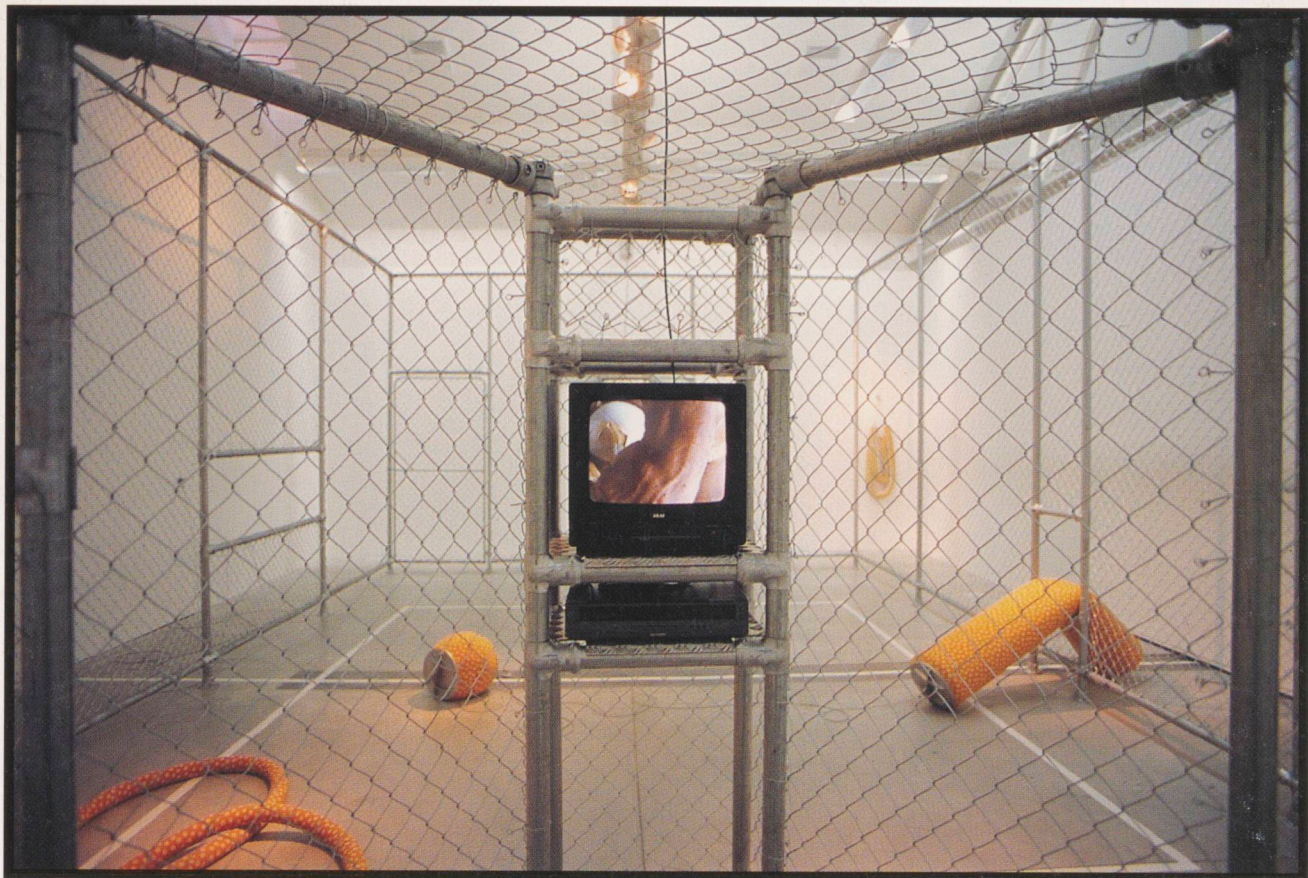


1996



DERRICK CHERRIE **GAME LOAD**



Front cover and above: *Game Load* installation view

Chain link fencing, galvanised steel tubing, pipe clamps, wire, cast aluminium, fabric, foam, plastic, zips, Easton softball bat, Sakurai softball, lane marking tape, two continuous play videos. Dimensions 3600 x 7500 x 8500 (approx)

