

PUBLIC

STAVIRIA

TUMATANUI

ITIATAMUT

PUBLIC
PRIVATE
TUMATAITI
TUMATAITI

The 2nd Auckland Triennial
AOTEAROA NEW ZEALAND 2004

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BARBOUR (AUSTRALIA) / POLLY BORLAND
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& LOUISE WILSON (UK) / YUAN GOANG-MING
(TAIWAN)

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EXHIBITION CURATORS:
NGAHIRAKA MASON
EWEN MCDONALD

The 2nd Auckland Triennial
AOTEAROA NEW ZEALAND
20 MARCH - 30 MAY 2004

PUBLIC/PRIVATE TUMATANGI / TUMATAITI 20 MARCH - 30 MAY 2004

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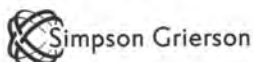


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DIRECTOR'S FOREWORD

We first planned a triennial exhibition in 1999, when the gallery determined to establish a three yearly exhibition comprising New Zealand and international contemporary art. In March 2001 *The 1st Auckland Triennial: Bright Paradise* was launched across three venues. The project was a direct response to the success of other similar events in the region and the then conspicuous lack of any comparable ongoing contemporary art event here. We wanted to put Auckland on the map as the staging ground for a major multi-venue exhibition that would evolve into a world-class contemporary art event for the city. Not one, of course, with the evident history and scale of a Venice or Sydney biennale, but a project that would over time forge its own independent level and identity. *The 2nd Auckland Triennial*, which we are proud to again stage with our exhibition partners at Artspace and The University of Auckland, does much to further that aim.

Such projects, once fixed in the calendar, enhance and promote the life and presence of contemporary art and art practice in the presenting city as well as in the broader cultural landscape. And importantly too, they gain an historical and critical mass that is entirely their own. Which is why the broader intent of the Auckland triennial is to establish links and dialogues between national contemporary visual art and culture and the wider world. Precisely because of its scale, this triennial does something that few such larger projects succeed in doing, and that is to gather a body of works around a lucid and defining theme, to give the visitor a more immediately apparent sense of the ideas which under-

pin the curatorial proposition. The triennial endeavours to show some of the world's newest work alongside our own, but does so in a way that crystallises the contemporary art experience around one of contemporary life's most public and potent of issues.

Where the first triennial lit upon the idea of paradise – lost and found, utopian and dystopian – the second closes in on the idea of privacy – asking what privacy means in a world of daily boundary crossing between what is considered private and what is not. The 39 artists' projects that comprise PUBLIC/PRIVATE: TUMATANUI/TUMATAITI were chosen for the powerful way their work echoes imperatives and compulsions around this central premise. They combine to create a hugely evocative and stimulating encounter with cross-cultural and cross-media practices that focus on an increasingly germane issue. These projects instigate debate as a crucial part of the work, and they highlight the significant role that visual artists play in elucidating contemporary social issues. They also introduce new work to this country, as they send messages offshore about the cultural condition here. *The 1st Auckland Triennial* began down that path in 2001 and the second triennial enlarges and accelerates that dialogue in 2004.

Not just the speculative ambition but also the physical reach of this project are now much developed, partly manifest in the extended partnership support lent to us by The University of Auckland and by Artspace. I acknowledge their numerous strands of engagement with this project, especially those which have come through Dr John Hood, vice chancellor, Mary-Louise Browne, acting director of The Gus Fisher and George Fraser galleries, and Dr Deidre Brown of the school of architecture. The Artspace board has been as generous through chair Francesca Rudkin and the close involvement of director Tobias Berger. The gallery is greatly indebted to its triennial partners as it is to the project's co-curators, Ewen McDonald and Ngahiraka Mason. If it belongs to anyone, the conceptual shape and critical inflection of PUBLIC/PRIVATE is theirs. They have thanked numerous others associated with our enterprise, elsewhere in this publication, but I wish particularly to thank Ewen and Ngahiraka

for their signal contribution to an enormously challenging undertaking.

Principal sponsor Simpson Grierson, whose association with the gallery spans fifteen years, have shifted their focus to our contemporary programme. I thank chairman Rob Fisher, along with David Graham and Glenda Macdonald, for their nothing-short-of-remarkable confidence in this project. They have been joined by Creative New Zealand and the Sue Fisher and Chartwell Trusts, each of which has supported the triennial from its inception. I thank the CNZ Arts Board, and trust chairs Sue Fisher and Rob Gardiner, for their generosity. I am delighted also to acknowledge those Patrons of the triennial whose individual support has enabled us substantially to push out the reach of the project. Among them I very gratefully include Jenny Gibbs, Graeme Edwards, Harriet Friedlander, Noel Lane and Amanda Gibbs, and Georgina and Jolyon Ralston. My sincere thanks to them, and to the many local and international cultural agencies and support sponsors who have made numerous singular differences to this triennial.

Lastly, I reserve my own and the gallery's warmest thanks for the artists whose projects comprise PUBLIC/PRIVATE. I thank them and their gallerists and other lenders for making their work available and, in very many instances, for working to realise it here in Auckland. Your contribution to this triennial is greatly valued by us all.

CHRIS SAINES
DIRECTOR

AUCKLAND ART GALLERY TOI O TĀKAKI

SOME NOTES TOWARDS AN OPENING

PUBLIC

[1] of, relating to, or concerning the people as a whole

[2] open or accessible to all

PRIVACY

[1] The condition of being private or withdrawn; seclusion

[2] the condition of being secret; secrecy

COLLINS DICTIONARY OF THE ENGLISH LANGUAGE
COLLINS, LONDON AND GLASGOW

TUMATANUI

[a] open, public, without disguise

TUMATAITI

[a] secret and private

HUATAU MĀORI LANGUAGE CONSULTANTS
LEVIN, AOTEAROA NEW ZEALAND

Privacy: how do we reconcile a sense of privacy with a public persona? Think of dilemmas and disclosures, the moral and social responsibilities, the tabloid world and its need for 'indecent exposures' – if this is our contemporary condition, then just how involved can one be in an increasingly-encoded world where ideological and legal justifications have enabled the proliferation of surveillance systems and technologies designed to protect and watch over us? And if these are some of the fundamental concerns that now confront society, do they also represent a calculated choice? A lack of privacy in return for greater security, an enforced conformity for the greater public good?

PUBLIC/PRIVATE: TUMATANUI/TUMATAITI – the exhibition – focuses on the meaning of privacy, on the self, and on individuality within a number of contemporary socio-political contexts. The works raise pertinent questions about privacy that need to be (re)considered: for instance, some projects are based on the loss of privacy, on actual events that have impinged directly upon personal freedoms, other works reveal the impact of invasive technologies (surveillance systems and biomedical procedures) on notions of individual and social well-being.

Purposefully, the exhibition is cross-cultural and trans-generational and presents a range of cross-media projects that reveal public and private as oscillating

terms. This blurring is the pivot upon which the exhibition balances and, considering the many challenges confronting us today, what the selected projects reveal is a belief that art-making remains a vibrant and challenging alternative to the information received by other means. Society is indebted to artists and the many idiosyncratic ways they encapsulate powerful, poignant and disturbing ideas.

Private practice/ public metaphor is one way of describing how individual voices can come to speak for others – for those who may not yet have found the means to describe and come to terms with a particular circumstance or event. Indeed, it could be suggested that the creative process itself is a form of 'going public', of self-exposure. In this sense the exhibition is timely: in the current social climate it is important that debate is opened up to include as many divergent voices and social contexts as possible. The hope is that certain connections made between works will resonate and thereby create a dynamic, experiential dimension for viewers.

_I HEAR/SAY

How often our knowledge is conditioned by hearsay. It has been said that governments are ruled by markets, businesses by profit and that we, the poor citizens, depend on media we view and listen to with ever-increasing scepticism. No wonder, then, we don't know who to trust or believe anymore. As a curatorial statement, we decided that our theme would be best served by simply quoting from the mass media that pervades our everyday. These 'Notes towards an opening' can be considered an acknowledgement of the many articles and anecdotes that contributed to our research. There is however, a common thread that could be summarised as 'somewhere, something happened to somebody'. More often than not, it is something that disturbs and bites at the very heart of human decency.

It is now a reality that the technical choices we make represent unconfessed political choices. Since 11 September 2001, for instance, in the wake of a collective emotional shock, more stringent security measures have been introduced yet – almost without question – most of these hastily passed laws undermine individual liberties that are the foundation of democratic society. With at least 24 Global Positioning Satellites now in place

(the first operational American Global Positioning System launched in 1989), in terms of location and identity we are all under surveillance. It's now a fact of life that we must sensitise ourselves to the accelerated emergence of a controlled society – an Orwellian nightmare from which it will become increasingly difficult to escape. And it's not only orbiting satellites: according to our reading, humans can't help looking at and watching over each other.

Laurie Anderson once admitted in an interview to being a 'spy on the human condition'. One of her hobbies is to lurk near the back of public phones at airports and listen in on conversations: 'it's all part of trying to define what makes up American culture'. She uses her eyes and ears to find answers. Like most of us she's a voyeur: 'I love putting myself in situations where really don't have any business being, just spying on people.'

And these days you don't have to try very hard to listen in. Mobile phone [ab]users are serial confessors who will say anything, anywhere: it is easy to be the perfect eavesdropper – just betray no outward sign of how frantically busy you are inside, straining to catch a conversation two seats back, filing it away for later use. Great novels, after all, commented one journalist, 'are banquets that begin with an overheard morsel.'

Reality TV has become the most sensationalised means of private exposure, but as a media critic points out, 'It is clear that the line between the public and the private is always political. It's fraught with anxieties about class and gender – with anxieties about "the mob" getting out of control. The line between public and private is not natural – it's something we negotiate, as individuals and as a society, all the time. Where we draw the line has consequences. But it's unclear that we'd be a more civilised society if TV – and other media – hadn't encouraged us to find out more about how other people live, who they are and what they do in the privacy of their homes.'

Remember the brutal vision of Rodney King receiving savage and relentless beatings from Los Angeles police in 1991? The two minutes (56 baton blows and six kicks) was coincidentally filmed from a balcony of a nearby building, the

tape being delivered to Los Angeles Channel 5 the next day and broadcast around the world. Home video cameras suddenly went beyond vacations, weddings, parties and family affairs: the political consequences of handycams and other new technologies for human rights became apparent. But alongside the positive outcomes (providing essential evidence), a darker side to the proliferation of camcorders emerged – they are a powerful tool that can save lives but equally, they increase the danger for those who just happen to be have been using them. And further: do personal documentaries present the truth or are they simply propaganda driving one side of the story?⁴

_II I AM...I THINK...

'My grandmother always told me I was hers, that I was Mexican. That was her role. It was not my teacher's role to tell me I was Mexican. It was my teacher's role to tell me I was an American. The notion that you go to a public institution in order to learn private information about yourself is absurd... Now we have this idea that, not only do you go to first grade to learn your family's language, but you go to university to learn about the person you were before you left home. So, rather than becoming multicultural, rather than becoming a person of several languages, rather than becoming confident in your knowledge of the world, you become just the opposite.'⁵

Self and self-protection is another story. Take the case of writer Jeanette Winterson, who decided to launch her own website but found someone had got there first. She asks the person responsible, 'so why do you want to be me?' The reply: 'to make money, basically.' The person had already registered 130 well-known writers' names: Winterson's lawyers file a claim under the Internet Corporation for Assigned Names and Numbers (ICANN) and she sends out a warning. She writes: 'As we move deeper and deeper into the strange world of the Web, it is vital that we take other values with us. There must be proper protection for individuals and their work. Not only for the sake of their livelihood, but also for the sake of their dignity, their effort, their contribution, their talent.' The sudden realisation is that "cyber squatting" is now a way of the world.'⁶

In July 2003 an Agence France-Presse report announced that identity theft had hit millions – at least 7 million Americans, which is about 3.4 per cent of the adult population, a 79 percent increase on the previous year. Identity theft involves using someone's personal information, such as security card numbers, to establish bank or credit card accounts that are generally unpaid, leaving the victim with the debts. The report estimated that thieves have a chance of about one in 700 of being caught by authorities. More often than not, these thefts are written off as credit losses but as one victim commented after a year of bureaucratic shuffling to try and clear her name, 'It takes a long time to get yourself back.'

An earlier feature article titled 'Data Detectives' interviewed two IT specialists who say, 'Show us your data, and we'll show you how much you are being defrauded, betrayed, cheated or conned.' They expose the global consequences of connectivity and the as yet untapped applications for individuals, business and government. Information, they say, is a rich, unexplored vein revealing many things about the way we operate and store material. Their recently created software program is based on connections between information and the patterns left by our everyday activities.⁷

The insurance of anonymity and respect for private life is often achieved through the use of a pseudonym. In the art world, the use of pseudonyms and heteronyms have essentially reflected criticism of bourgeois ideology on the part of the artist, a concept founded in the myth of the genius. On the Net, the use of a pseudonym hints at an obviousness of sorts. Everyone can own as many identities as he or she wants, according to his/her activities. In each forum a specific personality is determined by a set of themes and communities. The use of a fantasy name constitutes a sort of encoding of identity that protects the user and guarantees his or her freedom of expression. But if the fictitious personality in question engages in a more radical discussion, he or she does not bear any less the responsibility of the one who takes on that personality in a given community. One must not lose sight of the fact that these communities of metamorphosis exchange and produce actual ideas.⁸

Secrecy is the rocket fuel that sends power on its way. Without secrecy there is no power and the converse is equally true. We live in a secret society and have always done so. A society that vacuously rejoices in the values of egalitarianism and democracy, yet practices the moral heresies of capital over-production and consumer compulsion, needs a high degree of informational suppression to keep this agenda in soft focus. Secrecy is not only the first essential of the state, as arch-intriguer Richelieu tells us, but is embedded in our society as one of our unspoken core values.⁹

Passwords and last words: it has been pointed out there are secrets that should be taken to the grave but suddenly, we realise, important computer passwords are not among them. As an increasing amount of critical personal and work-related information is stored on computers instead of inside notebooks and filing cabinets, passwords are creating digital locked doors for lawyers, will executors and relatives of the deceased. A recent story told of the family of someone who committed suicide calling in a for-hire password cracker and developer of 'break-in' software because they wanted to access encrypted files. Estate planners are now recommending that people make complete lists of their passwords and online accounts and store them with their wills. At the very least, spouses and next of kin should know where to find a hard copy of passwords used for the most important accounts. There's even a new email service designed to send notes – love messages, lists of computer passwords and other important information – to survivors in the event of someone's sudden demise. When a My Last Email certificate is left behind by the deceased, the survivors mail it to the company, which then begins delivery of the stored email. ... with MyLastEmail.com, concludes the writer, you can communicate long after you've logged off.¹⁰

The National Library Act was passed by the New Zealand Government in April 2003. It focuses on digital archiving and allows for the harvesting of PC memory banks as well as the storage of this information in databanks accessible to the public. The initiative draws attention to librarians' interest in what's stored in the nation's personal computers, an

acknowledgement that one's heritage is increasingly locked inside computer networks. New Zealand is one of the first countries to ensure that culturally-significant digital material is available online.

Reading our minds brings to the fore sci-fi and stories of cyborg evolution when, one day, we will wake up and speak to each other not in words but in thought – a time when we will be able to upgrade our own intelligence and do things by simply downloading directly to the brain. Science fiction, or a not-too-distant reality when humans can have brain implants connecting them to the vastly superior intellectual powers of computers? For some, cyborg evolution is considered inevitable and vital to the survival of the human species... if we can't beat robots, then we must join them. A new system is envisioned that is essentially an 'intelligent machine network' that has human nodes connected to it. And, 'if you're not connected to the network – not a cyborg – you won't be part of it at all.'¹¹

It's sobering here to recall a reality-check from Hal Foster's recent book *Design and Crime (and other diatribes)* that despite the telecommunications age, 'half the people on this planet have never used a telephone'.¹²

...III SAFE AS HOUSES?

Architectural theorist Beatriz Colomina considers that modernity is bound up with notions of the mask. She cites one suggestion that if a civilian can be characterised as having at least nine guises – a professional one, a national one, a civic one, a class one, a geographical one, a sex one, a conscious, an unconscious, and perhaps even a private one – then the individual must also have as many masks. Taking this idea of many masks and Colomina's notion that 'the mask becomes responsible for, rather than simply veiling, "interior" disorders', we decided to explore Colomina's conclusion that masks produce what they hide. With reference to the pivot upon which our exhibition balances, 'public/ private' then, are two faces – one looking out, the other within.

While Colomina's focus is architecture and the structure of cities, her argument that the real difference is not between the different facades representing their

supposedly different interiors, rather 'the contiguities, relations, and so forth [that] contribute to presenting the city as a unitary whole' – 'a screen without fissures' – is pertinent. The difference between public/private is like this very screen – one as part of the other. Further, she suggests that it is this obsessive concern with the surface that constructs the intimate and 'that the intimate is not a space but a relationship between spaces'.¹³

Turning to public and private spaces, an obvious focus is the home. Once the home was about rooms and privacy, but now houses are becoming as fluid as the spaces we create in our everyday existence. Witold Rybczynski's book *Home* (1986), for instance, describes how once houses were full of people, much more so than today, and privacy was unknown. Moreover, rooms did not have specialised functions: the notion of privacy comes out of the Enlightenment and the development of the notion of an inner life. The idea of the private self and of isolation dominated the nineteenth century and by that time the private house was not only separated into different spaces within, it was separated from the public and became a retreat from it. In the 1920s, Swiss designer and thinker Le Corbusier saw the house as more than a shelter, it was a 'machine for living in' – and from his philosophy of architecture flowed the idea that we could improve our lives by standardising and rationalising the design of houses. By the 1960s, French philosopher Gaston Bachelard was writing: 'If I were asked to name the chief benefits of the house, I should say the house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace.' Now, it seems, the 21st century house is an attempt to merge Le Corbusier's desires and Bachelard's dreams. A house today must be capable of transforming itself. 'We require communal space and privacy... we need a retreat from the world, but simultaneously we still need to be able to see and communicate with it.'¹⁴

The home – once a private realm par excellence, into which others could not intrude – is now a place where the means of surveillance flow freely through domestic spaces, in telephones, televisions, computers, and even in the metering of utilities. Privacy today is

sought in the street, not only in the space between the Walkman headphones, but from the eyes of the camera. More significantly, privacy is sought for communications and transactions, many of which happen on the move. Yet the more privacy is sought, the more it is challenged. Privacy can no longer refer to fixed spaces. Both privacy and surveillance now exist in a world of flows. The means of communication are increasingly mobile, and people on the move cannot thus hope to evade surveillance.¹⁵

Careful the neighbours may be listening... It has become apparent that cordless phone users have to be aware of what they say. For about \$200 anyone can buy a piece of electronic equipment popular with radio enthusiasts that allows one to eavesdrop on cordless phone conversations. While radio scanners are legal to tap into police and emergency services radio communication bands, it is illegal to tap into local gossip. But one newspaper reported that a woman ringing up about Internet problems was in for a shock. After giving all the necessary personal details to her provider's help desk, she then received a call from a concerned neighbour telling her that everything she had said had been broadcast over a radio scanner and would have been heard by anyone within a certain radius of her home.¹⁶

Safe house or 'smart house': it was reported that visitors to Bill and Melinda Gates' 'smart' home are given an electronic pin to wear. The pin tells the house who you are and where you are; the house uses that information to anticipate your needs. It automatically adjusts the lights, routes phone calls to the nearest phone, and even changes the digital art on the walls to suit your taste.¹⁷

...IV I SPY WITH MY LITTLE EYE... FROM SOMEWHERE HIGH IN THE SKY THAT IS

It is now crucial that we begin to understand the rapidly increasing ways in which personal details are collected, stored, transmitted, checked, and used as means of influencing and managing people and populations. Surveillance may involve physical watching, but today it is more likely to be automated. Thus it makes personal data visible to organisations, even if persons are in transit, and it allows for comparing and

classifying data. This has implications for inequality and for justice.¹⁸

There's a story about a man on a foot-path in the middle of Manhattan: he's shouting to the sky, 'You've got no right to do this! I think you're a coward!' The man is Bill Brown, he's taking on a video camera that's staring back at him from four storeys up – he's a New York tour guide with a new view of the city, a Video Surveillance Tour of Manhattan. He points out the thousands of cameras on rooftops, store fronts and utility poles. Indeed within a few steps from where the mid-town walk begins, there are eight cameras, and in the neighbourhood alone he has mapped 239 spying eyes. Further, Brown describes the capabilities of each camera and the limitations. But they do little to deter crime because law enforcement agencies have decided it's not cost-effective to staff monitoring centres. Yet the cameras are unlikely to be removed.¹⁹

Many of us can only imagine what it must be like living under a totalitarian regime. A factual description of life in East Germany for instance, is hard to comprehend: Stasi statistics reveal some 200 kilometres of files, that there were over 170 'unofficial' collaborators, nearly 100,000 audio cassettes, and 250,000 political prisoners. During its forty-year history (from 1949 to the reunification of Germany in 1990), the East German secret police assembled dossiers on thousands of suspects. It was a security system that involved one-fifth of the East German population spying on one another. In a recent article, 'The Original Big Brother', writer Nicholas Shakespeare describes how, in its efforts to control the population, the secret police listened in on every conversation, watched every movement and classified every identifying feature of suspects – even their body scents were gathered. Alongside a voice collection, a fingerprint collection and a saliva collection, the Stasi decided on a collection of smells. Yellow felt patches were used to absorb body odours from bedding and preserved in thousands of glass jars so that authorities could use sniffer dogs to trace perceived dissenters. A country too, suggests the writer, has a smell. East Germany, he discovered by asking, could be characterised by 'Wolfasep', a detergent used to clean floors and train seats, which impregnated clothes with the astringency

of industrial-strength turpentine. To now open a bottle of Wolfasep is to conjure for many, a lost but ruined world.²⁰

A Sydney conservationist volunteers to work with a group to clean up an Australian Defence Industries site but he is forced from the bus because somehow it became known to ADI that he had worked for years to save the site from development. It seems that via a website posted by the company asking for residents to comment on the project (including their names and other details), the developers were able to keep files on people opposed to the project and because the information was stored on a US database, it was not subject to Australian privacy laws. Yet, as the NSW Council of Civil Liberties pointed out, it represents a gross invasion of personal privacy.²¹

On a shopping trip in Manhattan a young girl is being tracked by her father – he has provided each of his daughters with mobile phones that enable him to see where they are on a computer map. He says: 'They know I care and they know I'm watching.' This is the start to a news item about the growing number of families and employers who are adopting Personal Location Surveillance technology once used mainly to track soldiers and prisoners. Analysts predict that 42 million Americans will be using some form of 'location-aware' technology in 2005. Debate begins over the boundaries of privacy in a more transparent world – critics of the new technology are concerned that such devices will be widely accepted before legal guidelines are established. For instance, one employer gave his workers company phones without telling them about their GPS function, working in conjunction with a network of satellites orbiting 20,000 kilometres above the Earth. He can now ascertain time spent on the job with clients. Another decided he would like to hide one in his wife's car. 'I'm not expecting or hoping or wanting to find something, but I would just like to explore the possibilities ... I'll tell her about it later.'²²

The Times recently reported that Britain is planning to tag asylum seekers: new government proposals would see asylum seekers being electronically tagged and kept under satellite surveillance instead of being held in detention centres. It is

suggested that tracking their location within the community would be cheaper than building detention centres to house them.²³

There is an increase in so-called spy-ware, which can track a person's movements on the Internet, but the most disturbing threat to privacy is the 'radio frequency identification tag', which transmits identifying numbers via radio frequencies enabling them to be tracked. These tags are becoming smaller and cheaper and could soon be included in clothing, cosmetics and tyres, and linked to personal information. They have the potential to track inventory but, equally, could also be used for marketing purposes by tracking those who, unbeknown to them, are wearing or carrying tags embedded in the goods they have purchased. Junkbusters (a US-based advocacy group) is demanding that laws be passed to ensure that all such devices are disabled at the point of sale.²⁴

The old top-heavy bureaucracies of the early twentieth century are being replaced with computerised and networked systems. Since 9/11, many countries have rapidly passed laws permitting unprecedented levels of policing and intelligence surveillance, which in turn draws upon other sources such as consumer records. But well before 9/11 plans were underway by both analysts and activists to investigate the implications of networking between countries and contexts. New technologies, above all the computer, facilitate surveillance in ways that Max Weber, Franz Kafka, or George Orwell never dreamed of, but new hardware and software do not on their own create new surveillance. Indeed, much surveillance occurs because in the world of modernity, people prefer a 'private' existence, which prompts the development of systems to authenticate their activities in the 'public' world. Of course it is ironic that the quest for privacy produces surveillance, because privacy is also looked to as protection against surveillance. But privacy is in any case a relative term.²⁵

In many ways, by looking through artists' eyes and experiencing their work as responses to things that have either happened or may happen in the future, there is an inversive, if not subversive element. For example, as some selected exhibition projects reveal, turning the

mechanisms and implications of surveillance upon surveillance itself is one way of considering the personal, the private, within the context of social well-being. Some have termed this inversion 'sousveillance'... a performative counter-attack, an empowerment that comes with subverting systems; surveillance cameras threaten autonomy. Shrouding cameras behind a bureaucracy results in a somewhat grudging acceptance of their existence in order to participate in public activities (shopping, accessing government services, travelling, etc). By having this permanent record of the situation beyond the transaction, social control is enhanced. Acts of sousveillance redirect an establishment's mechanisms and technologies of surveillance back on the establishment. There is an explicit 'in your eye' attitude in the inversion of surveillance techniques that draws from the women's rights movement, aspects of the civil rights movement, and radical environmentalism. Thus sousveillance is situated in the larger context of democratic social responsibility.²⁶

_V COLLUSION/CONCLUSION

Such self-empowerment – like sousveillance – is an act of liberation, of staking our public territory. But as is often pointed out, the ubiquity associated with surveillance for instance, equally reflects acquiescence on the part of the individual. In its own discreet and idiosyncratic way, an exhibition project such as PUBLIC/PRIVATE: TUMATANUI/TUMATAITI is an attempt to sensitise viewers and generate awareness about the dis-empowering nature of many of the ideological, social and bureaucratic systems that purport to be for our general well-being.

While humankind struggles to make distinctions between public/private, it highlights a need to be more clear about what is public and what is private. The basic idea that some things are personal and private, and some things are shared and therefore public, appears to have disappeared or been excised from our everyday, in the name of cultural and global change. By drawing attention to the lack of distinction between public/private we expose ourselves as intolerant to difference on many fronts and here, it is worth remembering the words of writer

George Orwell. Astonished by the dishonesty of ideologues and the press (at the time of the Spanish Civil War) he wrote about fearing a future world from which the ideal of objective truth had vanished, and where those who held power were able to control the future through their control of the past. In a letter of 1939 he said: 'The thing that frightens me about the modern intelligensia is their inability to see that human society must be based on human decency... There is something wrong with a regime that needs a pyramid of corpses every few years.'²⁷

From the curatorial perspective then, PUBLIC/PRIVATE emerged as a most apt title for an internationally-focused triennial exhibition taking place in Aotearoa New Zealand because it alluded to the consequences of the 1990s phenomenon of PPP – Public Private Partnership, the private financing and ownership of public infrastructure. This government directive suggested an ideal way of linking the work of artists with the public – but a ready-made notion that could turn the spotlight onto the content of the selected projects.

First and foremost, PUBLIC/PRIVATE is about the work of artists: how personal thoughts, ideas and experiences as well as being fundamental to individual artistic practice become, through the exhibition process, the beginnings of a possible (and critical) public voice. Identification with, and empathetic responses to, the experiences of others can assist in finding ways to articulate the personal, the hidden, to come face-to-face with one's own public/private masks.

In the end, self-exposure – sometimes tentative, sometimes determined, often both – may be the only way we (en)counter being in the world. The projects selected for this exhibition – like the sequence of quotable quotes used to attest to the timelessness of our theme – represent a range of powerful encapsulations of differing vulnerabilities and desires. In other words, what this curatorial project attempts to do in its discrete, modest way, is to propose a timely study of the effects of new technologies upon an all-too-human, twenty-first century predicament.

NGAHIRAKA MASON & EWEN MCDONALD
FEBRUARY 2004

- 1 LAURIE ANDERSON, 'SPARKS IN THE DARK', INTERVIEW WITH ALAN ATTWOOD, SYDNEY MORNING HERALD, 21 DECEMBER 1996
- 2 BERNARD LANE, 'HOW TO EAVESDROP', WEEKEND AUSTRALIAN MAGAZINE, 17-18 JANUARY 2004, P.6
- 3 CATHARINE LUMBY, 'PRIVATE EXPOSURE', BULLETIN, 5 AUGUST 2003, P.35
- 4 PATRICIA KARVELAS COMMENTING ON HOME TRUTHS FROM AN AMATEUR LENS IN RESPONSE TO THE DOCUMENTARY FILM HANDICAMS, HUMAN RIGHTS AND THE NEWS
- 5 AN EXCERPT FROM A VIEW FROM THE MELTING POT: AN INTERVIEW WITH RICHARD RODRIGUEZ [HTTP://WWW.SCOTTLONDON.COM/INSIGHT/SCRIPTS/RODRIGUEZ.HTML](http://www.scottlondon.com/insight/scripts/RODRIGUEZ.HTML)
- 6 JEANETTE WINTERSON, 'WHAT'S IN A NAME?', GOOD WEEKEND, SYDNEY MORNING HERALD, 27 MAY 2000, P.55
- 7 HELENE ZAMPETAKIS, 'DATA DETECTIVES', AUSTRALIAN FINANCIAL REVIEW MAGAZINE, NOVEMBER 2002, PP.10-14
- 8 ANGELINE SCHERF, PUBLIC KEY: AN ENCRYPTED ART IN A TRANSPARENT SOCIETY, EXHIBITION BROCHURE, APEX ART, NEW YORK, MAY-JUNE 2002
- 9 PAPER PRESENTED BY DR BILL DE MILLA TO RIGHT TO KNOW CONFERENCE 26-28 OCTOBER 2001, SYDNEY
- 10 DOUG BEDELL, 'COFFIN UP: DEAD PASS-WORDS DO TALK', DALLAS MORNING NEWS, REPRINTED IN AUSTRALIAN FINANCIAL REVIEW, 30 DECEMBER 2003, P.36
- 11 DAVID STONEHOUSE, 'THE CYBORG EVOLUTION', ICON, SYDNEY MORNING HERALD, 22-23 MARCH 2003, PP.8-9
- 12 HAL FOSTER, DESIGN AND CRIME (AND OTHER DIATRIBES), VERSO, NEW YORK, 2003, P.12
- 13 BEATRIZ COLONINA, PRIVACY AND PUBLICITY: MODERN ARCHITECTURE AS MASS MEDIA, MIT PRESS, CAMBRIDGE, MASSACHUSETTS, 1994, PP.23-27
- 14 HELEN GREENWOOD, 'LESS PRIVACY, PLEASE', SPECTRUM, SYDNEY MORNING HERALD, WEEKEND EDITION, 10-11 JANUARY 2004
- 15 MANN, NOLAN & WELLMAN, 'SOUSVEILLANCE', SURVEILLANCE AND SOCIETY 1, 2002, CHAPTER 3, P.347
- 16 SYDNEY MORNING HERALD, 18 JULY 2003
- 17 ROSE VINES, 'SMART HOMES', ICON, SYDNEY MORNING HERALD 17-18 MAY 2003
- 18 DAVID LYON, 'SURVEILLANCE STUDIES: UNDERSTANDING VISIBILITY, MOBILITY AND THE PHENETIC FIX', EDITORIAL, SURVEILLANCE & SOCIETY 1, 2002, PP.1-7. REFERENCE: WWW.SURVEILLANCE-AND-SOCIETY.ORG
- 19 REUTERS, ANDY SULLIVAN REPORTING ON VIDEO SURVEILLANCE, ICON, SYDNEY MORNING HERALD, 24-25 MAY 2003
- 20 NICHOLAS SHAKESPEARE, 'THE ORIGINAL BIG BROTHER', WEEKEND AUSTRALIAN MAGAZINE, 31 JANUARY - 1 FEBRUARY 2004, PP.27-30
- 21 'BIG BROTHER EYES ADI SITE HELPERS', DAILY TELEGRAPH, SYDNEY, 12 DECEMBER 2003
- 22 'HIGH-TECH TRIUMPH - NOW YOU CAN SPY ON THE FAMILY', CHRISTMAS WEEKEND EDITION, SYDNEY MORNING HERALD, 26-28 DECEMBER 2003, P.16
- 23 BROADCAST NEWS REPORT, 29 NOVEMBER 2003
- 24 SELINA MITCHELL, 'PRIVACY FIGHT GOES PUBLIC', THE AUSTRALIAN, 27 OCTOBER 2003, P.12. REFERENCE: WWW.PRIVACY.GOV.AU/PRIVACY_RIGHTS/INDEX.HTML
- 25 DAVID LYON, OP CIT.
- 26 MANN, NOLAN & WELLMAN, OP CIT., CH. 3, P.347
- 27 QUOTED IN ROBERT MANNE'S 'HOW LONGING FOR EQUALITY UNDERMINED A POLITICAL THINKER WITHOUT EQUAL', SYDNEY MORNING HERALD, 30 JUNE 2003

BEING THERE

In the 1970s a group of artists known as the Spurensicherer, the 'trace savers', pioneered the idea of social research as an art form. Christian Boltanski, Anne and Patrick Poirier, Annette Messager and Nikolaus Lang catalogued ordinary people's belongings, exhibited items found in abandoned houses and constructed huge models of ancient cities. While most of the trace savers were French, the term was coined by the German critic Günter Metken and many of their key exhibitions were in Germany. The idea of artists sifting through and exhibiting traces of individual and collective history appealed to Germany's post-war generation, who were still trying to comprehend how the horror of the two world wars could have happened.

The trace savers provide an important precedent for some of today's most interesting artists, artists whose work is based on research. The Thai artist Rikrit Tiravanija is perhaps the most well known example. For the 2001 Istanbul Biennial, Tiravanija ran a newspaper survey to determine the readers' favourite movies. Then, in the city square, he simultaneously screened the four most popular films – two American, *Fight Club* and *Pulp Fiction*, and two Turkish, *Vizontele* and *Eskiya* – each drawing a distinct demographic. The piece was as much about exhibiting

the audiences as the films. Tiravanija also researched the possibilities of bringing artistic knowledge to a local community. In 1998 he bought land near Chiang Mai in Thailand and handed it over to the local community to cultivate. He invited artists working at the intersection of art and the development of new social products to get involved. Atelier van Lieshout developed the toilet system; Kamin Lerdchaiprasent built a gardener's house; Tobias Rehberger, Alica Framis and Karl Holmqvist developed housing; Arthur Meyer installed a system for harnessing solar energy; Prachya Phintong, a programme for fish farming; Superflex integrated their biogas production system; and Chai-Inn planted trees that could be made into baskets.

Obviously research has always been part of art. From the beginning, artists have schooled themselves in art techniques, in philosophies, in politics. But in today's information society, artists are getting more overtly research-oriented.

Understanding art less as things and more as social processes may not be a new idea, but it has never before been so relevant. With the burgeoning world biennale circuit, artists are travelling more and discovering different places. The budgets of big exhibitions allow them to produce works that can inject valuable information into social space. While biennales are rightly criticised for promoting western values and paving the way for globalisation, they should also be celebrated when they foster art as a socially-engaged self-critical way of life. This idea has informed *Auckland Remapped*, Artspace's contribution to *Public/Private*. Our exhibition has grown out of my experience as an itinerant curator, regularly exposed to different places and cultures, and out of previous Artspace

'town-planning' projects like *Garden City* and *Future of Auckland*. I have invited three overseas artists, Jacob Kolding, Sean Snyder and Louisa Bufardecì, and two local artists, Ava Seymour and Emily Mafile'o, to research Auckland. Kolding, Snyder and Bufardecì will arrive cold and create work on the fly in response to what they find. Seymour and Mafile'o are creating work out of their ongoing relationship to the local. Hopefully, this will provide an instructive clash of perspective and approach.

Jakob Kolding grew up in one of Denmark's huge modernist apartment blocks. This experience became the foundation for his art: In western countries, low income housing projects shape many people's lives. In the 1990s Kolding started producing posters posing questions, prompting citizens to research their city, to question its architectural and political structures:

WHERE DO YOU LIVE? WHO TOOK THE INITIATIVE FOR THE CONSTRUCTION OF THE PRECINCT? IN WHAT FORM WAS THE PROJECT PROPOSED? (COMMISSIONING BOARD, RESTRICTIONS?) WERE THERE ANY PROTOTYPES FOR THE PRECINCT? HOW CLOSELY DOES THE COMPLETED PRECINCT RESEMBLE THE PROTO-

TYPE? TO WHAT EXTENT HAS AN ATTEMPT BEEN MADE TO MAKE THE PRECINCT AESTHETICALLY PLEASING? HOW SUCCESSFUL HAS THIS BEEN? TO WHAT EXTENT DO THE RESIDENTS THINK THAT THESE AESTHETIC TOUCHES HAVE PROVED SUCCESSFUL?

