 'A word on dumbness in the thick of speech', *Now see hear! Art, language and translation*, Gregory Burke and Ian Wedde eds, Victoria University Press for Wellington City Art Gallery, 1990, pp 233-237  
Curnow, Wystan. 'Julia Morison: Ten by ten by ten', *Pleasures and dangers: Artists of the 90s*, Trish Clark and Wystan Curnow eds, Moët et Chandon Art Foundation and Longman Paul, Auckland, 1991, pp 74-87  
Hurrell, John. 'Julia Morison', *The boundary rider*, 9th Biennale of Sydney, 1992, p 172

## SIOBHAN OLDHAM

- Born 1968, Rotorua  
1990 B Comm, University of Otago  
1991 BA Economics, University of Otago  
1993 Postgrad Dip Broadcast Communications, University of Auckland

Siobhan Oldham is an experimental film maker and video artist. She has had experience in 'live' television as crew and director, in filming and post production, as well as workshops and seminars. Her experimental works have been screened on *Nightline*, TV3, at *Interdigitate* in Auckland, at the Philadelphia Film Festival, USA, and the European Media AA Festival, Osnabruck, Germany. She lives and works in Auckland.

### Filmography

- 1991 *Lucretia* (experimental)  
1992 *Don't dream its over* (drama)  
*Suck* (experimental)  
*Look, listen, learn* (experimental)  
1993 'A tribute to the dead seas', *Bent*, Symonds Street, Auckland (video installation in a shop window)

### Selected bibliography

#### About the film maker:

- Hill, Keith. 'Interdigitate', *Art New Zealand*, No 65, Summer 1992/93, p 70

## FIONA PARDINGTON

- Born 1961 Takapuna, Auckland  
1984 BFA Photography, Elam School of Fine Arts, University of Auckland  
1986 Birth of daughter, *Akura Te Mata* O Tahiti



### Selected solo exhibitions

- 1987 *Plaster saints*, George Fraser Gallery, Auckland  
*Speech of the heart*, Southern Cross Gallery, Wellington  
1988 *Night of the senses*, Sue Crockford Gallery, Auckland and Southern Cross Gallery, Wellington  
1990 *Journey of the sensualist*, Sue Crockford Gallery, Auckland  
1991 *An emerging path*, Centre for Contemporary Art, Hamilton  
1992 *Rising to the blow*, Sue Crockford Gallery, Auckland

### Selected group exhibitions

- 1983 *Early works*, Real Pictures, Auckland (with Patrick Reynolds)  
1988 *Demolition Show*, Artspace, Federal Street, Auckland  
*Monsters from the Id*, City Limits Cafe, Wellington  
*Two photographers*, Waikato Museum of Art and History, Hamilton (with Marie Shannon)  
1989 *Constructed intimacies*, Moët et Chandon New Zealand Art Foundation touring exhibition  
*Imposing narratives: Beyond the documentary in recent New Zealand photography*, Wellington City Art Gallery touring exhibition  
*A community of women*, National Art Gallery, Wellington  
1990 *In the forest of dream*, Moët et Chandon New Zealand Art Foundation touring exhibition  
*Now see hear! Art, language and translation*, Wellington City Art Gallery  
*Heart and land: Contemporary works on paper from Aotearoa/New Zealand*, NZAGDC touring exhibition  
1991 *42' South and 175' East*, Sarjeant Gallery, Wanganui and the Chameleon Contemporary Artspace in Hobart, Tasmania  
*Constructiva*, Jonathan Jensen Gallery, Christchurch  
1992 *Vanitas: The contemporary still life*, Robert McDougall Art Annex, Christchurch  
1993 *Changing signs*, Artspace billboard project, Auckland

### Selected bibliography

- Kirker, Anne. 'Flipping the coin: Fiona Pardington's photoconstructions', *Art New Zealand*, no 48, Spring 1988, pp 80-81  
Knox, Elizabeth. 'Sex of metals: The art of transformation', *Now see hear! Art, language and translation*, Gregory Burke and Ian Wedde eds, Victoria University Press for Wellington City Art Gallery, 1990, pp 55-56  
Burke, Gregory. 'An indeterminate surface', *Imposing narratives: Beyond the documentary in recent New Zealand photography*, Wellington City Art Gallery, 1989, pp 7-15  
Pitts, Priscilla. 'Exchanging looks', *Imposing narratives*, *ibid*, pp 16-22

Smith, Allan. 'Romanticist and symbolist tendencies in recent New Zealand photography', *Art New Zealand*, no 64, Spring 1992, pp 81-84, 111

McKenzie, Stuart. 'All cut up and thrilled to bits', *Rising to the blow*, Moët et Chandon Art Foundation, 1992, p 3-21

Knox, Elizabeth. 'Fiona Pardington', *Pleasures and dangers: Artists of the 90s*, Trish Clark and Wystan Curnow eds, Moët et Chandon Art Foundation and Longman Paul, 1991, pp 4-10

Kirker, Anne. *New Zealand women artists: A survey of 150 years*, Craftsman House, Sydney, 1992, pp 219-220

### CHRISTINE PARKER

Born 1959 Cumbria, England

1981 BA English, Drama and Philosophy, BSocSci, University of Waikato, Hamilton

Christine Parker has worked as a sociology researcher, a freelance designer and graphic artist. Between 1986 and 1991 she gained experience in the film industry doing continuity on films like Melanie Read's *Send a gorilla*. She made her first film in 1991. Christine Parker lives and works in Auckland.