Back cover: *Game Load* detail

Opposite: *Game Load* video stills

486929
AGC
1996

game / set / match

What is an architect to make of this "thing" of wire and steel that seems so obviously a cage and which Derrick Cherrie calls a game? I am trapped by this "thing" - I have been substituted into a different game where the playing field is unstable. My strategy for survival in this venture is to continue to play the game. Accepting then the high risk of injury, *Game Load* begins.

return game

The motif of the prison is the strongest architectural theme in *Game Load*. The wire link enclosure is a hybrid fencing resembling both the archetype of the prison yard designed to keep people in, and the generic school yard designed to keep people out. The bat and ball operate as a type of sports equipment, blurring distinctions between GBH and TLC. Cherrie has stated that his "toy" sculptures act as lessons from an adult to a child, which contain messages about '...an adult device in the guise of a toy.'¹ These lessons are already suspect, they are already stuffed. The garish orange worms conceal the true nature of their substance as they cling to the gallery surfaces with their cast aluminium jaws; parasitic maggots growing fat on the excesses of cultural exchange. They define a space between the gallery and sculpture where lessons in stuffing are secreted away.

re: set

This liaison is also programmed into the New Gallery building, originally the Auckland telephone exchange. This is the New Gallery where the new is defined precisely through qualities of temporality and "newness". Stephen Zepke has identified in Cherrie's work his concern with what is "new", that is, the production of quotation marks that are the signal of an ironic 'latest thing'.²

As the "latest" thing to inhabit the city, the currency of the new is implicit with the New Gallery.

love: match

Spectators enter this open architecture by passing the monitors. They are caught inside the "cage" as participants in a game of voyeurism. By confusing spectator with spectacle, Cherrie throws into doubt the spatial relationships of inside and outside. Is this game an indoor or outdoor pursuit? The pervasive soundtrack reminds spectators of what they saw as they entered the open "cage".

re-load

The use of video marks a significant creative shift in Cherrie's sculptural language. Earlier works are characterised by their exploration of everyday materials that have been grotesquely organised. In *Game Load* Cherrie is providing a sports-ground where spectacle is located between the corporeal and the ethereal. *Game Load* is the exhibition, and the video is the exhibitionist. The male body straps and binds itself with much narcissism. This fetish denies the corporeal nature of Cherrie's purified constructions. Here, the visceral nature of the body is disclosed as requiring additional props. Cigarettes, bats and soft balls figure as erotised tools. The big bat has a named specification as the 34-inch, 28-ounce Easton bat called GAME LOAD. It lies inert, severed from its erroneous host, rigid but having lost all potency. *Game Load*, Cherrie suggests, may be striking out.

re: matches

In prison, fags operate as a type of hard currency. Cherrie is able to offer cigarettes as devices that question the body in a consumer market. He suggests the male has been killed by cancer, or simply butted out.

Cherrie frustrates his own involvement, there are no fingerprints to connect Cherrie to the scene. This very absence makes him suspect. Here is an artistic terrorist whose ideas render meaning as being both abstract and concrete, free and imprisoned. *Game Load* parodies a prison / gallery condition, defining through separation and isolation the difference between artistic goal and artistic goal.

full time

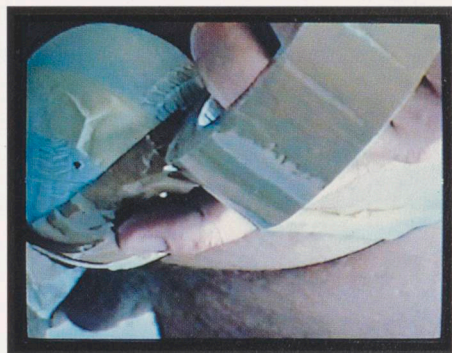
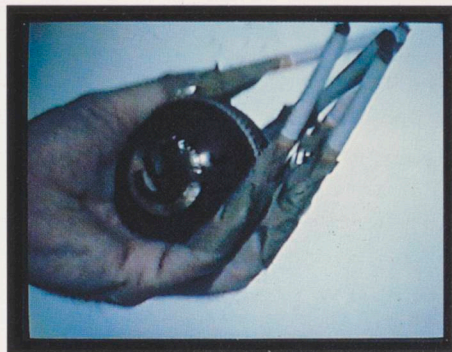
Game Load presents itself as a simple cage; one engaged in endless ambiguity. Cherrie doesn't answer questions, he doesn't offer clear questions. This avoidance signals his critical inquiry. Like a terrorist, *Game Load* inserts itself into political dialogues of art and artist, work and gallery. Derrick Cherrie is a bad sport. My hope is that he is never caught.