His posters were illustrated with views of the city; with images of skateboarders and DJs representing street culture. Printed in large editions, the posters were pasted up around the city and given away to exhibition visitors, linking the museum with its community. They read differently on the street and in the gallery. In the street they looked like vernacular political posters, while museum visitors were more likely to see them in the context of art traditions: Russian constructivism, French agit-prop and early English Pop Art. It will be interesting to find out what questions Kolding will pose to Aucklanders, especially given that Auckland is not what he's used to. Here he won't find bleak high-rise low-income housing projects; the quarter-acre section is still the model for our way of life.

While Kolding is interested in initiating research on the part of others, his community audience, Sean Snyder's photography is the product of his

research. It's evidence. The Berlin-based American travels the world exposing globalisation at a local level, seeking the special in the generic and the generic in the special. He has documented a gated community in Shanghai made entirely of imported American materials (including the workers to put them together), Romanian mansions modelled on the TV soap opera *Dallas*, and McDonald's restaurants in Asia. Given Snyder's surreal view of globalisation, Aucklanders may be surprised to see what takes his eye here.

Ava Seymour's photomontages mimic formal portraiture. She has transported avatar-like figures collaged from scraps from magazines, medical textbooks and pornography into the streets of communist East Berlin, lifestyle-magazine interiors, and New Zealand housing estates. By inserting these figures into such normal everyday scenes, Seymour promotes a surprising punk-humanism. This is evident more than ever before in the work she has made for *Public/Private*. Seymour has created a panoramic view of K Road – a street the rest of the city is embarrassed by, a street she knows well because of the presence of her dealer gallery and of Artspace. Onto a street corner already famed for its bizarre selection of hookers, Seymour has placed an assemblage of weirdos of her own. It's an alternative social portrait.

Emily Mafile'o comes from a Tongan background, but grew up in South Auckland – that's a typical experience for Pacific Islanders today. Mafile'o photographs what she knows, her family and friends; kids in cars. Her work is like a community photo-album, underlining the struggles and joys of everyday life. She enlarges her pictures up to A1 or even A0 format and turns them into wall installations and oversized books. The wall installations

recall teenagers' bedroom walls, covered in posters. The books are so big it's hard to turn the pages; you have to be careful not to rip them. Their newspaper scale draws significance from the fact there is no free press in the monarchy of Tonga (the only free Tongan newspaper is published in Auckland).

If Kolding, Snyder, Seymour and Mafile'o offer personal takes on reality, Louisa Bufardeci's paintings and digital prints at first seem disinterested and scientific. The Melbourne artist's statistical representations recall Concrete Art by Piet Mondrian and Theo van Doesburg, Paul Lohse and Max Bill. Take *Tax Payer's Money* (2000–2). The areas of the 14 canvases are in proportion to Australian government budget lines for Defence, General Public Service, Transport, Health, etc. Each is subdivided to represent a further budget breakdown into individual cost codes. Such user-friendly pie-charts evoke art's old dream of capturing an efficient mirror-image of the world. But Bufardeci's works also engage our scepticism. We all know statistics exclude, obscure and manipulate reality as much as reveal it. In the end Bufardeci's information graphics leave us thinking about what they don't tell us. In Artspace's *Future of Auckland* catalogue, Mike Davis wrote: 'Auckland is Los Angeles upside down... Auckland is humane, impressively fit, well behaved, and, for the most part, a suburban Utopia.' But is everything really so nice and wonderful in Auckland? Our show seeks to challenge this common view of the city, looking deeper, posing questions. A city is always the sum of different impressions, ideas, experiences and histories. Our exhibition presents five diverse and perhaps conflicting views of Auckland.

TOBIAS BERGER
DIRECTOR OF ARTSPACE

MARK ADAMS / LAURIE ANDERSON / TIONG ANG /
JOHN BARBOUR / POLLY BORLAND / LOUISA
BUFARDECI / MUTLU ÇERKEZ / CHRIS CUNNINGHAM
/ MARGARET DAWSON / ET AL. / KATHLEEN HERBERT
/ JENNY HOLZER / LONNIE HUTCHINSON / ILYA
& EMILIA KABAKOV / KAO CHUNG-LI / EMIKO
KASAHARA / WILLIAM KENTRIDGE / JAKOB KOLDING /
LAUREN LYSAGHT / EMILY MAFILE'O / THANDO
MAMA / SENZENI MARASELA / TERESA MARGOLLES /
ANDREW MCLEOD / JULIA MORISON / CALLUM MORTON /
FIONA PARDINGTON / NEIL PARDINGTON /
ROBERT PULIE / LISA REIHANA / CATHERINE
ROGERS / SANGEETA SANDRASEGAR / AVA SEYMOUR /
LORNA SIMPSON / SEAN SNYDER / KATHY TEMIN /
HULLEAH J. TSINHNAHJINNIE / JANE & LOUISE
WILSON / YUAN GOANG-MING



MARK ADAMS

TATAU/ TATTOO

Sulu'ape Paulo II arrived in New Zealand in the mid-1970s and like many Polynesian men, worked in a car assembly factory for a few years, but was then made redundant, and began tattooing full-time, and for money. His work was known initially only within the Samoan community and among interested outsiders, in the New Zealand art scene, but by the early 1990s he had begun to stage the practice publicly. From time to time he tattooed at cultural festivals, and as part of a Samoan play performed in Auckland's main arts centre. Sulu'ape also became known to prominent tattoo artists in California and Europe, and became famous among a global, increasingly Internet-based tattoo community. He attended tattoo conventions in Rome, Barcelona, Madrid, and elsewhere, and executed a number of full traditional *pe'a* in Europe, in spaces such as the Tattoo Museum and Library in Amsterdam; not so long ago he spent some time with the Berlin Hell's Angels; back in New Zealand he had come to be regarded as one of the major figures of the new cosmopolitan and experimental Polynesian migrant culture that is now so visible there. In November 1999, Sulu'ape was killed at his home in South Auckland.

In occasional public talks, and in a short piece published in 1995, this tattoo artist outlined the symbolic values that he understood to inhere in the design, which he also explicated to those he tattooed, while he applied the motifs to their bodies. He recorded, for example, that the *vo'a*,

the canoe, 'is a black strip about 20 cm wide which stretches across the back with *fuaulutaa* (spears) on both ends, going towards the front under the armpits. It means a vessel, which is understood to be the immediate family – the wearer of the *pe'a* guards this vessel with spears...' He explained that other elements represented the flying fox, 'known for caring for her young under her wings', that *'aso laiti*, 'small lines', represented paternal and maternal genealogies, which the bearer of the *pe'a* must know; that the *lausae* motifs 'represent the dark side to any task... Do not be afraid – the sea is dark but only some parts are dangerous.' In these terms, Sulu'ape presented his practice as an encoding of Samoan traditions and values. But his work was notably innovative. He experimented, as *tufuga ta tatau* no doubt always had, with the formal organisation of the *pe'a*, which is standardised in its overall structure rather than in its details. Some years ago, he provided a full *pe'a* to a Samoan woman, who reputedly took the unorthodox view that since there were no men in her generation of her family, it was incumbent upon her to bear the male tattoo. In the aftermath of Sulu'ape's death, some Samoans suggested that the tragedy arose ultimately from this inauspicious decision.

Mark Adams is a New Zealand photographer. Much of his work has dealt with cross-cultural issues, which he has approached through images of monuments, artifacts, sites and environments.² In these photographs, bodies have not been conspicuous, but they are central to a series of works produced during the early 1980s, which documented the practice of Paul Sulu'ape and his brother Petelo. Certain of Adams' close-ups treat the tattoo not as an exotic script, a mysterious form of writing on the body, but as a bloody happening. They admit an uncomfortable fascination, perhaps, but do not animate so much the arousal of the voyeur, as the unease of a witness, someone inadvertently, perhaps unwillingly in the midst of a scene of careful and restrained but cumulative violence. The sharpness of the photograph and the proximity of skin and stained rag place us directly before a ritualised work of injury, rather than in a calm space in which finished tattoos can be inspected

through ink on paper. The implement, evidently mobile, evokes the rhythm of tattooing, a protracted, steady percussion that makes the art a kind of bodily counterpart to a piece of Steve Reich's music. Tattooing has a sound that is heard in one way by those of us who are present, at the scene of this insistent drumming, and in another way altogether by the person whose perforated skin figures as an instrument of this music. No photograph is audible, but some are less removed from aurality than others; some, like this image, alert us to the sounds that are absent.

Adams also produced formally-posed photographs, that communicate directly and unambiguously the pride of the bearer of the completed *pe'a*, who faces the viewer in an act of deliberate yet dignified self-exposure. Here, the tattooed man may have been a victim of the tattooist, but is also a co-author of the remarkable expression of Samoan art that has become indistinguishable from his body. None of the agency and self-possession that is present here can be detected in most older images of Polynesian tattoos, from which the face of the person is often excluded, or presented in oblique profile, in a fashion that permits a man to be regarded as a curiosity.

A number of Adams' photographs concern not tattooing internal to the Samoan community, but with Sulu'ape's work on Pakeha (white New Zealanders) and notably on the prominent painter, Tony Fomison (1939–1990). Though this artist had worked for a few years early in his career as a museum archaeologist, primarily concerned with recording Māori rock art, his subsequent interests in Polynesian cultures and people were manifest not in the documentation of the past, but in what was happening in his present, and in relations he formed with particular people. Fomison's orientation was in some respects the inverse of that of the typical European modernist. If the latter incorporated forms derived from tribal art into paintings or sculptures, in

the absence of much knowledge of, or contact with the people who had produced the material, Fomison's interest was more personal. He displayed Pacific artifacts in his studio and house, but refrained from using indigenous forms or designs in his art. Ian Wedde has observed, in his catalogue of the 1995 Fomison retrospective, that the painter's acquisition of the *pe'a* indeed appears a recapitulation of the longstanding European fantasy to cross the beach and become a member of the tribe; and that Samoans variously tolerated, respected, or objected to this assumption of one of the hallmarks of Samoan manhood, one of the pre-requisites of titled status and rank in the Samoan polity. But Wedde reminds us that Fomison was not the only actor in this narrative. Sulu'ape – a *tufuga ta tatau*, a priest and master of the art – made a considered choice to inflict the design on a man he knew. In so doing he was making a decision that was 'personal and controversial', and that was innovative in its context.¹

It is, in a way, surprising that his tattooing of foreigners should have been censured. From the late eighteenth century onward, tattooists in Tahiti, Hawaii, New Zealand and Samoa among other places had frequently tattooed mariners, deserters, and other travellers; and Samoans regularly tattooed men who travelled from the neighbouring archipelago of Tonga for the purpose. The implications of belonging and Samoan-ness that *tatau* carried were always prone to qualification or suspension, when the objects of the art were connected with, but not of, Samoan society; in many instances, tattoos were only partially reproduced on foreigners. Tattooing appears, then, not as mute exoticism, but as an activity that dealt knowingly with cultural difference; it had long been modified for application to other Polynesians, and had from an early stage in colonial history, been made available in a kind of souvenir form, to mariners whose bodies carried emblems of their many ports and voyages. Neither the ethnographer's art nor the artist's

ethnography discover a 'custom' that is itself innocent of ethnography; we find that the tattooist has got there first, if our object is the marking of alterity.

Adams' images, of Fomison subject to Sulu'ape's practice, and of Fomison present within the family ceremony that marked the completion of Tuiasau's *pe'a*, record what was distinctive about this process, and its awkward but remarkable result. The scene is, in a way, like the tattoo itself: what it exhibits is more telling than what it can be said to say.

NICHOLAS THOMAS



MARK ADAMS
S.S. 1982. FARWOOD DRIVE, HENDERSON,
WEST AUCKLAND. ULI, TUFUGA TATAU.
SU'A PASINA SEFO 1982
C TYPE PRINT

1. SULU'APE PAULO II. 'SAMOAN TATTOOING', FOMISON: WHAT SHALL WE TELL THEM?, IAN WEDDE (ED), WELLINGTON: CITY GALLERY, WELLINGTON, 1993
2. SEE FOR EXAMPLE MARK ADAMS AND NICHOLAS THOMAS, COOK'S SITES: REVISITING HISTORY, OTAGO UNIVERSITY PRESS, DUNEDIN, 1999
3. WEDDE, OP. CIT

THIS IS AN EXTRACT FROM A LONGER ESSAY DRAWN FROM WORK IN PROGRESS THAT IS SUPPORTED BY FUNDING FROM THE ARTS AND HUMANITIES RESEARCH BOARD AND THE GETTY GRANT PROGRAM. I AM GRATEFUL TO MARK ADAMS FOR THE OPPORTUNITY TO WORK WITH HIM AND WE BOTH OWE A GREAT DEAL TO SULU'APE PAULO II. I WOULD ALSO LIKE TO THANK PETER BRUNT AND CHRIS WRIGHT FOR THEIR COMMENTS AND ANNIE COOMES FOR HER ADVICE AND SUPPORT.

ALL PHOTOGRAPHS COURTESY OF THE
ARTIST AND AUCKLAND ART GALLERY
TOI O TĀMAKI. COLLECTION OF
AUCKLAND ART GALLERY TOI O TĀMAKI,
PURCHASED 2004



LAURIE ANDERSON

I used to spend some time seeing a psychiatrist. I would get there around eight in the morning and come into the office, and she sat in a corner and on one side of her was a window and the other a mirror, and she could tell by slight movements of my eyes whether I was looking at her or out the window or at the mirror. I looked at the mirror a lot and one of the things I noticed was that on Mondays it was perfectly clean and clear, but by Fridays it was covered with these lip marks. This was a process that seemed bizarre at first and then predictable and finally more or less inevitable. Then one day, in passing, I said, 'Well, it's like the lip marks that appear on your mirror.'

And she turned around and said, 'What lip marks?'

And I realised that because of the way the sun was coming through the window

and hitting the mirror at an angle that she couldn't see them. So I said, 'Why don't you sit in my chair? You can see them from here.' And I'd never seen her get up before but she got up (she could actually walk!) and she came and sat in my chair and she said,

'Oh! Lip marks.'

The next time I saw her was the last time. She said she'd discovered that her twelve-year-old daughter had been coming into the office during the week and kissing the mirror, and that the maid would come in on the weekends and clean off the marks. And I realised that we were seeing things from such different points of view that I wouldn't have to see her again.

LAURIE ANDERSON

INTRODUCTION TEXT FROM 'ALTER EGOS', STORIES FROM THE NERVE BIBLE/A RETROSPECTIVE 1972-1992, HARPER-PERENNIAL, NEW YORK 1994, p84.

AT THE SHRINK'S: ORIGINALLY A SUPER 8 FILM LOOP PROJECTED ONTO AN 8-INCH CLAY FIGURE, A FAKE HOLOGRAM WITH SOUND. THE FIGURE WAS INITIALLY INSTALLED IN THE CORNER OF A LARGE ROOM AT HOLLY SOLOMON GALLERY, NEW YORK CITY, 1975.

LAURIE ANDERSON BREAKS HER OWN RULES — AGAIN

I'M STRIPPING IT DOWN,
SAYS LAURIE ANDERSON FROM HER
MANHATTAN STUDIO, I'M GOING TO BE
THE AVANT GARDE OF THE
TECHNOLOGICAL BACKLASH.

Anderson speaks of her new live performance piece, *The Speed of Darkness*, a program of songs and storytelling she is about to take on a mini-tour of Western states. A multimedia performance artist before either term was absorbed into the popular lexicon, Anderson's last show, *The Nerve Bible*, employed an elaborate industrial set of girders and other building guts, an extensive system of linked video monitors and multimedia screens, and a body suit that responded to certain gestures with pre-programmed sound effects. It was her first show in five years, and her most tech-heavy ever. *The Nerve Bible* (the title is Anderson's metaphor for the human body) required over 33 tons of equipment.

Her latest requires little more than several instrument cases and a satchel. 'I've simplified,' she says. 'Of course simple for me is still some stuff.' For *Speed of Darkness* Anderson's 'stuff' — her word for hi-tech gadgetry — will top out at a souped-up violin, a keyboard and a digital processor for sound effects. There will be no set and no visuals.

When Anderson previewed *The Speed of Darkness* in Boulder, Colorado, she performed from three imaginary rooms — a theater, a mental hospital and a control room. Those three spaces, she says, have metaphorically 'merged to form late 20th century techno culture.' Anderson says the theme of her new work is, quite simply, 'the future of technology.'

Contacted at the TriBeca live/work space she shares with Lou Reed, Anderson spoke to *Tweak* about her new work, the merits of the Web, severe altitude sickness, and her bedrock optimism for the human race.

TWEAK: SO WHEN YOU LOOK TO THE FUTURE OF TECHNOLOGY, WHAT DO YOU SEE?

Laurie Anderson: Well, it's not a pretty picture. But maybe I've gotten jaded. Maybe I've been attending too many tech conferences. Because everybody at those things has like these glowing visions of how cool everything's going to be, but it comes off to me like just a way to get people to get more stuff. Which disturbs me, because I look forward and I see technology splitting us pretty cleanly into people who have the stuff and people who don't. And for the people who can't keep up, life is going to get really, really hard.

DID THAT OBSERVATION HAVE ANYTHING TO DO WITH SCALING BACK YOUR LIVE SHOW?

That's it exactly. I became frustrated that I was working with so many pieces of equipment. Stripping down comes from wanting to find out what you can do without a ton of stuff. Well, more than a ton a stuff. We actually had to weigh all my stuff on the last tour, and it was 77,000 pounds. It filled two huge trucks. It was ridiculous. I thought, 'I've got to find another way to tell some stories.'

WHAT'S YOUR HOME COMPUTER SET-UP LIKE?

Yeggggh. You caught me. I have eleven of them strewn about my work space here, although a few of them are down at any given time with technical difficulties. I have so many because I like to be able to hop around. You know: Well, I was working on music, but I want to go over to Photoshop, right now. I admit there's an ambivalence at work here. I'm pretty addicted.

HOW CLOSELY DO YOU MONITOR THE LAURIE ANDERSON NEWSGROUPS ON THE NET?

You know, I almost never drop in there. It's sort of in the same category as listening to my old records or reading my own reviews. Plus, I don't do that well in chat rooms. Some of them are nice, but I can't type well very fast so my stuff is full of typos and I come off sounding pretty moronic. There are a few cool spots on the Web, I highly recommend one site called 'Interspecies Communication', but overall I just don't like to waste that much time on-line.

YOU SEE THE WEB AS A WASTE OF TIME?

I'm just not so sure that it actually connects people. Again, I'm ambivalent. I mean, you can find old friends, and that's nice, but I think in many ways the Web is pretty anti-social. I like live things. I like to be in groups of actual people, as opposed to their clones or their avatars or whoever they send out on the Web to represent themselves.

AS A VETERAN OF THE AVANT GARDE, DO YOU HOLD OUT HOPE THAT THE WEB COULD HELP DE-COMMERCIALISE ART, ESPECIALLY THE DISTRIBUTION OF POPULAR MUSIC, BY CUTTING OUT THE MIDDLEMEN?

Funny thing about those middlemen — they always seem to find the middle. And if they can't find it they'll stamp one out. I did hold that hope for a few minutes until I realised, that, well, the Web's just sort of a big mall. We're a country of salespeople, and we'll find ways to sell it. So no, I think that unfortunately the Web's not going to be this Utopian thing. And it's not the Web's fault. It's all these people who are thinking, 'How can I make money on the Net?' And they'll find a way. Because that is all they think about.

ON YOUR OWN WEB PAGE, THE GREEN ROOM, YOU RECENTLY INSTALLED A SERIES OF AUTOMATED WRITING PROGRAMS [WHERE THE USER SETS STRICT PARAMETERS ON DICTION AND THE COMPUTER SPITS A SHORT STORY BACK AT THEM]. WHAT WAS THE IMPETUS THERE?

I really just wanted a way for you to figure out what you want to say. I realised that a lot of times I write to find out what I actually think. Because unless you really have to articulate a thought, sometimes it remains a little bit vague. So those programs are a way to generate a lot of different kinds of words and throw them against a wall and see which ones feel interesting and get you out of your rut.

Initially, that project came out of a desire to write a song using only the 100 most frequently used words in the English language. Of course, those words depend on your mode of selection. I culled them from a McGraw-Hill database of written English, so I wound up with sort of the most common words in news magazine English. And I started working only with that list because I wanted to get away from my habit of using the same kinds of words in my work.

It's part of the same motivation that makes we want to do a stripped-down

WHAT DO YOU SEE AS THE HUMAN BODY'S GREATEST WEAKNESS?

That we die.

WHICH YOU ALMOST DID THREE YEARS AGO IN THE HIMALAYAS CANDERSON WAS STRICKEN WITH SEVERE ALTITUDE SICKNESS AT 22,000 FEET ON AN EXPEDITION TO FIND LLAMA LATSO, THE FABLED LAKE WHERE THE NEXT DALAI LAMA'S NAME IS WRITTEN ON THE SURFACE OF THE WATER IN CODE3. VISIONARY HALLUCINATIONS ARE A COMMON EFFECT OF AS. DID YOU EXPERIENCE ANY?

Oh yes. Golden bells ringing on the horizon, going 'boom, boom, boom'. The whole sky pulsating. Voices calling to me. I lost my hearing for two days and the only thing I could hear were those bells and the voices. Once I got beyond the pain it was very euphoric. I was laughing a lot of the time. It was wild and beautiful, the most intense experience of my life, by far.

SO WHAT'S YOUR OPINION OF THE THREE MINUTE POP SONG?

Writing a good short song is extremely hard, so I have great admiration for anyone who does that. But then again I like every kind of music. No, that's not true – I hate Broadway shows. I mean I really hate them. But there's something in almost all other music that I find interesting.

EVEN COUNTRY?

Yeah, because it's so emotional. At its best, it can make me really cry. And I like that.

WHAT ABOUT TECHNO?

It's cool in the background. Techno is music without a foreground. But that's all right. I've got plenty of things to do in the foreground.

HIP-HOP?

Definitely cool. Especially if the words are good. Of course they're usually not that good, but in a lot of cases it doesn't matter 'cause the hip-hop attitude comes through strong. It's like, 'Look at me! I am so cool.' And that's great. Everybody should think they're ultra-cool. The world would be a much better place.

ON YOUR LAST ALBUM, BRIGHT RED, YOU SAID, 'WHAT I REALLY WANT TO KNOW IS THIS: ARE THINGS GETTING BETTER OR ARE THEY GETTING WORSE?' ('TIGHT-ROPE') THAT WAS TWO YEARS AGO. ANY CONCLUSIONS?

I see that generally things are getting better. But I'm a hopeless optimist. I look for things getting better rather than worse because, you know, we gotta live here. And I believe everyone has the choice be-

tween being an optimist and a pessimist, no matter what happens to you. You can make terrible ideas out of good things and of course vice-versa. So for the sake of convenience and happiness I choose to be an optimist.

ONE CONCERN THAT REGISTERS THROUGHOUT YOUR WORK HAS TO DO WITH HOW AMERICA'S PURITAN ANCESTORS SORT OF STILL LOOM OVER THE SPIRIT OF THIS COUNTRY LIKE A GHOST. DO YOU THINK WE'LL EVER EXORCISE THEIR GHOSTS?

I think that in spite of our puritan roots Americans are pretty fun-loving. We genuinely like fun. We value it. Go to some place like Germany, where it's really all about work, and you'll see that loving fun is an amazing achievement for a people to make. Another big achievement America has made over its puritan history is that we're friendly. Just in the sort of way where you get in a cab with somebody you don't know and you're like, 'Hey, what's happening, who are you, what are you doing today.' There's a startling difference in that respect between Americans and some Europeans. I think a lot of Americans experience that when they travel ... Friendliness just comes more naturally to Americans. And strangely enough, to Tibetans as well. That's one of the reasons I think Americans and Tibetans have this strange sense of kinship. Anyway, seeing that friendliness rise out of this democracy is a thrill. I see this growing lack of fear at making contact with other people. It took a while to build, but I think it's become more and more pronounced.

So there – that's one solid, good thing about the future.

ANY OTHER SIGNS YOU WOULD POINT TO IN SUPPORT OF OPTIMISM?

Restlessness. I have this sense that people are very restless these days, and that's always a good sign. Because it means they're questioning and some of the answers are making them uncomfortable, and that's the only way things ever get better on a large scale.

DAVID HOLTHOUSE

INTERVIEW REPRINTED COURTESY OF DAVID HOLTHOUSE AND TWEAK MAGAZINE

tour. The idea of 'What can I do with 100 of the most simple words, what I can make of that.' But the thing about that list is that there are only like six nouns. Most of the words are linguistic glue – before, after, when, beyond, around, because. The nouns were like man, time, place. So I went up to another cut – 250 words this time. I kind of hoped to get the word 'women' in there, but 'women' is not even in the most used 250 words. They do, however, include 'boy' and 'boys'. But no 'women' and no 'girls' or 'girl'.

THAT'S RATHER TELLING.

Yeah, I had a feeling we were a special interest group but I didn't know it was that extreme.

ANY OTHER SURPRISING OMISSIONS?

Well, 'love' isn't there. But then neither is 'anger'. I'm friends with this writer Salman Rushdie, and he came by while I was working on this list and pointed out that there aren't many negative words on it. He said, 'For example, you can't say anything very violent. The only way you could...' And then he looked at the list and picking out words one by one he said, 'I-would-like-to-end-your-life.' And we all were sitting around this table at lunch going, 'Wow, Salman, what a choice of sentence there, man.' It was really a conversation stopper. It was like, 'Whoah. Wonder what that guy has on his mind.'

SELECTED SOLO EXHIBITIONS/ INSTALLATIONS

2002 LAURIE ANDERSON: THE
RECORD OF THE TIME, MUSÉE
D'ART CONTEMPORAIN DE
LYON, LYON, FRANCE AND
TOURING TO MUSEUM KUNST
PALAST, DÜSSELDORF,
GERMANY; PADIGLIONE D'ARTE
CONTEMPORANEA, MILAN,
ITALY AND IRISH MUSEUM OF
CONTEMPORARY ART, DUBLIN,
IRELAND 2000 LAURIE
ANDERSON'S ANTHOLOGY,
KULTURBORO MUSEUM OF
CONTEMPORARY ART,
ROSKILDE, DENMARK

1998 LIFE - DAL VIVO,
FONDAZIONE PRADA, MILAN,
ITALY AND CENTRE GEORGES
POMPIDOU, PARIS, FRANCE

1997 DANCING IN THE
MOONLIGHT WITH HER WIGWAM
HAIR, SOUTH BANK CENTRE,
LONDON, ENGLAND 1996

LAURIE ANDERSON: HUGO
BOSS PRIZE EXHIBITION,
GUGGENHEIM MUSEUM, NEW
YORK, USA 1983 LAURIE
ANDERSON: WORKS FROM 1969

TO 1983, INSTITUTE OF
CONTEMPORARY ART, UNI-
VERSITY OF PENNSYLVANIA,
PHILADELPHIA, USA AND
TOURING TO FREDERICK S.
WIGHT GALLERY, UNIVERSITY
OF CALIFORNIA, LOS ANGELES;
CONTEMPORARY ARTS MUSEUM,
HOUSTON, USA AND THE QUEENS
MUSEUM, FLUSHING, NY, USA

1982 LAURIE ANDERSON:
ARTWORKS, INSTITUTE OF
CONTEMPORARY ART, LONDON,
ENGLAND AND TOURING TO
BLUECOST GALLERY, LIVERPOOL,
ENGLAND; IKON GALLERY,
BIRMINGHAM, ENGLAND;
ROCHDALE ART GALLERY; NEW
57 GALLERY, EDINBURGH,
SCOTLAND AND DOUGLAS HYDE
GALLERY, DUBLIN, IRELAND

1981 SCENES FROM UNITED
STATES, HOLLY SOLOMON
GALLERY, NEW YORK, USA

1980 DARK DOGS, AMERICAN
DREAMS, HOLLY SOLOMON
GALLERY, NEW YORK, USA

LAURIE ANDERSON Born Chicago, USA, 1947.
Lives and works in New York, USA.

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2003, PP 24-31

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RECORD OF THE TIME: SOUND
IN THE WORK OF LAURIE
ANDERSON, MUSEUM KUNST
PALAST DÜSSELDORF,
DÜSSELDORF, 2002

CHRISTINA BOLIUS, 'LAURIE
ANDERSON', VERNISSAGE,
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INC, NEW YORK, 2000

ROSE LEE GOLDBERG, 'MIXING
THE MEDIA, LAURIE ANDERSON'S
RHYTHMIC EYE', APERTURE,
NO. 160, 2000 PP 66-71

BERNARD HOLLAND, 'THE
WATER, THE WHALE AND A BOLD
BASS GUITAR', THE NEW YORK
TIMES, OCT. 1999, PPE1, E8

MATTHEW MIRAPPAUL, 'MAKING
AN OPERA FROM CYBERSPACE'S
TOWER OF BABEL', THE NEW
YORK TIMES, 16 DEC. 2001, PE2

GAIL O'HARA, 'LAURIE
ANDERSON, TALK NORMAL:
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YORK. 23-30 NOV. 2000, P157

CLIFFORD ROSS, 'LAURIE
ANDERSON' (INTERVIEW),
BOMB, FALL 1999, PP 60-66
AND COVER

SELECTED GROUP EXHIBITIONS

2003 GLORIA: ANOTHER LOOK
AT FEMINIST ART OF THE
1970S, WHITE COLUMNS, NEW
YORK AND RHODE ISLAND SCHOOL
OF DESIGN, PROVIDENCE,
USA; THE JOURNEY OF

IMMOBILE MAN, VILLA CROCE
MUSEUM OF CONTEMPORARY
ART, GENOA, ITALY 2002

MOVING PICTURES, SOLOMON
R. GUGGENHEIM MUSEUM,
NEW YORK, USA 2001

AUDIBLE IMAGERY, THE
MUSEUM OF CONTEMPORARY
PHOTOGRAPHY, CHICAGO, USA;

BIENNALE DE LYON, MUSÉE
D'ART CONTEMPORAIN, LYON,
FRANCE; LES SUBSISTANCES

AND PARC DE LA TÊTE D'OR,
LYON, FRANCE 2000 BIENNALE
OF SYDNEY, SYDNEY,

AUSTRALIA; ORBIS TERRARUM/
WAYS OF WORLDMAKING,
ANTWERPEN OPEN, ANTWERP,

BELGIUM 1999 THE AMERICAN
CENTURY: ART AND CULTURE
1950 2000, THE WHITNEY

MUSEUM OF AMERICAN ART,
NEW YORK, USA 1998 OUT
OF ACTIONS: BETWEEN

PERFORMANCE AND THE
OBJECT, 1949 1979, THE
MUSEUM OF CONTEMPORARY
ART, LOS ANGELES, USA

CHECKLIST

AT THE SHRINK'S
1975/1997
SCULPTURE, VIDEO PROJECTOR,
DVD WITH AUDIO
DIMENSIONS: APPROX. 191 X
89 X 89 MM

>IMAGE P193

COURTESY OF THE ARTIST AND SEAN
KELLY GALLERY, NEW YORK



TIONG ANG

In April 2002 I recorded and edited a video for the exhibition 'The Third Space in the Fourth World' at the Eastlink Gallery, Shanghai. It would be my first visit and exhibition in China. As a *faux-chinois*, an overseas Chinese (born in Indonesia, educated and living in the Netherlands) I was aware of my ambivalent relationship with China and my difficulty to assess the symbolic significance of my journey. To avoid the quagmire of false associations connected to this situation, I chose to remain silent about this topic and invite someone else to address the Chinese audience. This person is the African storyteller Atone Niane, who was invited to speak about my undertaking to show my work in China for the first time.

In the video two men enter an empty room, an African man and a Chinese man (myself), both wearing suits and sunglasses. The Chinese man in the background remains silent and shows his slides in a slide projector, the lens directed into the lens of the video camera. The monologue of the African man in the foreground of the image is direct,

confrontational, expressive and full of humour. His story unfolds the dilemma of the artist, entering the Chinese art market, acknowledging a diasporic position but refusing the limitations of such a label. Gradually the storyteller mixes the artist's story with his own position as an overseas African émigré, creating a verbal and unparalleled complexity about the global discrepancies between north and south and between east and west. When the African man starts to speak in a trance, he is guided away by the artist. They leave the room together.

Atone's words are improvised; almost nothing was determined, practised or written down beforehand. His presented monologue is the result of editing. Here, as a transcript, the text is stripped of sound, of the dynamics of the situation and the speaker's physical presence.

TIONG ANG



TRALALALA FRACASSANT!

To be in China. It is a wonderful experience actually. I am enjoying my presence of being here with such a good friend of me who's called Tiong Ang. He gave me the opportunity to discover his community, where he is originated. I did once wonder about where my friend really came from. He seems so to be different.

- TIONG LIGHTS ATONE'S CIGARETTE

Yes, thank you very much!

When I say different I mean physically different. But who is not? This is not bad humour, but I'm saying that my friend is different from me. We have some obvious physical differentiation.

We are today in China. And I'm so happy to experience such a great event, visiting the original country from a good friend of me.

You may say, in my language Wolof: *Mbêtheu mbêtheu*. It means that the dog goes with dog, the cat goes with cat.

I did imagine once how it would be, to live in a country of beyond 800 million people. Actually I am originating from a country which is called Senegal, a country on the west coast of Africa. Like many countries (in my country, in my land) in my continent we have not always been blessed with wealth, or with appropriated know-how, to cope with the circumstances of today. But China, through the tumult of relationship in the world had been entertaining or

cultivating a good relation with Africa. As I can say, they did build few stadiums, they did build hospitals, they (did) went to the countryside, to help farmers increase their production of crops. I did find it efficient policy.

Well, it's not only money, but also skills. Also a way of doing things. Also models, whatever art models, whatever social models, whatever aesthetic, whatever! A model is needed for the interpretation of society.

China had more than Bruce Lee. China had Mao Tse Tung. China had the revolution. China had the transformation of one society in their own way. China had the tightness, the belief of staying China. China had the potential also of assuming they're being China – and that I find it a lot. In my words, one Chinese man represents all Chinese at the end.

- CLOSE-UP ATONE'S EYES

I did have the same experience, being African born oversea. My friend, we did have the same problem. But in my case the solution has been found. I went back to my roots. To my roots. I start to live, to think like an African. You may tell me what it is that.

- SPEAKING WOLOF

Going back to my roots. Does a Chinese man have roots? Have a Chinese man, born oversea, got to go back to his roots,

tell me? Is it to take a two or one way ticket to China and to go see down there, and to start eating things and to doing the same things like people do, what everybody (everything) does? What everybody does in China you can also do it here in Europe. I mean (you can) – what you can do in China you can do it overseas. Well, but you have to make a compromise. You must be down there in China, in that firm vast land my friend. You hear! Yeah. Simply said, yeah. Once, I think, you go back to your roots once. But how you go back to your roots?

The white people do it, the Arabs do it, the Mongols do it, and the black Africans as well!

Yeah of course!

- SPEAKING WOLOF

These are the seven senses we have. When you start to use your seven senses to let them function as a Chinese, you are the perfect Chinese man, believe me!

A Chinese man doesn't have seven senses, or ten senses.

I don't see the difference between you Chinese who was born oversea or grown up oversea and the Chinese from Shanghai. A fat big boy born in Shanghai self, raised up in Shanghai. You're pretty the same.

Because you're there, you are already in China. You are already in China, you're



already at home, you don't have to complain. You smell Chinese, you eat Chinese, you sleep Chinese and you still have all characteristics of a Chinese man! Hey man, you're back home, you're at your roots. I think in a few days or weeks, they will start buying your works.

Do you still have something to sell my friend?

Listen to me, I come to you, stay where you are...

All the time the same history, the same history, the same shape.

I'm desperate, I'm desperate, they have to buy from me.

Why don't you want to sell, when I have a client to buy? Why don't you want to sell?

Oh yeah, in my country you can do everything you want. Même si tu veux parler français, tu parles français au Senegal.

The man with the white head and the white suit. He's there! There! There! There! The – yeah yeah – you don't see him a bit? You see him? Haha! He gonna make a deal very soon. You agree? You like to be paid with cheque? You wanna cheque? How do you want? Cash or cheque?

I thought you make things to sell. We want to make business, we want to get money, to earn money. To buy milk for our babies, to buy clothes for our children, and to entertain our wives.

Man with the white head, please come on with the money. Is done? The deal is done. But on the only one condition, Tiong, you gotta go back to your roots. You agree?

Yeah, it's good. Our Chinese son is back. Gonna say it to the old man. You're gonna be back. You're gonna be back. To come back again and to become back again a Chinese. What he is, what he never stopped to be. I'm sure that one day all these kids born abroad, all these Chinese kids born abroad will be going back to their roots. No matter what the western influence is, the Chinese stay always the Chinese, and that is a very interesting thing. A very interesting aspect of being a China; a unique people!

- PAUSE, MARCHING AND SALUTING

Time comes that a Chinese people feel the need to switch to another form of society. I hope that things will be definitely improved. Our relation I mean. A relation between oversea Chinese and Chinese staying in the fast land.

- TIONG PLAYING PINGPONG

Aah! Huuh! Huuh!

It's not a sign of madness. It's just my instinct, my emotion. I'm knocking on my head! I knock again on my head!

Don't buy only from the Chinese. Buy from me too.

What the overseas Chinese can bring?

What for good things the oversea Chinese has got to bring?

They have to sell! You talk to them, they have to sell.

You have to buy from me, you have to buy from me, please! Buy, buy once from me, from Africans. It's a good product.