#### Filmography

- 1991 *One man's meat* (short film)  
1993 *Peach* (short film)

### JOANNA MARGARET PAUL

Born 1945, Hamilton

1968 BA, University of Auckland

1969 Dip FA, Elam School of Fine Arts, University of Auckland

#### Selected solo exhibitions

- 1972 *Rose, gate, sea*, CSA Gallery, Christchurch  
1973 *Transformations*, Wellington Settlement Gallery  
*Infancy drawings*, Victoria University Library, Wellington  
1976 *Domestic images*, Otago Museum, Dunedin  
1977 *Unpacking the body*, CSA Gallery, -78 Christchurch and Bosshard Galleries, Dunedin  
1978,79,80,82  
Bosshard Galleries, Dunedin  
1982 *Galerie Legard*, Wellington -83  
1983 *Blackwork/whitework*, Hocken Library, Dunedin  
1985 *Through the round window*, Centre Gallery, Hamilton  
1985,86,88  
Brooker Gallery, Wellington  
1986 *Fragile communities/Intimate maps*, Wellington City Art Gallery  
1988 *Rangitoto: 12 images*, Proba Gallery, Auckland  
1989 *Joanna Paul: A chronology/ Wanganui works*, Sarjeant Gallery, Wanganui  
1991 *Walking backward/Moutou gardens*,

Brooker Gallery, Wellington

1993 *Sea walls*, Brooker Gallery, Wellington

### Selected group exhibitions

- 1977 *A season's diaries*, Victoria University Library, Wellington  
1979 *Mothers*, The Women's Gallery -80 touring exhibition  
1982 *Aramoana*, Wellington City Art Gallery  
1988 *Faith + Works*, Manawatu Art Gallery, Palmerston North  
*Diary exhibition*, The Women's Gallery, Wellington

### Filmography

- 1970 *Port Chalmers cycle* (experimental)  
1973 *Magda* (experimental)  
1974 *Journey* (experimental)  
1975 *Napkins* (experimental)  
3 seasons (experimental)  
*Women's things* (experimental)  
1976 *Peony I* (experimental)  
1977 *Body/House* (experimental)  
1982 *Aramoana (the mole)* (experimental)

### Selected bibliography

#### By the artist:

- Rilke's Life of Mary*, artist's book, 1970  
*Gesture of prayer*, artist's book, 1978  
*Unwrapping the body*, artist's book, 1978  
*Imogen*, poetry and watercolours, Hawk Press, 1978

*as I sat . . .*, artist's book, 1985/6

*Ago*, artist's book, 1985/6

'Letters from room to room', with Allie Eagle in *A woman's picturebook: 25 women artists in Aotearoa (New Zealand)*, Marian Evans, Bridie Lonie and Tilly Lloyd eds, Government Printer, Wellington, 1988, pp 79-98

*A chronology: Joanna Margaret Paul*, Sarjeant Gallery, Wanganui, 1989

#### About the artist:

Bellette, Tony. 'Joanna Paul: Words and pictures', *Art New Zealand*, no 26, 1983, pp 45-46

Leech, Peter. 'Outside in', *New Zealand Listener*, 10 March 1984, pp 46-47

Wedde, Ian. 'Resisting foreclosure: Wanganui works', Sarjeant Gallery, Wanganui, 1989, pp 3-7

Kirker, Anne. *New Zealand women artists: A survey of 150 years*, Craftsman House, Sydney, 1992, pp 198-201

### GAYLENE PRESTON

Born 1947, Greymouth

1965 Began a DipFA, Ilam School of Art, University of Canterbury, Christchurch

1974 Dip Art Therapy, St Albans School of Fine Arts, England

Gaylene Preston returned to New Zealand in 1976 after seven years in England during which time she was a cartoonist for *Bloody women* and *Spare rib* and worked as an art therapist. Her first films were records of the patient's drama work. Back in New Zealand she made two provocative documentaries



about people with disabilities. Her first dramatic work was a feminist thriller, *Mr Wrong*. Gaylene Preston lives and works in Wellington.

#### Filmography

- 1972 *The animals and the lawnmower* (drama)  
 1974 *Draw me a circle* (documentary)  
 1975 *Mojak Kodak* (drama)  
 1979 *All the way up there* (documentary)  
 1981 *Holdup* (dramatised documentary)  
     *Learning fast* (documentary)  
     *How I threw art out the window* (experimental)  
 1982 *Making 'Utu'* (documentary)  
 1983 *The only one you need* (music video)  
 1984 *Angel of the junk heap* (music video)  
     *Mindout* (education documentary)  
     *Imagine* (documentary)  
 1985 *Mr Wrong* (fiction feature)  
 1987 *Kai purakau* (documentary)  
 1990 *Ruby and Rata* (fiction feature)  
 1992 *Married* (TV drama)  
 1993 *Bread and roses* (dramatised documentary)

#### Selected bibliography

##### By the film maker:

*My Father and Me: New Zealand women remember*, Hansen, Penelope ed, Tandem Press, Auckland, 1992

##### About the film maker:

- Benjamin, Julie and Alison Maclean. 'Revolving clothesline and Morris Minors', *Alternative Cinema*, Summer 1983/84, pp 21-27  
 Horrocks, Roger. 'Gaylene Preston' *New Zealand film makers at the Auckland City Art Gallery*, Part 5, November 1984  
 Tsoulis, Athina. 'Review of *Mr Wrong*', *Broadsheet*, no 132, September 1985, pp 51-53  
 Hardy, Ann. 'Tales of ordinary goodness', *Illusions*, no 12, November 1989, pp 14-21  
 Sayle, Jane. 'Innocence and fear: feminine fear and masculine menace in *Mr Wrong*', *Illusions*, no 12, November 1989, pp 22-24  
 Hardy, Ann. 'Gaylene Preston' in *The women's companion to international film*, Annette Kuhn and Susannah Radstone eds, Virago, London, 1990, pp 325-6  
 Dennis, Jonathan. 'Reflecting reality: an interview with Jonathan Dennis'. *Film in Aotearoa New Zealand*, Jan Bieringa and Jonathan Dennis eds, Victoria University press, Wellington, 1992, pp 161-172  
 Shepard, Deborah. 'Writing a woman film maker's life and work: a biofilmography of Gaylene Preston', unpublished MA thesis, University of Auckland, 1992