PETER WOOD

Notes

1. Robert Leonard, 'Derrick Cherrie: Two interviews' *Derrick Cherrie* Gow Langsford Gallery 1992 p. 15
2. Stephen Zepke 'Derrick Cherrie's *Supraluxe suite*' *Midwest 2* 1993 p. 25

Peter Wood is a tutor in architecture at the University of Auckland and UNITEC Institute of Technology.



DERRICK CHERRIE

Derrick Cherrie was born in Auckland in 1960. He graduated with a Bachelor of Fine Arts degree from the Elam School of Fine Arts, University of Auckland in 1982. In 1985 he received a grant from the Queen Elizabeth II Arts Council under its New Artist Promotion Scheme. He was a board member of Artspace from 1988-90 and in 1993 curated the project *Changing Signs*, a series of billboard works by seven Auckland artists. Cherrie lectures at Elam School of Fine Arts where he is currently Acting Head of Sculpture. He lives in Auckland.

Solo Exhibitions

- 1985 New Vision Gallery, Auckland
- 1986 Artspace, Auckland
- 1988 Gow Langsford Gallery, Auckland
- 1989 *Retroflex* Window work, Auckland Art Gallery
- 1991 Gow Langsford Gallery, Auckland
- 1992 *Supraluxe suite* Govett Brewster Art Gallery, New Plymouth (toured)
Gow Langsford Gallery, Auckland
- 1993 *Notes for the House Officer* Fisher Gallery
Manukau City
- 1994 *Body trouble* Gow Langsford Gallery, Auckland
- 1995 Gow Langsford Gallery, Auckland
Hamish McKay Gallery, Wellington
An unhomely place Manawatu Art Gallery,
Palmerston North

Selected Group Exhibitions

- 1988 *Demolition exhibition* Artspace, Auckland
New moves: Physical statements Centre for
Contemporary Art, Hamilton
- 1989 *afterMcCahon: Some configurations in recent art*
Auckland Art Gallery
Putting the land on the map: Art and cartography
in New Zealand since 1840 Govett Brewster Art
Gallery, New Plymouth (toured)

- 1989 *Constructed intimacies: Moët & Chandon New Zealand Art Foundation* touring exhibition
Sarjeant Gallery, Wanganui
Metromania: ARX 89 Perth Institute of
Contemporary Art
- 1990 *NowSeeHear: Art, language and translation*
Wellington City Art Gallery
- 1991 *Home made home* Wellington City Art Gallery
- 1992 *Headlands: Thinking through New Zealand art*
Museum of Contemporary Art, Sydney; Museum of
New Zealand Te Papa Tongarewa, Wellington
- 1993 *Mal functions* Artspace, Auckland
- 1994 *Art now: Recent sculpture and installation* Museum
of New Zealand Te Papa Tongarewa, Wellington
Comfort zone Govett Brewster Art Gallery, New
Plymouth
- 1995 *Island to Island: Cheju International Pre-Biennale*
Cheju Province, Korea
- 1996 *Open hang* Dunedin Public Art Gallery

Selected Bibliography

- Mary Barr (ed) *Headlands: Thinking through New Zealand art*
Museum of Contemporary Art 1992
- Christina Barton *afterMcCahon: Some configurations in recent art*
Auckland City Art Gallery 1989
- Wystan Curnow *Putting the land on the map: Art and cartography in New Zealand since 1840*
Govett Brewster Art Gallery 1990
- Derrick Cherrie* Gow Langsford Gallery, Auckland 1992
- Giovanni Intra 'Basic instinct' *Monica* April 1996
- William McAloon 'Writing on the body: Locating the lost in recent sculpture' *Art Now* Museum of New Zealand Te Papa Tongarewa 1994