We want to buy, we want to buy. Buy! Why don't you sell? To trade, to emulate the economics. Paintings are made in my view to sell, to be sold. Keeping it for yourself, on your own, is not gonna help much. Sell it! Making money may not be the only purpose, but I like to buy a piece! To give you dollars. We're gonna count a lot of dollars for you, agree?

- ALLEGORIC SEQUENCE IN WOLOF, ATONE GOES IN TRANCE

...The people [are] always the same people, always. Wherever you go, whatever you do, and how you do it counts. I have no problem with it.

- TIONG PULLS ATONE OUT OF FRAME. THEY LEAVE THE ROOM TOGETHER. (END)

SELECTED SOLO EXHIBITIONS

_2003 PRISONERS, FLORENCE LYNCH GALLERY, NEW YORK, USA
 _2002 DORMITORY, GALERIE LUMEN TRAVO, AMSTERDAM, NETHERLANDS
 _2001 TIMELINE UNDERWORLD, KOLENMUUR, EUROPAPARK, GRONINGEN, NETHERLANDS (CATALOGUE); TIONG ANG, INSTITUTE OF VISUAL ARTS (INOVA), UNIVERSITY OF WISCONSIN, MILWAUKEE, USA
 _2000 RAY OF LIGHT, GALERIE LUMEN TRAVO, AMSTERDAM, NETHERLANDS
 _1997 INSOMNIACS, GALERIE LUMEN TRAVO, AMSTERDAM, NETHERLANDS
 _1996 THE MAKING OF PAINTED STROKES / INCESTUOUS, (WITH CARTER KUSTERA), THREAD WAXING SPACE, NEW YORK, USA
 _1995 THE MAKING OF PAINTED STROKES, (WITH CARTER KUSTERA), PROTON ICA, AMSTERDAM, NETHERLANDS
 _1993 INSIDES, STEDELIJK VAN ABBEMUSEUM, EINDHOVEN, NETHERLANDS (CATALOGUE)

SELECTED GROUP EXHIBITIONS

_2003 GRID, CEMETI ART HOUSE, YOGYAKARTA / ERASMUSHUIS, DUTCH CULTURAL CENTRE, JAKARTA, INDONESIA (CATALOGUE); IN OR OUT, NATIONAL MUSEUM OF CONTEMPORARY ART, SEOUL, SOUTH KOREA (CATALOGUE)
 _2002 THE THIRD SPACE IN THE FOURTH WORLD, EASTLINK GALLERY, SHANGHAI, CHINA (CATALOGUE); LIFE IN A GLASS HOUSE, STEDELIJK MUSEUM, AMSTERDAM, NETHERLANDS (CATALOGUE)
 _2001 LA BIENNALE DI VENEZIA, PLATEAU OF HUMANKIND, 49. INTERNATIONAL ART EXHIBITION, VENEZIA, ITALY (CATALOGUE); SENSE OF WONDER, HERZLIYA MUSEUM OF ART, HERZLIYA / TEL AVIV, ISRAEL (CATALOGUE)
 _2000 NEUES LEBEN, GALERIE FÜR ZEITGENÖSSISCHE KUNST, LEIPZIG, GERMANY (CATALOGUE)
 _1999 SERENDIPITY, THE BORDERS OF EUROPE, PO ZIEZOMER WATOU, BELGIUM (CATALOGUE)
 _1998 NL, DUTCH CONTEMPORARY ART, STEDELIJK VAN ABBEMUSEUM, EINDHOVEN, NETHERLANDS (CATALOGUE)
 _1997 FESTIVAL AAN DE WERF, UTRECHT, NETHERLANDS (SCHOOL PICTURES, WITH ROY VILLEVOYE)
 _1995 4TH INTERNATIONAL BIENNIAL OF ISTANBUL 1995, ISTANBUL FOUNDATION FOR CULTURE AND ARTS, ISTANBUL, TURKEY (CATALOGUE)
 _1994 THE SPINE, DE APPEL FOUNDATION, AMSTERDAM, NETHERLANDS (CATALOGUE)
 _1993 PROSPECT '93, FRANKFURTER KUNSTVEREIN / SCHRIN KUNSTHALLE, FRANKFURT, GERMANY (CATALOGUE)

TIONG ANG Born Surabaya, Indonesia, 1961
 Lives and works in Amsterdam, Netherlands.

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FRANK-ALEXANDER HETTIG, 'TIONG ANG', ARTFORUM INTERNATIONAL, VOL. 36, NO. 1, SEPT. 1997, P 135

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HEINZ-NORBERT JOCKS, 'ALLES, WAS ZUM MENSCHSEIN GEHÖRT. GESPRÄCHE MIT HARALD SZEEMANN', KUNSTFORUM BD. 156, AUG. 2001

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MARK KREMER, 'BECOMING A GOOK', CATALOGUE NOT DARK YET, ARTIMO FOUNDATION, BREDA, 1998

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CHECKLIST

MOCKERY (PROJECTIONS) 2002 (FEATURING ATONE NIANE)
 DVD INSTALLATION, DIMENSIONS VARIABLE

>[IMAGES P23-253]

COURTESY OF THE ARTIST AND LUMEN TRAVO, AMSTERDAM



JOHN BARBOUR

THE UN-MADE

JOHN BARBOUR HAS RECENTLY SPOKEN OF THE 'UN-MADE' AND THE 'UN-MADE MAN' IN RELATION TO HIS ART. THEY ARE ENIGMATIC AND SUGGESTIVE PHRASES THAT APPLY NOT ONLY TO HIS WORK, BUT FRAME A BROADER CRITIQUE OF MODERN WESTERN SOCIETY.

So who is the 'un-made man'?

In the modern West, the un-made man is a figure come down in the world; the opposite, as Barbour puts it, of the 'self-made' man, someone undone through their own actions – the jailed, the addict, the drunk, the destitute; someone undone through the actions of others – the abused, the dispossessed, the 'disappeared'; or someone simply undone – the sick, the senile. The un-made man, to us, is repellent and abject, literally 'cast-out' – into an institution, a prison, a hospital, a home, or on to the street – the object of disgust and disdain.

Other cultures present a different model of the un-made man. According to the *Veda*, the lives of the Brahmins, the members of the highest caste of Indian society, should ideally follow a plan ending in destitution:

the life of every *Brāhmaṇa* ... was to be divided into four stages ...: he was [1] as *Brahmacārin*, to dwell in the house of a teacher, then [2], as *Grihastha*, to fulfil the duty of founding a family, then [3] to leave it in old age, as a *Vānaprastha* [forest hermit], to give himself up more and more to increasing penances, and lastly [4], towards the end of his life, as a *Samnyāsin* ... to wander free from all earthly ties and live on alms.¹

Think also of the Buddhist and yogi striving to lose their egos; of Diogenes the Cynic, the Greek philosopher who discarded everything he owned; and of the Christian ascetic, the hermit, or Jesus Christ for that matter. While in the modern West the un-made man has come down in the world, in other traditions the un-made man is a very different being. One's un-making can be a spiritual exercise, something to aspire to – a worthy goal of a lifetime's effort.

These states of being may largely be inaccessible to the modern Western mind, but they are of interest here because they remind us that things can be very different from the way we find them in our society. They show us that the un-made man is not necessarily a bum, and that to be un-made can be a positive state of being. They also clear a mental space where we might tentatively begin to imagine how this could be realised in the West.

Barbour has such an image of the un-made man – for him the un-made man equivocates between the weakness of capitulation and the strength of stoicism: 'The un-made man, bent in the shape of grief and loss, homeless in the republic of things. He'll settle for warmth, soap, hot water and a shave, for food in the belly, for sleep without fear.' But this un-made man is stronger and rather more demanding than he looks, for he opposes the figure of the 'self-made' man, a figure idolised in the West, whose success and value is judged principally by his accumulation of capital and goods. Barbour's

un-made man registers a zero on this scale of value, and as such stands against 'all that which our globalised and corporatised world so perfectly constructs and offers up in the image of need – the endless worldly cycle of production and consumption.' This un-made man has freed himself from society's 'image' of need – he recognises only what Barbour calls 'ordinary, human need'. It's freedom, but it's a type of freedom that the modern Westerner can barely begin to imagine.

If this positive notion of the un-made man is, for us, difficult, perhaps we can more easily appreciate the positive value of the un-made in the realm of art. Rather than a man who stands against 'the endless worldly cycle of production and consumption', perhaps this is a role we can first assign to an object – an 'un-made object'.

What is the 'un-made object'?

It won't be a 'made object' – the traditionally crafted [sculpted, cast, modelled, polished...] object of the fine arts, or the manufactured object of modern industry. Nor will it be a 'ready-made object' – the object plucked by the artist from the matrix of contemporary culture and placed unaltered in the gallery. As recent use of this strategy (Jeff Koons, Haim Steinbach) makes clear, the ready-made object is already a product of our globalised and corporatised world – to be 'ready-made' an object must first be made.

Placed within our culture, the culture of the made object, the un-made object will

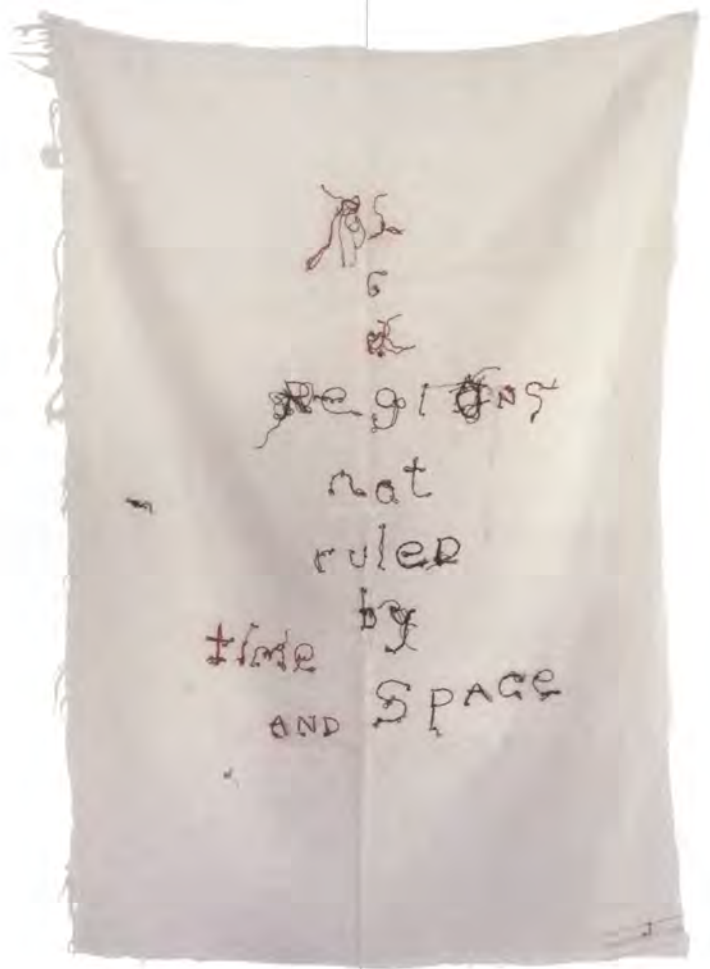
appear awkward, gratuitous, abject – for it pointedly fails to satisfy the standards of making we expect in art, craft, design or manufacturing. Functional design and hardiness are as anathema to the un-made object as are decoration and beauty. Although physically unimposing and vulnerable, the un-made object may excite a measure of disdain or repugnance in the viewer – perhaps this is an index of the degree to which we have internalised the values of the made object, and invested in them our sense of self.

For Barbour, the un-made object enacts 'a falling away from – an unpicking' of the capitalist and consumerist culture of the made object. The un-made object refuses to satisfy what our culture 'offers up in the image of need'; instead, as Barbour puts it, it will 'speak of ordinary human needs and fears'. It is at once a cultural critique and an affirmation of 'ordinary human need and fear'. These last, of course, are the province of Barbour's un-made man, and it is really his values that the un-made object affirms.

If we can penetrate beyond the 'out-cast' quality of the un-made object, what might it convey of this 'need and fear'? If, within the world of the 'made-man' and the 'made' manufactured object it is hard to say and hard to think what positive value the un-made man could embody, perhaps it is slightly easier to see positive value in the un-made object. It can tell of the horrors of death, dysfunction and loneliness that are part of our experience, but which the culture of the 'made' elides. And it might communicate pleasures and

virtues which are also foreign to this culture. These are harder to name; I've tried to say something of them elsewhere,² here it will suffice to indicate where they might be found in Barbour's work: there, perhaps, in the pitiful, but sensuous stains of his embroidered banners, and there again in the gentle, hopeless humour of his grim cardboard models that recall architectural models. In these moments perhaps, we begin to share the pleasures of the un-made man.

MICHAEL NEWALL



ALL QUOTES FROM JOHN BARBOUR ARE FROM CORRESPONDENCE WITH THE AUTHOR, JULY 2003.

1. PAUL DEUSSEN, THE SYSTEM OF THE VEDANTA, TRANS. CHARLES JOHNSTON, DOVER, NEW YORK, 1973 (1912), PP 16-17
2. 'JOHN BARBOUR: A REPUBLIC OF THINGS', BROADSHEET, VOL. 30, NO. 4, 2001; REPRINTED IN BLAZE: VISUAL ART AND WRITING FROM THE CONTEMPORARY ART CENTRE OF SOUTH AUSTRALIA 1990 2002, CACSA, ADELAIDE, 2003, PP 168-169



JOHN BARBOUR

Born The Hague, Netherlands, 1954.

Lives and works in Adelaide, Australia.

SELECTED SOLO EXHIBITIONS

_2003 YUILL/CROWLEY, SYDNEY, AUSTRALIA; EXPERIMENTAL ART FOUNDATION, ADELAIDE, AUSTRALIA _2002 YUILL/CROWLEY, SYDNEY, AUSTRALIA _2001 YUILL/CROWLEY, SYDNEY, AUSTRALIA _2000 CENTRE FOR CONTEMPORARY PHOTOGRAPHY, MELBOURNE, AUSTRALIA; YUILL/CROWLEY, SYDNEY, AUSTRALIA _1999 CONTEMPORARY ART CENTRE OF SOUTH AUSTRALIA, ADELAIDE, AUSTRALIA; YUILL/CROWLEY, SYDNEY, AUSTRALIA _1998 GALERIE Y-BURG, VREISHUIS AMERIKA, AMSTERDAM, NETHERLANDS; YUILL/CROWLEY, SYDNEY, AUSTRALIA

SELECTED GROUP EXHIBITIONS

_2002 METROPOLITANO ICONO-GRAPHICA, XXV BIENNAL DE SÃO PAULO, BRAZIL _2001 BLIND VALLEY, BLAU GRAU, SYDNEY, AUSTRALIA _2000 WARM FILTERS, 2000 TELSTRA ADELAIDE FESTIVAL OF THE ARTS, ADELAIDE, AUSTRALIA; VEIL, YUILL/CROWLEY, SYDNEY, AUSTRALIA _1999 SEQUENCE, YUILL/CROWLEY, SYDNEY, AUSTRALIA; TOXIC, THE PERFORMANCE CENTRE, SYDNEY, AUSTRALIA; WORD, MUSEUM OF CONTEMPORARY ART, SYDNEY, AUSTRALIA _1998 TALKING PICTURES, GLEN EIRA VISUAL ARTS COMPLEX, MELBOURNE, AUSTRALIA; PROCRUSTEAN BED, EXPERIMENTAL ART FOUNDATION, ADELAIDE, AUSTRALIA

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TREVOR SMITH, 'METROPOLITANO ICONOGRAPHICA', CATALOGUE ESSAY, XXV BIENAL DE SÃO PAULO, BRAZIL, 2002

LINDA MARIE WALKER, 'EACH THING ONCE', CATALOGUE ESSAY, CONTEMPORARY ART CENTRE OF SOUTH AUSTRALIA, ADELAIDE, 1999

LINDA MARIE WALKER, 'JOY', CATALOGUE ESSAY, YUILL/CROWLEY, SYDNEY; EXPERIMENTAL ART FOUNDATION, ADELAIDE, 2002

CHECKLIST

FROM JOY 2002:

UNTITLED OBJECT (REGIONS NOT RULED BY TIME AND SPACE) 2002
INK, THREAD, FABRIC,
870 X 560MM

>[IMAGE P293]

UNTITLED OBJECT (I AM WAR) 2002

THREAD, FABRIC, 630 X 490MM

UNTITLED OBJECT (PRACTICE JOY / THE PRACTICE OF JOY IS) 2002

DIPTYCH: INK, THREAD,
FABRIC (FRAMED),
EACH 690 X 522MM

>[IMAGE P303]

FROM DARK STAR 2003:

WASTE OR CHOKE OR 2003
INK, THREAD ON VOILE
(STRETCHED), 1250 X 1250MM

REPEAT, NEVER EVER 2002
INK, THREAD ON VOILE
(STRETCHED), 910 X 760MM

JOAO, HIS LOT 2002
INK, THREAD ON VOILE
(STRETCHED), 455 X 405MM

>[IMAGE P273]

FROM HUMAN NEED 2003:

WINNERS RULE 2003
INK, THREAD ON VOILE,
1020 X 965MM

RAGMAN 2003
INK, THREAD ON VOILE,
1380 X 2100MM

ALL WORKS AND IMAGES COURTESY OF
THE ARTIST AND YUILL/CROWLEY,
SYDNEY, AUSTRALIA



POLLY BORLAND

These photographs are of Adult Babies, also known as Infantilists. They sometimes refer to themselves as ABs. I mostly refer to them as the Babies.

Adult Babies can be male or female, but they are predominantly men who enjoy aspects of 'age play' and/or role-playing. Specifically they enjoy and need to act and or dress as babies. These activities do not involve real babies in any way. Infantilists want to *be* babies.

In 1994, after doing a feature story in the UK on Adult Babies for *The Independent's* Saturday magazine, I decided to embark on a photographic journey to explore Adult Babydom more fully. I started in England at the Hush-a-Bye-Baby Club in Kent run by Hazel Jones. I began to realise how far-reaching this phenomenon was, and decided to photograph Adult Babies around the world.

I met and photographed them in France, America, and Australia. To my knowledge

there are also Adult Babies in Japan, Singapore, Mexico, Israel, Egypt, South Africa, Germany, Holland, and Scandinavia. The estimated number of ABs throughout the world is in the tens of thousands. It seems to be an activity that has no socio-economic distinction, nor is it confined to any particular sexual orientation.

Adult Babies have very individual ways of expressing their baby-ness. Irrespective of their adult sexual preferences, some choose to dress as girl babies and some as boy babies. Certain ABs are into bondage and punishment, but not necessarily both or at the same time. The older generations seem to like terry-towelling nappies and the younger ones the disposable kind. These preferences tend to reflect what the Babies wore when they were babies themselves. All of them have their own baby ages; some are newborn, others are one, two, or three years old. Not all ABs are into wetting themselves and/or defecating. The common thread is

the bottle and the nappy and the comfort they bring.

In the five years of doing this project the most common story I heard was that the Babies felt unloved as children. Some had even recognised their need for acting out these baby rituals as early as the age of seven. They kept their desire to dress or act as babies a secret, which in turn led to isolation and alienation, reinforcing their childhood feelings of neglect.

With the advent of the Internet the Adult Babies' isolation has diminished, and the younger generations in particular seem more confident and open in discussing their behavior with partners and family. My collaboration with the Babies... is based on trust and a desire to bring their world into the public arena. Hopefully it will lead to further acceptance and a greater understanding that diversity and vulnerability are at the core of human nature.

POLLY BORLAND

THE BABIES: PHOTOGRAPHS BY POLLY BORLAND

I am an advocate of Polly Borland's book *The Babies* which some may regret they ever opened. The work will undoubtedly cause discomfort in many; some may even be appalled that the work has been printed for public view and not consigned to a clandestine viewing by those who inhabit its world. By its nature this world is a secret, yet it appears to take place in the house next door. To enter the world is an act of confession. The participants invariably speak of their loneliness. Their gatherings are a part of the establishment of a new family. Here the usual trappings of the underworld or sex circus are absent. There is no scent of leather but acts of tenderness and talcum powder. Here public roles are reversed. The policeman, the truck driver – maybe the politician or master of industry – shed their virility and regress. However great their prowess, the subjects are levelled. The powerful may play at powerlessness. Some comfort is granted. What may disturb us most about this play, preposterous in its premise, is that in the ritual we might recognise ourselves. The fiercest warriors can dream of the breast. The more battered we become as urban figures striding on the sidewalks, barking orders, hailing cabs, power dining, the more incongruous it becomes when night falls and we stir to find ourselves curled up in a foetal position. It is not such a long step back to where everything was safe, on the nursery floor. By surrendering to 'mother' we can divest ourselves of responsibility. The banter of the truckstop or corporate life are discarded for a nipple. What might unnerve us is that in the secret world resides our true self and all the rest is but a performance.

The spectacle on which we are fed is increasingly explicit. All permutations of death and sex are photographed, though

war, for those of us who are neither victims nor participants, is becoming increasingly abstract. Not only are we experiencing the much chanted 'dumbing down', but also a numbing. Spectacular imagery breeds indifference. By spectacle I am referring to a kind of one-dimensional imagery that deals only with the surface of events. Spectacular photographs, like voyeuristic imagery, have a currency, but they are by definition distanced. They never reveal cause, only effect. The publication of the spectacular is universal – our press is drowning in it. The virtue of Polly Borland's photographs is that they are never spectacular. Their strength is their intimacy. That her subjects appeared to have welcomed her across the threshold into their furtive lives is a measure of her sensitivity. At a certain point Polly and the camera must have become a reassuring presence as comforting as the 'mother' in whose house the play is set. Far from inhibiting their activities, she appears to have enabled them to abandon constraints even further. It is a short step from recognising the 'beauty' of the subjects – as Diane Arbus had endowed her freaks with 'beauty' more than thirty years ago – to becoming a participant oneself. The steps along such a precarious route are Polly's huge achievement, won at no little cost. As with the fate of Chekov's doctor in *Ward Six* who ends up a patient in his own ward, the emphasis route is dangerous. Diane Arbus referred to her work as crawling on her belly across a minefield. If your subjects are acting out a play and you gradually drop the guise of observer and acquire a part, then if the play is secret and overturns the public roles, you become a participant in the transgression.

There is a particularly touching stage in the sequence of picture when the babies, now empowered with the confidence to

take their private selves out into public, head out of the door and on to the streets. They had become accustomed to standing naked before a stranger and had risen above the shame and guilt in front of the camera. Polly may have granted them that power for which they are indebted. So are we when we recognise in these pictures that part of us which was so furiously carving our way through adulthood that we forgot what childhood was, or that part of us which dwelled too long in childhood and never wanted to move on. To be judgmental on the state of babydom or the cause of another's erotic arousal is to miss the point of these photographs. The disclosures do not fuel our voyeurism but flash a mirror back at us with acts made all the more tender by the brutality of the outside world, for there is not an adult who at some point did not want to abdicate adulthood.

MARK HOLBORN

LONDON, MAY 2000. THIS TEXT IS THE INTRODUCTION TO POLLY BORLAND'S *THE BABIES*, POWERHOUSE BOOKS, NEW YORK, 2001.



POLLY BORLAND Born East Melbourne, Australia, 1959.
Lives and works in London, UK.



SELECTED SOLO EXHIBITIONS

2002 THE BABIES, ANNA SCHWARTZ GALLERY, MELBOURNE, AUSTRALIA 2001 POLLY BORLAND AUSTRALIANS, NATIONAL PORTRAIT GALLERY, CANBERRA, AUSTRALIA; MONASH GALLERY OF ART, MELBOURNE, AUSTRALIA, CURATOR TERENCE PEPPER 2000 POLLY BORLAND AUSTRALIANS, NATIONAL PORTRAIT GALLERY, LONDON, ENGLAND, CURATOR TERENCE PEPPER 1984 SOLO EXHIBITION, GEORGE PATON GALLERY, MELBOURNE, AUSTRALIA

SELECTED GROUP EXHIBITIONS

2003 PLAY, MORNINGTON PENINSULA REGIONAL GALLERY, MORNINGTON, AUSTRALIA 2002 CONTEMPORARY AUSTRALIAN PORTRAITS, NATIONAL PORTRAIT GALLERY, CANBERRA, AUSTRALIA; PLAY, PLIMSOLL ART GALLERY, UNIVERSITY OF TASMANIA, HOBART, AUSTRALIA; GOLDEN JUBILEE PORTRAITS, NATIONAL PORTRAIT GALLERY, LONDON, ENGLAND; WINDSOR CASTLE, WINDSOR, ENGLAND; TEN YEAR ANNIVERSARY JOHN KOBAL PHOTOGRAPHIC AWARD SHOW, NATIONAL PORTRAIT GALLERY, LONDON, ENGLAND; NICK CAVE: THE GOOD SON, MORNINGTON PENINSULA REGIONAL GALLERY, MORNINGTON, AUSTRALIA; ABOUT FACE: AN EXHIBITION OF CONTEMPORARY AUSTRALIAN PHOTO-MEDIA, AUSTRALIAN CENTRE FOR PHOTOGRAPHY, SYDNEY, AUSTRALIA 2000 PSYCHO: ART AND ANATOMY, ANNE FAGGIONATO GALLERY, LONDON, ENGLAND, CURATOR DANNY MOYNIHAN 2001 YOUNG BRITISH ARTISTS, NATIONAL PORTRAIT GALLERY, LONDON, ENGLAND; GLOSSY: FACES MAGAZINES NOW, NATIONAL PORTRAIT GALLERY, CANBERRA, AUSTRALIA; MELT-DOWN, SOUTH BANK, LONDON, ENGLAND, CURATOR NICK CAVE

SELECTED BIBLIOGRAPHY

NATALIE KING, 'ART ROUND UP: MELBOURNE', ART MONTHLY AUSTRALIA, NO. 157, MARCH 2003
POLLY BORLAND AUSTRALIANS, FOREWORD BY CHARLES SAUMAREZ SMITH AND ANDREW SAYERS, NATIONAL PORTRAIT GALLERY, LONDON AND NATIONAL PORTRAIT GALLERY, CANBERRA, 2000
POLLY BORLAND, THE BABIES, ESSAY BY SUSAN SONTAG, POWERHOUSE BOOKS, NEW YORK, 2001
'POLLY BORLAND: PORTFOLIO', PHOTOFILE 65, MAY, 2002

CHECKLIST

THE BABIES 2001 / 2004
PHOTOGRAPHIC INSTALLATION
TYPE C PHOTOGRAPHS
254 X 203MM, 762 X 610MM
COURTESY OF THE ARTIST AND ANNA SCHWARTZ GALLERY, MELBOURNE
>[IMAGE DARREN AT HOME, 2001 P31]
>[IMAGE SNUGGLES IN MUMMY HAZEL'S GARDEN, 2001 P33]
>[IMAGE SNUGGLES, JULIANNE, MUMMY HAZEL, AND CATHY IN THE STREET, 2001 P33]
>[IMAGE CATHY AT MUMMY HAZEL'S, 2001 P34]
IMAGES REPRODUCED COURTESY OF THE ARTIST AND ANNA SCHWARTZ GALLERY, MELBOURNE

LOUISA
BUFARDECI

THE SCOPE OF GOVERNING VALUES

From the time of Isaac Newton until late in the nineteenth century, scientific thought was characterised by the concept of 'the clockwork universe'. The tasks of science that accorded with this concept were those of seeking and perfecting knowledge of natural laws, laws at once descriptive and predictive. The image of the mechanical clock conveyed particular aesthetic qualities associated with these laws: those of elegance and detachment; simplicity and sufficiency; of distinct, close-fitting parts – qualities typically associated with the category of number itself.

With regard to scientific thought, no less than a 'statistical revolution' separates the nineteenth from the twentieth century. The deterministic, mechanical model of reality was converted to a statistical model; the ideal of precise certainty was overtaken by the triumph of probability and averages. By the close of the second millennium, nearly all branches of science had adopted the mathematical formulations of statistics, to design experiments, and to describe and predict outcomes in their specialist terms.

Especially via statistics, then, the idea that 'the world can be described by mathematics' is one of the tacit assumptions underpinning modern science.¹ The 'things' produced as scientific evidence are not directly observable: rather, they are probability distributions, estimates of parameters, summaries of the relationship between variables. Yet represented in numerical terms, these measures of

uncertainty quite easily project an aura of unalloyed confidence. The percentages, neat graphs and tables are quite easily regarded as direct reflections of concrete 'things', perfectly true.

Computers have helped to make this reification possible, because of their capacity to manage vast quantities of data. Computer programs yield statistics – and ply them – with such speed and accuracy that the mathematical processes recede from view, in favour of the results.

As for the physical sciences, so for the social sciences. These are disciplines broadly concerned with the study of society and human behaviour, framed by the concepts of civil society and statehood. In many ways, the statistical revolution produced these disciplines as modern, scholarly practices. The social sciences use statistical methods to generate their objects of study: objects such as populations, communities and ethnicities; public health and birth rates; the consumer price index, unemployment and literacy levels. One type of generalisation is premised on another. That is, through weighted sums of averages there emerge a myriad of unsuspected 'social facts' for analysis and discussion. Starkly represented as numbers, these inferences readily affirm the notion of a social order: they are never only of academic value, but always *already* of political and bureaucratic value. At all levels of government they document, publicise and determine initiatives. In government rhetoric about policy and procedure, they become adequate explanations. Meanwhile, what fails to achieve the full status of a social fact is counted out of the public sphere, precluded from competing with the 'real and proper things' of government business.

Social statistics are the subject and the material for Louisa Bufardeci's project *Governing Values*. More precisely, Bufardeci's project centres on *official* social statistics: those derived through standardised, scholarly methods; those pursued by international data agencies, like the UNESCO Institute for Statistics, the United Nations Statistics Division, the World Health Organisation, the World Bank. Such agencies bestow global significance on statistics supplied by national data agencies. They are re-

positories for an excess of numbers invested as objective descriptions of the world.

On the homepage of the UNESCO Institute for Statistics, the heading 'Statistics' appears above four links, namely 'Database Access', 'Statistical Tables', 'Country Profiles', 'Fast Facts'.² Taken together, these subheadings recommend the statistics as a matter of convenience: a speedy, straightforward format for information, and one that is also technologically convenient. As such, *Governing Values* can be considered a critical response to the plethora of social facts now available via the Internet.

Bufardeci has freely downloaded official statistics, and combined them, creating unique alignments between particular figures. Her tables of results cut across standard data hierarchies. Interpreted as digital maps of the world, they survey and re-configure geo-political relationships in peculiar, rigid ways. So the images of *Governing Values* both rely on statistical modes of representation, and subtly mimic these modes. In their array of bright colours, their high degree of formality and finish, Bufardeci's maps emphasise the aesthetics of her aggregate numbers. The logic that has determined the statistical values is indecipherable in the work; she treats the statistics as a code, a set of conventions, that can smoothly take on the appearance of neutrality and self-sufficiency.

There are those that claim that the statistical model of reality is losing its sheen in the specialist realms of scientific thought.³ If the new millennium does carry implications for a new scientific revolution, then Bufardeci's work stands as a timely reflection on the opacities and inadequacies of this model, especially as applied to global relations.

CYNTHIA TROUP

1 JOHN BARROW, *THE WORLD WITHIN THE WORLD*, CLARENDON PRESS, , OXFORD, 1988, PP 24–26

2 [HTTP://WWW.UTS.UNESCO.ORG/](http://www.uts.unesco.org/)

3 SEE DAVID SALSBERG, *THE LADY TASTING TEA: HOW STATISTICS REVOLUTIONIZED SCIENCE IN THE TWENTIETH CENTURY*, W.H. FREEMAN, NEW YORK, 2001, PP 293–309



THE SCOPE OF GOVERNING VALUES:
SELECTED BIBLIOGRAPHY

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MICHAEL DONNELLY, 'FROM POLITICAL ARITHMETIC TO SOCIAL STATISTICS: HOW SOME NINETEENTH-CENTURY ROOTS OF THE SOCIAL SCIENCES WERE IMPLANTED', IN THE RISE OF THE SOCIAL SCIENCES AND THE FORMATION OF MODERNITY: CONCEPTUAL CHANGE IN CONTEXT, 1750-1850, ED. BY J. HEILBRON, L. MAGNUSON & B. WITTRICK, KLUWER ACADEMIC PUBLISHERS, DORDRECHT, BOSTON & LONDON, 1996, PP 225-239

MARY POOVEY, 'FIGURES OF ARITHMETIC, FIGURES OF SPEECH: THE DISCOURSE OF STATISTICS IN THE 1830S' IN QUESTIONS OF EVIDENCE: PROOF, PRACTICE, AND PERSUASION ACROSS THE DISCIPLINES, ED. BY J. CHANDLER ET AL., THE UNIVERSITY OF CHICAGO PRESS, CHICAGO & LONDON, 1994, PP 401-421

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DAVID SALSBERG, THE LADY TASTING TEA: HOW STATISTICS REVOLUTIONIZED SCIENCE IN THE TWENTIETH CENTURY, W.H. FREEMAN, NEW YORK, 2001

CYNTHIA TROUP IS A WRITER AND ART HISTORIAN BASED IN MELBOURNE. SHE CURRENTLY TEACHES IN THE DEPARTMENT OF THEORY OF ART & DESIGN AT MONASH UNIVERSITY.

SELECTED SOLO EXHIBITIONS

2003 SKIN QUARTET (WITH DAVID YOUNG), MELBOURNE INTERNATIONAL ARTS FESTIVAL, ANNA SCHWARTZ GALLERY, MELBOURNE, AUSTRALIA 2002 THE UNREARABLE WEIGHT OF ORDINARY THINGS, 18TH STREET ARTS COMPLEX, SANTA MONICA, CALIFORNIA, USA 2001 COLD STORAGE, ANNA SCHWARTZ GALLERY, MELBOURNE, AUSTRALIA; COLOURPHONICS, SPARE ROOM, RMIT, MELBOURNE, AUSTRALIA 2000 COUNTER-PLAY, STUDIO 12, 200 GERTRUDE STREET, MELBOURNE, AUSTRALIA; THE ART OF GOOD REASONING, WEST SPACE, MELBOURNE, AUSTRALIA 1999 ANOTHER ROUNDING OF FACTS, STUDIO 12, 200 GERTRUDE STREET, MELBOURNE, AUSTRALIA; 'THE COMFORTING ILLUSION' (THE PREY), LINDEN GALLERY, MELBOURNE, AUSTRALIA; 'THE COMFORTING ILLUSION' (JUST REMEMBER THIS), LINDEN GALLERY, MELBOURNE, AUSTRALIA; 'THE COMFORTING ILLUSION' (BREATHE), LINDEN GALLERY, MELBOURNE, AUSTRALIA 1997 FOLD, GEORGE PATON GALLERY, UNIVERSITY OF MELBOURNE, MELBOURNE, AUSTRALIA

SELECTED GROUP EXHIBITIONS

2003 REUNION: THE ART OF SIXTEEN GRADUATES, GEORGE PATON GALLERY, UNIVERSITY OF MELBOURNE, MELBOURNE, AUSTRALIA; FEEDBACK: ART, SOCIAL CONSCIOUSNESS AND RESISTANCE, MONASH UNIVERSITY MUSEUM OF ART, MELBOURNE, AUSTRALIA 2002 WHEN THE LAKE FROZE OVER, PROJECT SPACE, RMIT, MELBOURNE, AUSTRALIA 2001 ARTISSIMA, TORINO ESPOSIZIONI, TURIN, ITALY; THE ALICE PRIZE EXHIBITION, ALICE SPRINGS, AUSTRALIA 2000 THE PRAGMATICS OF INSCRIPTION, LINDEN GALLERY, MELBOURNE, AUSTRALIA; DOCKLANDS, WITH ELIZABETH BOYCE, GLASS STREET GALLERY, MELBOURNE, AUSTRALIA; A MATTER OF DISTANCE, LINDEN GALLERY, MELBOURNE, AUSTRALIA 1999 SYSTEM*, LINDEN GALLERY, MELBOURNE, AUSTRALIA 1998 INTENDED FOR THE GENERAL PUBLIC, MYER WINDOWS, (MELBOURNE INTERNATIONAL FESTIVAL), MELBOURNE, AUSTRALIA

LOUISA BUFARDECI Born Melbourne, Australia, 1969.
Lives and works in Melbourne, Australia.

SELECTED BIBLIOGRAPHY

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RY HASKINGS, 'WE'RE WALKING ALL OVER IT', THE PAPER, EDITION 28, 2001

STUART KOOP, 'COLD STORAGE', ARTEXT, NO. 76, SPRING 2002, PP 82-3

TOM NICHOLSON, 'ANOTHER ROUNDING OF FACTS', ARTEXT, NO. 69, MAY 2000, PP 89-90

TOM NICHOLSON, SYSTEM*, LINDEN GALLERY, MELBOURNE, 1999, P 4

LARA TRAVIS, 'SYSTEM*', LIKE, NO. 9, WINTER 1999, P 5

CYNTHIA TROUP, A MATTER OF DISTANCE, LINDEN GALLERY, MELBOURNE, APRIL 2000

CHECKLIST

GOVERNING VALUES 2003-2004
SIX DIGITAL PRINTS, EACH
1000 X 1000MM

>[IMAGE P 35]

>[IMAGE DETAIL P 37]

WORK COURTESY OF THE ARTIST AND
ANNA SCHWARTZ GALLERY, MELBOURNE

IMAGES REPRODUCED COURTESY OF THE
ARTIST AND ANNA SCHWARTZ GALLERY,
MELBOURNE

MUTLU ÇERKEZ

***Whole Lotta Love* in Auckland, ÇERKEZ 18-11-2014
2003**

***Whole Lotta Love* in Auckland, ÇERKEZ 18-11-2014
is an album produced in an edition of 10
from a bootleg recording of Led Zeppelin
on Friday 25 February 1972 at Western Springs Stadium in Auckland.**

over left:

actual size detail of poster from

***Whole Lotta Love* in Auckland, ÇERKEZ 18-11-2014**

(New Zealand Herald, Friday 25 February 1972, page 10, section 2)

over right:

actual size detail of 12 inch record from

***Whole Lotta Love* in Auckland, ÇERKEZ 18-11-2014**

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LED ZEPPELIN
Whole Lotta Love in Auckland
25 February 1972



ÇERKEZ 18-11-2014
2003
33 1/3 RPM

MUTLU ÇERKEZ Born London, UK, 1964.
Lives and works in Melbourne, Australia.