#### JUDE RAE

- Born 1956 Sydney, Australia  
 1980 BA Fine Arts, University of Sydney  
 1984 Dip Professional Art Studies, New South Wales Institute of Arts, Sydney  
 1993 Enrolled for MFA Painting, Ilam School of Art  
 University of Canterbury, Christchurch

#### Selected solo exhibitions

- 1987 Painters Gallery, Sydney, Australia  
 1991 Jonathan Jensen Gallery, Christchurch  
     Claybrook Gallery, Auckland  
 1992 Jonathan Jensen Gallery, Christchurch  
     Claybrook Gallery, Auckland

#### Selected group exhibitions

- 1985 *Three painters*, Arthaus, Sydney  
 1986 *12 contemporary women*, Bathurst Regional Art Gallery  
 1987 *The new romantics*, Macquarie Galleries, Sydney  
 1988 *Artist run initiatives*, EMR, Sydney  
 1991 *Speaking through the crack in the mirror*, Artspace, Auckland  
 1992 *Crush*, Jonathan Jensen Gallery, Christchurch, and Claybrook Gallery, Auckland  
     *Prospect Canterbury*, Robert McDougall Art Annex, Christchurch  
     *The carnivalesque body*, Artspace, Auckland  
     *Vanitas: The contemporary still life*, Robert McDougall Art Annex, Christchurch  
     *Shadow of style*, Wellington City Art Gallery, and Govett-Brewster Art Gallery, New Plymouth

#### Selected bibliography

##### By the artist:

'L'objet perdu', *Antic*, no 8, December 1990, p 21

##### About the artist:

- Miles, Anna. 'Jude Rae', *Stamp*, no 31, May 1992, pp 26-27  
 Lawler-Dormer, Deborah. 'Corpus in absentia', *Shadow of style*, Wellington City Art Gallery, and Govett-Brewster Art Gallery, New Plymouth, 1992, pp 14-15  
 Smith, Allan. 'The surfaces of style', *Art New Zealand* no 66, Autumn 1993, pp 32-34  
 Roberts, Julie. 'The carnivalesque body', *Art New Zealand*, no 66, Autumn 1993, pp 38-40

#### MELANIE READ

- Born 1953, Malaysia  
 1974 Dip Film and Television, Ravensbourne College of Art and Design, London, England  
 Melanie Read has had wide experience in both film and television, working as an editor and director. Her editing work for Television New Zealand has included several programmes for *Wild south*. Well known for her radical feminist politics Read also brings her lesbian perspective to bear on her film work. From 1975 to 1977 she was editor and production manager for ABC in Sydney. From 1977 to 1978 she worked as an editor for TVNZ. In 1979 she edited the Australian documentary *Witches and faggots, dykes and poofers*, an historical survey of the oppression of gay men and lesbian women. Melanie Read lives and works in Auckland.

#### Filmography

- 1976 *Curiosities* (experimental)  
 1977 *Teenage unemployment* (documentary)

- as writer and co-director)  
 1981 *Second sight* (documentary)  
 1981 *Them's the breaks* (documentary)  
 1982 *Surfacing* (documentary)  
     *Hooks and feelers* (drama)  
 1984 *Trial run* (feature)  
     *The minders* (drama)  
 1988 *The marching girls* (television drama - some episodes)  
 1989 *Send a gorilla* (feature)  
 1992 *The world around us: Great New Zealand river journeys* (documentary)

#### Selected bibliography

##### About the film maker:

- Maclean, Alison. 'Interview with Melanie Read', *Alternative Cinema*, Summer 1983-84, pp 14-16  
 Hall, Sandi. 'Interview with Melanie Read', *Broadsheet*, June 1984, pp 16-19  
 Horrocks, Roger. 'Melanie Read', *Film makers at the Auckland City Art Gallery*, Part 8, 1985  
 Hardy, Ann. 'Send a gorilla: out of control', *Illusions*, no 10, March 1989, pp 2-6  
 Hardy, Ann. 'Melanie Read', *The women's companion to international film*, Annette Kuhn and Susannah Radstone eds, Virago, London, 1990, pp 335-336

#### LISA REIHANA

- Born 1964, Auckland  
 1987 BFA Film and Sculpture, Elam School of Fine Arts, University of Auckland  
 Lisa Reihana has been making films and videos since 1985. She has also contributed as an animator on many other projects. In 1988 she was included in screenings organised by the Association for Women Artists, Star Art, and Te Mano Aute, and in the exhibitions *Choice*, Artspace 1990, *Now See Hear*, Wellington City Art Gallery, 1990, *Cross pollination*, Artspace, 1991 and in *Headland's - moving images from Aotearoa/New Zealand* at the Museum of Contemporary Art in Sydney. She was recently the Trustbank Canterbury Artist-in-Residence at the Christchurch Arts Centre. Lisa Reihana lives and works in Auckland

#### Filmography

- 1987 *Imprints* (experimental)  
     *Your mana holds* (experimental)  
     *Touched by your presence* (experimental)  
 1990 *Wog features* (experimental)  
 1991 *Tairua* (experimental)

#### Selected bibliography

##### By the film maker:

- 'Contemporary practice in Maori media' in *Skinflicks*, Sunil Gupta ed, Rivers Oram Press, London, 1993  
 'Shootin' the shit with Lily Barbados' *Landfall*, no 182, 1992

##### About the film maker:

- Horrocks, Shirley and Roger. 'Lisa Reihana', in *Pleasures and dangers: Artists of the 90s*, Trish Clark and Wystan Curnow eds, Longman Paul, Auckland, 1991