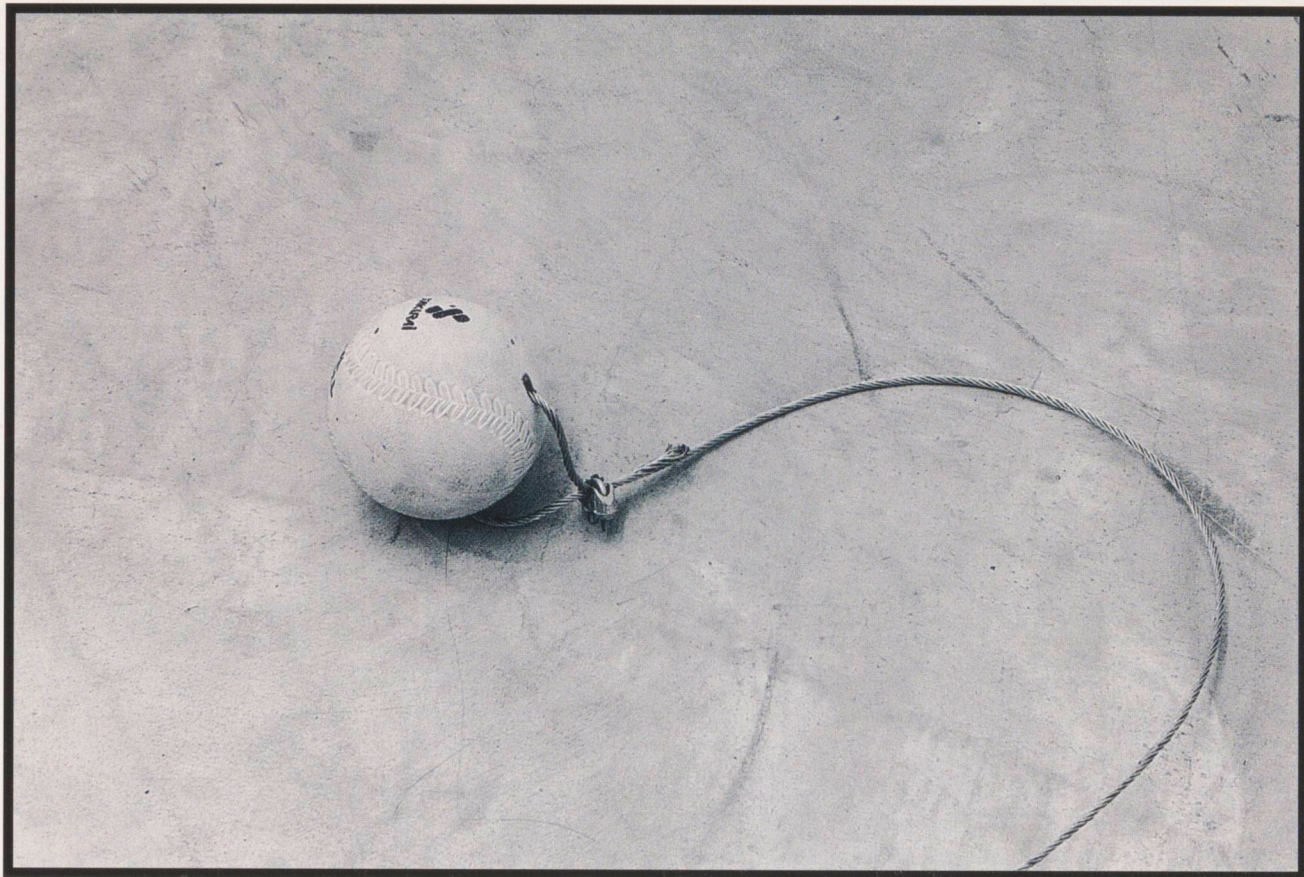
AUCKLAND CITY LIBRARIES



30001021481678

17 FEB 1997

RESEARCH LIBRARY
AUCKLAND CITY ART GALLERY



 creative
nz
ARTS COUNCIL OF NEW ZEALAND / TEI AOTIAROA

Game Load was an artist's project for the Auckland Art Gallery, 12 February – 24 March 1996
Curator William McAloon Photography Jennifer French Design Chad Taylor ISBN 0 86463 207 X



RESEARCH LIBRARY
AUCKLAND CITY ART GALLERY