SELECTED SOLO EXHIBITIONS

_2003 ANNA SCHWARTZ GALLERY, MELBOURNE, AUSTRALIA _2001 POSTER DESIGN VARIATIONS, ANNA SCHWARTZ GALLERY, MELBOURNE, AUSTRALIA _2000 SELECTED WORKS FROM AN UNWRITTEN OPERA, KIASMA, MUSEUM OF CONTEMPORARY ART, HELSINKI, FINLAND; AUDITIONS FOR AN UNWRITTEN OPERA, ARTSPACE, SYDNEY, AUSTRALIA _1999 ANNA SCHWARTZ GALLERY, MELBOURNE, AUSTRALIA _1997 ANNA SCHWARTZ GALLERY, MELBOURNE, AUSTRALIA _1994 ANNA SCHWARTZ GALLERY, MELBOURNE, AUSTRALIA _1993 ANNA SCHWARTZ GALLERY, MELBOURNE, AUSTRALIA _1990 CITY GALLERY, MELBOURNE, AUSTRALIA; GEORGE PATON GALLERY, UNIVERSITY OF MELBOURNE, MELBOURNE, AUSTRALIA _1988 CITY GALLERY, MELBOURNE, AUSTRALIA; AUSTRALIAN CENTRE FOR PHOTOGRAPHY, SYDNEY, AUSTRALIA

SELECTED GROUP EXHIBITIONS

_2003 EXTENDED PLAY: ART REMIXING MUSIC, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ _2002 FIELDWORK: AUSTRALIAN ART 1968-2002, THE IAN POTTER CENTRE, NATIONAL GALLERY OF VICTORIA, MELBOURNE, AUSTRALIA; IT'S A BEAUTIFUL DAY: NEW PAINTING IN AUSTRALIA: 2, THE IAN POTTER MUSEUM OF ART, MELBOURNE, AUSTRALIA; ART GALLERY OF NEW SOUTH WALES, SYDNEY, AUSTRALIA _2001 ART > MUSIC, MUSEUM OF CONTEMPORARY ART, SYDNEY, AUSTRALIA _1999 6TH ISTANBUL BIENNIAL, ISTANBUL, TURKEY _1998 SÃO PAULO BIENNIAL, SÃO PAULO, BRAZIL; GUARENE ARTE 98, FONDAZIONE SANDRETTO RE REBAUDENGO PER L'ARTE, TURIN, ITALY _1997 MCCAUGHEY PRIZE, NATIONAL GALLERY OF VICTORIA, MELBOURNE, AUSTRALIA _1996 CONTAINER PROJECT, COPENHAGEN, DENMARK _1995 ANTIPODEAN CURRENTS, THE GUGGENHEIM SOHO MUSEUM, NEW YORK, USA; THE KENNEDY CENTER, WASHINGTON, USA _1993 AUSTRALIAN PERSPECTA, 1993, ART GALLERY OF NEW SOUTH WALES, SYDNEY, AUSTRALIA; THE BAILLEAU MYER COLLECTION OF THE 80s, MUSEUM OF MODERN ART AT HEIDE, MELBOURNE, AUSTRALIA

SELECTED BIBLIOGRAPHY

GREGORY BURKE AND SIMON REES, 'EXTENDED PLAY: LINER NOTES', EXTENDED PLAY: ART REMIXING MUSIC, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ, 2003

REX BUTLER, 'MUTLU ÇERKEZ, THE YEAR 2025 WILL NOT TAKE PLACE', ART & TEXT, NO. 64, SYDNEY, FEB. APRIL, 1999

ROBYN MCKENZIE, 'MUTLU ÇERKEZ: LIFE AND TIMES', LIKE, NO. 8, AUTUMN, MELBOURNE, 1999

LOUISE NERI, 'MUTLU ÇERKEZ', CATALOGUE 6TH INTERNATIONAL ISTANBUL BIENNIAL, 1999

LOUISE NERI, 'MUTLU ÇERKEZ', GUARENE ARTE 98, FONDAZIONE SANDRETTO RE REBAUDENGO PER L'ARTE, 1998

LOUISE NERI, 'OCEANIA: EXPLORING, NOT KNOWING', ROTEIROS..., SÃO PAULO BIENNIAL, SÃO PAULO, BRAZIL, 1998

PATRIK NYBERG, SELECTED WORKS FROM AN UNWRITTEN OPERA: MUTLU ÇERKEZ, KIASMA, MUSEUM OF CONTEMPORARY ART, HELSINKI, FINLAND, 2000

JASON SMITH & CHARLES GREEN (EDS), FIELDWORK: AUSTRALIAN ART 1968-2002, THE IAN POTTER CENTRE, NATIONAL GALLERY OF VICTORIA, MELBOURNE, 2002

TREVOR SMITH, 33 1/3, CANBERRA CONTEMPORARY ART SPACE, CANBERRA, 1996

BALA STARR, IT'S A BEAUTIFUL DAY: NEW PAINTING IN AUSTRALIA: 2, ART GALLERY OF NEW SOUTH WALES, SYDNEY, 2002

CHECKLIST

WHOLE LOTTA LOVE IN AUCKLAND, ÇERKEZ 18-11-2014, 2003

12 INCH RECORD FROM WHOLE LOTTA LOVE IN AUCKLAND, ÇERKEZ 18-11-2014, 2003

12 INCH RECORD COVER FROM WHOLE LOTTA LOVE IN AUCKLAND, ÇERKEZ 18-11-2014, 2003

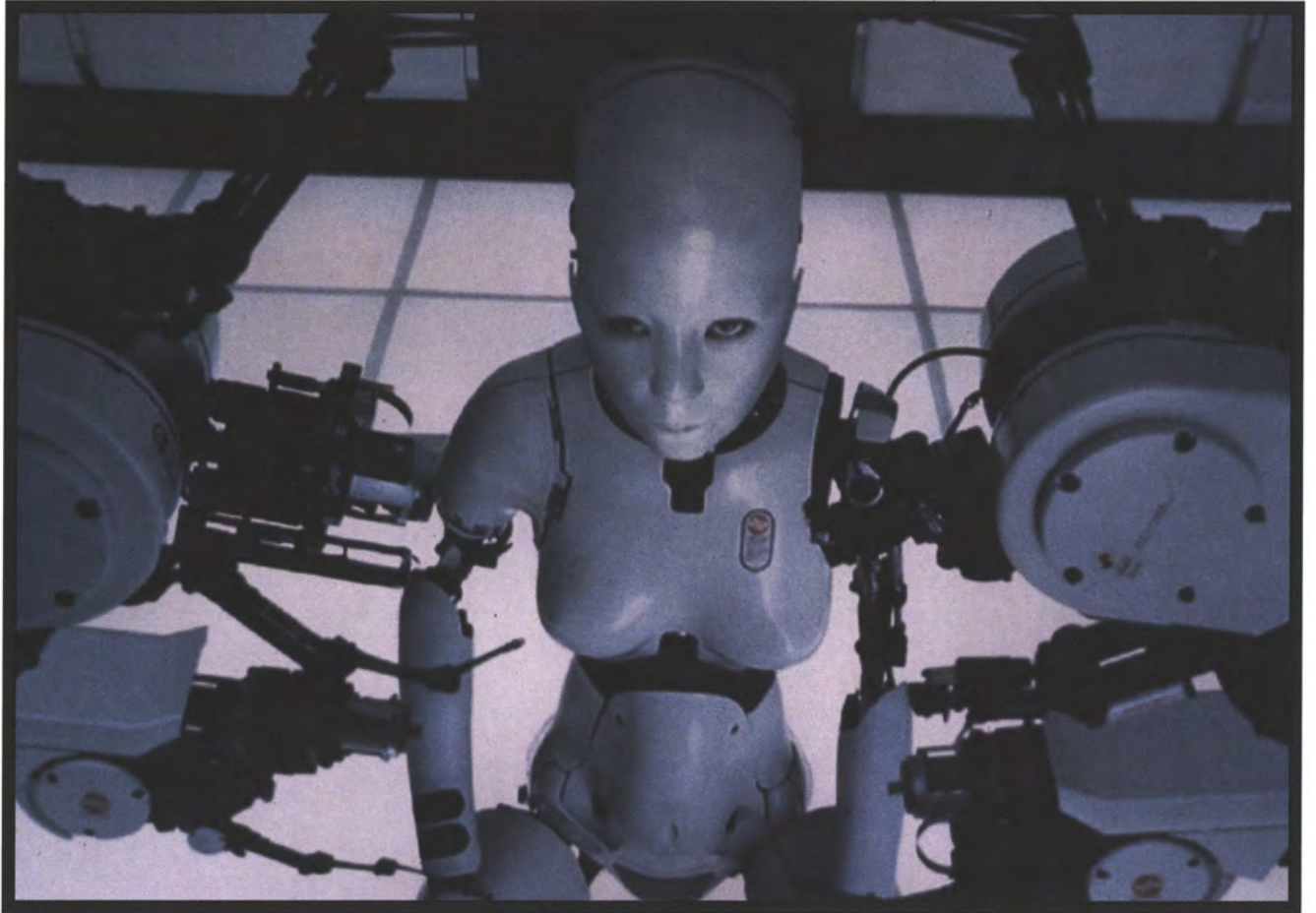
POSTER FROM WHOLE LOTTA LOVE IN AUCKLAND, ÇERKEZ 18-11-2014, 2003

DVD FROM WHOLE LOTTA LOVE IN AUCKLAND, ÇERKEZ 18-11-2014, 2003

INSTALLATION, DIMENSIONS VARIABLE

INSTALLATION COURTESY OF THE ARTIST AND ANNA SCHWARTZ GALLERY, MELBOURNE

PAGWORK @MUTLU ÇERKEZ



CHRIS CUNNINGHAM

INTRODUCING CHRIS CUNNINGHAM

It was a phone call that Chris Cunningham had been quietly hoping to receive for a while. As it happens, Björk had just been biding her time, waiting for the right song before approaching the prodigiously talented young director for a video treatment. That song is 'All is Full of Love', the final single from Björk's third solo album, *Homogenic*.

A slow-burning, distorted beat draws the camera along bundled electricity cables, sweeping up to a bright, sterile chamber as the orchestration builds. From within this cold machinery a typically intense, gasping vocal picks up the melody. It is Björk, but in electromechanical form, her white casing still being worked on by probing robot arms.

This is a film about symbolism, imagery and ideas, not narrative. About encapsulating the spirit in which the song was

originally written, rather than trying to illustrate its meaning.

'When I first heard the track I wrote down the words "sexual", "milk", "white porcelain" and "surgery",' recalls Chris. His immediate association with sex was vindicated when Björk arrived at his London office with a book of Kama Sutra prints as her only guiding reference. 'I knew them and liked them, but I couldn't figure out how to keep the explicit sexuality and still make it broadcastable.'

The decision to base the film in industrial robotics solved that problem but presented the challenge of ensuring that the femininity and sensuality of the music was not lost. This meant overseeing every aspect of production: hand-building the robots and spending weeks after filming fine-tuning each movement and expression at his computer. It was worth it. He believes it's his best video yet.

'It's a combination of several fetishes: industrial robotics, female anatomy and fluorescent light in that order,' reveals Chris. 'It was perfect, I got to play around with the two things I was into as a teenager: robots and porn.'

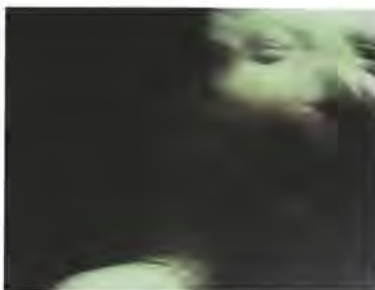
Created in virtually equal measure by superb production design and seamless post-production work, ultimately [*All is Full of Love*] represents the fully realised fruition of one of Cunningham's favourite visual ideas, the roots of which appear in his very first music video.

The focus of that video, made for Warp artist Autechre, was a white plastic robot insect, built by Cunningham himself (while he was working with Stanley Kubrick on an unrealised sci-fi movie project) and shot against white. In *All is Full of Love*, the robot coming to life in a sterile futuristic white room is Björk herself.

'It definitely stems by my obsession with white plastic,' says Cunningham. The inspiration, apart from *Star Wars* stormtroopers, comes from a youthful obsession with Japanese motorbikes. The lines of the bikes were very feminine and he says, 'I wanted to make this video as feminine as possible, which was tricky considering everything in it is a boy's dream.'

In one way the video is simple: the robot Björk is sparked and prodded into life by robot worker arms. Then she encounters her own robot alter-ego. And for the rest of the video, the two female robots are joined in a passionate and very sexy embrace. After first viewing, the feeling is of wanting to see more. However, like

EXCERPT FROM 'CAUTION: THE FILM YOU ARE ABOUT TO WATCH DEALS WITH ADULT THEMES AND CONTAINS STARTLING ORIGINALITY FROM THE OUT-SET', *DAZED & CONFUSED*, NO. 55, JUNE 1999.



FLEX 2000
PROJECTION STILLS

the rest of Cunningham's work, there is a subtlety of craft which goes deeper than the initial visual/visceral reaction.

'My initial idea was to have a final stage where the two robots unfold like a flower as they mate,' says Cunningham. 'We couldn't manage it, but perhaps it's just as well, as the music doesn't really allow for it.'

The robots were built by Paul Catling, who also sculpted the masks for *Windowlicker* (1998). Catling, who taught Cunningham about model-making, sculpted the full-sized robots in clay in two hours.

Cunningham worked with Julian Caldwell on the set design, and it was put together by Chris Oddy. But the director says, 'To be perfectly honest I didn't have time to make the set look exactly as I wanted it, so I made it post heavy.'

For example, on the shoot there were two main robot arms (operated simply by rods), but in post-production, a third and fourth robot arm were created in CGI at Glassworks. 'I think I lost confidence that there was enough happening,' admits Cunningham, and this put pressure on an already six-figure budget. But the results are amazing: it's impossible to tell what is 'real' and what is not.

This also applies to the work on the Björk robot. First of all the robot was shot in

situ without its head, then Björk was put in the same position to match her head with the robot body. But only her eyes and mouth were actually used – the rest of the robot head is 3D, tracked from her real one.

'It was a disturbing edit in many ways, because we started with a series of stills and some very dodgy shots,' says Cunningham. Including, of course, Björk snogging her robot self. The director says the sex was Björk's idea: she strongly identified the song with some Kama Sutra figures which she gave Cunningham.

'To me their main characteristic was the penetration,' he says. 'So it left me with a problem of how to make a video that would get shown.' Ultimately, shots were cut because they were too over the top. 'The track is so beautiful, I didn't want to debase it,' he says, 'so it became apparent that the less you saw the better it was.'

It's possible the video may still upset some people, perhaps because there is still the human element of Björk, who like Cunningham continues to push the boundaries of what is possible in music videos. The effectiveness of the amazing visual effects owes almost as much to her restrained acting as to the director.

EXCERPT FROM 'BJÖRK: ALL IS FULL OF LOVE', *PROMO*, MAY 1999.

Premiered at the *Apocalypse* exhibition at London's Royal Academy, *flex* (2000) aims to awaken the viewer's senses with its unforgettable images and electronic music. Although the imagery is abstract, *flex* is clearly structured and sequential. Beginning in total darkness, a single light source is seen to approach in time with the music. The light unfolds to reveal flesh and bone. A body twists and shifts in front of us, obstructed by shadows and the single, constantly moving source of light. A second, female, body joins it. The light source becomes an amorphous milky shape trailing slowly into infinity.

EXCERPT FROM ANTHONY D'OFFAY GALLERY, LONDON.

SELECTED EXHIBITIONS

_2004 CHRIS CUNNINGHAM, CURATOR JOHAN POUSSETTE, BALTIC ART CENTER VISBY, SWEDEN; CHRIS CUNNINGHAM, CENTRE FOR CONTEMPORARY ART AT UJAZDOWSKI CASTLE, POLAND; MACRO, CURATOR DANILO ECHER, MUSEO DI ARTE CONTEMPORANEA, ROME, ITALY; ICA, INSTITUTE OF CONTEMPORARY ART, LONDON, UK; TEMPLE BAR PROPERTIES, EXHIBITION CENTRE, DUBLIN, IRELAND; ELECTRIC EARTH, CURATOR JASON SMITH, NATIONAL GALLERY OF VICTORIA, MELBOURNE, AUSTRALIA _2003 MARS - ART AND WAR, NEUE GALERIE AM LANDESMUSEUM JOANNEUM IN GRAZ, AUSTRIA; INTRICACY, ICA PHILADELPHIA, USA; ELECTRIC BODY, BODY ON STAGE, MUSÉE DE LA MUSIQUE, CITÉ DE LA MUSIQUE, PARIS, FRANCE _2002 CHRIS CUNNINGHAM, 5TH GALLERY GUINNESS STOREHOUSE, DUBLIN, IRELAND; HUMAN PARK, FOUNDATION SA NOSTRA, PALMA DE MALLORCA; ON INTIMACY, CURATOR DANIELA BOUSSO, PAÇO DAS ARTES, SÃO PAULO, BRAZIL; CHRIS CUNNINGHAM, CURATOR SIBBE AGGERGAARD, KUNSTFORENINGER COPENHAGEN, DENMARK; CHRIS CUNNINGHAM, CURATOR KLAUS BIESENBAACH, P.S.1 CONTEMPORARY ART CENTER, NEW YORK, USA; CHRIS CUNNINGHAM, CURATOR CELIA PRADO, TENSTA KONSTHALL, SWEDEN; WITHOUT CONSENT, CAN - CENTRE D'ART NEUCHÂTEL, SWITZERLAND; HAPPY OUTSIDERS, BRITISH COUNCIL TOURING EXHIBITION, ZACHETA GALLERY, WARSAW, POLAND (CATALOGUE); CHRIS CUNNINGHAM - VIDEOS: ALL IS FULL OF LOVE, FLEX, MONKEY DRUMMER, CURATOR JOACHIM JAEGER, HAMBURGER BAHNHOF, MUSEUM FÜR GEGENWART, BERLIN, GERMANY; HUMAN PARK, INSTITUT DE CULTURA IN BARCELONA, SPAIN (CATALOGUE); CHRIS CUNNINGHAM - VIDEOS: FLEX, MONKEY DRUMMER, WINDOWlicker & COME TO DADDY, THE BIG VIDEO SCREENING, CURATOR BARNABAS BENCsik, CONTEMPORARY ART MUSEUM, BUDAPEST, HUNGARY _2001 CHRIS CUNNINGHAM, CURATOR LUIS-MARTÍN LOZANO, MUSEO DE ARTE MODERNO, MEXICO CITY, MEXICO; TODAY'S UTOPIA, CURATOR T. KIEFER, WILHELM HACK MUSEUM, GERMANY (CATALOGUE); DESKTOP ICON, CURATOR ILIJANA NEKOVA, FOUNDATION FOR ART & TECHNOLOGY, NEW MEDIA,

SCOTLAND; EGOFUGAL, CURATOR YUKO HASEGAWA, TOKYO OPERA CITY ART GALLERY, JAPAN (CATALOGUE); 7TH ISTANBUL BIENNAL, CURATOR YUKO HASEGAWA, ISTANBUL, TURKEY (CATALOGUE); PLATEAU OF MANKIND: 47TH VENICE BIENNALE, CURATOR HARALD SZEEMANN, VENICE, ITALY (CATALOGUE); CHRIS CUNNINGHAM - FLEX, CURATOR BARNABAS BENCsik, MEO, CONTEMPORARY ART COLLECTION, BUDAPEST, HUNGARY; ON THE BODY, CURATOR KARIN POST, GRONINGER MUSEUM, THE NETHERLANDS; SUR-FACE, CURATOR PONTUS KIANDER, LUND KUNSTHALL, SWEDEN (CATALOGUE); CHRIS CUNNINGHAM - FLEX, CURATOR SUZANNE DUNN, EDINBURGH FESTIVAL, EDINBURGH COLLEGE OF ART, SCOTLAND; CHRIS CUNNINGHAM - FLEX, CURATOR RUTGER WOLFSON, DE VLEESHAL KUNSTHALL, MIDDLEBURG, THE NETHERLANDS _2000 APOCALYPSE, CURATORS NORMAN ROSENTHAL AND MAX WIGRAM, ROYAL ACADEMY, LONDON, UK (CATALOGUE); CHRIS CUNNINGHAM - FLEX, ANTHONY D'OFFAY GALLERY, LONDON, UK _1999 EXIT, CURATOR/SELECTOR STUART MORGAN, CHISENHOLE GALLERY, LONDON, UK (WINDOWlicker, 1ST PRIZE); VIDEO VIBE: ART, MUSIC AND VIDEO IN THE UK, CURATOR CRISTIANA PERRELLA, BRITISH SCHOOL IN ROME, ITALY

MUSIC VIDEOS AND FILM INDUSTRY

_1999 ALL IS FULL OF LOVE (BJÖRK) _1998 WINDOWlicker (APHEX TWIN); FROZEN (MADONNA) _1997 ONLY YOU (PORTISHEAD); COME TO DADDY (APHEX TWIN)

CHRIS CUNNINGHAM Born Reading, UK, 1970.
Lives and works in London, UK.

SELECTED BIBLIOGRAPHY

ALEX BELL, 'ART OF THE MATTER', THE HERALD, GLASGOW, 11 AUGUST 2001

VÉRONIQUE BOURUET-AUBERTOT, 'BIENNALE DE VENISE: SIS SEMAPHORES SUR LA LAGUNE', BEAUX ARTS MAGAZINE, AUGUST 2001

JOHN CALCUTT, 'CHRIS CUNNINGHAM MAY BE THE ENFANT TERRIBLE OF VIDEO WITH CUTTING EDGE EFFECTS FOR MADONNA, PLAYSTATION AND APHEX TWIN, BUT THIS ARTIST'S WORK OWES MORE TO MICHELANGELO THAN MTV', SCOTLAND ON SUNDAY, 5 AUGUST 2001

SACHA CRADDOCK, 'APOCALYPSE: BEAUTY AND HORROR IN CONTEMPORARY ART', TEMA CELESTE, JAN-FEB 2001

CHRIS CUNNINGHAM, 'SPACE', THE GUARDIAN, 14 SEPTEMBER 2000

CHRIS CUNNINGHAM, 'IN MY VIEW', THE OBSERVER SUNDAY, 6 FEBRUARY 2000

CHARLES GOLDSMITH, 'SONY USES CYBERWAIF TO BOOST PLAYSTATION', THE ECONOMIST-MARKETING AND MEDIA, 9 SEPTEMBER 1999

CALLUM MCGEOCH, 'CHRIS CUNNINGHAM', DAZED & CONFUSED, SEPTEMBER 1999

CALLUM MCGEOCH, 'ALL IS FULL OF LOVE', DAZED & CONFUSED, JUNE 1999

HENRY MEYRIC HUGHES, 'VENICE BIENNAL', TEMA CELESTE, SEPTEMBER 2001

LIDIA PANZERI, 'ELSEWHERE IN THE BIENNALE', THE ART NEWS-PAPER, FRIDAY, 1 JUNE 2001

SHAUN PHILLIPS, 'SICK BOY', THE FACE, MARCH 1998

CHARLOTTE RAVEN, 'EROTICA? I'D RATHER HAVE A ROBOT LESBIAN', THE GUARDIAN, JANUARY 1999

JESSIE SCANLON, 'SCREENAGER', WIRED, FEBRUARY 1999

ADRIAN SEARLE, 'THE END OF THE WORLD AS WE KNOW IT', THE GUARDIAN, 21 SEPTEMBER 2000

WILL SELF, 'IT'S THE FAG-END OF THE WORLD AS WE KNOW IT', THE INDEPENDENT ON SUNDAY, 24 SEPTEMBER 2000

CHECKLIST

ALL IS FULL OF LOVE 1999
CHRIS CUNNINGHAM
MUSIC BY BJÖRK
DVD PROJECTION
➤IMAGE P 432

COURTESY OF THE ARTIST AND BJÖRK
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ALL TEXT AND IMAGES COURTESY OF THE ARTIST AND CHIARA BERSI BERLINI, LONDON



MARGARET
DAWSON

STILL LIVES:

MARGARET
DAWSON'S
THE MEN
FROM
UNCLE

The title, *The Men From Uncle*, signals the question posed by Margaret Dawson's series: does identity originate *from* a person – in this case Dawson's Uncle Hugh – and/or is it constructed, transient, playable like the characters and tape of a television programme? At the same time, Dawson's appropriations, her impersonations of other artists' photographs of actual people, complicate notions of authorship, veracity and objectivity. Understandings of the subject and 'self' are further unsettled by the photographer's familiarity with her model, their biological relationship and the dynamics of her caring for an elderly uncle after he lost his independence due to a fall.

Some of these complexities are discussed in detail in Louise Garrett's essay, 'Making Up *The Men From Uncle*'.¹ Garrett situates Dawson with regard to humanism, describing her as challenging 'the paradigm of the autonomous, singular [western, patriarchal] notion of identity which has its foundation in the Renaissance's self-conscious redefinition of the individual.'² This conception of identity informs the view of Nadar (French, nineteenth century) that the art of the portrait photographer lies in the ability to sense and communicate the essential character of the subject, as Garrett notes.³

It is this history and conception of art which Dawson seeks to reproduce (and negate) in her picture gallery of 'portraits'. By appropriating the rhetoric of modern photography, she inscribes a problematic complicity with the thing she seeks to undermine. This condition is

prescribed by the allegorical mode she adopts, and marks out her project as a deconstructive one.⁴

Such use of allegory links Dawson's work to that of Julia Margaret Cameron (late nineteenth century British photographer).⁵ However, while Cameron's art historical allusions are a bid to elevate photography to the so-called status of art, Dawson's serve to 'question the efficacy of art's – and photography's – claims to truth and value.'⁶

Overtly theatrical props and costumes challenge the concept of 'truth' in much of Dawson's earlier work, pointing as they do to the cultural construction of stereotypes, myths and (apparently) documentary photography. *The Men From Uncle*, however, is more subtle. Garrett describes its 'patch-work of quotations and references' as requiring speculation about the 'work's motivation. Meaning is never, finally, fixed, as possible meanings are contingent on whatever (personal or collective) knowledge the viewer brings to the work.'⁷

Of course, the viewer is also guided to an extent by the artist's process of selection and omission, itself somewhat influenced by her uncle, his conversations, books and sister, Dawson's mother. In impersonating the writers, musicians and artists he admired, Uncle Hugh is less passive a subject than he might appear from his niece's various doctorings of his appearance in the photoworks. On the other hand, though, at the time the works were created Dawson was caring for her model. While his clothes needed to be chosen and 'put out in the order they [we]re to go on',⁸ Dawson's choices were directed by her desire to respect his own strong sense of personal style. Such demise of individuality (to use an unfashionable term) through slight dementia is just one aspect of the tension conjured by hints of biological determinism in *The Men From Uncle*.

On a superficial level, the unavoidable physical effects of old age pervade this series. For Andrew Paul Wood, the 'uncle' photographs *talk* the elderly male body

rather than talk about it.⁹ Wood goes on to argue that by 'concealing his identity behind assumed disguises ...', Uncle Hugh is distanced by Dawson from his own body – or distances himself, giving it over to the possession of another identity.¹⁰ Perhaps, however, as a whole, *The Men From Uncle* effectively stakes out some consistency in identity. Hugh Simpson's re-appearance in every photowork reminds us of his own physicality within the different guises.

This dynamic is reversed in Dawson's new series, *All the King's Men* (2003), undermining any conclusions we may have drawn. These later photoworks involve a plurality of models in recreating the same portrait of either David Livingstone or Bertrand Russell. By the title's reference to *Humpty Dumpty*, the series doubts the possibility of re-construction, of restoration. It might appear that the artist is the central figure, the King, around whom the action of this project pivots, but it is the King's loss for what is gone which gives rise to a vain attempt to resurrect a loved one. In approaching strangers with a physiognomical likeness to her late uncle to appear in *All the King's Men*, Dawson asks hard questions about the power of photography to deal with the melancholy of loss and longing. She also examines the bounds of the artist's desire, of the *auteur*.

CHRISTINA STACHURSKI

1 LOUISE GARRETT, 'MAKING UP *THE MEN FROM UNCLE*', *THE MEN FROM UNCLE: PHOTOWORKS BY MARGARET DAWSON*, CHRISTCHURCH 1998, PP.15–31

2 *IBID.*, P.216

3 *IBID.*, P.24. GARRETT CITES NADAR CITED IN *NADAR*, P.25, AND HAMBURG, 'A PORTRAIT OF NADAR', IN *NADAR*, P.25

4 GARRETT, *OP. CIT.*, P.24

5 *IBID.*, P.19

6 *IBID.*, P.19

7 *IBID.*, P.21

8 *IBID.*, P.12

9 ANDREW PAUL WOOD, 'STRIKE A POSE: MARGARET DAWSON'S MEN FROM UNCLE', *ART NEW ZEALAND* NO. 97 SPRING-SUMMER 2000–2001, PP.70–74, PP.73–74

10 *IBID.*, P.74





MARGARET DAWSON Born Blenheim, Aotearoa New Zealand, 1950.
Lives and works in Christchurch, Aotearoa New Zealand.

SELECTED GROUP EXHIBITIONS

2003 VICTORY OVER DEATH, PETER MCLEAVEY GALLERY, WELLINGTON, NZ, CURATOR PETER IRELAND 2002 THE HEIMLICH UNHEIMLICH, MELBOURNE FESTIVAL, RMIT GALLERY, MELBOURNE, AUSTRALIA, CURATOR JULIANA ENGBERG; OUT OF SIGHT ART & CRAFT SHOW, RIVERTON HALL & SOUTHLAND MUSEUM & ART GALLERY, INVERCARGILL, NZ AND TOURING, ORGANISED BY MARGARET DAWSON 2001 DARK PLAIN, COCA GALLERY, CHRISTCHURCH, NZ, CURATOR EWEN McDONALD 1998 OBLIQUE, OTIRA, CANTERBURY, NZ, CURATOR JULIANNE STEPHENSON; CLOSE RELATIONS, AUSTRALIAN CENTRE OF PHOTOGRAPHY, SYDNEY, AUSTRALIA, CURATOR DEBORAH ELY 1993/4 ALTER/IMAGE, WELLINGTON AND AUCKLAND CITY ART GALLERY, NZ, CURATORS CHRISTINA BARTON & DEBORAH LAWLER-DORMER 1990 NOW SEE HEAR!, CITY GALLERY, WELLINGTON, NZ AND TOURING, CURATORS GREGORY BURKE & IAN WEDDE 1990 IN THE FOREST OF DREAMS, MOËT & CHANDON ART FOUNDATION, DUNEDIN PUBLIC ART GALLERY, NZ AND TOURING 1989 IMPOSING NARRATIVES, CITY GALLERY, WELLINGTON, NZ AND TOURING, CURATOR GREGORY BURKE

SELECTED SOLO EXHIBITIONS

2002 A ROOM OF ONE'S OWN, FORRESTER GALLERY, OAMARU, NZ; LOOKING FOR THE GOLDEN CARP AND BRYNDWR LAKES, WAIKATO MUSEUM OF ART & HISTORY, HAMILTON, NZ 1998 THE MEN FROM UNCLE, AUSTRALIAN CENTRE FOR CONTEMPORARY ART, MELBOURNE, AUSTRALIA; RECITAL, JONATHAN SMART GALLERY, CHRISTCHURCH, NZ 1997 OVER, GOVETT-BREWSTER GALLERY, NEW PLYMOUTH, NZ 1996 UNDER THE HILL, ABERHART NORTH GALLERY, AUCKLAND, NZ 1994 AMUSEMENTS, THE ANNEX, ROBERT MCDUGALL GALLERY, CHRISTCHURCH, NZ AND TOURING 1993 WHERE IS SHE? SCHOOLHOUSE, FERRYMEAD MUSEUM, CHRISTCHURCH, NZ; MALADIES, LEFT BANK GALLERY, GREYMOUTH, NZ 1992 FLOWERS, BIRDS, AND MALADIES, MANAWATU ART GALLERY, PALMERSTON NORTH, NZ

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MARK AMERY, 'TRUE LIES', PHOTOGRAPHY INTERNATIONAL 1995, PP 16-18 (ILLUS.)

JONATHAN BYWATER, 'KARAOKE WAGNER: MARGARET DAWSON'S "UNDER THE HILL"', ART NEW ZEALAND, NO. 73, SUMMER 1994-5, PP 58-61 (ILLUS.)

ELIZABETH CALDWELL, 'IDENTIFYING MARGINALISED TERRITORY', AMUSEMENTS, CATALOGUE ESSAY, MCDUGALL ART GALLERY, CHRISTCHURCH, 1994

JULIANNA ENGBERG, 'THE HEIMLICH UNHEIMLICH', MELBOURNE FESTIVAL VISUAL ARTS PROGRAM, AUSTRALIA, PP 27-28

JOHN HURRELL, 'TRULY FICTIVE EXPOSURES: SIX WOMEN PHOTOGRAPHERS', PHOTO FORUM NZ, ISSUE 56, 1987, PP 41-48

JOHN HURRELL, 'THE VACILLATING PERSONAS OF MARGARET DAWSON', ART NEW ZEALAND, NO. 47, WINTER 1988, PP 68-71 & COVER

JULIE KING, 'FORGING CONNECTIONS: MARGARET DAWSON'S OUT OF SIGHT ART & CRAFT SHOW', ART NEW ZEALAND, NO. 106, AUTUMN 2003, PP 42-45 & 79

TESSA LAIRD, 'PECULIAR PRACTICES', THE NEW ZEALAND LISTENER, 23 JANUARY 1999, PP 36-37

YVONNE RENEKE, 'OUTLAWS IN EVERYDAY LIFE', AMUSEMENTS, CATALOGUE ESSAY, MCDUGALL ART GALLERY, CHRISTCHURCH, 1994

CLAIRE WILLIAMSON, 'A SECOND LOOK: PHOTO HISTORY MARGARET DAWSON & TRACEY MOFFATT', CATALOGUE ESSAY, AUSTRALIAN CENTRE FOR CONTEMPORARY ART, MELBOURNE, NOVEMBER 1998

CHECKLIST

THE MEN FROM UNCLE 1995-1997
26 SILVER GELATIN, SELENIUM TONED, PHOTOGRAPHS
IMAGE SIZE 600 X 400MM;
A2 SIZE MATTED AND FRAMED

>IMAGE AFTER CECIL BEATON OF WALTER SICKETT AND HIS WIFE 1940 P 473

>IMAGE TOP LEFT: AFTER D. WYNFIELD OF SIR JOHN E. MILLAIS 1863 P 493

>IMAGE TOP RIGHT: AFTER LUCIA MOHOLY'S BARON BLACKETT 1936 P 493

>IMAGE BOTTOM LEFT: AFTER STEICHEN OF GRETA GARBO 1928 P 493

>IMAGE BOTTOM RIGHT: AFTER FREDERICK EVANS OF AUBREY BEARDSLEY 1894 P 493

MADE WITH THE ASSISTANCE OF CREATIVE NZ AND THE LATE MR A. HUGH SIMPSON, THE ARTIST'S UNCLE

COLLECTION OF THE ARTIST

A LIST OF APPROXIMATE APPROPRIATIONS AND REFERENCES (THE PHOTOGRAPHER, THE PERSON PHOTOGRAPHED AND THE DATE OF THE ORIGINAL PHOTOGRAPH) AFTER NADAR OF THEOPHILE GAUTIER 1855; AFTER NADAR OF DELACROIX 1855; AFTER NADAR'S M. DESBORDES-VALMORE ON HER DEATH BED 1859; AFTER NADAR OF MICHEL E CHEVREUL 1886; AFTER NADAR OF GUIZOT 1857; AFTER D. WYNFIELD OF SIR JOHN E. MILLAIS 1863; AFTER J. M. CAMERON OF TENNYSON 1865; AFTER J. M. CAMERON OF HERSCHELL 1867; AFTER J. M. CAMERON OF LONGFELLOW 1868; AFTER FREDERICK EVANS OF AUBREY BEARDSLEY 1894; AFTER CECIL BEATON OF ALDOUS HUXLEY 1936; AFTER KERTESZ OF MONORIAN 1926; AFTER STEICHEN OF GRETA GARBO 1928; AFTER DOROTHEA LANGE OF A MIGRANT MOTHER 1930S; AFTER DOROTHEA LANGE'S WHITE ANGEL BREAD LINE 1930S; AFTER LUCIA MOHOLY'S BARON BLACKETT 1936; AFTER CECIL BEATON OF AUGUSTUS JOHN 1940; AFTER CECIL BEATON OF WALTER SICKETT AND HIS WIFE 1940; AFTER PAUL JOYCE'S PORTRAIT OF SAMUEL BECKETT 1944; AFTER FREDERICK SOMMER OF MAX ERNST 1946; AFTER GORDON PARKES OF A MINISTER IN CHICAGO 1950; 'TATTOOED MAN' AFTER LARTIQUE; AFTER STEICHEN'S GLORIA SWANSON 1924; AFTER EUGENE SMITH'S SPAIN 1951; AFTER EUGENE SMITH'S HITIAN MENTAL PATIENT 1959; AFTER CARTIER BRESSON OF EZRA POUND 1970; AFTER A PORTRAIT OF KENZUBARU OE, JAPAN 1993

ALL THE KING'S MEN 2002-2003
40 PHOTOGRAPHS: TWO GROUPS OF TWENTY IMAGES - TWENTY OF EXPLORER AND MISSIONARY DAVID LIVINGSTONE 1864, AND TWENTY OF PHILOSOPHER AND PEACE ACTIVIST BERTRAND RUSSELL 1953

ALL PHOTOGRAPHS SILVER GELATIN SELENIUM TONED PRINTS, 300 X 400MM;
565 X 46X 30MM [FRAMED]

>[IMAGES P 503]

MADE WITH THE ASSISTANCE OF CREATIVE NZ AND THE ACTORS/MODELS

COLLECTION OF THE ARTIST

20

et al.