Intra, Giovanni. 'Lisa Reihana, a choice artist', *Stamp*, August 1990  
Zepke, Stephen. 'The dangers of pleasure', *Art New Zealand* no 64, Spring 1992, pp 104-105

## PAULINE RHODES

Born 1937, Christchurch  
1974 DipFA Sculpture, Ilam School of Art, University of Canterbury, Christchurch

### Selected solo exhibitions, projects and installations

- 1977 *Energy fields, stone movements*, CSA Gallery, Christchurch  
1979 *Towards two squares*, CSA Gallery, Christchurch  
1981 *Intensum/Extensum*, CSA Gallery, Christchurch  
*Stained silence*, CSA Gallery, Christchurch  
1982 *Intensum*, Robert McDougall Art Gallery, Christchurch  
1983 *Extensum/Extensor*, CSA Gallery, Christchurch  
*Extensum/Extensor*, Govett-Brewster Art Gallery, New Plymouth  
1985 *Intensums 85*, Auckland City Art Gallery  
1987 *Intensum in memorium*, Wellington City Art Gallery  
1988 *Extensum - soft ground*, Artspace, Auckland  
1989 *The Rossendale project*, outdoor project, England

### Selected group exhibitions, projects and installations

- 1979 Outdoor project, *Biennale of Sydney*, Sydney  
1981 Installation, *1st Australian Sculpture Triennial*, Melbourne, Australia  
*Three sculptors*, National Art Gallery, Wellington (with Jacqueline Fraser and Christine Hellyar)  
ANZART in Christchurch  
1982 *F1 New Zealand sculpture project*, Wellington  
1984 *Art in Dunedin '84*, Dunedin  
1986 *Content/Context*, National Art Gallery, Wellington  
1988 *Drawing analogies: Recent dimensions in New Zealand drawing*, Wellington City Art Gallery  
1991 *Stained ground*, Artspace, Auckland (with Christine Hellyar and Jacqueline Fraser)  
1992 *Wiremark Sculpture Award exhibition*, ASA Gallery, Auckland

### Selected bibliography

#### By the artist:

- 'Intensums, 85', artist's statement, *Intensums 85: Pauline Rhodes*, Auckland City Art Gallery, 1985  
'Daily runs', *Splash*, no 4, April 1986, pp 92-98  
'Giotto's joy, Kristeva's questions' *Pauline Rhodes: Recent work*, Jonathan Jensen Gallery, Christchurch, 1992

#### About the artist:

- Hunter, Ian. 'Three sculptors at the National Art Gallery, Wellington', *Art Network*, no 6, Winter 1982, pp 57-58  
Webb, Evan. 'Extensum/Extensor: Pauline Rhodes', *Art New Zealand*, no 29, Summer 1983, p 18  
Strathdee, Barbara. 'Women artists at the F1 sculpture project', *Art New Zealand*, no 26, 1983, pp 54-55  
Pitts, Priscilla. 'Pauline Rhodes', *Art New Zealand*, no 35, Winter 1985, pp 20-21  
Riley, Brett. 'Organic evolution', *New Zealand Listener*, 11 July 1987, p 37  
Barton, Christina. 'Entries', *Now see hear! Art, language and translation*, Gregory Burke and Ian Wedde, eds, Victoria University Press for Wellington City Art Gallery, 1990, pp 214-220  
Kirker, Anne. *New Zealand women artists: A survey of 150 years*, Craftsman House, Sydney, 1992, pp 165-166

## PAT ROBINS

Born 1939, Lower Hutt  
Pat Robins has worked in the film industry for 20 years gaining her experience as a production manager on films like *Goodbye pork pie*, *Utu* and *Mr Wrong*. In 1985 she teamed up with Helen Bollinger and Veronica Lawrence and made her first film, *Instincts*. Pat Robins's films are strongly indigenous, and explore the drama of ordinary New Zealand lives. She lives and works in Wellington.

### Filmography

- 1986 *Instincts* (drama)  
1989 *O'Reilly's luck* (drama)  
*The lake* (drama)  
1992 *Matrons of honour* (drama)

### Selected bibliography

- Worth, Heather. 'An interview with Pat Robins', *Illusions*, Spring 1986, pp 26-7  
Worth, Heather. 'Pat Robins' *Instincts*, *Illusions*, Spring 1986, pp 24-5

## DIANA ROWAN

Born 1948, UK  
Dip Ed, Salisbury Training College, England  
Two year drama course, Old Vic Theatre School, Bristol, England  
Diana Rowan developed a career as an actor in Britain before marrying and moving to New Zealand in 1979. Her acting work in Britain included 18 months with the Royal Shakespeare Theatre Company and some television roles. In New Zealand she played the lead in John Laing's *Beyond reasonable doubt* and has acted in television dramas and commercials. She also has a considerable reputation as a casting director for 20 features, including *An angel at my table*, *Ruby and Rata* and *Crush*. Her first film, *The secret*, dealt with the impact of childhood incest on a mature woman. Diana Rowan lives and works in Auckland.

### Filmography

- 1988 *The secret* (drama)

- 1991 *Christmas shopping* (drama)  
1993 *The wall* (drama)

### Selected bibliography

#### About the film maker:

- Hardy, Ann. 'Tale of ordinary goodness', *Illusions*, no 12, November 1989, pp 14-21

## RACHEL SHEARER

Born 1966, Wellington  
1990 COP, Intermedia Studies, Elam School of Fine Arts, University of Auckland

Rachel Shearer is an experimental film and video maker. She is a member of the Queen Meanie Puss music group who incorporate films with their live performances. She lives and works in Cologne, Germany.