Replace with final image

PPU PERSONAL PURIFICATION UNIT N.12

NOTE: THIS INSTALLATION IS PARTICIPATING
IN [DR] P.MULE'S GLOBAL PPU (PORT-A-LOO)
PROJECT 2004. ARTISTS INTERESTED IN
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FOR A PPU PROJECT NUMBER

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space
time

Serie K, No. 1

Donderdag 3 November 1932 - 8½ uur

DIRIGENT:

Dr. WILLEM MENGELBERG

inversion
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PROGRAMMA

AMSTERDAM

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Serie K, No. 1

Donderdag 3 November 1932 - 8½ uur

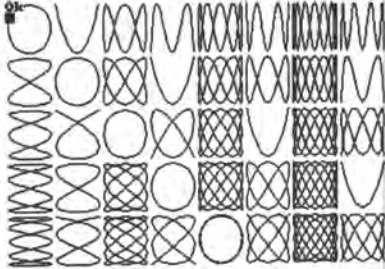
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Dr. WILLEM MENGELBERG

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SELECTED SOLO EXHIBITIONS

_2003 ET AL., ABNORMAL MASS DELUSIONS, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ _2002 ET AL., TRIAL-RUN, STARKWHITE, AUCKLAND, NZ _2001 ET AL., SIMULTANEOUS INVALIDATIONS 2ND ATTEMPT, ARTSPACE AND CHRISTCHURCH ART CENTRE, CHRISTCHURCH, NZ _2000 L BUDD, WHILST ATTEMPTING TO ENGINEER A TELEPATHIC DEVICE, HAMISH MCKAY GALLERY, WELLINGTON, NZ _1998 BLANCHE READYMADE, MISGUIDED, HAMISH MCKAY GALLERY, WELLINGTON, NZ _1997 L BUDD ET AL., THEY TOOK TO THEIR VOICES, ARTSPACE, NZ; L BUDD ET AL., THE VISIBLE THAT WAS, AUCKLAND ART GALLERY TOI O TĀMAKI, AUCKLAND, NZ; LIONEL B., THE UNITY OF APPEARANCE, THE PHYSICS ROOM, CHRISTCHURCH, NZ _1996 P MULE, L BUDD AND G TREADGOLD, TESTSTRIP, AUCKLAND, NZ _1995 L BUDD & G TREADGOLD, THE VISIBLE THAT WAS, JONATHAN SMART GALLERY, CHRISTCHURCH, NZ _1994 MARLENE CUBEWELL, L BUDD, CBD GALLERY, SYDNEY, AUSTRALIA; LIONEL B., THERE YOU HAVE IT: BUDD IN BERLIN, NATIONAL MUTUAL, WELLINGTON, NZ

SELECTED GROUP EXHIBITIONS

_2003 DR P MULE, NINE LIVES, AUCKLAND ART GALLERY TOI O TĀMAKI, AUCKLAND, NZ; ET AL., THE WANDERER PROJECT, SOFA GALLERY, CHRISTCHURCH, NZ _1999 L BUDD ET AL., TOI TOI TOI / THREE GENERATIONS OF ARTISTS FROM NEW ZEALAND, MUSEUM FRIDERICIANUM, KASSEL AND AUCKLAND ART GALLERY TOI O TĀMAKI, AUCKLAND, NZ; BLANCHE READYMADE, FEAR AND BEAUTY, SUTER ART GALLERY, NELSON, NZ; L BUDD ET AL., CLOSE QUARTERS, AUCKLAND ART GALLERY TOI O TĀMAKI, AUCKLAND, NZ _1998 L BUDD ET AL., CLOSE QUARTERS, AUSTRALIAN CENTRE FOR CONTEMPORARY ART, MELBOURNE, AUSTRALIA, _1996 LIONEL B., CONTAINER '96 - ART ACROSS OCEANS, ADELAIDE, AUSTRALIA AND COPENHAGEN, DENMARK (CATALOGUE) _1993 L BUDD, CONSTRUCTION IN PROCESS IV - MY HOME IS YOUR HOME, THE INTERNATIONAL ARTISTS' MUSEUM, ŁÓDŹ, POLAND _1992 L BUDD, HEADLANDS, MUSEUM OF CONTEMPORARY ART, SYDNEY, AUSTRALIA _1990 L BUDD, POPULAR PRODUCTIONS, RIGA ARSENALS, INTERNATIONAL CENTRE OF NEW CINEMA, LATVIA; L BUDD, THE READYMADE BOOMERANG: EIGHTH BIENNALE OF SYDNEY, SYDNEY, AUSTRALIA

et al. including: merit groting, c j [arthur] craig & sons, blanche readymade, minerva betts, marlene cubewell, l budd, Lionel b., et al., p mule.

All presently residing and working in Auckland, Aoteroa New Zealand.

SELECTED BIBLIOGRAPHY

MARY BARR, JIM BARR AND A. MEE, 'THE GREAT JOURNEY-ART IS EASY', THE READYMADE BOOMERANG, EIGHTH BIENNALE OF SYDNEY, ART GALLERY OF NEW SOUTH WALES, SYDNEY, 1990

MARY BARR & JIM BARR, 'L BUDD ET AL.', TOI TOI TOI / THREE GENERATIONS OF ARTISTS FROM NEW ZEALAND, EXHIBITION CATALOGUE, MUSEUM FRIDERICIANUM, 1999

GREG BURKE, 'INTERFERENCE ET AL. AND TECHNICS', ARGUMENTS FOR IMMORTALITY, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ, 2003

JONATHAN BYWATER, SIMULTANEOUS INVALIDATIONS 2ND ATTEMPT, ARTSPACE, AUCKLAND, NZ, 2001

SYLVERE LOTRINGER, A VISIT WITH THE ARTISTS, PATAPHYSICS SERIES, 1994

EWEN McDONALD, 'ET AL. / THE CURRENT THEORY', ARGUMENTS FOR IMMORTALITY, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ, 2003

FLORIAN MERKEL, 'IN CONVERSATION', THE VOICE OF THE SILENCE, AUCKLAND ART GALLERY TOI O TĀMAKI, AUCKLAND, 1997

DAVID O'HALLORAN, CONTAINER '96 - ART ACROSS OCEANS, EUROPAEISK, COPENHAGEN, 1996

GWYN PORTER, 'SNATCHING FAILURE FROM THE JAWS OF DEFEAT; FOOTNOTES TO AN ABANDONED DISSERTATION ON FUTILITY AND THE WORK OF ET AL.', ARGUMENTS FOR IMMORTALITY, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ, 2003

ALAN SMITH & P MULE, 'ALAN SMITH TALKS TO P MULE FOR ET AL.', NINE LIVES, EXHIBITION CATALOGUE, AUCKLAND ART GALLERY TOI O TĀMAKI, AUCKLAND, NZ, 2003

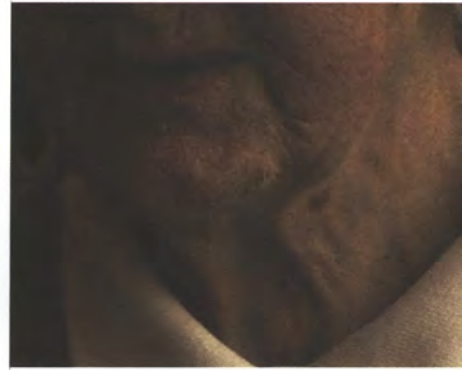
CHECKLIST

INSTALLATION, DIMENSIONS VARIABLE

PAGEWORKS © ET AL.

IMAGES COURTESY OF ET AL.

THE ARTISTS WISH TO THANK AALTO COLOURS



KATHLEEN HERBERT

INTRODUCING KATHLEEN HERBERT

I first saw Kathleen Herbert's work in 2001 at an 'Open Studio' event at Spike Island, Bristol, UK. The work she exhibited there was *Too Close for Comfort*, consisting of a straitjacket constructed from wire words alongside postcards showing photographs of a woman enclosed and constrained by the garment, laced with roses as if from a childhood fairytale. Kathleen distributed these cards into the public domain by inserting them surreptitiously into women's fashion journals on newsagents' shelves, leaving the reader to discover them and try to understand their presence. The concept of body=text=body sprang to mind, along with the possibility that the body is the site of text and creates our understanding of the corporeal. Also that year, Kathleen was commissioned to create a 'bird-box' for Queens Square in Bristol. Using the same wire-text technique, she transcribed historical documents that not only constructed the form of the bird-box, but also wound up and around the branches of the tree. Immediate association was made with the concept of the 'limb' of both tree and body. The texts gripped the tree branches like tendrils of memory, wrapping and reaching, strangling the tree with its own history, much as the straitjacket enveloped the body.

Kathleen's interest in clothing and identity continued, resulting in the video projection *The Machinist*. This work explores the notion of the signature, the popularity of the designer label and the machines that make them so 'individual', which are of course computer generated. In this film we see the machine repeatedly turn out a 'logo', this time the signature of the machinist, not the designer. There is something bizarre about the traditional embroidery hoop gripping the material taut, whilst the computerised robot copies the signature – again and again – using the implied language of craft to create a man-made product.

Since 2002 Kathleen has frequently exhibited film, Super 8 being her favoured process, although she has also worked with video. Three of these Super 8 films present similar scenarios, whereby the viewer is confronted with an almost still image. In *I Love Romania* (2002) a snowbound landscape appears at first to be static, until the viewer notices that occasionally a car passes across the top of the frame, behind the trees. Accompanied by a soundtrack of Elizabeth Murray singing 'Snowbird', one is put in mind of the American women labelled 'snowbirds' who migrate in groups in camper vans to warmer climes during the winter.

Another Super 8 film, *Luna Park* (2003), also suspends the viewer in a state of desire. Filmed whilst visiting Australia, it shows a wooden rollercoaster, the mechanism apparently clanking and cranking, next to a silent megaphone, until eventually the carriage whizzes across the top of the frame and out again, a glimpse of activity in an otherwise almost still scene. Both of these films generate a sense of longing, as does *Cini Romanesti* (2002). However, the dog in *Cini Romanesti* rarely rests but leaps continuously towards the camera, barking silently, stretching in one direction, then the other, only occasionally stopping for breath, at which point every muscle in its body seems to gather strength for the next onslaught of action. In this case the longing is for silence, even in the absence of an accompanying soundtrack.

Absence, longing and melancholy feature strongly in Kathleen's work. At the Melbourne Festival in 2002, Kathleen exhibited her work *Colony* in the exhibition *Heimlich/Unheimlich* at the RMIT Gallery. *Colony* consisted of a group of eighteen identical metal frame beds, all made much smaller than standard and grouped as if in a dormitory. The space they were shown in became narrow at



one end and the lighting was set to produce the impression of a line drawing in perspective. Curator Juliana Engberg described the beds as evoking a sense of 'eternal absence', and that they create an 'unsettling and melancholic atmosphere'. This is true of many of her works, both filmic and object-based.

Most recently Kathleen has made a series of objects, or maquettes, based on the varying designs used to create 'iron lungs'. These strange machines are reconstructed in simple MDF and scaled down. With no knowledge of their origin, I understood them to be strange corruptions of furniture, some useless things that straddled an area somewhere between machine and furniture, wheelbarrow and trolley. As in *Colony*, one is faced with a sense of familiarity of form whilst being completely confounded by their use.

There is a sense of sadness and bleakness in many of these works. Kathleen takes the mundane and asks the viewer to look again, offering something that at first seems obvious, but upon closer inspection reminds one of fairytales and myths, challenges and frustrations. Confinement often enters one's thoughts, the dog chained up, the strangling wire

straitjacket, the iron lung machines; all intended to restrain, but at the same time offering some sense of security, boundaries which although restrictive also suggest an element of safety.

Most recently, Kathleen has become deeply engaged with research relating to Bletchley Park in the UK. Bletchley was used during the Second World War as a top secret centre for an eccentric mix of scholars and code-breakers engaged to work on cracking the German Enigma code. Since the war ended, information about Bletchley was classified and it has only recently been opened to the public. For her film *Night Shift* (2003) Kathleen videoed the cleaning up of Queen Victoria Markets in Melbourne at night and commented how this process 'removed all evidence of activity'. At Bletchley the same act of 'cleaning up' is now taking place, as the buildings are renovated and recreated as museum rooms. Kathleen has endeavoured to gain more information on the subject but still finds it protected by a veil of secrecy. This process of research has echoed the very purpose of the buildings – yet again Kathleen has been drawn to the silence, or the silenced.

CAROLYN BLACK

KATHLEEN HERBERT Born Watford, UK, 1973.
Lives and works in Bristol, UK.

SELECTED GROUP EXHIBITIONS

2002 THE HEIMLICH/UNHEIMLICH, RMIT GALLERY, MELBOURNE, AUSTRALIA;
SEEING BY WIRELESS, HASTINGS MUSEUM & ART GALLERY, HASTINGS, ENGLAND; SCAPE, ART & INDUSTRY BIENNIAL 2002, CHRISTCHURCH, NZ;
SUPERSTATION, STATION, BRISTOL, ENGLAND 2001
HIGHLIFE, ARCHITECTURE CENTRE, BRISTOL, ENGLAND;
LOCI MEMORIAE, WATERSHED DIGITAL MEDIA CENTRE, BRISTOL, ENGLAND; ROP, GALLERY CALDEIRA 213, PORTO, PORTUGAL; SILK PURSE PROCEDURE, ARNOLFINI & SPIKE ISLAND, BRISTOL, ENGLAND 1999 ARTFUTURES, FESTIVAL HALL, LONDON, ENGLAND

SELECTED BIBLIOGRAPHY

RODRIGO AFFREIXO, 'ARTS AREJADASS', BLITZ, PORTUGUAL, JULY 2001, P 53
SERGIO C. ANDRADE, 'DEZ HORAS DE ARTES CRUZADAS', NO PORTO PUBLICO, PORTUGUAL, JULY 2001, P 50
CLAIRE DOHERTY, 'BREAKPOINT: THE PROPERTIES OF PROCEDURE', THE SILK PURSE PROCEDURE, BRISTOL, ENGLAND, MAY 2001, P 10
JULIANA ENGBERG, 'THE HEIMLICH UNHEIMLICH', MELBOURNE FESTIVAL VISUAL ARTS PROGRAM 2002, MELBOURNE, OCTOBER 2002, PP 2-31
PAUL GOUGH, 'INNCONNU', LOCI MEMORIAE, BRISTOL, ENGLAND, NOV. 2001, P 27
EWEN MCDONALD, 'VIDEO/SCAPE: ARTISTS' VIDEOS IN THE CENTRAL CITY', SCAPE: ART + INDUSTRY ARTS URBAN BIENNIAL, ART + INDUSTRY BIENNIAL TRUST, CHRISTCHURCH, NZ, 2002, PP 39-51
CATSOU ROBERTS, 'RECOMMENDED PROCEDURE: TO MAKE A SILK PURSE FROM A SOW'S EAR', THE SILK PURSE PROCEDURE, BRISTOL, ENGLAND, MAY 2001, P 3

CHECKLIST

STATION X 2003
VIDEO INSTALLATION,
DIMENSIONS VARIABLE
>IMAGE STATION X / AUDREY / JOHN / HELEN 2003 P 553
>IMAGE STATION X / AUDREY 2003 P 573
INSTALLATION AND IMAGES COURTESY OF THE ARTIST
THE ARTIST GRATEFULLY ACKNOWLEDGES THE SUPPORT OF THE ARTS COUNCIL, ENGLAND, AND PVA FOR THE REALISATION OF THIS PROJECT



**THE FUTURE
IS STUPID**

JENNY HOLZER

THE WHOLE PICTURE

They slow us down when we become aware of them in passing and make benches that promise a welcome rest feel uncomfortable; their breakneck speed contradicts the informative function of ticker-tape graphics in traditional advertising displays; they embellish both ordinary items such as costume jewellery, plates, napkins, and T-shirts, as well as the forms and materials of art; they meander through public buildings as seductive guiding lights; they add a bewildering bit of poetry and horror to the contemplative mood of beautifully groomed gardens and proud public memorials; and they use cities as monumental monitors for their fleeting content, which is visible only in the dark. Jenny Holzer places the texts she has been writing since the seventies on the surfaces of our reality, thereby drawing our attention, physically and mentally, to the preconceived notions and marginalia of a collective conscious. No aura of intellectual detachment or objectivising impartiality informs her comments on sex, war, death, birth, violence, love, power, truth, or madness.

In her work she has always targeted art as the forum of a public conscience and thus used public space as the arena of political activity. In public actions, such as plastering stickers on walls, in the appropriation of the privileges that are exclusive to the realms of both art and social status, in the use of expensive advertising space or technologies, Jenny Holzer exploits the authority of language and the authority of the structures of social power for the presence of intimate, subjective, and invisible realities. Thus, her monumental xenon projections of light onto cities by night are inscribed with an atmosphere of nocturnal exposure as a paradoxical fusion of the metaphor of light-beam surveillance and of the all-revealing nature of medial life.

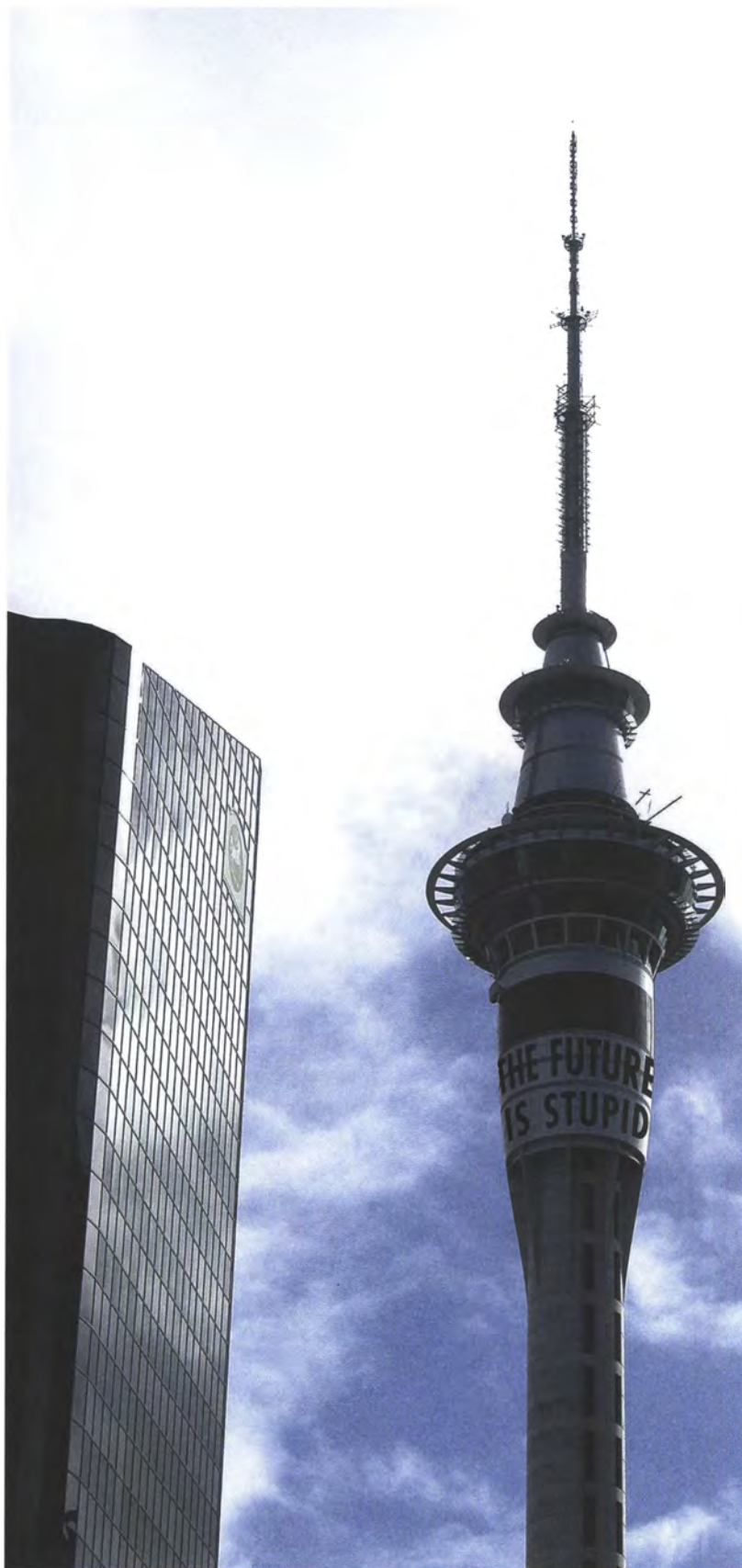
Through her texts and her choice of location, Holzer provokes collisions between systems and categories: public – private, conscious – unconscious, central – marginal, alive – dead, collective – subjective, aggressive – passive, apathetic – committed, victim – aggressor, power – powerlessness. She uses power structures as a vehicle for the spatial participation of these voices in the social discourse. Her voices become part of the overall social context.

Jenny Holzer's words do not take a (moral) stand but instead rely on the discerning judgment of the reader. They are, in a sense, memorials to the human ability to form opinions unaided. No wonder then that in the past few years Jenny Holzer has been asked to redesign war memorials or to create new memorials

to peace. Examples are *Black Garden* (Nordhorn, Germany, 1994), in which a historically self-mythologising view of the First and Second World Wars has been turned into a memorial to the victims of the two wars; *Erlauf Peace Monument* (Erlauf, Austria, 1995); the memorial to Friedrich Goerdeler, the mayor of Leipzig who was executed by the Nazis for his 'pro-Jewish' activities (Leipzig, Germany, 1999); or *Blacklist* (Los Angeles, United States, 1999), which focuses on the aggressors and victims of McCarthy's Communist witch-hunt in the United States in the early fifties. Common to all of these memorials and monuments are the questions they raise regarding 'ownership', that is, whether a monument should belong to its builders and the political interests of the present, or to a historical reality and above all to the victims whose voices are heard through their names, the names of their friends and foes, and the inevitability of their reality. Jenny Holzer's monuments serve not only to gratify the present and its patrons; they also foster positive action and a non-static, non-final approach to collective memory and consciousness.

BEATRIX RUF

THIS TEXT WAS FIRST PUBLISHED IN *JENNY HOLZER, XENON*, TRANS. BY CATHERINE SCHELBERT, INK TREE, ZÜRICH, 2001.





JENNY HOLZER Born Gallipolis, Ohio, USA, 1950.
Lives and works in Hoosick Falls, NY, USA.

SELECTED SOLO EXHIBITIONS/ INSTALLATIONS

2001 JENNY HOLZER, NEUE NATIONALGALERIE, NATIONALGALERIE BERLIN, BERLIN, GERMANY; JENNY HOLZER: XENON PROJECTIONS, BERLIN, GERMANY; JENNY HOLZER: XENON PROJECTIONS, PARIS, FRANCE 1999 INSTALLATION FOR REICHSTAG, BUNDESTAG, BERLIN, GERMANY 1997 INSTALLATION FOR GUGGENHEIM MUSEUM BILBAO, BILBAO, SPAIN 1995 ERLAUF PEACE MONUMENT, ERLAUF, AUSTRIA 1994 BLACK GARDEN, STÄDTISCHE GALERIE, NORDHORN, GERMANY 1990 JENNY HOLZER, UNITED STATES PAVILION, XLIV BIENNALE DI VENEZIA, VENICE, ITALY; JENNY HOLZER, SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK, USA 1989 JENNY HOLZER: LAMENTS 1989, DIA ART FOUNDATION, NEW YORK, USA

SELECTED GROUP EXHIBITIONS

2002 SHOPPING: A CENTURY OF ART AND CONSUMER CULTURE, TATE LIVERPOOL, LIVERPOOL, ENGLAND 2000 THE AMERICAN CENTURY: ART AND CULTURE 1900-2000, PART II, 1950-2000, WHITNEY MUSEUM OF AMERICAN ART, NEW YORK, USA 1998 LOUISE BOURGEOIS, JENNY HOLZER, HELMUT LANG, KUNSTHALLE WIEN, VENICE, AUSTRIA 1997 PUBLIC SERVICE AND OTHER ANNOUNCEMENTS, PHILADELPHIA MUSEUM OF ART, PHILADELPHIA, PENNSYLVANIA, USA 1993 AMERICAN ART IN THE TWENTIETH CENTURY: PAINTING AND SCULPTURE 1913-1993, MARTIN GROPIUS-BAU, BERLIN, GERMANY 1991 HIGH & LOW: MODERN ART AND POPULAR CULTURE, THE MUSEUM OF MODERN ART, NEW YORK, USA 1987 L'ÉPOQUE, LA MODE, LA MORALE, LA PASSION, CENTRE NATIONAL D'ART ET DE LA CULTURE, CENTRE GEORGES POMPIDOU, PARIS, FRANCE 1986 JENNY HOLZER/BARBARA KRUGER, ISRAEL MUSEUM, JERUSALEM, ISRAEL 1985 WHITNEY BIENNIAL EXHIBITION, WHITNEY MUSEUM OF AMERICAN ART, NEW YORK, USA 1979 MANIFESTO SHOW, 5 BLEEKER STREET, NEW YORK, USA

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JENNY HOLZER: MONTERREY, 2001, MUSEO DE ARTE CONTEMPORÁNEO DE MONTERREY, MONTERREY, MEXICO, 2001. TEXT BY VANESA FERNÁNDEZ AND MARCO GRANADOS. INTRODUCTION BY MICHAEL AUPING

JENNY HOLZER-NEUE NATIONALGALERIE BERLIN, AMERICAN ACADEMY BERLIN AND NATIONALGALERIE BERLIN, BERLIN, 2001. TEXT BY HENRI COLE AND ANGELA SCHNEIDER

JENNY HOLZER, LUSTMORD, KUNSTMUSEUM DES KANTONS THURGAU, THURGAU, 1996. TEXT BY BEATRIX RUF, YVONNE VOLKART, MARKUS LANDERT AND NOEMI SMOLIK

JENNY HOLZER: THE VENICE INSTALLATION, ALBRIGHT-KNOX GALLERY, BUFFALO, 1990. TEXT BY MICHAEL AUPING

JENNY HOLZER, SOLOMON R. GUGGENHEIM MUSEUM AND HARRY N. ABRAMS, INC., NEW YORK, 1989. TEXT BY DIANE WALDEMAN. SECOND EDITION, SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK, 1997. GERMAN EDITION, CANTZ VERLAG, STUTTGART, 1997

MONOGRAPHS:

MICHAEL AUPING, JENNY HOLZER, UNIVERSE PUBLISHING, NEW YORK, 1992

DAVID JOSELIT, JOAN SIMON AND RENATA SALECL, JENNY HOLZER, PHAIDON PRESS LTD, LONDON, 1998

PETER SHJELDAHL, BEATRIX RUF, AND JOAN SIMON, JENNY HOLZER: XENON, INKTREE EDITIONS, KUSNACHT, SWITZERLAND, 2001

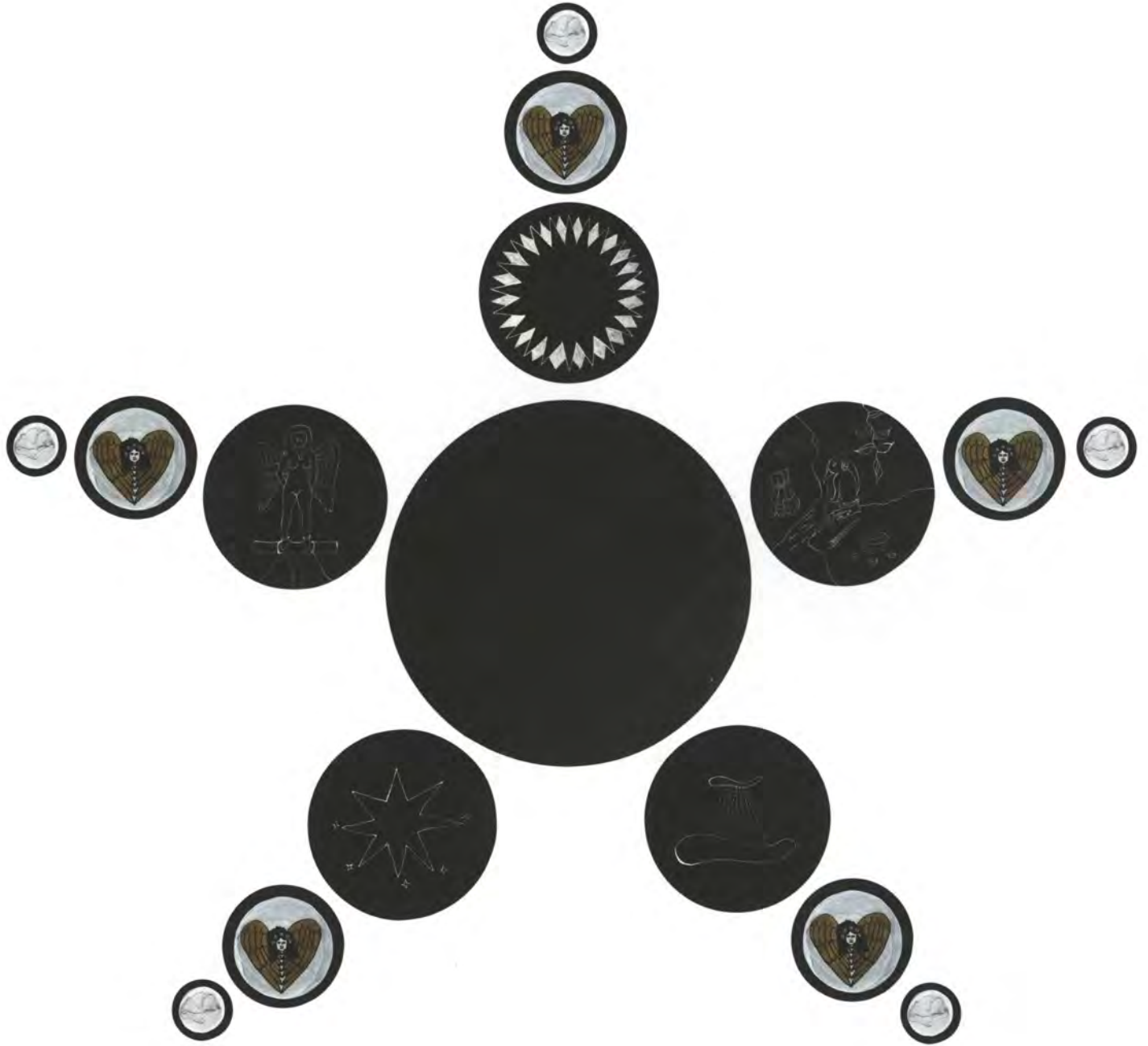
NOEMI SMOLIK (ED), JENNY HOLZER: WRITING, SCHRIFTEN, CANTZ VERLAG, STUTTGART, 1996

CHECKLIST

BILLBOARD PROJECT 2004
THE FUTURE IS STUPID
HUMOR IS A RELEASE

IMAGES COURTESY OF THE ARTIST WITH
SPECIAL THANKS TO ABIGAIL GOAT

PAGEWORKS © JENNY HOLZER



LONNIE
HUTCHINSON

LONNIE HUTCHINSON



Late in 2002 Lonnie Hutchinson, along with two other women artists of Samoan descent, undertook a collaborative project titled *VAhine*. A cognate of the Polynesian form for woman, *VAhine*, accent theirs, is rich and heavy with cultural meaning. It at once telescopes the etymological and cultural possibilities, demands intellectual expenditure, and beautifully encapsulates the essence and potency of their endeavour. The first resulting show, *VAhine*, at Auckland's Lane Gallery during March 2003, was a significant moment in Pacific art-making in New Zealand.

Va, in Samoan denotes space, room, distance between; *va* speaks essentially of the relationship between people or groups. As writer Albert Wendt has it: '*Va* is the space between, the betweenness, not empty space, not space that separates but space that relates... the space that is context...' *Hine*, woman. As mother/wife she is nurturer, educator, outsider, snared pigeon; as sister/niece she is the keeper of knowledge, she is *ilamutu*, sacred sister; she is *tamasa*, literally 'sacred child'; her aspects are of the sacred, the spiritual, the supernatural.

The artists undertook to research, visit and study a number of large, ancient man-made rock formations, *tia seu lupe*, pigeon-snaring mounds, in Samoa. What they found in these mounds were complexes that reflect not only their individual interests and concerns but also, perhaps essentially, themselves.

Metaphorically *tia*, mounds, may be viewed as an interface between the natural and the supernatural worlds. Used at times to divine the outcome of battles, *tia* were also invoked by traditional healers as an in-between space into which ill-intentioned spirits may be enticed then 'snared' or 'transfixed'.

Pigeons, *lupe*, themselves have a special significance in Polynesian mythology. Some believe *lupe* to be messengers of the gods, others *aitu tagata*, demigods, and as such were the intermediary between the gods and humanity, mediators between life and death, past and the present. As spirit beings they inhabit the interface, the in-between space.

Hutchinson's winged beings take on symbolic nuances as they soar and glide, scatter in all directions and come together to form a cohesive unit. The cross-like figures also refer to the west: they are at once messengers of peace, and harbingers of destruction.

The pigeon-snaring mounds were the physical locale for the chiefly sport of pigeon-catching. Decoy pigeons were used to entice wild pigeons to the mounds. In Samoan terminology pigeon-catching is a widely used metaphor for acquiring a wife. Legend has it that Tigilau, favoured of Sina, took on the form of a pigeon to assist her escape from an arranged marriage – thus Sina

became the pigeon that was ultimately snared: '...thinking about the decoys and how they were tethered, and the idea of "snaring a wife", it's like a mating ritual; that whole idea of luring, and being lured, of teasing each other really.'²

The spiritual aspect of the 'in-between' is key for Hutchinson. Myth and metaphor combine to create, though latent, a thoroughly potent force surrounding the mounds and their feathered occupants. Believed to have been created in fourteenth century Italy, tarot decks are used for divination, meditation, self-improvement, spiritual purposes, card games or as a tool of understanding. Hutchinson combines this western divination practice with ancient Samoan beliefs and ideals.

With her work *Pigeon Tarot, Major Arcana* Hutchinson transposed relevant Samoan cultural objects and symbols for those of foreign decks. Hutchinson's High Priestess is *Tama'ita'i*, the Emperor, *Ali'i*, the Empress, *Masiofo*, each with their significant symbolic accoutrements. The High Priestess's moon crown becomes



the *Tama'ita'i's* ceremonial headdress, *tuiga*, and her curtain to the future, a patterned *siapo*. The High Priestess is the card of knowledge, instinctual, secret knowledge, what better then that her indigenous image is that of a pigeon-headed woman, *lupe*, *ilamutu*, *tamasa*.

'The High Priestess/Mata'ita'i represents inner power and strength. She is all knowing, wise. And the Empress/Masiofo, she is the grandmother of all, she is abundance, fruitfulness; she is angel-like. I thought carefully about the Samoan images.

'I've always been drawn to the spiritual, to magic, from when I was a child... My first introduction to *aitu*, spirits, their houses and walls made of stone, was in my childhood. My uncle who had recently migrated from Samoa would sit with us children... and tell us ghost stories. My other uncles and aunts would sometimes tease us with comments relating to the spiritual and natural world... The star mounds are symbolic objects, which I feel reflects the *Va*, a space as broad as one that exists between our Samoan hearts, and the

landscape saturated with the dialogue of our ancestors. As intimate as the relationship between my brother and myself, '*teu le va*', respect the special relationship. And as personal as the name given to me by our family matai, tattooed in my body.'³

'The installation work I exhibited at the 2000 Noumea Biennale... was a response to traditional forms of beautification and ritual... a commentary on a pre-Christian belief system and Christianity. I see the star mounds as a development of these concepts... I want to make works as a response first hand to the star mounds, to physically and spiritually make connections and attempt to construct a symbolic interpretation of the landscape. I would like to bring into alignment the myths and legends, and academic studies... I'm dealing at the moment with issues of cultural privacy. It [the mound complex] really is a secret now, only the land on which they stand knows. The old people guess and try and fill in the blanks... Maybe in the scheme of things it is a good thing, only the land and the pigeons will ever know.'⁴

FULI PEREIRA

1. ALBERT WENDT, 'TATAUING THE POST-COLONIAL BODY, INSIDE OUT: LITERATURE, CULTURAL POLITICS AND IDENTITY IN THE NEW PACIFIC, VILSONI HERENIKO AND ROB WILSON (EDS), ROWAN & LITTLEFIELD PUBLISHER, INC., 1999

2. INTERVIEW WITH ARTIST, 2003

3. QUOTE FROM THE ARTIST, 2003

4. QUOTE FROM THE ARTIST, 2003



LONNIE HUTCHINSON Born Auckland, Aotearoa New Zealand, 1963.
Ngāi Tahu, Samoan. Lives and works in Lyttelton, Aotearoa New Zealand.

SELECTED GROUP EXHIBITIONS

_2004 WHARE, CURATOR DEIDRE BROWN, ADELAIDE FESTIVAL, TANDANYA NATIONAL ABORIGINAL CULTURAL INSTITUTE, ADELAIDE, AUSTRALIA _2003 THE LONI AND RONI SHOW, PHYSICS ROOM, CHRISTCHURCH, NZ; TE PUAWAI O NGAI TAHU, CHRISTCHURCH ART GALLERY, CHRISTCHURCH, NZ; WAHINE, LANE GALLERY, AUCKLAND, NZ _2002 DOLLY (W)RAPPER MIX, WAIKATO MUSEUM OF HISTORY AND ART, HAMILTON, NZ; WHARE, ART & INDUSTRY URBAN ARTS BIENNIAL, SOFA GALLERY, CHRISTCHURCH, NZ _2001 PŪRANGIAHO-SEEING CLEARLY, AUCKLAND ART GALLERY TOI O TĀMAKI, AUCKLAND, NZ; WAHINE PACIFICA, TE WA- THE SPACE, WANGANUI, NZ _2000 BIENNALE D'ART CONTEMPORAIN, JEAN PAUL TJIBAOU CULTURAL CENTER, NOUMÉA, NEW CALEDONIA; ISLAND CROSSINGS, GLOBAL ARTS LINK, IPSWITCH, BRISBANE, AUSTRALIA _1999 HIKO! NEW ENERGIES IN MAORI ART, ROBERT MCDUGALL ART ANNEX, CHRISTCHURCH, NZ

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DEIDRE BROWN, 'AFFIRMING A LEGACY, PŪRANGIAHO-SEEING CLEARLY', ART NEW ZEALAND, NO. 102, SPRING, 2002, PP 46-49

SALLY BLUNDELL, 'A KIND OF HUSH', NEW ZEALAND LISTENER, VOL. 189, 2003, PP 50-51

GINA IRISH, 'TE PUAWAI O NGAI TAHU', ART NEW ZEALAND, NO. 108, SPRING, 2003, PP 54-55

JESS JOHNSON, 'ART IN THE PACIFIC IN CHRISTCHURCH', PRESTO NO. 66, 2003, P 21

JONATHAN MANE-WHEOKI, FELICITY MILBURN, MEGAN TAMATI-QUENNEL, CATALOGUE ESSAY, TE PUAWAI O NGAI TAHU, CHRISTCHURCH ART GALLERY, 2003, PP 54-57

FELICITY MILBURN, 'GALLERY FOCUSES ON EMERGING ARTISTS', ARTS REVIEW, CHRISTCHURCH STAR, 2000

CHRISTOPHER MOORE, 'A WHARE OF IMAGES', ARTS REVIEW, THE PRESS, CHRISTCHURCH, 2002

DOROTHEE PAULI, 'HIKO!', ART NEW ZEALAND, NO. 92, SPRING, 1999, PP 42-43

PANDORA FULIMALO PEREIRA, 'THE NEGOTIATION OF CONTEXT', ART NEW ZEALAND, NO. 107, WINTER, 2003, PP 52-55

KAREN STEVENSON, 'ISLAND CROSSINGS', ART IN ASIA PACIFIC, NO. 30, 2001, PP 94-95

CHECKLIST

CARBON 2003
MIXED MEDIA INSTALLATION
INCLUDING BUILDER'S
PAPER, VINYL WALLPAPER,
ACRYLIC, WOOD, MARKER, BIRD,
SHELLAC
DIMENSIONS VARIABLE

>[IMAGES, INSTALLATION DETAILS,
P 63-66]

INSTALLATION AND IMAGES COURTESY
OF THE ARTIST

At the beginning of the 20th century, some caves were discovered to the north of the city of Essen in the tall slopes on the right bank of the river Rhur. Drawings on the walls of the caves that have been preliminarily dated as belonging to the beginning of the first century B.C. were executed with coal or etched onto the surface with some sharp instrument. Interest in these strange depictions was reawakened in 1961 with the construction of a ventilation complex in the region of Kokerei. In digging the foundations at a depth of 3.5 metres, semi-circular fragments made of a hard material and large in size (up to 40–50 cm in length) were discovered. Unfortunately, because of the construction of the factory, the archaeological excavations that had begun were halted and were resumed only after 1991, when the entire complex had stopped functioning.

Continued in 1993–94, these excavations led to unexpected, sensational results. Two groups of objects were found that still do not have any analogies in world archaeological practice. Belonging in the first group of discoveries are three well preserved reservoirs arranged at an angle, one above the other. These reservoirs are located in such a way that the mouth of the lower one enters into the bottom of the reservoir located above it. All the reservoirs are made of a dense rocky mass similar to concrete: the height of each is 2.6 metres; the thickness of the walls varies from 8 to 12 cm. Research has indicated that the walls and the bottom of the reservoir are completely clean, which attests to the fact that they did not serve as places for keeping reserves of some kind, but rather the intended purpose of these large, empty cavities was completely different.

The second group of discoveries, located at a distance of 40 metres away from the first group, consists of two objects: the same kind of bowl like reservoir as in the first group, but of significantly larger size (more than 3 metres) and just as well preserved; and below this reservoir a complex of two arches connected to each other by their protruding side. The size of each arch is 4.5 metres, and they are made of the same material as that used by the ancient builders for making the 'reservoirs'. Archaeologists and other scholars immediately turned their attention

ILYA & EMILIA KABAKOV

CENTER OF COSMIC ENERGY

to the close similarity of the discovered objects and the cave drawings. This similarity and the motives for making the former and the latter provoked great discussion in the scholarly press and prompted the emergence of hypotheses about the use of these objects and their depictions in antiquity.

The drawings in the caves, as well as the objects found near Kokerei, appear to have one and the same cosmic purpose. In terms of meaning, they should be attributed to the same ancient kinds of proof of a connection with the cosmos, like Stonehenge in England or the slanted 'ring' in the Ziggurat region in northern Mexico. Both in the drawings and in the objects, the presence of similar subjects that are connected to one another is very obvious: the schematic depiction of the two arches and the 'real' arches in one case; the schematic depiction of three bowl-type reservoirs and the 'real' reservoirs in another. In the first instance, we can propose the presence of structures consisting of two arched antennae, one of which is aimed upward at an incline toward the cosmos, and the other one is aimed downward, in the direction of Earth. In the second instance, we can propose that all three reservoirs were intended for preserving in some special way the cosmic energy received here.

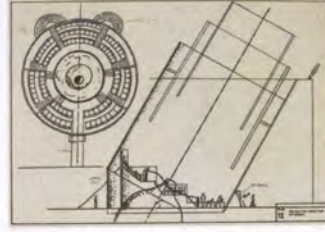
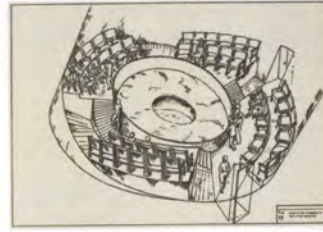
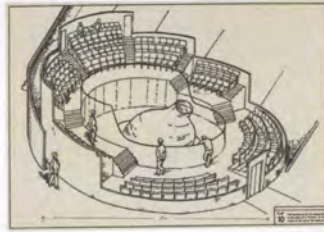
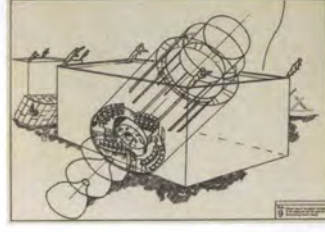
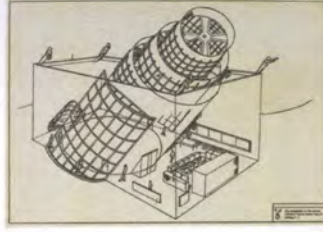
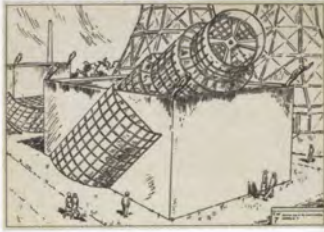
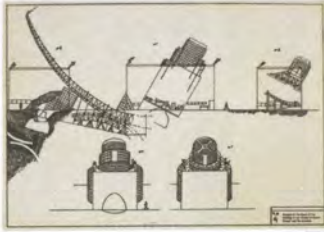
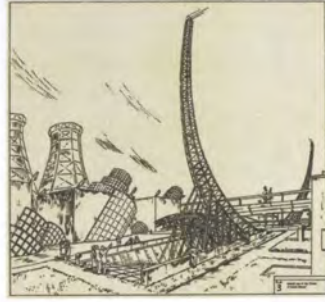
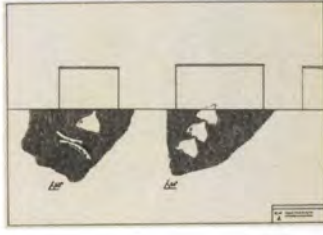
Such an interpretation of the discoveries served as the basis for the idea of verifying ancient practices and the proposal for such an 'experiment': how and in what way can the energy of the cosmos be received and processed, so that mastery over it would lead to the emergence of new, unlimited possibilities for mankind in the future?

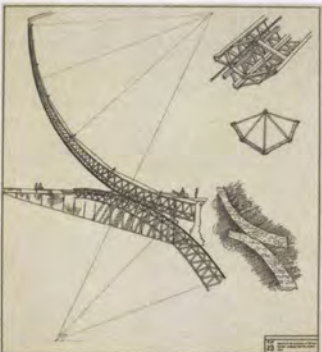
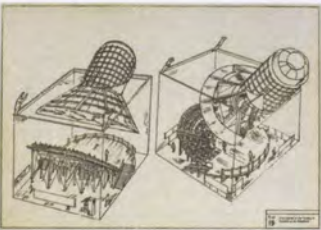
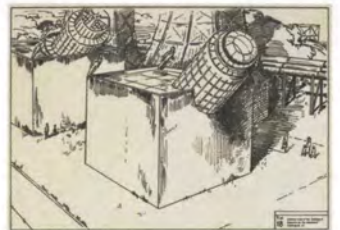
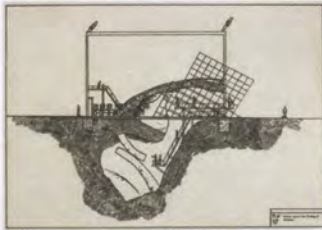
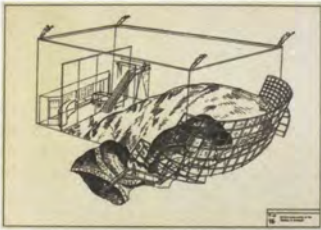
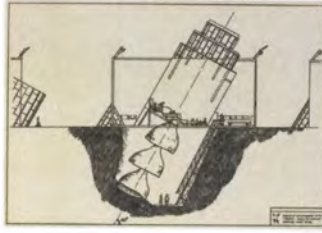
Our intuition presumptively speaks about the fact that certain places on our planet for some reason are especially sensitive and perceptive to the reception of cosmic energy, at the same time that the majority of other places maintain their neutrality toward it. What is interesting is the fact that such places may be entirely dissimilar

topographically. They can be located in mountains or in valleys; you might say that they are indifferent to the geographical landscape, as well as to the climate. We are always talking about a place on the surface of the Earth that was originally empty and not connected with those structures – forums, temples, altars, heathen places of worship – that were erected in these places one after another: they were erected here precisely thanks to the special favourable qualities of these places.

To convey the feeling of the energy flow we might use the image of a shower and the specific spot where a person must stand in order to be under the flow of water. A step to the right or a step to the left, and you are outside the 'shower'. It becomes clear that the sphericity of the antennae aimed upward (we are talking of the 'antennae' found in the excavations), is oriented towards the reception of just such 'close' energy. But what does the antenna aimed downward signify? The same intuition provides the answer: it is aimed at the flow of energy emanating from the depths of the Earth. The most interesting thing is the adjoining of both antennae in the same spot. Does this mean that this is the meeting place of two energies that are aimed in opposite directions? What is their interaction? Do they transition from one to another?

The 'Center of Cosmic Energy' consists of three buildings and three antennae. The three buildings stand in a single row, one after another, and thanks to special architectural elements, they form a unified whole. The bases of all three antennae are fortified in concrete blocks, and they emerge to the surface from unique slanted tunnels located below ground level. The purpose of the antennae and their 'work' is described [elsewhere in this] description of the 'Center of Cosmic Energy'.







ILYA & EMILIA KABAKOV

Ilya Kabakov: born Dniepropetrovsk, USSR, 1933.

Emilia Kabakov: born Dniepropetrovsk, USSR, 1945.

Live and work in New York, USA.

SELECTED SOLO EXHIBITIONS

2003 WHERE IS OUR PLACE?, FONDAZIONE QUERINI STAMPALIA, VENICE AND TOURING TO MUSEUM OF XXI CENTURY, ROME, ITALY AND MORI MUSEUM, TOKYO, JAPAN
2001 THE PALACE OF PROJECTS (PERMANENT INSTALLATION), KOKEREI ZOLLVEREIN, ESSEN, GERMANY
2000 ILYA KABAKOV/50 INSTALLATIONS, KUNST-MUSEUM, BERN, SWITZERLAND;
ILYA & EMILIA KABAKOV/THE GOLDEN APPLES (PERMANENT INSTALLATION), SINGEN, GERMANY;
ILYA KABAKOV/THE LIFE AND CREATIVITY OF CHARLES ROSENTHAL, DAS STADEL, FRANKFURT AM MAIN, GERMANY
1999 ILYA KABAKOV/THE RED WAGON (PERMANENT INSTALLATION), MUSEUM WIESBADEN, WIESBADEN, GERMANY
1998 ILYA & EMILIA KABAKOV/THE PALACE OF PROJECTS, MUSEO NACIONAL CENTRO DE ARTE REINA SOFIA, MADRID, SPAIN AND THE ROUND-HOUSE, LONDON, ENGLAND;
ILYA KABAKOV/16 INSTALLATIONS, MUSEUM VAN HEDENDAAGSE KUNST, ANTWERPEN, BELGIUM;
ILYA & EMILIA KABAKOV/THE LAST STEP (PERMANENT INSTALLATION), MEMORIAL TO THE EMIGRANTS FROM EUROPE TO AMERICA, BREMERHAVEN, GERMANY
1996 ILYA KABAKOV/ON THE ROOF, PALAIS DES BEAUX-ARTS DE BRUXELLES, BRUSSELS, BELGIUM

SELECTED GROUP EXHIBITIONS

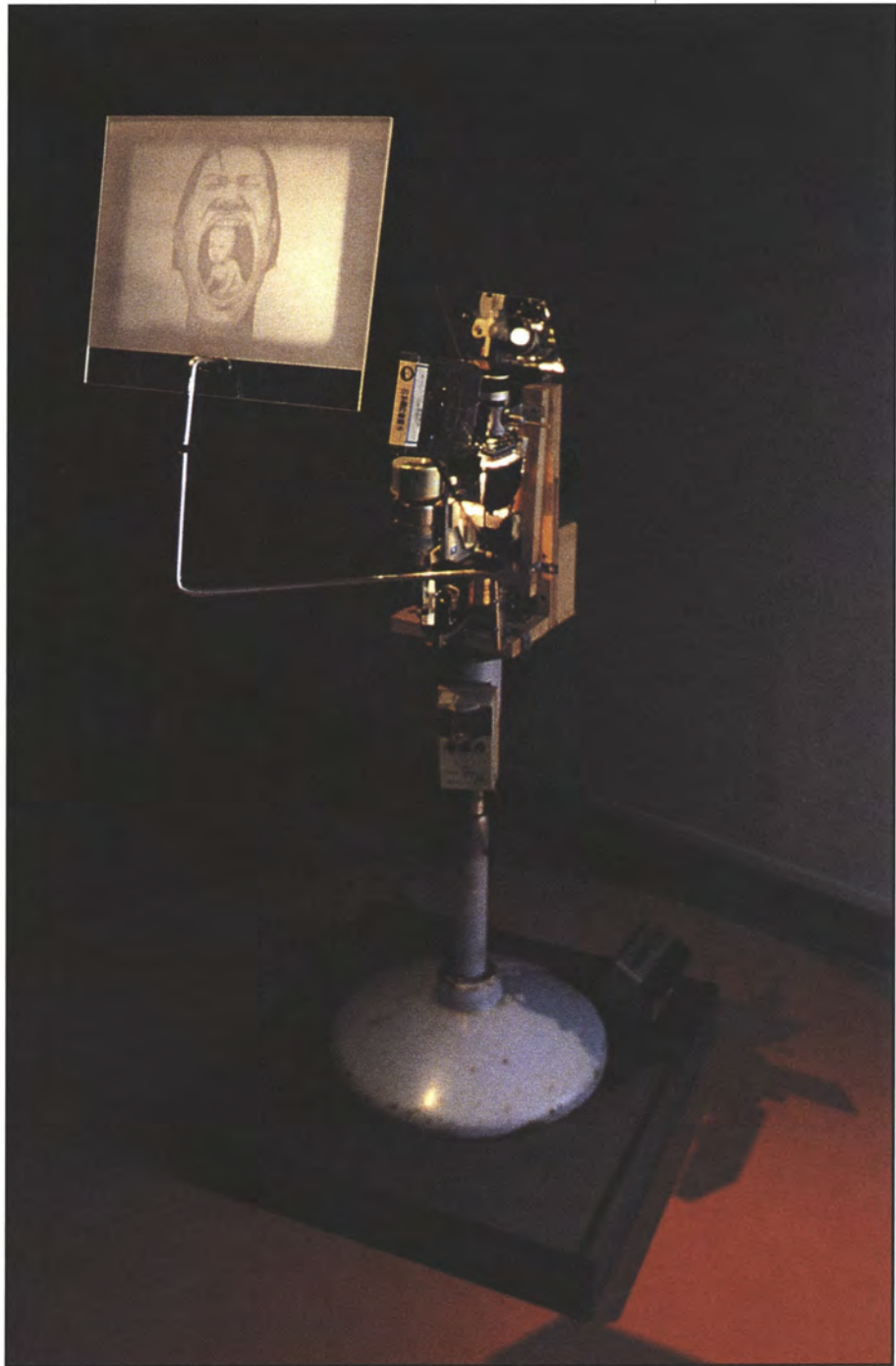
2003 KUNSTWERK KOMMUNISMUS SCHIRN, FRANKFURT AM MAIN, GERMANY, CURATOR: BORIS GROYS; BERLIN-MOSCOW, MARTIN GROPIUS BAU, BERLIN, GERMANY
2002 CONTINUITY/DEPARTURE, NATIONAL MUSEUM OF MODERN ART, TOKYO, JAPAN
2001 49TH VENICE BIENNALE, ARSENALE, VENICE, ITALY;
DIE SAMMLUNG, MUSEUM FÜR MODERNE KUNST, VIENNA, AUSTRIA
2000 TELSTRA ADELAIDE FESTIVAL OF ARTS 2000, UNIVERSITY OF SOUTH AUSTRALIA ART MUSEUM, ADELAIDE, AUSTRALIA;
BIENNALE OF SYDNEY 2000, ART GALLERY OF NEW SOUTH WALES, SYDNEY, AUSTRALIA;
ART & INDUSTRY BIENNIAL, CHRISTCHURCH, NEW ZEALAND;
THE ANIMAL AS A CHALLENGE: FROM BEUYS TO KABAKOV, STÄDTISCHE GALERIE IM ZENTRUM FÜR KUNST, KARLSRUHE, GERMANY;
VISIONS OF THE FUTURE: A HISTORY OF FEARS AND HOPES OF MANKIND, GALERIES NATIONALES DU GRAND PALAIS, PARIS, FRANCE;
BETWEEN CINEMA AND A HARD PLACE, TATE MODERN, LONDON, ENGLAND
1997 THE AGE OF MODERNISM-ART IN THE TWENTIETH CENTURY, MARTIN GROPIUS BAU, BERLIN, GERMANY

SELECTED BIBLIOGRAPHY

ILYA KABAKOV, CATALOGUE RAISONNÉ, RICHTER VERLAG AND BERN KUNSTMUSEUM, 2003
 ILYA AND EMILIA KABAKOV, THE PALACE OF PROJECTS (GERMAN/ENGLISH), VERLAG KLAUS RICHTER AND KOKEREI ZOLLVEREIN, ESSEN, GERMANY, 2001
 ILYA KABAKOV, THE TEXT AS THE BASIS OF VISUAL EXPRESSION (GERMAN/ENGLISH), OKTAGON VERLAG, 2001
 ILYA KABAKOV, PUBLIC PROJECTS OR THE SPIRIT OF A PLACE (ENGLISH/ITALIAN), CHARTA/ ANTONIO RATTI FOUNDATION, 2001
 ILYA KABAKOV, THE LIFE AND CREATIVITY OF CHARLES ROSENTHAL, TWO VOLUMES, ART TOWER MITO, JAPAN, 1999
 ILYA KABAKOV, ON THE ROOF (ENGLISH/GERMAN/RUSSIAN), RICHTER VERLAG, 1997
 ILYA KABAKOV, TEXTS BY BORIS GROYS, DAVID M. ROSS, IWONA BLAZWICK, PHAIDON PRESS, LONDON, 1997
ILYA KABAKOV/INSTALLATIONS 1983-1995, CENTRE GEORGES POMPIDOU, PARIS, 1995
 ILYA KABAKOV, TOTAL INSTALLATION (ENGLISH/GERMAN/RUSSIAN), CANTZ, 1995
 AMEI WALLACH, THE MAN WHO NEVER THREW ANYTHING AWAY, ABRAMS, NEW YORK, 1996

CHECKLIST

CENTER OF COSMIC ENERGY 2003
 SUITE OF 30 ETCHINGS ON 300 G/QM HAHNEMÜHLE PAPER, EDITION OF 30
 720 X 780MM EACH
 PRINTER: MIKE KARSTENS GRAPHICS, MUNSTER, GERMANY
 >IMAGES PP 68-703
 COURTESY OF ILYA & EMILIA KABAKOV AND MIKE KARSTENS GRAPHICS
 IMAGES COURTESY OF ILYA & EMILIA KABAKOV, MIKE KARSTENS GRAPHICS AND CLARA MARIA SELS, DUSSELDORF



KAO CHUNG-LI

AN INTERVIEW WITH KAO CHUNG-LI

LUO SHUJUN: WHY HAVE YOU CARRIED ON WITH YOUR 'ANTI-MEIOLOGY' SERIES?

Kao Chung-li: First of all, although I am the creator of the content of my work, I would prefer that the viewers themselves derive meaning out of it. As for the form of my work, I include the projector in my work as a kind of sculpture, which performs to the viewer in collaboration with the projected images. By collocating mechanised technology and hand-drawn images, I aim to stress that visual culture is a link in the labour-production chain. In other words, I want to return the core value of labor to man, instead of technology, capital, or institution.

A LOT OF THE IMAGES HAVE TO DO WITH THE HUMAN BODY - BEING MUTILATED, WITHOUT A HEAD, MUSCLE-BOUND, OR WITH MISPLACED FEATURES. HOW COME THE BODIES ARE ALMOST ALL MALE? IS THERE A SPECIAL MESSAGE BEHIND THOSE HEADLESS, MUTILATED BODIES?

Why male bodies? Well ... because I'm not a reassuring-looking kind of guy, and it's hard for me to recruit female models - they'd think I have some ulterior motives. You can see the same thing in my photography work, for the same reason. I work with what I'm familiar with, and leave alone what is relatively unfamiliar.

As for the headless bodies, there's a very practical reason. The head comes with the features and all sorts of expressions, so it's difficult to draw. That's why I decided to do without. Once I left out the head, I found that the limbs are more richly symbolic, now that there are no faces and hence no expression. That happens to be what I wanted. Decapitation is the ultimate insult and the ultimate intimidation. Some aborigine tribes even believe that they can appropriate an opponent's spirit and strength by cutting

off his head. Folklores throughout the world are littered with headless characters, both positive and negative ones, such as Hsing-Tien in Chinese mythology. And take the four fighting characters in my work 'Babel'. Four full fighting figures would have been too hard to draw, so I changed the legs into chairs... In short, I confront my situations honestly, and try to turn the limitations into strengths. Hence the male models; hence the headless bodies. It's the same thing with my choice of the 8 mm vehicle.

Similarly, the use of such materials as eyes and teeth in my work is a result of economic considerations. I need to add variety to my work but I also need to save money, so I look around for ready-made parts for use. In my work you can see my father's broken set of false teeth, a sit-ups bench from my younger days, parts of electric fans, and a sculptor's stand that I used to earn my livelihood from. These are makeshift materials and are very cheap.

YOUR WORK HAS BEEN DESCRIBED AS 'LOW-TECH'. SUPPOSEDLY THAT'S A TERM USED IN OPPOSITION TO THE MODERN DIGITISED COMPUTER AGE. IN FACT YOUR WORK IS A DIFFERENT KIND OF SOPHISTICATED TECHNOLOGY. WHAT DO YOU THINK?

My work is not low-tech. 'Photochemical mechanic animation' has evolved into a different concept from digitisation. There is an ethical sequence in their births, but in time they have become segmented from each other. The old does not necessarily become obsolete, or 'low-tech', when the new is invented. It's the foundation, the root. It's a science; hence there shouldn't be any pecking order here. If you call nuclear energy 'high-tech', for example, what would you call solar energy?

IT SEEMS THAT ALL YOUR MATERIALS ARE BASED ON PRACTICAL CONSIDERATIONS, AND THE COST IS RELATIVELY LOW.

These are materials that I already have; they're there. In addition, I keep costs down because I don't edit my films, whether animation or shot film. There's no post-production of any kind. That's very important. I understand my situations, I don't imitate others, and I have a firm grasp on my unique qualities. That's the case with my materials, and that's the case with my aesthetics.

YOU STARTED WITH SCULPTURE, SWITCHED TO PHOTOGRAPHY, AND THEN MOVED ON TO EXPERIMENTAL FILMS. NOW YOU'VE BEEN

DOING MIXED-MEDIA IMAGE-INSTALLATIONS. DO YOU FACE DIFFERENT PROBLEMS EVERY TIME YOU CHANGE MEDIA?

I don't set limits to myself. I'd do anything that has to do with the eye and helps me express myself. The point is I have always worked with 'images in motion'.

The descriptions that go with the exhibits are pretty important. I've attached those descriptions myself. First there's the genre: 'photochemical mechanic animated installation'. Then there's the technique, including 'hand-drawn pencil animation', 'single-frame cinema filming', 'picture animation', and 'cinema filming'. These techniques constitute a framework of what I do. True, sculpture is also a part, but I call that part 'medium'. I use something static, tactile, like sculpture, something that comes with a weight, as a counterpart for something kinetic and visual, something that exists in time, like moving light and shadow.

THAT LAST BIT SOUNDS LIKE YOUR MANIFESTO.

The term 'photochemical' used in this context, as distinguished from 'digital' and 'analog' video, is my invention.

PHOTOGRAPHY AND TRADITIONAL CINEMATIC FILMS ARE BASED ON 'PHOTOCHEMICAL' PRINCIPLES.

That's correct, but they were never called such - just films or movies. Terminology became important only with the emergence of 'digital'. I'll try to explain the meaning of the term 'photochemical mechanic animation'. The 'photo' or 'light', has to do with the eye and the lenses. 'Chemical' has to do with the ganglions' recording and editing of the images that come through the eye. Imaging in a dark room was effected long ago in ancient China, but they did not have a way to make the image stay, and for thousands of years, no one could. It all changed with the Frenchman Louis-Jacques Mandé and his silver plate daguerreotype, which finally 'froze' the image. That was a 'chemical' process. The way I present my images is 'mechanic'. What is mechanically filmed can be still photographs, but I use mechanic projection, so these are 'animated' images, or films - 'photo/chemical/mechanic/animation'.

There are several steps to the making of images. Step 1 is the production of the images. Step 2 is the recording. Step 3 is

the display. The process goes on with editing, storage, and dissemination. 'Photochemical mechanic animated installation' covers all these steps. Compared with digital video, it is a slower process, because you can't transmit the contents directly but have to carry the machine to the display site. But then, this slowness is one of its important features. There is an intimate relation between the projector, the person showing the film, and the crowd in front of that big white screen, whereas with TV – which is domineering, hypnotic, intrusive, and authoritative – the crowd is shredded. Therefore, the movie has its progressiveness, and it is technically irreplaceable in view of its superior picture quality.

IT'S RAISON D'ÊTRE, THAT IS. AND THIS ALSO EXPLAINS WHY YOU INSIST ON USING 8MM.

To present something from a place like Taiwan, my choice of 8 mm is politically motivated, carrying with it a political statement. The artist does not come from a place where the product was developed and manufactured. I have taken apart a great many 8mm machines, but none of them was manufactured here, not even one single part, the only exception being the occasional tiny speaker made in Taiwan.

Picture an extreme scenario. Say we are the target of bombing, and there's nothing we can do about it. There's no weapon we can use to fight back. So, in the middle of the night, when there's a lull in the bombing, we get out of bed and scavenge the duds, reassemble them, and use them to counterattack, to show the bastards. You get the drift. If you fight back with digital equipment, to a large extent you're lending support to the progressiveness of that which you're fighting against. You'd be a consumer helping the manufacturer interpret the product. While you're trying to negate the other party, you negate yourself.

I'D LIKE TO GET TO KNOW YOU MORE ON THE DAY-TO-DAY SIDE. WHAT DO YOU CARE ABOUT IN YOUR DAILY LIFE?

I'm a full-time nanny and a part-time artist. I do my creative work in this particular genre now because I stay at home and look after my kid. What I do must be economical and handy, and it's best to use what I already have around me. Why hand-drawn animation?

Because it takes only paper and pencils, and I have a lot of those. And if I did oil painting or sculpture, it would cost a lot and would foul up the house. When the kid needs me, it would be inconvenient for us both. With hand-drawn animation, I can simply lay down the pencil and see to my kid's needs. When the kid's in the living room, I draw in the living room. When he's sleeping in the bedroom, I draw right beside him. It's all integrated with my life. I'm now working on broken bits of time.

I SEE YOUR FAMILY IN A LOT OF YOUR WORK. WOULD YOU LIKE TO TALK ABOUT YOUR RELATION TO THEM? IS IT BECAUSE YOU'RE MOSTLY AT HOME THAT YOU INCLUDE YOUR FAMILY IN YOUR CREATIVE WORK? I ALSO SEE A LOT OF ANIMATION COMBINED WITH FILM SHOT ON LOCATION. WOULD YOU LIKE TO COMMENT ON THAT?

My images come in two kinds: hand-drawn images and those filmed on location. As you said, I've spent the last few years basically at home, without many chances for outings, so I have mainly featured my family in my films. As for public buildings, I only focus on the Governor's Hall – mark that I call it the Governor's Hall, not the Presidential Hall. I do no editing. The camera is left in the living room and can be turned on immediately for shooting. My 'photochemical mechanic animated installation' comprises both hand-drawn animation and film shot on location, but since I seldom leave home, there is relatively less of the latter. The combination of the two adds substance, because film lends reality to animation, and animation lends surrealism to film.

I SEE MANY OF YOUR DECISIONS ARE BASED ON PRACTICAL CONSIDERATIONS. TELL ME, WHAT DOES IT MEAN TO YOU TO HAVE YOUR WORK ON SHOW? IS IT TO MAKE YOUR WORK MORE SUBSTANTIAL?

I decided to exhibit [at the Taipei Fine Arts Museum] because the curator estimated that there would be well over 100,000 viewers, and I think that's good. I like to leave those viewers with some influence. In a way, that would 'substantiate' my work like a social movement, through participation by the people.

WHAT DO YOU WANT THE VIEWER TO TAKE AWAY FROM THE EXHIBIT?

I would love to have many kids see my work. A lot of public power, power over people, dwells in image and sound. Political action in its primitive stages was



expressed in the form of force, and later in words; now it's via image and sound. However, facing image and sound, we're most often cast in the role of the passive consumer. It seldom occurs to us that we can also produce image and sound. In fact, the production of image and sound is a high-powered industry, with huge economic values. If kids see my work, they'd be sensitised to this stuff and would accord it due value.

I SEE YOUR SENSE OF MISSION AS AN ARTIST. YOU HAVE HIGH EXPECTATIONS, BUT MANY KIDS MAY NEVER GET IT.

Oh yes they will. Give them a chance. A kid may see one piece here and cannot interpret what he sees, for now. But one day, when the right thing happens to him, it would come back, and he will put the pieces together.

YOUR WORK REMINDS ONE OF THE 'RETRO CHIC' TREND, WHICH IS THE HOTTEST THING IN MOST ASPECTS OF SOCIETY IN TAIWAN RIGHT NOW. THOSE WHO DO NOT KNOW YOU OR YOUR BACKGROUND MIGHT SUSPECT THAT YOU'RE TRYING TO TAP INTO THAT TREND.

They won't if they really look at what I've been doing. After all, I came all the way from 8mm's prime years. As a medium, 8mm is not nostalgic, academic, alternative, or aristocratic. Through what I do at the current stage, I've also proved that 8mm is not reactionary. Now I'm more confident than ever that I can find space to develop 'photochemical mechanic animation', and push to its end the task of liberating the Third Visual World – the world of the audiovisually disadvantaged.

LUO SHUJUN

LUO SHUJUN IS AN ART CRITIC IN TAIPEI AND THIS INTERVIEW WAS FIRST PUBLISHED IN *MODERN ART*, NO. 106, FEB. 2003, TAIPEI FINE ARTS MUSEUM. TRANSLATED BY HSUAN YUANYU.



KAO CHUNG-LI Born in Taipei, Taiwan, 1958.
Lives and works in Taoyuan, Taipei, Taiwan.

CHECKLIST

ANTI, MEI, OLOGY 002 1999
A PHOTOCHEMICAL, LIVE-
IMAGE PROJECTION DEVICE
WITH HAND-DRAWN ANIMATIONS,
STOP MOTION PHOTOGRAPHY
INCLUDING A PROJECTOR
MODIFIED BY THE ARTIST,
CASSETTE, 8MM FILM
DURATION: APPROX. 30
SECOND LOOP
DIMENSIONS VARIABLE

>[IMAGE, INSTALLATION DETAIL, P71]
>[IMAGE, INSTALLATION DETAIL, P73]

THE CASTLE 2003

A PHOTOCHEMICAL, MECHANICAL, LIVEIMAGE PROJECTION
DEVICE WITH HAND-DRAWN
ANIMATIONS, STOP MOTION
PHOTOGRAPHY
INCLUDING A PROJECTOR
MODIFIED BY THE ARTIST,
CASSETTE, 8MM FILM
DURATION: APPROX. 220
SECOND LOOP
DIMENSIONS VARIABLE

>[IMAGES, INSTALLATION DETAILS, P74]

INSTALLATION AND IMAGES COURTESY OF
THE ARTIST

SELECTED SOLO EXHIBITIONS

2001 STORY IN IMAGE & SOUND, LIN & KENG GALLERY, TAIPEI, TAIWAN 1983 PHOTOGRAPHY EXHIBITION, AMERICAN CULTURAL CENTER, TAIPEI, TAIWAN

SELECTED GROUP EXHIBITIONS

2003 CONTEMPORARY CHINESE ART, SUBVERSION AND POETRY, CULTURGEST UMA CASA DO MUNDO, LISBOA, PORTUGAL 2002 TAIPEI BIENNIAL, GREAT THEATRE OF THE WORLD, TAIPEI FINE ARTS MUSEUM, TAIPEI, TAIWAN; TECH/NO/ZONE CONTEMPORARY MEDIA ART, CURATOR EWEN McDONALD, MUSEUM OF CONTEMPORARY ART, TAIPEI, TAIWAN; PRINTEMPS DE SEPTEMBRE PHOTOGRAPHIE ET ARTS VISUELS, TOULOUSE, FRANCE 2000 LE CORPUS, L'ESPRIT, L'ICI-BAS, ANDR ABBAL MUS E, FRANCE 1999 LIVING CLAY 5, LIN & KENG GALLERY, TAIPEI, TAIWAN 1996 ASIAN VIEW-ASIA IN TRANSITION, TOKYO METROPOLITAN MUSEUM OF PHOTOGRAPHY, TOKYO, JAPAN 1994 CONTEMPORARY PHOTOGRAPHERS: HONG KONG, CHINA, TAIWAN, HONG KONG AND THE INTERNATIONAL FESTIVAL OF ART IN BELGIUM 1990 SEEING AND DEPARTING, ESLITE VISION, TAIPEI, TAIWAN

BIBLIOGRAPHY

KAO CHUNG-LI, ASPECTS & VISIONS TAIWAN PHOTOGRAPHERS (II), CULTURE & LIFE PUBLISHING CO, TAIPEI, TAIWAN, 1997

EMIKO KASAHARA



PINK

My project *Pink* uses pictures of the human cervix. It started by gathering people, a gynaecologist and several patients, as models. In exchange for cervical cancer tests, the models posed for black-and-white colposcopic photographs taken during the examination. In this way, their experience of being photographed is related to their health and a scientific viewing of an area which is often obscured by taboos of sexuality. The resulting images were tinted to a uniform pink, and enlarged until the cervix is the size of a human head.