### Filmography

- 1990 *Suburban series* (experimental)  
*Big Madonna* (animation)  
1991 *Te mahinga o te rongoa aroha/How to make a love potion* (short)  
1992 *Recliner* (music video for SPUD, Society for the Protection of Unborn Dogs)

## BELINDA SMAILL

Born 1972, Auckland  
Belinda Smail is currently attending the Ilam School of Art, University of Canterbury where she is completing a BFA in Film Studies. Her experimental films have recently been screened in *Against the grain* at the Clocktower Theatre in Christchurch and *South Island film* in Civic Showcase, Auckland. She lives and works in Christchurch.

### Filmography

- 1992 *Descent from the cross* (experimental)  
*A parable of psychic colonisation and media addiction* (experimental)  
'... on my tongue' (documentary)

## SALLY SMITH

1958-1990  
Born Hull, England  
1986 DipFA, Elam School of Fine Arts, University of Auckland

Sally Smith was a film maker, a painter and photographer. Between 1984-1989 she frequently exhibited her photographs and paintings in Auckland galleries and her work was reviewed in major newspapers, the *New Zealand Listener* and on *Kaleidoscope*. In 1987 she co-produced Mark Summerville's film *Singing seas*. Her short *Life in the kitchen* was the first widely viewed film to overtly explore and celebrate lesbian sexuality in New Zealand. She was working on her film *Time-trap* in 1990 when she died. The film was completed posthumously by friend and film maker Melanie Read.

### Filmography

- 1985 *Sons and daughters* (documentary)  
1988 *Life in the kitchen* (drama)  
1991 *Time-trap* (drama)



## JULAINNE SUMICH

Born 1941, New Zealand  
1978 BA Art History  
1983 Dip Teaching  
1992 MPhilFA Hons, Video/Photography,  
Elam School of Fine Arts, University  
of Auckland

Julainne Sumich is an experimental film and video maker whose works explore issues surrounding cultural identity and gender. Her work is informed by feminist theory. She recently curated an exhibition for Artspace entitled *Drugi kruh (Other bread)*. Julainne's videos have been screened within group gallery exhibitions and at video festivals such as *Interdigitate*, at the Aotea Centre in 1992. She lives and works in Auckland.

### Selected group exhibitions

- 1991 *Watching women*, Artspace, Auckland.  
*Catholic taste*, George Fraser Gallery, Auckland  
1992 *Soundwatch*, Artspace, Auckland  
*Drugi kruh (Other bread)*, George Fraser Gallery, Auckland  
*The carnivalesque body*, George Fraser Gallery, Auckland

### Filmography

- 1993 *DUSHA: Another difficult love story* (experimental)

## BRIDGET SUTHERLAND

Born 1962, Hunterville  
1991 MA Hons Art History, University of Auckland

Bridget Sutherland began her film career in animation, working for Magic Films 1982-83. She made her first short film *The red wheelbarrow* in 1984. In between film making she has worked as a freelance art curator, an extramural tutor in English literature and a writer on the arts and moving image. In 1992 she co-curated *Light sensitive* for Artspace in Auckland. Her writing and film work are informed by postmodern theory and an interest in technology. Bridget Sutherland lives and works in both Auckland and Hawke's Bay.

### Filmography

- 1984 *The red wheelbarrow* (experimental)  
1987 *Key to a blue movie* (experimental)  
1992 *Divided attention* (drama)

### Selected bibliography

#### By the film maker:

*Julian Dashper: making a painting that says everything*, Sue Crockford Gallery, Auckland, 1990

'Known and unknown territories', *Peter Roche: trophies and emblems*, Artspace, Auckland, 1990

'Psychoanalysis and the art of Christine Webster', *Antic*, no 7, June 1990, pp 60-74

'Art and the machine', unpublished MA thesis, University of Auckland, 1992

'Blood mobiles' in *Shadow of style*, Wellington City Art Gallery, and Govett-Brewster Art Gallery, New Plymouth, 1992, pp 8-9

'The owl, the ghost and the moon' *Distance looks our way: 10 artists from New Zealand*,

*Distance Looks Our Way* Trust, Wellington, 1992, pp 103-109

*Julian Dashper resource proposal*, Sue Crockford Gallery, Auckland, 1992

## JOSIE THOMSON

Born 1967  
1990 Dip Contemporary Dance, Performing Arts School, Auckland

### Selected performances

- 1984 Improvisational performances, -88 University of Auckland  
1989 *Silent*, performance, Performing Arts School concert, Auckland  
1990 Performance, Inside Out Theatre Workshop, Auckland  
*Tribute to Noeline and Walking and falling*, dance works for Performing Arts School graduation concert, Auckland  
1991 *Laddered thinking*, dance work for a cabaret, Auckland  
Performed, wrote and recorded poetry, with musician, for cabaret and radio  
1992 *206 bones*, performance, *Soundwatch*, Artspace, Auckland  
*From top to bottom and Esmeralda and Ismeralda*, performances, Galaxy Theatre, Auckland

### Selected bibliography

Rae, Bernadette. Review, *New Zealand Herald*, 16 December 1992

Bush, Rachel. Review, *New Zealand Listener*, 20 February 1993

## MAY TRUBUHOVICH

Born 1969, Auckland  
1992 BFA Film, University of Canterbury, Christchurch

May Trubuhovich is an experimental filmmaker who's work critiques cinema aesthetics from a feminist perspective. Her work has been screened in numerous film festivals over the last few years including *Headlands - Moving images from Aotearoa/New Zealand* at the Museum of Contemporary Art in Sydney, Australia. May lives and works in Auckland.

### Filmography

- 1989 *Skylines* (animation)  
1990 *Whalespace* (documentary)  
1991 *Speak* (animation)  
*Scratchings* (experimental)  
1992 *The Assumption* (animation)  
*Games for men* (experimental)  
*Unclean* (experimental)  
*Dunno* (experimental with John Johnston)

## ATHINA TSOULIS

Born 1953 Varvassena, Greece  
1974 BA, University of Adelaide, Australia  
1975 Dip Teaching, Adelaide College of Advanced Education, Australia  
Athina Tsoulis moved to New Zealand from Australia in 1982. She is a prolific writer on women's film and feminist issues and has

published articles, film reviews and interviews in *Broadsheet* and *Spare rib*. She turned to film in 1988 as a medium for expressing her bi-cultural and feminist views. She lives and works in Auckland.

### Filmography

- 1988 *Equality for all: An attempt in anti-sexist, anti-racist teaching* (educational documentary)  
1989 *We are just like anyone else* (educational documentary, co-produced with Wallis Barnicoat)  
1990 *A roof of one's own: A guide to home-buying for low income women* (documentary)  
*A bitter song* (drama)  
1992 *The invisible hand* (drama)  
1993 *Revelations* (drama)  
*Dissolution* (drama in progress)

### Selected bibliography

#### By the film maker:

- 'Pornography and censorship', *Broadsheet*, April 1985, pp 35-37  
'No one way', *Broadsheet*, July/August 1986, pp 42-43  
'Monogamy rules OK?', *Broadsheet*, November 1986  
'Heterosexuality - a feminist option?', *Spare Rib*, July 1987, pp 22-26  
'The shrinking phallus: Feminist friendship with men', *Broadsheet*, January/February 1988, pp 18-21

## RUTH WATSON

Born 1962 West Melton, Canterbury  
1984 BFA Painting, Ilam School of Art, University of Canterbury, Christchurch

### Selected solo exhibitions

- 1986 James Paul Gallery, Christchurch  
1987 Southern Cross Gallery, Wellington -89  
1988 *Planetarium*, Artspace, Auckland and -89 National Library Gallery, Wellington  
1990 *Second nature*, Centre for Contemporary Art, Hamilton  
1991 Sue Crockford Gallery, Auckland  
1992 *AEIOU*, Jonathan Jensen Gallery, Christchurch  
*Among the scrabble*, Sue Crockford Gallery, Auckland

### Selected group exhibitions

- 1987 *Drawing analogies: Recent dimensions in New Zealand drawing*, Wellington City Art Gallery  
1988 *Monsters from the Id*, City Limits cafe, Wellington  
*Exhibits: The museum display and the encyclopaedia plate*, National Art Gallery, Wellington and Artspace, Auckland  
1989 *Metromania*, ARX '89, Court Wing Gallery, Perth, Western Australia  
*Constructed intimacies*, Moët et Chandon Art Foundation touring exhibition  
*Putting the land on the map: Art and cartography in New Zealand since*



- 1840, Govett-Brewster Art Gallery, New Plymouth touring exhibition *Shifting ground*, Wellington City Art Gallery
- 1990 *Now see hear! Art, language and translation*, Wellington City Art Gallery ('... ) exuberant, floating, dancing, mocking, childish and blissful art', George Fraser Gallery, Auckland
- 1991 *Constructiva*, Jonathan Jensen Gallery, Christchurch  
*Pacific parallels: Artists and the landscape in New Zealand*, NZ-US Art Foundation touring exhibition  
*Signatures of place*, Govett-Brewster Art Gallery, New Plymouth
- 1992 *Light sensitive*, Artspace, Auckland  
*The sacred way*, Wellington City Art Gallery  
*Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney and Museum of New Zealand Te Papa Tongarewa, Wellington
- 1993 *The boundary rider*, 9th Biennale of Sydney, The Bond Store, Sydney  
*Paperworks*, Jonathan Jensen Gallery, Christchurch

#### Selected bibliography

##### By the artist:

- Artist's statement, *Drawing analogies: Recent dimensions in New Zealand Drawing*, Wellington City Art Gallery, 1989, p 48
- 'The soul is the prison of the body', *Antic*, no 5, June 1989, pp 67-74
- Amending the vulgar* ed, with Mary-Louise Browne, *The vulgate project*, Wellington 1992

##### About the artist:

- Leonard, Robert. 'Ruth Watson's Remnants from a book of unknown origin', *Wellington City Art Gallery newsletter*, June-August 1987, pp 5-7
- Burke, Rod. 'Ruth Watson', *Art New Zealand*, no 53, Summer 1989-90, pp 36-37
- Leonard, Robert. 'Ruth Watson', *Exhibits: The museum display and the encyclopaedic plate*, National Art Gallery, Wellington, and Artspace, Auckland, 1989, pp 30-31
- Curnow, Wystan. 'Latitudes', *Putting the land on the map*, Govett Brewster Art Gallery, New Plymouth, 1989, pp 6-51
- Miles, Anna. 'Second nature', *Landfall*, no 177, March 1991, pp 66-72
- Kirker, Anne. *New Zealand women artists: A survey of 150 years*, Craftsman House, Sydney, 1992, pp 208-210
- Miles, Anna. 'Peas and cues', *Ruth Watson 92*, Sue Crockford Gallery, Auckland, and Jonathan Jensen Gallery, Christchurch, 1992
- Zepke, Stephen. 'Rules of the game', *Ruth Watson 92*, *ibid*
- Burke, Gregory. 'Riders on language', *The boundary rider*, 9th Biennale of Sydney, 1992, p 242
- Zepke, Stephen. 'Views from the inside: The art of Ruth Watson', *Art New Zealand*, no 66, Autumn 1993, pp 74-77

#### CHRISTINE WEBSTER

Born 1958, Pukekohe  
 1976 Attended Massey and Victoria  
 -79 Universities and Wellington Polytechnic