Confronting these large-scale cervical pictures provides viewers with a simulated re-experience of birth. In fact, we all come through this passageway once – and can only re-approach it from the outside, by the vagina. The uterus is no longer accessible. This creates a theoretical separation of sex and life, which consequently defines our physical disability. However, the cervix, being located between the vagina and the uterus, captures the middle ground

where neither sex/sexuality nor life/reproduction dominates. Providing an insight into the very site within our body where these two forces clash, the project explores through visualisation this ambiguous and, at the same time, ambitious territory.

The colour pink also represents a contradiction: innocence and carnality. And by avoiding the actual pink/flesh colour and tinting the photographs afterwards, the embodiment of ambivalence toward the female body is emphasised. What is lost in the familiar binary paradigm of either/or is precisely what this project seeks to uncover and articulate. The project purposely incorporates juxtapositions – the vagina and the uterus, sex and life, innocence and carnality. In this way, the work circumvents the simplifications and generalisations usually associated with complex issues relating to the female body. *Pink* is an attempt to provoke a more substantial discussion.

SETTING

Habit is a great deadener

– SAMUEL BECKETT

The video installation *Setting* documents eighty-eight women, ranging in age from the early teens to over eighty. Each was invited into a room with a set of mirrors and a stool and the only instruction given was to perform their daily grooming ritual... such as combing their hair or applying make-up to 'fit' themselves out for society. A video camera was fixed just above the mirror almost directly in front of the woman; this corresponding 'reflection' served as a false mimetic, an exaggerated self-gazing into their own private mirror... a personal voyeurism creating its own space. The video project has no sound and lasts for twelve hours. The women are their own spaces. Each creates their own time, and it is time that creates its own fetishisms. One woman takes an hour while another takes five minutes; one only combs her hair while another is immersed in the activity. One woman uses only bright colours with her make-

up while another one chooses only black. They are all different in every way: facial features, age, occupations. Yet somehow they are fundamentally equal: as the videos show, they are all linked (if not methodologically, then habitually), by the same process. The ritual is a locus... the locus where the act of observing is also to be the observed. Looking into the mirror becomes a literal transcription of what the women become and, at the same time, addresses the image of 'woman'... of what 'woman-ness' means. In this transference, the ideals of 'difference', 'uniqueness' and 'self' lose authority.

These enactments by the women draw attention to the boundary between the public and private spaces of their lives. We consciously and unconsciously change our own image between these two realms, externally as well as internally. Looking into the mirror, into themselves, the women pass through this transitional space between the public/private when they perform this daily routine. These private rituals are also prosaic ones. What they wear (and affix) are the terms 'women' or 'themselves', applied to the skin both subtly *and* substantially. Individuality fades away during the course of the video, eradicating signs of their 'uniqueness'. They become Leibniz's monads, dependently equal, yet dependently different... their individuality paradoxically signifying their anonymity. The homogeneity of life is, in fact, composed of the many small details of individual lives.

Setting can be adapted to the circumstances of each installation space (it has been installed in a public bathroom, a restaurant, a storefront, a gallery space). The meaning of the piece changes: it silently exists as if it might have been always there... just like the conventional 'woman', the public/private dichotomy. Like its content, the installation becomes subsumed into its context yet remain strange enough to be *apart* from it.

EMIKO KASAHARA



SELECTED SOLO EXHIBITIONS

_2001 PINK, WHITE BOX, NEW YORK, USA _1997 IMMACULATE FABRICATION, DEITCH PROJECTS, NEW YORK, USA; GALLERY KOBAYASHI, TOKYO, JAPAN _1991 GALLERY HALS, TOKYO, JAPAN; GALLERY KOBAYASHI, JAPAN _1990 GALLERY KOBAYASHI, TOKYO, JAPAN; GALLERY LUNAMI, TOKYO, JAPAN _1988 GALLERY YAMAGUCHI, TOKYO, JAPAN _1987 GALLERY ITEZA, KYOTO, JAPAN _1986 GALLERY PARERAGON, TOKYO, JAPAN

SELECTED GROUP EXHIBITIONS

_2004 BIENNALE OF SYDNEY, SYDNEY, AUSTRALIA _2001 YOKOHAMA TRIENNALE, YOKOHAMA, JAPAN _2000 THE 3RD KWANGJU BIENNALE, KWANGJU, KOREA _1996 ASIA-PACIFIC TRIENNAL, QUEENSLAND ART GALLERY, BRISBANE, AUSTRALIA; NOWHERE-INCANDESCENT-, LOUISIANA, COPENHAGEN, DENMARK _1995 THE AGE OF ANXIETY, POWER PLANT, TORONTO, CANADA; ART IN JAPAN TODAY 1985-1995, MUSEUM OF CONTEMPORARY ART IN TOKYO, TOKYO, JAPAN; SPACE, TIME, MEMORY: PHOTOGRAPHY AND BEYOND IN JAPAN, HARA MUSEUM OF CONTEMPORARY ART, TOKYO, JAPAN AND TOURING TO RUFINO TAMAYO MUSEUM, MEXICO; VANCOUVER ART GALLERY, CANADA; LOS ANGELES COUNTY MUSEUM OF ART, USA; CORCORAN GALLERY OF ART, WASHINGTON D.C., USA; DENVER ART MUSEUM, DENVER, USA, THE CONTEMPORARY ART MUSEUM, HONOLULU, USA; A CABINET OF SIGNS, TATE GALLERY, LIVERPOOL, ENGLAND AND TOURING TO WHITECHAPEL GALLERY, LONDON, ENGLAND; MALMÖ KUNSTVEREIN, MALMÖ, SWEDEN; ZONES OF LOVE, TOKYO MUSEUM OF CONTEMPORARY ART, TOKYO, JAPAN AND TOURING TO AUSTRALIA AND NEW ZEALAND

EMIKO KASAHARA Born Tokyo, Japan, 1963.

Lives and works in Brooklyn, New York, USA.

SELECTED BIBLIOGRAPHY

LOUISE DOMPIERRE, 'EMIKO KASAHARA', CATALOGUE ESSAY, ASIA-PACIFIC TRIENNAL OF CONTEMPORARY ART, QUEENSLAND ART GALLERY, BRISBANE, 1996, P 63

FAYE HIRSCH 'REVIEW: EMIKO KASAHARA', ART ON PAPER, 1997

JANET KOPLOS, 'REVIEW: EMIKO KASAHARA AT WHITE BOX', ART IN AMERICA, MARCH 2002, P 131

KIM LEVIN, 'REVIEW: EMIKO KASAHARA', VILLAGE VOICE, NEW YORK, JANUARY 1997

ALICIA VOLK, 'EMIKO KASAHARA', CONTEMPORARY ARTISTS, 5TH ED., ST. JAMES PRESS, DETROIT, 2002

CHECKLIST

PINK 1997
9 DIGITAL C TYPE PHOTOGRAPHS
EACH 1270 X 1524MM,
FRAMED

>[IMAGES PP 75-76]

COLLECTION OF THE ARTIST

SETTING 1998
6 SINGLE-CHANNEL DVD
SEQUENCES

>[IMAGES P 77]

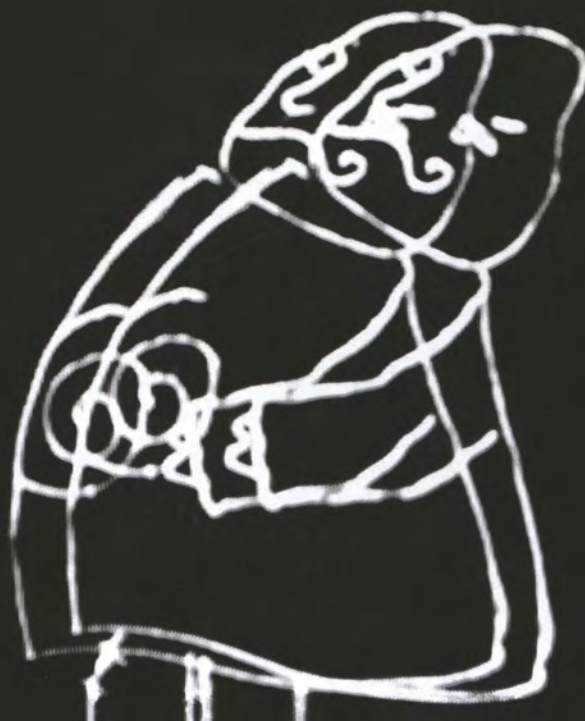
COLLECTION OF EILEEN HARRIS-NORTON
AND PETER NORTON, SANTA MONICA

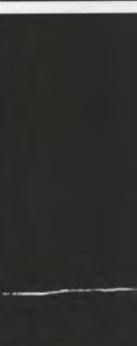
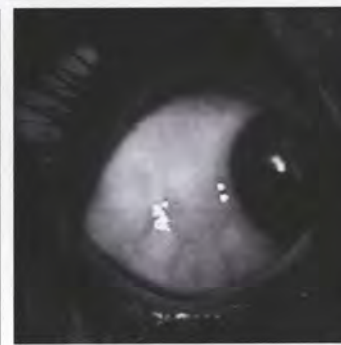
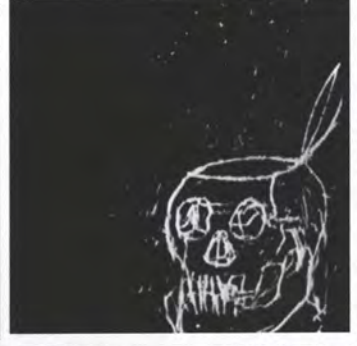
IMAGES COURTESY OF THE ARTIST
AND EILEEN HARRIS-NORTON AND
PETER NORTON, SANTA MONICA

How does one deal with the weight of evidence presented to the Truth and Reconciliation Commission?... How to absorb the horror stories themselves and the implications of what one knew, half knew, and did not know of the abuses of the apartheid years? (The broad shape, some of the specific violences were known, the minutiae, the domestic edges to the violence – what people were doing as they became the victims, how people moved from a domestic setting to being the perpetrators of the violence – the specific syntax to the giving and absorbing of the suffering – was not known.) The need to work with this material came from the urgency of the questions raised by this dissection. Not that I expect a piece of art to provide specific answers to how one deals with private and historic memory, but that the work (of making the piece, perhaps of watching it) becomes part of the process of absorbing this legacy.

WILLIAM KENTRIDGE

WILLIAM KENTRIDGE







SELECTED SOLO EXHIBITIONS

2002-01 WILLIAM KENTRIDGE, HIRSHHORN MUSEUM AND SCULPTURE GARDEN, WASHINGTON D.C., USA; NEW MUSEUM OF CONTEMPORARY ART, NEW YORK, USA; MUSEUM OF CONTEMPORARY ART, CHICAGO, USA; CONTEMPORARY ARTS MUSEUM, HOUSTON, USA; LOS ANGELES COUNTY MUSEUM OF ART, LOS ANGELES, USA 2001-98 WEIGHING AND WANTING, MUSEUM OF CONTEMPORARY ART, SAN DIEGO, CALIFORNIA, USA; NORTH DAKOTA MUSEUM OF ART, GRAND FORKS, NORTH DAKOTA, USA; MIT LIST VISUAL ARTS CENTER, CAMBRIDGE, MASSACHUSETTS, USA; FORUM FOR CONTEMPORARY ART, ST LOUIS, MISSOURI, USA; SALINA ART CENTER, SALINA, KANSAS, USA; ART GALLERY OF ONTARIO, TORONTO, CANADA; UNIVERSITY OF MICHIGAN MUSEUM OF ART, ANN ARBOR, MICHIGAN, USA; BOWDOIN COLLEGE MUSEUM OF ART, BRUNSWICK, MAINE, USA 2000 MARIAN GOODMAN GALLERY, NEW YORK, USA 1999 STEREOSCOPE, PROJECTS 68, THE MUSEUM OF MODERN ART, NEW YORK, USA; SLEEPING ON GLASS, GALERIE MARIAN GOODMAN, PARIS, FRANCE 1999-98 WILLIAM KENTRIDGE, PALAIS DES BEAUX-ARTS, BRUSSELS, BELGIUM; KUNSTVEREIN MÜNCHEN, MUNICH, GERMANY; NEUE GALERIE GRAZ, GRAZ, AUSTRIA; MUSEU D'ART CONTEMPORANI DE BARCELONA, BARCELONA, SPAIN; SERPENTINE GALLERY, LONDON, ENGLAND; CENTRE DE LA VIEILLE CHARIT (MUSÉES DE MARSEILLE), MARSEILLE, FRANCE; NEUE GALERIE GRAZ, GRAZ, AUSTRIA 1998 WILLIAM KENTRIDGE, THE DRAWING CENTER, NEW YORK, USA 1997 APPLIED DRAWINGS, GOODMAN GALLERY, JOHANNESBURG, SOUTH AFRICA

WILLIAM KENTRIDGE Born Johannesburg, South Africa, 1955.
Lives and works in Johannesburg, South Africa.

Throughout his career William Kentridge has moved between film, drawing and theatre. He has been involved with the theatre for many years, initially making the sets, and as an actor, and more recently as a director too. Since 1992 his theatre involvement has been in collaboration with the Handspring Puppet Company of South Africa, creating multi-media pieces using puppets, live actors, and animation. Last year his play *Ubu and the Truth Commission*, based on Alfred Jarry's *Ubu Roi*, commonly known as the first absurd play, was produced at the Joseph Papp Public Theater in New York.

SELECTED GROUP EXHIBITIONS

2002 DOCUMENTA XI, MUSEUM FREDERICIANUM, KASSEL, GERMANY; THE DIVINE COMEDY: FRANCISCO GOYA, BUSTER KEATON, WILLIAM KENTRIDGE, ART GALLERY OF WESTERN AUSTRALIA, PERTH, AUSTRALIA 2001-00 HAVANA BIENNIAL, HAVANA, CUBA; DAS GEDÄCHTNIS DER KUNST: GESCHICHTE UND ERINNERUNG IN DER KUNST DER GEGENWART, HISTORISCHES MUSEUM IN COLLABORATION WITH SCHIRN KUNSTHALLE, FRANKFURT, GERMANY 2000 THE SELF IS SOMETHING ELSE, ART AT THE END OF THE 20TH CENTURY, KUNSTSAMMLUNG NORDRHEIN-WESTFALEN, DÜSSELDORF, GERMANY; SHANGHAI BIENNIAL (SHIMIZU TOSHIO), NEW SHANGHAI ART MUSEUM, SHANGHAI, CHINA 1999 UNFINISHED HISTORY, WALKER ART CENTER, MINNEAPOLIS, MINNESOTA; MUSEUM OF CONTEMPORARY ART, CHICAGO, ILLINOIS; CARNEGIE INTERNATIONAL, CARNEGIE MUSEUM OF ART, PITTSBURGH, PENNSYLVANIA, USA; DAPERTUITO, VENICE BIENNIAL, VENICE, ITALY; 6TH ISTANBUL BIENNIAL, ISTANBUL, TURKEY 1998 XXIV SÃO PAULO BIENNIAL, SÃO PAULO, BRAZIL 1997 DOCUMENTA X, MUSEUM FREDERICIANUM, KASSEL, GERMANY; TRADE ROUTES: HISTORY AND GEOGRAPHY, 2ND JOHANNESBURG BIENNIAL, AICA AFRICUS INSTITUTE FOR CONTEMPORARY ART, NEWTOWN, JOHANNESBURG, SOUTH AFRICA; DELTA, ARC/MUSÉE D'ART MODERN DE LA VILLE DE PARIS, PARIS, FRANCE

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ATHUR C. DANTO, 'DRAWING FOR PROJECTION', THE NATION, 16 JULY 2001, NEW YORK, PP 43-45
OKWUI ENWEZOR, 'TRUTH AND RESPONSIBILITY: A CONVERSATION WITH WILLIAM KENTRIDGE' / PARKETT, NO. 54, 1998/99
MICHAEL GODBY, 'WILLIAM KENTRIDGE'S HISTORY OF THE MAIN COMPLAINT: NARRATIVE, MEMORY, TRUTH', SARAH NUTTAL AND CARLI COETZEE (EDS), NEGOTIATING THE PAST: THE MAKING OF MEMORY IN SOUTH AFRICA, OXFORD UNIVERSITY PRESS, CAPE TOWN, 1998
TOM GUNNING, SUSAN STEWART, ROSELEE GOLDBERG, 'WILLIAM KENTRIDGE', PARKETT, NO. 63, DECEMBER 2001, ZÜRICH, PP 64-104
WILLIAM KENTRIDGE, INTERACTIVE CD-ROM, EDITED BY DAVID KRUT, JOHANNESBURG, JANUARY 1998
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ROSALIND KRAUSS, 'THE ROCK': WILLIAM KENTRIDGE'S DRAWINGS FOR PROJECTION' / OCTOBER, NO. 92, SPRING 2000

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LEAH OLLMAN, 'WILLIAM KENTRIDGE: GHOSTS AND ERASURES', ART IN AMERICA, JANUARY 1999
BARRY SCHWABSKY, 'DRAWING IN TIME: REFLECTIONS ON ANIMATION BY ARTISTS', ART ON PAPER, MARCH/APRIL 2000
TRUCE: ECHOES OF ART IN AN AGE OF ENDLESS CONCLUSIONS, (CATALOGUE), SITE SANTA FE, NEW MEXICO, 1997
SUE WILLIAMSON, ASHRAF JAMAL, ART IN SOUTH AFRICA: THE FUTURE PRESENT, DAVID PHILIP, CAPE TOWN/JOHANNESBURG, 1996

CHECKLIST

UBU TELLS THE TRUTH 1997
35MM ANIMATED FILM COLLAGE OF CHARCOAL DRAWINGS ON PAPER, CHALK DRAWINGS ON BLACK PAPER, DOCUMENTARY PHOTOGRAPHS AND FILM TRANSFERRED TO VIDEO AND DVD
DURATION: 8 MINUTES
DRAWING, PHOTOGRAPHY,
DIRECTION: WILLIAM KENTRIDGE
EDITING, SOUND EDITING: CATHERINE MEYBURGH
>[IMAGES PP 79-81]
COURTESY OF THE ARTIST AND MARIAN GOODMAN GALLERY, NEW YORK AND PARIS
IMAGES COURTESY OF THE ARTIST,
PHOTOGRAPHY: JOHN MCIVER

**WHO TOOK THE INITIATIVE
FOR THE CONSTRUCTION
OF YOUR
NEIGHBOURHOOD?**

**WHO WAS
IT BUILT
FOR?**



**WHO USES
THE
SPACE?**

**WHAT IS
ACCEPTABLE
BEHAVIOUR?**

JAKOB KOLDING

1. WHERE DO YOU LIVE?
2. WHO TOOK THE INITIATIVE FOR THE CONSTRUCTION OF THE PRECINCT?
3. IN WHAT FORM WAS THE PROJECT PROPOSED? (COMMISSIONING BOARD, RESTRICTIONS?)
4. WERE THERE ANY PROTOTYPES FOR THE PRECINCT? HOW CLOSELY DOES THE COMPLETED PRECINCT RESEMBLE THE PROTOTYPE?
5. WHAT TYPES OF TENANTS DID ONE HAVE IN MIND WHEN DESIGNING THE PRECINCT?
6. WHAT FUNCTIONS SHOULD THE RESIDENCE ENCOMPASS?
7. WHAT FUNCTIONS SHOULD THE PRECINCT ENCOMPASS?
8. HOW WERE THESE FUNCTIONS PRIORITISED? (WHAT WAS MOST IMPORTANT?)
9. HOW MUCH DID THESE THOUGHTS AFFECT THE ORIGINAL PLANNING?
10. WHERE ARE CHILDREN SUPPOSED TO PLAY? INSIDE? OUTSIDE? ARE THERE SPECIFIC ARRANGEMENTS FOR YOUNG PEOPLE?
11. WHERE SHOULD ADULTS 'PLAY' - PURSUE THEIR FREE-TIME INTERESTS?
12. WHERE ARE ADULTS SUPPOSED TO MEET ONE ANOTHER?
13. WHICH NEED WAS GIVEN MOST EMPHASIS IN THE PRECINCT'S DEVELOPMENT THE NEED FOR ISOLATION OR THE NEED FOR CONTACT?
14. HAS AN ATTEMPT BEEN MADE TO SEPARATE MOTORISED AND NON-MOTORISED TRAFFIC THROUGH PLANNING?
15. HAS THERE BEEN ANY OTHER ATTEMPTS BY ANY OTHER MEANS TO EITHER PROMOTE OR DISCOURAGE CERTAIN PATTERNS OF BEHAVIOUR AMONG RESIDENTS? (WHICH, HOW?)
16. WERE THE ORIGINAL PLANS IMPLEMENTED OR DID ANY MODIFICATIONS OCCUR? FROM THE HOUSING ASSOCIATION (WHICH-WHY-WHEN)? FROM THE COUNCIL (WHICH-WHY-WHEN)? FROM THE GOVERNMENT (WHICH-WHY-WHEN)?
17. TO WHAT EXTENT, THEREFORE, WERE SOME OF THE FUNDAMENTAL IDEAS BEHIND THE PRECINCT UNABLE TO BE REALISED?
18. HOW DOES THE PRECINCT NOW FUNCTION?
19. ARE THERE ANY PARTICULAR PROBLEMS THAT SHOULD BE HIGHLIGHTED WITHIN AN EVENTUAL STUDY OF THE PRECINCT?
20. TO WHAT EXTENT HAS AN ATTEMPT BEEN MADE TO MAKE THE PRECINCT AESTHETICALLY PLEASING?
21. HOW SUCCESSFUL HAS THIS BEEN?
22. TO WHAT EXTENT DO THE RESIDENTS THINK THAT THESE AESTHETIC TOUCHES HAVE PROVED SUCCESSFUL?

**MORE PUBLIC PARTICIPATION IN THE INITIAL
PLANNING PERIOD AT THE REGIONAL AND LOCAL LEVEL**





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WHO USES THE SPACE? WHO IS EXCLUDED?
AN ANALYSIS OF A SOCIAL SPACE CAN TAKE THE FORM:
HOW ARE THOSE PROHIBITIONS ENFORCED?

JAKOB KOLDING Born Albertslund, Denmark, 1971.
Lives and works in Berlin, Germany.

SELECTED SOLO EXHIBITIONS

2003 CENTRE D'EDITION CONTEMPORAIN, GENEVA, SWITZERLAND; CUBITT GALLERY, LONDON, ENGLAND (WITH LUKE FOWLER); PROJECT WITH D.A.E., SAN SEBASTIAN, SPAIN 2002 MARTIN JANDA-RAUM AKTUELLER KUNST, VIENNA, AUSTRIA; GALLERI NICOLAI WALLNER, COPENHAGEN, DENMARK 2001 KUNSTVEREIN IN HAMBURG, HAMBURG, GERMANY; PROJECT AT CENTER FOR URBANISM, DIALOGUE AND INFORMATION, VOLLSMOSE, DENMARK; PROJECTROOM, FINNISH PHOTOGRAPHIC MUSEUM, HELSINKI, FINLAND 2000 SCHNITT AUSSTELLUNGSRAUM, COLOGNE, GERMANY; GALLERI NICOLAI WALLNER, COPENHAGEN, DENMARK 1999 POWER, CORRUPTION & LIES, GALERIE ENJA WONNEBERGER, KIEL, GERMANY

SELECTED GROUP EXHIBITIONS

2003 GNS, PALAIS DE TOKYO, PARIS, FRANCE; ACCESSOIREMAXIMALISMUS, KUNSTHALLE KIEL, KIEL, GERMANY; PLUNDER, DCA, DUNDEE, SCOTLAND 2002 CONCRETE GARDEN, MUSEUM OF MODERN ART, OXFORD, ENGLAND; CENTRE OF ATTRACTION, BALTIC TRIENNIAL OF INTERNATIONAL ART, VILNIUS, LITHUANIA 2001 ZERO GRAVITY, KUNSTHALLE DÜSSELDORF, DÜSSELDORF, GERMANY; INTENTIONAL COMMUNITIES, ROOSEUM-CENTER FOR CONTEMPORARY ART, MALMÖ, SWEDEN 2000 KWANGJU BIENNALE KOREA 2000, KWANGJU, SOUTH KOREA; OUT OF SPACE, KÖLNISCHER KUNSTVEREIN, COLOGNE, GERMANY; NEGOTIATIONS, CONTEMPORARY ART CENTER, SÈTE, FRANCE

SELECTED BIBLIOGRAPHY

LARS BANG LARSEN, 'NEIGHBOURHOOD THREAT', FRIEZE, ISSUE 66, APRIL 2002

WILL BRADLEY, MOMENTUM, EXHIBITION CATALOGUE, MOSS, NORWAY, 2000

PETRA GÖRDÜREN, 'IN FRAGE GESTELLT...', ACCESSOIREMAXIMALISMUS, EXHIBITION CATALOGUE, KUNSTHALLE KIEL, GERMANY, 2003

JÜRGE HEISER, 'RÜCKKOPPELUNG IM RAUM', WERK, BAUEN + WOHNEN, MARCH 2002

JAKOB KOLDING, COVER FOR SAINT ETIENNE FINISTERRE ALBUM, 2002

JAKOB KOLDING, INSERT, DÉRIVE-ZEITSCHRIFT FÜR STADTFORSCHUNG, NO. 7, MARCH 2002

JAKOB KOLDING, POSTERS, PUBLISHED BY CENTRE D'EDITION CONTEMPORAIN, FRANCE, 2003

JAKOB KOLDING, EXHIBITION CATALOGUE, KUNSTVEREIN IN HAMBURG, GERMANY, 2001

RAIMAR STANGE, 'DER SUBURBANIST', KUNST-BULLETIN, MARCH 2001

JAN VERWOERT, ZERO GRAVITY, EXHIBITION CATALOGUE, KUNSTVEREIN FÜR DIE RHEINLANDE UND WESTFALEN, DÜSSELDORF, GERMANY, 2001

CHECKLIST

JAKOB KOLDING IS PRODUCING A SITE SPECIFIC TRIENNIAL PROJECT AT ARTSPACE

>IMAGE UNTITLED (LONDON) 2003 P.833

>IMAGE UNTITLED 2002 P.843

>IMAGE UNTITLED 2002 P.853

IMAGES COURTESY OF THE ARTIST AND GALLERI NICOLAI WALLNER, COPENHAGEN

LAUREN LYSAGHT



PRIVATE NIGHT(MARES)

spring of public arts funding.⁷ This issue, then, is close to home.

As with earlier bodies of work concerning mental illness, poverty and disability, here the artist continues to probe discomforting facts and foibles, while revelling in the visual fantasies and absurd connotations that luck, greed and vulnerability conjure up. Lysaght's *Trifecta* is not entirely equine in spirit but it is racy. Its three components consist of life-sized models derived from traditional Pākehā fairy tales – a coach, a bridge and a wishing well – those vehicles signifying good luck and transformation. Their mythic dimensions, however, are skewed by the artist's choice of materials. Far from the rococo embellishments so beloved of childhood myth, these agents of fortune are ungainly in an elegant way – dominated by and literally constructed from text. Abandoned racing forms are origami-ed into tight topiary bushes, while horses' names by the hundred ('Artistic', 'Dreams of Gold', 'Balk at Nothing', etc), painted on wooden boards, have been plastered across these re-constructed vehicles of fortune. In recent times this black-on-white lettering, so familiar to bookmakers' betting rings, has been rendered obsolete by electronic billboards and consigned to demolition yards. Nevertheless, salvaged from racecourse knackerie, the name boards are re-fashioned by the artist as deconstructed scraps of enchantment, recalling the days when the racetrack offered a magic realm of possibility. Nowadays, telephone and Internet compete with this site of imaginings.

Lysaght's objects are at once ludicrous – evocative of a theme park of disappointment – and yet luminous, with discarded

dreams writ large across their surfaces. Ghostly horses ride around a tacky text-pumpkin coach and gallop across a bridge, spanning nowhere in particular. They 'plunge' headlong into an empty wishing well, its depths now circumscribed by curatorial calculation. Ding dong dell. Bad luck comes in threes and this trifecta tolls for fallen hopes, crushed fantasies and galloping debt.

Mercifully, however, we are spared any puritan indignation. To be sure, Lysaght bridles at a society choked with convulsive consumerism, but deeper sources of humour, compassion and visual delight are also running alongside. As with her recent exhibition, *The Outpatient*, Lysaght is not so much pointing the finger at addicts themselves as giving the finger to institutions fostering addiction, delusion and debt. Like the gambling habit to which it refers, this demented 'garden furniture' seduces and entertains fantastic possibilities. Moreover the work straddles a number of ambiguous visual strategies to destabilise our interpretation; these encompass the bizarre as well as the banal, while gesturing with a certain amount of black and white chic. This reminds us of the fractured nature of gambling and its ambience of the high life – glamour, frothy fashion and bubbly booze – as much as its nightmare reality

Lauren Lysaght's work has been described as badly behaved. Now in its mature phase, her practice has assiduously resisted the private mellowing of middle age; instead, it defiantly aspires to public recalcitrance. Postures of delinquent and eccentric whim have, of course, long provided novelty for an art industry jaded with frosty, minimalist and ironic gestures. Lysaght's position, however, transcends fashionable heroism. Describing herself as a 'post-pubescent pensioner', this artist relishes the thrill of risk, not merely as a rebel, but as a devoutly political and aesthetic activist. By pulling the rug from under our comfort zone, she forces the economic underbelly of society – so often concealed – sharply into view.

The binocularity of Lysaght's vision and her fascination with playing dangerous games is brought home in *Trifecta*, a work exploring the operations of desire and denial in gambling addiction. These 'games' reside in private hallucinations as well as public dreamings and involve 90% of the adult population. By 2005, it has been estimated that 'turnover from gambling could equal the ... whole of New Zealand's export trade.'⁸ This directly affects the art world in as much as revenue from (what is euphemistically known as) 'gaming' provides the well-

of loss and misery. *Trifecta* thus draws us in, dallies with our imaginative capacities, then delivers a critical blow – as Life, Fortune and Destiny thunder down the home straight.

Trifecta indeed offers us a red-hot tip; that materialist desire in general, and gambling in particular is for losers – puncturing, as it does, our paradises and deflating our daydreams. Nevertheless, this work also offers possibilities for reconstituting the materials of our myths, as well as the myths of materialism, albeit in unexpected, perhaps enchanted, ways. Finally, there are no easy wins and like much of Lysaght's impudent work, these alternatives are not without aesthetic and political risk. This is not a comfortable ride.

PAMELA ZEPLIN

1 RAEURN, J., 'TOWARDS HEALTHY GAMBLING: A HEALTH PROMOTION APPROACH TO GAMBLING IN NEW ZEALAND', IN BROWN, R., RAEURN, J., *GAMBLING, HARM AND HEALTH*, PROBLEM GAMBLING COMMITTEE OF NEW ZEALAND IN ASSOCIATION WITH GAMBLING STUDIES INSTITUTE OF NEW ZEALAND, APRIL 2001, P. 2

2 IN 2001-2002 NEW ZEALAND LOTTERIES COMMISSION HAS 'CONTRIBUTED)... \$119 MILLION TO THE LOTTERY GRANTS BOARD TO FUND ARTS, SPORTING AND COMMUNITY PROJECTS'. *NEW ZEALAND LOTTERIES COMMISSION ANNUAL REPORT FOR 2001-2002 YEAR*, 2002, [HTTP://WWW.NZLOTTERIES.CO.NZ/FRAMESET.ASPX?id=100000057](http://www.nzlotteries.co.nz/frameset.aspx?id=100000057)

PAMELA ZEPLIN IS A WRITER AND ARTIST BASED IN ADELAIDE. SHE IS SENIOR LECTURER IN VISUAL ART HISTORY AND THEORY AT THE SOUTH AUSTRALIAN SCHOOL OF ART, UNIVERSITY OF SOUTH AUSTRALIA.



LAUREN LYSAGHT Born Hamilton, Aotearoa New Zealand, 1949.
Lives and works in Helensville, Aotearoa New Zealand.

SELECTED SOLO EXHIBITIONS

_2003 MALLCONTENT, WHITESPACE, AUCKLAND, NZ;
THE OUTPATIENT, SNOWHITE GALLERY, UNITEC, AUCKLAND, NZ
_2002 ERSATZIANA, BOWEN GALLERIES, WELLINGTON, NZ;
CITIZEN CANE, NO 52025, AND TOURING TO DOWSE ART MUSEUM, LOWER HUTT; TE TUHI, PAKURANGA, AUCKLAND;
SARGEANT GALLERY, WANGANUI, NZ;
OUTCOMES, QUAY SCHOOL OF ART, WANGANUI AND TOURING TO AIGANTIGHE GALLERY, TIMARU; IRIS FISHER GALLERY, AUCKLAND, NZ
_2000 HACKER, SALAMANDER GALLERY, CHRISTCHURCH AND BOWEN GALLERIES, WELLINGTON, NZ;
T.T.2., BOWEN GALLERIES, WELLINGTON AND EXHIBITION CENTRE HASTINGS, NZ;
FOUR LEGS GOOD, CANTERBURY MUSEUM, CHRISTCHURCH AND HAWKES BAY MUSEUM, NAPIER, NZ
_1995 HIDDEN AGENDER, THE BATH HOUSE, ROTORUA AND BOWEN GALLERIES, WELLINGTON, NZ
_1987 OUT OF THE WOOD- WORK, FIRST SOLO EXHIBITION, DOWSE ART MUSEUM, LOWER HUTT, NZ

SELECTED GROUP EXHIBITIONS

_2003 THE RIM, WHITESPACE, AUCKLAND AND SPAN GALLERIES, MELBOURNE, AUSTRALIA
_2002 ARRIVALS & DEPARTURES, AUCKLAND CITY GALLERY TOI O TĀMAKĪ, AUCKLAND, NZ
_1999 SUSTAINABILITY, MANAWATU ART GALLERY, PALMERSTON NORTH AND SARJEANT ART GALLERY, WANGANUI, NZ;
STRISCCE ZNOJILE, ZNOJILE, SLOVENIA
_1998 NEW ZEALAND PARTICIPANT, STAZIONE TOPOLO/TOPOLOVE, TOPOLO PROJECT, NORTHERN ITALY;
GOLD MEDAL AWARD WINNER, ART ADDICTION ANNUAL EXHIBITION, MUSEUM CORRER, VENICE, ITALY
_1993 ARTIST BOOKS, MANAWATU ART GALLERY, PALMERSTON NORTH, NZ
_1992 SACRED WAY, CITY GALLERY, WELLINGTON, NZ;
NO MAN'S LAND. EXTENDING THE BOUNDARIES OF WOMEN IN ART IN AOTEAROA, DOWSE ART MUSEUM, LOWER HUTT, NZ
_1990 CONTAINANTS, ROBERT MCDUGALL ART ANNEX, CHRISTCHURCH, NZ

SELECTED PUBLICATIONS

ELIZABETH CALDWELL, CURATOR, EMOVERE, CATALOGUE ESSAY, ROBERT MCDUGALL ART ANNEX, CHRISTCHURCH, 1996

LAURENCE HALL, T.T.2., CATALOGUE ESSAY, 1998

LAURENCE HALL, 'STROKES AND ART ATTACKS - OUT OF THE WOODWORK', BROADSHEET, DOWSE ART MUSEUM, LOWER HUTT, JUNE/JULY 1987

JILLIAN LLOYD, 'WHERE ANGELS DARE TO TREAD', ART NEW ZEALAND, NO. 71, WINTER 1994

SUZANNE MCAULAY, 'LAUREN LYSAGHT, CITIZEN ARTIST', ART NEW ZEALAND, NO. 103, WINTER 2002

SUZANNE MCAULAY, OUTCOMES, CATALOGUE ESSAY, QUAY SCHOOL OF ARTS, WANGANUI, 1998

MORENO MIORELLI, STAZIONE TOPOLO/TOPOLOVE, CATALOGUE ESSAY, TOPOLO, NORTHERN ITALY, 1998

BRITT ROMSTAD, 'REVIEW: EMOVERE', ART NEW ZEALAND, NO. 81, SUMMER 1996-1997

TIM WALKER, HACKER, CATALOGUE ESSAY, DOWSE ART MUSEUM, LOWER HUTT, 2000

TIM WALKER, FOUR LEGS GOOD, CATALOGUE ESSAY, MUSEUM OF NEW ZEALAND TE PĀPA TONGAREWA, WELLINGTON, 1996

CHECKLIST

TRIFECTA 2003
MIXED MEDIA INSTALLATION
3 PARTS: BRIDGE 2000 X 1000MM; WELL 1500 X 2000MM;
COACH 2500 X 2000 X 1000MM;
TOPIARY, 8 UNITS, 1000 X 400MM EACH

>IMAGES, INSTALLATION DETAILS, P87, P89J

COLLECTION OF THE ARTIST

COURTESY OF THE ARTIST AND WHITESPACE, AUCKLAND, AND BOWEN GALLERIES, WELLINGTON.
TECHNICIAN: TERRY LYSAGHT

IMAGES COURTESY OF THE ARTIST
PHOTOGRAPHY: JENNIFER FRENCH

EMILY MAFILE'O



MYSTICAL NESIAN PHOTOGRAPHS

lineage and cultural affiliations which frame her art practice.² Simultaneously an insider and an outsider, Mafile'o experiences the making of and looking at her work as the public would on one level, and as an insider would privately on another. Mafile'o's photographs problematise binaries such as public and private, insider and outsider, but allow negotiation to occur in the *va*³ between – she presents us with a constant movable feast of geographic location, authenticity, indigeneity, and cultural politics.