##### Selected solo exhibitions

- 1981 *When you're strange*, Elva Bett Gallery, Wellington
- 1982 *Large colour photographs*, Wellington City Art Gallery touring exhibition
- 1984 *New photographs by Christine Webster*, Bowen Galleries, Wellington; Robert McDougall Art Gallery, Christchurch; RKS Art, Auckland
- 1984 *Red Metro*, Dunedin and Auckland
- 1985 *Roslyn Oxley9 Gallery*, Sydney  
*Waikato Museum of Art and History*, Hamilton
- 1987 *New myths*, Artis Gallery, Auckland; Museum Ludwig, Cologne; Studio 666, Paris; Dunedin Public Art Gallery; Cambridge Dark Room, Cambridge, UK
- 1989 *The Hong Kong series*, Ernesto and -90 Kripps, Cologne; Le Cadre, Hong Kong; Roslyn Oxley9 Gallery, Sydney; Artis Gallery, Auckland
- 1991 *The players*, Hocken Library, Dunedin; Artis Gallery, Auckland; Suzanne Beiderberg Gallery, Amsterdam
- 1992 *Possession and mirth*, Hocken Library, Dunedin; Artspace, Auckland; Australian Centre for Photography, Sydney
- 1993 *Black carnival*, Dunedin Public Art Gallery touring exhibition

##### Selected group exhibitions

- 1980 *Illusions, fantasies and lies*, Photoforum Gallery, Wellington
- 1984 *New women artists*, Govett-Brewster Art Gallery, New Plymouth touring exhibition
- 1987 *Content/Context*, National Art Gallery, Wellington  
*Sex and sign*, Govett-Brewster Art Gallery, New Plymouth and Artspace, Auckland  
*On the border: An exhibition of manipulated photographs*, The Special Photographers Company, London  
 Cologne Art Fair
- 1989 *Imposing narratives: Beyond the documentary in recent New Zealand photography*, Wellington City Art Gallery touring exhibition
- 1992 *Headlands: Thinking through New Zealand art*, Museum of Contemporary Art, Sydney and Museum of New Zealand Te Papa Tongarewa, Wellington

##### Selected bibliography

##### By the artist:

- Photographs for 'Glory be to God, to Mammon, lucre and the bottom line', *New Zealand Today*, no 1, 1985, pp 50-55
- 'A woman. A place', *Antic*, no 2, March 1987, pp 64-67

##### About the artist:

- Keith, Sheridan. 'Christine Webster's large colour photographs', *Art New Zealand*, no 29, 1983, pp 40-41

- Curnow, Wystan. 'Sex and sign', *Sex and sign*, Artspace, Auckland and Govett-Brewster Art Gallery, New Plymouth, 1987
- Misselbeck, Reinhold. *Neue mythen*, Museum Ludwig, Cologne, 1988
- Eastmond, Elizabeth. 'Gender confusion and general insubordination - some themes in recent work by Christine Webster', *Christine Webster*, Dunedin Public Art Gallery, Dunedin, 1989
- Burke, Gregory. 'An indeterminate surface', *Imposing Narratives: Beyond the documentary in recent New Zealand photography*, Wellington City Art Gallery, 1989, pp 7-15
- Pitts, Priscilla. 'Exchanging looks', *Imposing narratives*, *ibid*, pp 16-22
- Sutherland, Bridget. 'Psychoanalysis and the art of Christine Webster', *Antic*, no 7, June 1990, pp 60-74
- Hoffmann, Barbara. 'The players and allegory', *Pleasures and dangers: Artists of the 90s*, Trish Clark and Wystan Curnow eds, Moët et Chandon Art Foundation and Longman Paul, Auckland, 1992, pp 112-113
- Zahn, Olivier. 'Fatal song', *Pleasures and dangers: Artists of the 90s*, *ibid*, pp 100-104
- Kirker, Anne. *Possession and mirth*, Artspace, Auckland, 1992
- Kirker, Anne. *New Zealand women artists: A survey of 150 years*, Craftsman House, Sydney, 1992, pp 220-221

#### VICKY YIANNOUTSOS

Born 1956, Wellington  
 1976 BA Political Science, Victoria University, Wellington

Vicky Yiannoutsos is an actor and a film maker who teaches acting for film at the Performing Arts School, Auckland. Between 1977 and 1981, she travelled to Athens to visit her Greek family and worked in London as an assistant editor for a London film studio. Back in New Zealand she worked as assistant editor with Melanie Read on *Wild south* and other projects. In 1988-89, she supplemented this training with a period of study at the Jeremiah Coney studios in Hollywood. Her first film, *Visible passage*, was screened in 1988. She has acted in Athina Tsoulis's companion Greek dramas, *A bitter song*, 1990, and *Revelations*, 1992. Vicky Yiannoutsos lives and works in Auckland.

##### Filmography

- 1988 *Visible passage* (drama)  
 Ministry of Women's Affairs (promotional video)
- 1992 *Sisters in song* (documentary in development with Communicado)  
*Melody* (drama in development)  
*Tree for Kore* (fiction feature in development)  
*Peaches and cream* (fiction feature in development)

##### Selected bibliography

##### About the film maker:

- Campbell, Russell. 'Eight documentaries', *Film in Aotearoa New Zealand*, Jan Bieringa and Jonathan Dennis eds, Victoria University Press, Wellington, 1992, pp 114-15



## Contributors

**Lita Barrie** is a freelance art and film writer based in Los Angeles. She is contributing editor to the Los Angeles art magazine *Artspace*. Barrie is a former art columnist for the *National Business Review*.

**Christina Barton** is co-curator of *Alter/Image*. She is a writer and curator who is employed as Curator of Contemporary New Zealand Art at the Museum of New Zealand Te Papa Tongarewa.

**Deborah Lawler-Dormer** is co-curator of *Alter/Image*. She is a writer, experimental film maker and curator who is Curator/Project Manager at the City Gallery, Wellington.

**Anna Miles** is completing an MA thesis in English at the University of Auckland. She graduated from Elam School of Fine Arts in 1992 and her art work was seen most recently in *Shadow of style* at the Wellington City Art Gallery and the Govett-Brewster Art Gallery, New Plymouth.

**Cushla Parekowhai** currently lives in Auckland where she is a student at the Auckland College of Education. She writes on women and Maori in New Zealand film. Her father's people are Tai Rawhiti.

**Priscilla Pitts** is Director of *Artspace*, Auckland and, in her spare time, a writer and curator.

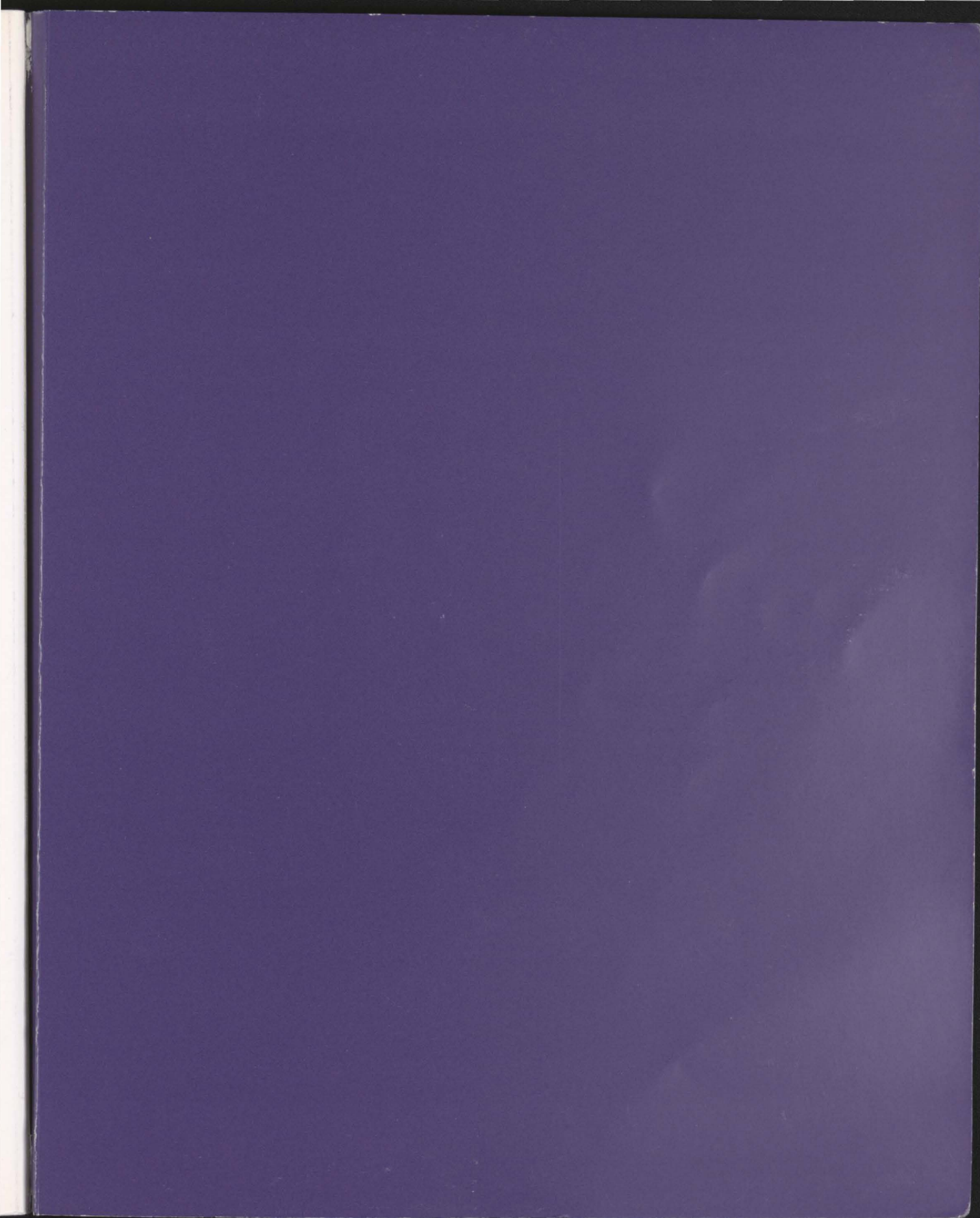
**Deborah Shepard** is a film researcher presently based in London. She is writing a PhD at Auckland University on women and film in Aotearoa New Zealand 1975-1985. Shepard is establishing an oral archive of 20 women film makers talking about their experiences in film.

**Bridget Sutherland** is an art writer based in Hawkes Bay. She has written for various magazines and catalogues and has co-curated the exhibition *Light sensitive* (*Artspace*, 1992). She has an MA in Art History from the University of Auckland.

**Gloria Zelenka** is a writer living in Auckland.









*Alter/Image: Feminism and representation in New Zealand Art 1973-1993* examines the impact of feminism on the visual arts in New Zealand, identifying and discussing the various strategies women artists have adopted over the last 20 years. The book documents more than 60 visual artists, film and video makers and performance artists who have been influenced by and who have helped shape feminist art practices in New Zealand. Their work is contextualised by women writers whose lively essays discuss a range of topics arising from this field of debate. Packed with information and lavishly illustrated, the book is an invaluable addition to the discussion of contemporary art in New Zealand.

*Alter/Image* is edited by Christina Barton and Deborah Lawler-Dormer, two prominent visual arts curators, who bring their points of view to bear on one of the most vital aspects of contemporary art practice today.

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