Images by the Burton Brothers were designed to travel: they circulated in the drawing rooms of wealthy colonial families in photographic albums and as stereoscopic cards. The mounted albumen prints were also highly prized as ethnographic studies. Alfred Burton took up to forty plates a day when he travelled in Tonga – his subjects included Tongan notables, churches, scenic views and Tongan girls. Emily Mafile'o's photographs are distributed in another way and to a different audience; they come into view in public spaces like the Otara Mall, Aotea Square and under motorways as rugged oversized black and white photocopies. But just like those early exotic ethnographic images, Mafile'o's photographs still draw many of their viewers into an unknown world. After Nan Goldin, Richard Billingham, Wolfgang Tillmans and a raft of Japanese photographers, you would think we'd be tired of looking in from the inside or, for that matter, from the outside. But we are not. Mafile'o's work refreshes and skews our appetite for a world that conforms to a western construction of an island paradise. Tonga

In 1884 Alfred Burton travelled to Tonga to take photographs; he returned there many times.¹ While he had other challenges to contend with, one can be sure that he did not deal with the complicated familial hierarchies that Emily Mafile'o had to address when she recently returned there to do the same thing. Tonga is structured around a system that combines religious and royal orthodoxy alongside traditional Tongan class structures. Mafile'o is a young woman of European and Tongan descent: a 'hafa kasi' who lives in South Auckland and photographs Tongan youth there and in their native country. Emily Mafile'o says she knows she does not have the mana to photograph her elders or those from a higher class than her and is quick to point out, too, that she is unsure of the ethical quagmire regarding the genealogical

is constructed as an exotic retreat away from a regulated society – a construction that has its roots in the images of Alfred Burton and others. In his diary of the trip to Tonga, published in the *The Southland Times* upon his return, Burton quoted from a speech he had heard that the King of Tonga's income had risen from nothing to 1200 pounds and that the island economy had gone from zero to one hundred thousand dollars.⁴ Tonga's king is still wealthy and Tonga is still a struggling nation.

Mafile'o's work is a long way from a velvet painting but it represents another crucial punctuation mark in the current Nesian landscape. Like a graffiti artist, Mafile'o's use of materials may seem uncouth to some – her oversized books, reminiscent of *Manipulator Magazine*, and her wall-plastered images are rippled and bubbling.



AT THE PALACE - NUKU ALOFA - TONGA
 TABU, 29/07/1884, BURTON BROTHERS
 COLLECTION, MUSEUM OF NEW ZEALAND
 TE PAPA TONGAREWA

They can be characterised by their cheapness and rapid construction: Mafile'o is one young South Auckland prodigy that Coca Cola hasn't caught up to yet; she is perhaps the first Tongan woman photographic artist. But this is not so important. What is crucial, however, is that her art practice marks a significant moment, the inception of the desire to record this reconfigured diasporic cultural phenomenon. Mafile'o's work marks the flow of a culture as it oscillates between Tonga and South Auckland, its influence, its idiosyncratic conditions and the family ties that bind it between here and there.

The Mafile'o women always arrive *en masse* with food and hospitality to rival any granny – sometimes they even bring the ceremonial Kava. Ve'a, pictured here, is Mafile'o's sister. She is photographed in

the quintessential New Zealand state house backyard and at the likely site of the infamous dawn raids that occurred in Auckland in the 1970s. Emily Mafile'o is the oldest female child in her family and she is therefore responsible for her children and those of her siblings. She will give advice on all their major decisions. This ethic is evident in Mafile'o's work: the images are sharp in their tenacity but incredibly solid and challenging in terms of their emotional proximity. Flicking through fifty of Mafile'o's images bound together in a photocopied book is a powerful visual experience; the larger-than-life images of people recall writer Giovanni Intra's idea that at the very heart of photography lies the defining premise: people are good to look at.

ANN SHELTON

- 1 THE BURTON BROTHERS WERE WELL-KNOWN PHOTOGRAPHERS WORKING IN NEW ZEALAND AND IN THE PACIFIC DURING THE LATE NINETEENTH CENTURY
- 2 WHILE IN TONGA, ALFRED BURTON PHOTOGRAPHED SALOTE MAFILE'O, THE KING'S DAUGHTER AND EMILY MAFILE'O'S FAMILY NAMESAKE. AN ANCESTOR OF EMILY MAFILE'O TRAVELLED TO TONGA AND MARRIED A TONGAN WOMAN ON WHOSE FAMILY THE MAFILE'O NAME HAD BEEN BESTOWED BY TUITA, A NOBLE OF HA'APAI, IN HONOUR OF SALOTE MAFILE'O
- 3 'VA' MEANS 'SPACE' IN TONGAN
- 4 FROM ALFRED BURTON'S DIARY 'THE CAMERA IN THE CORAL ISLANDS', PUBLISHED IN THE OTAGO DAILY TIMES IN 1884

EMILY MAFILE'O Born Hamilton, Aotearoa New Zealand, 1978.
Tongan, Palangi. Lives and works in Manukau City, South Auckland,
Aotearoa New Zealand.

SELECTED GROUP EXHIBITIONS

_2003 PASIFIKAHA, ARTNET
GALLERY, OTARA TOWN CENTRE,
AUCKLAND, NZ; PACIFICA,
UPSTAIRS GALLERY LODDELL
HOUSE, TITIRANGI, AUCKLAND,
NZ _2002 OLD NARRATIVES,
NEW HISTORIES - PAST, PRESENT
& FUTURE, ART STATION,
PONSONBY, AUCKLAND, NZ
_2001 KOKONUTI KONNECTION,
SANDZ GALLERY, HAMILTON,
NZ; PERSPECTIVES, ART
STATION, PONSONBY, AUCKLAND,
NZ; WHERE DO WE BEGIN,
PERFORMING ARTS ACADEMY,
WAIKATO UNIVERSITY,
HAMILTON, NZ; MATOU ATOA,
ADTEA CENTRE, AUCKLAND, NZ
_2000 POLYNISATION: HYBRIDITY
& TRANSFORMATION - TRASH TO
TREASURE, CONTEMPORARY
PACIFIC ART GALLERY,
AUCKLAND, NZ; MULTIPLCITEYE,
SCHOOL OF EDUCATION, WAIKATO
UNIVERSITY, HAMILTON, NZ
_1999 FASHIONING THE PACIFIC,
CONTEMPORARY PACIFIC ART
GALLERY, AUCKLAND, NZ

CHECKLIST

EMILY MAFILE'O IS PRODUCING
A SITE SPECIFIC TRIENNIAL
PROJECT AT ARTSPACE

INSTALLATION AND IMAGE COURTESY OF
THE ARTIST

>IMAGE VEA IN THE BACKYARD 2003
B/W PRINT P 913

>IMAGE COURTESY OF MUSEUM OF NEW
ZEALAND TE PAPA TONGAREWA P 933

THANDO MAMA: SAVIOUR OF VIDEO ART?

'I tended not to look around for influences,' says Thando Mama, the Durban-based video artist who recently clinched the MTN New Contemporaries Award. A swift denouement to that most inevitable of journalistic questions, 'Who are your influences?', Mama adds: 'And when I did look nothing really caught my eye.'

Of course it is tempting for any artist, even this young Durban-based artist, to claim that his/her work exists outside the charted boundaries of art history. Whether conscious of it or not, Mama's evocative video pieces evince more than a passing likeness to the formative works produced by the genre's early pioneers.

Writing in *The Guardian* recently, art columnist Jonathan Jones made some interesting remarks about a video retrospective at London's ICA that bear repeating. His description of the aesthetic qualities and ethical values underpinning the works of Richard Serra or Vito Acconci, pioneers of the medium, are particularly relevant.

'They were grainy, black-and-white, aggressive little numbers, with no aspirations to the cinematic,' he writes, unwittingly paraphrasing Mama's video works too.

'Most of all, [the video works produced in the early 1970s] were not simply made with TV, but about it – or, rather, against it,' Jones continues. 'The early classics of American video are critiques of network TV's mendacity and madness.' Which is all perfectly true of Mama's work too.

Take for instance Mama's standout piece for the MTN New Contemporaries Award, a biting critique of contemporary news broadcasters. Titled *We are afraid*, the video (purposefully installed at the end of a confusingly dark tunnel in Johannesburg's Museum Africa) relies on touch rather than sight to mark one's first experience of it. Blinding the viewer is however only one of the many clever – and disarming – tactics employed by the artist.

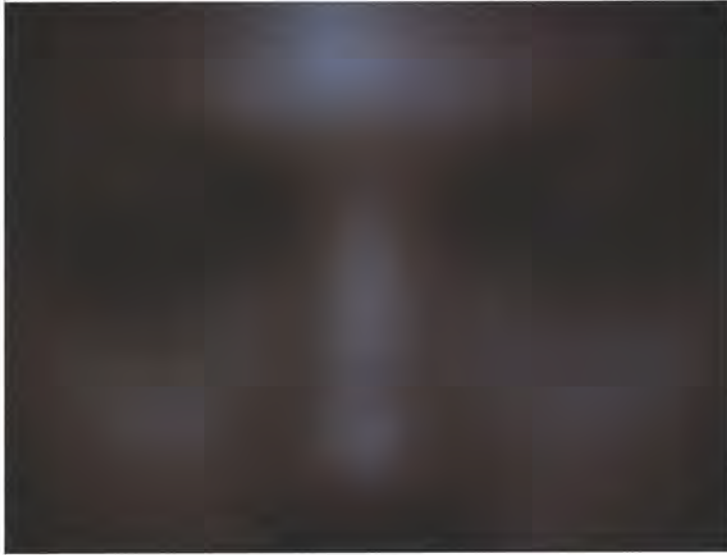
At first glance, the actual video sequence appears to be little more than a mess of grainy television static set to the score of

news reportage and an invisible child's voice endlessly repeating, 'We are afraid.' Pause a little longer and the uncertain silhouette of the artist's face appears through the static, but only fleetingly.

Shot late at night while watching television scenes of the US bombing of Iraq, Mama explains that his video camera recorded the contours of his face as it was unevenly illuminated by his television. According to the artist, the work represents an explicit attempt to voice a collective understanding of the events he was watching, one tinged with an unambiguously African accent.

'*We are afraid* is me trying to say something about a shared experience,' he says, 'about people living in Africa at this point in time.' The voice repeating the mantra, explains Mama, is a young Ethiopian girl he saw on television at around the time of the bombings. 'All I'm asking in this piece is: What about Africa?'

The pertinent simplicity of this question reveals much of this native son of Butterworth's character. Leaving aside





his enquiries into masculine identity for a moment, the work underlines his passionate interest in Pan Africanist thought, particularly that of influential expatriate US scholar and figurehead W.E.B Du Bois.¹

Author of *The Souls of Black Folk*, Du Bois famously declared on the launch of his groundbreaking 1903 publication, 'for the problem of the twentieth century is the problem of the colour-line'. Mama's work *We are afraid* eloquently updates this quote, proving its continued relevance in the twenty-first century.

Not all Mama's works necessarily demonstrate this effortless fluency with his chosen medium. His other Museum Africa installation, the gloomily titled *(un)hea[r]d*, is a large-scale projection of the artist's face shown in an empty room. Mama's disembodied face contorts and stutters. Sure it might be about identity as 'an invention based on myths and half-truths', but is also typical of most video art – boring.

'Video is a new medium to me,' he openly admits. 'I was first introduced to video by Greg Streak in 2000 when I was studying at the Durban Institute of Technology.' Despite the odd stumbling Mama has not allowed the novelty of the medium to confound him. Currently busy with his Masters degree at the same institution, his work generally evinces a refreshing purposefulness using a format many critics say has reached its end game.

Curator Sipho Mdanda is particularly intrigued by Mama's work: 'He asks questions about who he is, a young Xhosa man [of the Tshawe clan] situated in a predominantly Zulu environment... But I think his work moves beyond that. Situated in the new South Africa, his work also asks whether it is even relevant to ask questions about identity alone.'

SEAN O'TOOLE

THIS ARTICLE WAS ORIGINALLY PUBLISHED IN THE *MAIL & GUARDIAN* NEWSPAPER, 15-21 AUGUST 2003, UNDER THE TITLE 'FEAR IN STATIC MANTRA' AND IS REPRINTED WITH THE PERMISSION OF THE AUTHOR AND EDITORS.

¹ INSPIRED BY THE WRITINGS OF W.E.B DU BOIS, THANDO MAMA PRESENTS A SELF-PORTRAIT IN VIDEO OF HIMSELF WATCHING TELEVISION. AGAINST A SOUNDTRACK OF CHATTER ABOUT BLACKNESS NOTHING REALLY HAPPENS, WHILE THE LIGHT FROM THE VIDEO FLICKERS ON MAMA'S BARE BLACK SKIN. IT IS THIS SENSE OF ENNUI THAT CHARACTERISES MUCH ART OF THE MOMENT. 'IT'S AN UNDERSTATED POLITICS,' SAYS WRITER VIRGINIA MACKENNY. 'IT'S A PERSONAL POLITICS THAT RELATES TO THE COUNTRY'S POLITICS, OR ITS PURPORTED VISION OF ITSELF. AND IT COMES OUT OF INCREDIBLE CONSTRICTION. IN THE *HOMING IN* SHOW THERE'S A LOT OF UNDERLYING DEBATE OR ENGAGEMENT WITH CONSTRICTION AND VOICELESSNESS, OR ATTEMPTS TO FIND SOME KIND OF PLACE TO SPEAK. IN SOME CASES THE SILENCES ARE THE MOST ARTICULATE THINGS THERE. I THINK THERE IS A LONGING FOR HOME VALUES. HOME IS A SERIOUSLY CONTESTED ARENA, WITH THE HIGHEST CHILD ABUSE FIGURES IN THE WORLD, THE HIGHEST CRIME RATES IN THE WORLD AND THE HIGHEST HIV IN THE WORLD. ALL THIS IS CENTRED IN THE HOME. I THINK MANY OF THESE WORKS ARE QUITE NEGATIVE REFLECTIONS, BUT I DON'T THINK THEY'RE ONLY NEGATIVE. I THINK THAT THE FACT THAT IT IS BEING GRAPPLIED WITH IS POSITIVE.'

THIS GRAPPLING DOESN'T ALWAYS RESULT IN CELEBRATION. ON ITS MAIN STAGES, THE NATIONAL ARTS FESTIVAL *HOMING IN* HAS PRESENTED WORK THAT PORTRAYS DOMESTIC LIFE AS RIDDLED WITH CONFLICT AND BETRAYAL. THE SOUTH AFRICAN HOME IS A BATTLEGROUND AND, AS IN GROUP THERAPY, THE CULTURAL PLATFORM IS PROVIDING AN UPSETTING ROLE PLAY. (MATTHEW KROUSE, *HOME IS WHERE THE HURT IS*, 10 JULY 2003)

THANDO MAMA Born Butterworth, Eastern Cape, South Africa, 1977.

Lives and works in Durban, South Africa.

He is involved in the Durban-based artists' organisation 3rd Eye Vision. Its aim is to initiate interaction between artists in the region of KwaZulu-Natal and the whole country, and to further interest in the arts of the region and its development.

SOLO EXHIBITION

BACK TO ME, YOUNG ARTISTS' PROJECT, NSA GALLERY, SA

SELECTED GROUP EXHIBITIONS

2003 MTN NEW CONTEMPORARIES AWARD, MUSEUM AFRICA, JOHANNESBURG, SA; HOWING IN, AN EXHIBITION OF EMERGING SOUTH AFRICAN ARTISTS, GRAHAMSTOWN NATIONAL ARTS FESTIVAL, GRAHAMSTOWN, SA; 2002 OUTPOST II, US ART GALLERY, STELLENBOSCH, SA; NSA GALLERY, DURBAN, SA; REDEYE @ ART, DURBAN ART GALLERY, DURBAN, SA; CITYSCAPES-VIDEO INSTALLATION, DURBAN ART GALLERY, SA; DOODLES-AN EXHIBITION OF SERIOUS DRAWINGS, NSA GALLERY, DURBAN, SA; 2001 TUPELO INTERNATIONAL WORKSHOP, WORK IN PROGRESS, SOUTH AFRICAN NATIONAL GALLERY, CAPE TOWN, SA; REDEYE @ ART, DURBAN ART GALLERY, DURBAN, SA; ETHWEKENI-3RD EYE VISION, BAT CENTRE, DURBAN, SA; JABULISA 2000, THE ART OF KWAZULU-NATAL, DURBAN ART GALLERY, DURBAN, SA; MASK/UNMASK-3RD EYE VISION, 37 CRART AVENUE, DURBAN, SA

SELECTED PROJECTS

2003 EDGE, A SIWELASONKE THEATER PRODUCTION, PLAYHOUSE, DURBAN, SA; 2002 PILOT PROJECT, MOISAC @ WEST STREET, DURBAN, SA; CITYSCAPES, SITE SPECIFIC DANCE PERFORMANCES AROUND DURBAN, VIDEO FOR 320 WEST STREET, DURBAN, SA; 2000 IXOE2 SITE SPECIFIC, 'CAMERA OBSCURA', NIUE-BETHESDA, IBIS ART CENTRE, GRAHAMSTOWN, SA; 2001 DOGTROEP THEATRE COMPANY, LABORATORY WORKSHOP, DURBAN, SA; 3RD EYE VISION, ETHWEKENI WORKSHOP, DURBAN, SA; TUPELO INTERNATIONAL WORKSHOP, CAPE TOWN, SA

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VIRGINIA MACKENNY, 'BRIGHT YOUNG THINGS', ART SOUTH AFRICA, VOL. 1, NO. 3, CAPE TOWN, AUTUMN 2003, PP 37-45
VIRGINIA MACKENNY, 'OUTPOST II (TOO)', OUTPOST II CATALOGUE, DURBAN, 2002, PP 2-6, 15
SEAN O'TOOLE, 'FEAR IN STATIC MANTRA', MAIL & GUARDIAN (FRIDAY SUPPLEMENT), 15-21 AUG. 2003, JOHANNESBURG, P 11
KATHRYN SMITH (CURATOR), MTN NEW CONTEMPORARIES AWARD, JOHANNESBURG, JULY 2003
JENNIFER SORRELL (ED), 'WE'RE WATCHING THANDO MAMA', HOUSE AND LEISURE, CAPE TOWN. JUNE 2003, P 44

CHECKLIST

[BOX-IN] 2003
DVD VIDEO INSTALLATION
DURATION: 2 MINUTES
40 SECONDS, VARIABLE
>[IMAGE P 95]
INSTALLATION AND IMAGES COURTESY OF THE ARTIST
>[IMAGES BACK TO ME 2002 PP 96-97]
COURTESY OF THE ARTIST



SENZENI MARASELA

A large part of my artistic practice deals with the importance of investigating gaps in my personal history. Both in my home and in public. I am of poor and dispossessed parentage, daughter of a migrant labourer. My father was forced out of his ancestral home by a desperate need to survive. He was later integrated into the police force and served most of his adult life fulfilling the demands of a racist government. He however is a pacifist, he refused on many occasions to carry a gun or include himself in raids of any kind. He saw the country at its most turbulent and torrid years and lived long

enough to witness transition. He refuses to unravel what he knows which I believe is part of my heritage.

Access to private education deprived me of a right to grow and be proud of that heritage. As much as it allowed broader access into the world it deprived me of access to my world, that of black people. We were unashamedly made to think we were a superior breed of black people. On many occasions black people were referred to as 'them' as if we weren't part of that society. Neither feeling comfortable in the white world we never found comfort in our own.

With the misfortune of my 'privileged education' came the great depression of my childhood – my mother's absence. A slave to morphine she was never able to be independent. In my work I represent the woman who gave me a sense of strength. She worked tirelessly to get better and become a woman that our children will always be proud to call their grandmother. She now looks after my son. In most of my work she is represented in absence.

SENZENI MTHWKAZI MARASELA

FROM THE HOUSE OF WORLD
CULTURES STILLERRHKEW.DE

MODUS OPERANDI:



Modus operandi:

Two words would describe Senzeni Mthwakazi Marasela: headstrong and uncompromising. Impatient with labels and pigeon-holing, Marasela uses photography, photocopy transfers, silkscreening and handicraft to explore collective and personal memory. Her choice of 'raw' (unprocessed) fabrics like calico, set against the highly worked quality of lace have, for her, strong ties to colonialism. The labour-intensive process of handstitching is her way of inscribing herself into this past she wishes to explore, as well as attempting to elevate her chosen imagery into a realm of the cherished and respected. Although deeply political, Marasela's work bespeaks an ambivalent attitude towards past atrocities from which she was protected and guarded. Her sense of place as a black woman educated at a Catholic school in a white Afrikaans suburb gives her work an edge rarely encountered. In

her own words: 'I believe that by revisiting the past, by giving myself a place in it, I'll be able to forgive myself for my indifference.' (*Democracy's Images* catalogue; interview conducted by Rory Bester.)

An immediate concern is altering the profile of black women artists in this country. Marasela is acutely aware of the absence of black women in decision-making positions in the realm of arts and culture, and while acknowledging the importance of artists like Noria Mabasa and Mmakgabo Helen Sebidi, feels they have not 'developed' their language effectively or critically: black women artists need a contemporary language with which to speak about traditional content, and to move away from the association with 'craft'. Marasela cites Tracey Rose and Moshekwa Langa as examples of 'black' artists whose work avoids easy categorisation.

Artist's statement:

'Artists have an important role to play in telling stories about our turbulent history, especially when so many of the sincere gestures which make up this history

have been cut down and mutilated. Hector Peterson is a good example. Up until 1976 young people hadn't really been seen at the forefront of political struggle, especially in images that so vividly depicted the slaughter of innocence. A lot of people don't really comprehend the significance of the events around 16th June 1976, especially the extent to which it marked the catalyst of events that were to bring down a regime. Stompie Seipei is another important example. He got caught up in a series of events that he didn't fully understand. The way Stompie lived and died was and still is a burden to so many people. History is making him elusive to memory. These are just two examples of children who have become the victims of political ideologies. It is these emasculated ideologies that I try to grapple with as a woman and as a black artist.'

Currently:

Although within a year of graduation, Marasela has already made an impact on the local and international art scene,



and is currently showing as part of the South African contingent, curated by Kathleen Grundlingh, on the African photography show, *Portrait Afrika*, at the Haus der Kulturen der Welt in Berlin. Marasela recently gave birth to a son, Ikwezi, and the experience of motherhood has, she says, encouraged a new sensitivity towards her own mother. The piece made for Berlin, *His Mother, His Father part 1*, explores emotional states and relationships through photographs sourced from family albums, and textual inscriptions. The presences of her child's father, and of Marasela's mother, are noted by their absences.

Marasela is also part of *Translation/Seduction/Displacement*, curated by Lauri Firstenberg and John Pepper opening at the White Box in New York on February 3, and of *Democracy's Images* currently on display at the Johannesburg Art Gallery. Here, a keen sense of an 'absent presence' is also reflected in *Stompie Seipei, Died 1989, Age 14* (1998). Commercial lace edging and beadwork around a silkscreened portrait of the child activist borders on

the sentimental, but Marasela manages to contain this in the form of a touching and delicate 'tribute' installation.

Before that:

Marasela has been a constant presence at the Wits Fine Art annual exhibitions since 1997. Last year she was a selected artist for the Market Theatre Galleries *Unplugged* exhibition series, an exercise in soft curating initiated by Kendell Geers in 1996. Her inclusion in *Truth Veils* (July 1998, Gertrude Posel Gallery, Wits), an exhibition which looked at art relevant to, as well as made in response to the Truth and Reconciliation Commission, saw her first experimentation with the sandblasted mirrors featured in *Democracy's Images*, which opened in Umea, Sweden, in September 1998. Marasela was also a featured artist in *Lines of Sight*, the large-scale survey of photography held at the South African National Gallery in the second half of 1999.

And before that:

For Marasela, a student work called *Our Mother* (1997) remains a seminal and

indexical work in her artistic production thus far. The artist has always had a complex and often non-existent relationship with her schizophrenic mother, and when looking through family photographs, found images of her mother were conspicuously absent. Her family, she says, regards the practice of photography with suspicion, considering the 'captured' image powerful and susceptible to being used for 'dubious' reasons. Any images she has of them were, according to her, 'taken by force'. *Our Mother* depicts a dress discarded by her mother, set against images of Marasela and her siblings. Pins cluster in the breast area of the dress, a gesture indicating the loss Marasela feels being 'deprived of a mother figure'. 'My mother was never a place of comfort,' she says, 'but always a stranger.'

KATHRYN SMITH

REFERENCE: ARTTHROB, WEBSITE FOR CONTEMPORARY ART IN SOUTH AFRICA; FROM ARTBIO, A MONTHLY FEATURE ON AN ARTIST CURRENTLY IN THE PUBLIC EYE
[HTTP://ARTTHROB.CO.ZA/00FER/ARTBIO.HTML](http://artthrob.co.za/00fer/artbio.html)

SENZENI MTHWAKAZI MARASELA Born Thokoza, Gauteng, South Africa, 1977.
Lives and works in Germiston, South Africa.

SELECTED EXHIBITIONS

2000 ART REGION END OF AFRICA (AREA), LISTASAFN REYKJAVIKUR KJARVALSSTADIR, REYKJAVIK, ICELAND; MARGINS IN THE MAINSTREAM, NAMIBIAN NATIONAL GALLERY, WINDHOEK, SA; FRESH: ARTIST IN RESIDENCE, SOUTH AFRICAN NATIONAL GALLERY, CAPE TOWN, SA; PORTRAT AFRIKA, HAUS DER KULTUREN DER WELT, BERLIN, GERMANY; TRANSLATION / SEDUCTION/DISPLACEMENT: POST-CONCEPTUAL AND PHOTOGRAPHIC WORK BY ARTISTS FROM SOUTH AFRICA, WHITE BOX, NEW YORK, USA 1999 MARKET PHOTO WORKSHOP EXHIBITION, REMBRANDT VAN RIJN GALLERY, JOHANNESBURG, SA; POSTCARDS FROM SOUTH AFRICA, AXIS GALLERY, NEW YORK, USA; ANNUAL STUDENT EXHIBITION, GERTRUDE POSEL GALLERY, WITS, JOHANNESBURG, SA; UNPLUGGED IV, REMBRANDT VAN RIJN GALLERY, MARKET PHOTO WORKSHOP, JOHANNESBURG, SA; TRUTH VEILS, GERTRUDE POSEL GALLERY, WITS, JOHANNESBURG, SA; LINES OF SIGHT, SOUTH AFRICAN NATIONAL GALLERY, CAPE TOWN, SA; DEMOCRACY'S IMAGES, JOHANNESBURG ART GALLERY, JOHANNESBURG, SA 1998 WOMEN'S VOICE, MERCEDES BENZ MUSEUM, STUTTGART, GERMANY AND TOURING; DEMOCRACY'S IMAGES, BILDMUSEET, UMEÅ, SWEDEN AND TOURING; FAMILY TIES, SANDTON CIVIC GALLERY, JOHANNESBURG, SA 1997 MARTIENSSEN PRIZE EXHIBITION (SPECIAL MENTION), GERTRUDE POSEL GALLERY, WITS, JOHANNESBURG, SA; NOT QUITE A CHRISTMAS EXHIBITION, GOODMAN GALLERY, JOHANNESBURG, SA

SELECTED BIBLIOGRAPHY

RORY BESTER, 'A MEMORIALISED ARCHIVE', FRESH/ SENZENI MARASELA, EXHIBITION CATALOGUE, SOUTH AFRICAN NATIONAL GALLERY, CAPE TOWN, 2001

RORY BESTER, 'SENZENI MARASELA', DEMOCRACY'S IMAGES: PHOTOGRAPHY AND VISUAL ART AFTER APARTHEID, EXHIBITION CATALOGUE, JAN ERIK LUNDSTRÖM & KATARINA PIERCE (EDS), BILDMUSEET, UMEÅ, SWEDEN, 1998, PP 118-119

KATHRYN SMITH, ARTTHROB, WEBSITE FOR CONTEMPORARY ART IN SOUTH AFRICA; FROM ARTBIO, A MONTHLY FEATURE ON AN ARTIST CURRENTLY IN THE PUBLIC EYE [HTTP://WWW.ARTTHROB.CO.ZA/00FEB/ARTBIO.HTML]

ANDREAS MARIO ZERVIGON, 'THE WEAVE OF MEMORY: SIEMON ALLEN'S SCREEN IN POSTAPARTHEID SOUTH AFRICA', ART JOURNAL, NEW YORK, SPRING 2002

CHECKLIST

STOMPIE SEIPEI, DIED 1989, AGE 14 1998

40 SILKSCREENS ON CALICO, LACE, EACH UNIT 280 X 280 MM

>[IMAGES PP 99-101]

INSTALLATION COURTESY OF THE ARTIST

PHOTOGRAPHY: JENNIFER FRENCH

THANKS TO LAURI FIRSTENBERG, LETHA WILSON AND ARTISTS SPACE, NEW YORK

TERESA MARGOLLES



ZONES OF TOLERANCE: TERESA MARGOLLES, SEMEFO AND BEYOND

We all know that, despite popular wisdom, death is not egalitarian. Social taxonomies are re-inscribed not only in the causes of death but also in the fate of our remains, the quality of our funerary rites and monuments, and the amount of public attention devoted to our disappearance. Despite the fact that the punk's body had been officially identified and claimed by his family, it was in risk of suffering the ultimate exclusion: being disposed of in a common grave or, worse, ending up as a specimen in a medical faculty amphitheatre to be stripped (even) of its carnal properties. The dead man had not only been denied education, social security, a satisfactory job, or any semblance of a future, but

his remains were condemned to bureaucratic oblivion because his mother could not afford to buy him even a modest coffin for burial or cremation. This, of course, made the man's passage through a post-mortem examination even more absurd. In a country where over ninety percent of crimes are never solved due to the inefficiency and corruption of the judiciary system, most (surely his death) go unpunished. Therefore, what was the purpose of subjecting a corpse to an autopsy if such a survey would not lead to prosecuting the killers or was not needed for legal identification?

The man's inert beauty and his terrible case caught the attention of Teresa Margolles, leader of the Semefo group (the acronym for *Servicio Médico Forense*, the 'Forensic Medical Service') that for more than a decade has devoted its art to exploring the aesthetics of death or,

more precisely, what its members called 'the 'life' of the corpse': the transformations the body undergoes after death. With no hesitation, Margolles came up with a daunting proposal. She offered the mother a casket to pay homage to her son in exchange for a section of his corpse to show as a readymade. Margolles even suggested that she would like to acquire the man's tongue or penis, because both had piercings and therefore, metaphorically, 'spoke' about his defiance of the social norms. These body parts would convey his claims of marginal and global contemporaneity – in short, his sub-cultural identity.

Certainly, it would be easy to suggest that both tongue and penis are exchangeable sexual organs, and that in bargaining for them Margolles implicitly pointed to the symbolic castration implied in the

One day in the spring of 2000 the corpse of a young punk arrived at the morgue in Mexico City; another casualty in the endless war of drug trafficking and gangsterism that pervades the slums of the biggest megalopolis in the Western hemisphere. Peacefully resting on the stainless steel examination table of the mortuary, the slender body of the man told a story of deprivation and defiance. This heroin addict (the drug that quite recently has displaced other substances from the tastes of the Mexican underworld) had tattoos covering most of his body and carried a wide array of piercings. Both forms of 'ornamental disfigurement', despite their fashionable dissemination in the mainstream society, can be seen as an 'honourable degradation' that conveys the person's resentment towards the social or meta-physical order.



killing and silencing of the young man. But her offer did not seem to offend the man's relatives and friends who, forced by circumstance and their belief that they were in some way commemorating the deceased, agreed to exchange his tongue for a metal coffin. This, to be honest, was a rather good deal for Margolles: she already owned not one but two caskets, which she had previously purchased in order to discreetly retrieve a series of body casts for a previous sculpture (*Catafalco* 1997) from the mortuary. So, ironically, the casket she exchanged made two trips in and out of the forensic service: first, to smuggle 'works of art' that involved an infringement of the rules of the institution, and later as part of an ethically uncomfortable bartering that provided a human organ to be shown as contemporary art. The tongue (after being forensically pre-

served) was displayed in three different exhibition sites in the first half of 2001. It was first exhibited at the X-Teresa contemporary arts centre before travelling to ACE Gallery in Los Angeles, crossing the border in a standard courier service. Finally, it was included, as one of the main pieces, in the poorly curated and 'official' historical overview of contemporary Mexican sculpture at the Fine Arts Palace in downtown Mexico City.

CUAUHTÉMOC MEDINA

MEDINA IS AN ART CRITIC WHO HAS WRITTEN WIDELY ON CONTEMPORARY ART IN MEXICO AND LATIN AMERICA, BOTH IN CATALOGUES AND MAGAZINES. HE WAS CONTEMPORARY ART CURATOR AT THE CARRILLOLIL MUSEUM, MEMBER OF THE STAFF OF CURARE: CRITICAL SPACE FOR THE ARTS AND IS CURRENTLY RESEARCHER AT THE INSTITUTO DE INVESTIGACIONES ESTÉTICAS AT THE NATIONAL UNIVERSITY OF MEXICO. AMONG HIS RECENT PUBLICATIONS ARE 'RECENT POLITICAL FORMS: RADICAL PURSUITS IN MEXICO', *TRANS* NO. 8, AND *GRACIELA ITURBIDE* (PHAIDON PRESS). THE ABOVE IS AN EXTRACT FROM A LONGER PIECE.



TERESA MARGOLLES Born in Culiacan, Sinaloa, Mexico, 1963.
Lives and works in Mexico City.

SELECTED BIBLIOGRAPHY

KLAUS BIESENBACH, 'HUNTING MEN HUNTING DOGS, FEAR AND LOATHING IN MEXICO CITY', FLASH ART, VOL. XXIV, NO. 225, 2002, MILAN, PP 82-85

TOM CROWLEY, 'MEXICO CITY ON THE MOVE', TEMA CELESTE, NO. 97, MAY/JUNE 2003, MILAN, PP 22-25

MEDINA CUAUHTÉMOC, 'ZONES TOLÉRANCE/CONOZCA MÉXICO', PARACHUTE, NO. 104, 2001, MONTREAL, PP 31-52

RUBÉN GALLO, 'TERESA MARGOLLES', CREAM 3, PHAIDON PRESS LIMITED, LONDON, 2003, PP 212-215

ALIA LIRA HARTMANN, 'TERESA MARGOLLES EXHIBE "LA NIEBLA DEL HORROR" EN MEX-ARTES BERLIN', LA JORNADA, MEXICO, 30 OCT. 2003

GERALD MATT, 'TERESA MARGOLLES', KUNSTHALLE WIEN, PROJECT SPACE, VIENNA, 2003

MAAK NIKLAS, 'MINIMAL MENSCH', FEUILLETON, FRANKFURTER ALLGEMEINE ZEITUNG, NO. 69, 22 MARCH, FRANKFURT, P 43

ALESSANDRO ROMANINI, 'A STATE OF MIND, MEXICO ATTACKS', ART NEXUS, NO. 49, JUNE-AUG. 2003, MIAMI, PP 153-155

NAIEF YENYA, 'MEXICO CITY. AN EXHIBITION ABOUT THE EXCHANGE RATE OF BODIES AND VALUES', ART NEXUS, NO. 46, OCT. 2002, PP 156-158

ANTONIO ZAYA, 'PUERTO RICO OO (PARÉNTESIS EN LA CIUDAD)', ART NEXUS, NO. 39, 2001, COLOMBIA, PP 115-117

CHECKLIST

LOS SONIDOS DE LA MORGUE / SOUNDS OF THE MORGUE 2003
SOUND INSTALLATION
DIMENSIONS VARIABLE

>IMAGE P105J

COURTESY OF THE ARTIST AND
GALLERIE PETER KILCHMANN, ZÜRICH

>IMAGES LENGUA (TONGUE) 2000
P103, P106J

COURTESY OF THE ARTIST AND
GALLERIE PETER KILCHMANN, ZÜRICH

SELECTED SOLO EXHIBITIONS

_2004 TERESA MARGOLLES, CURATOR UDO KITTELMANN, MUSEUM FÜR MODERNE KUNST, FRANKFURT AM MAIN, GERMANY
_2003 EN EL AIRE, CURATOR WOLFGANG FETZ, VORARLBERGER KUNSTVEREIN, BREGENZ; TERESA MARGOLLES, GALLERIE PETER KILCHMANN, ZÜRICH; DAS LEICHENTUCH, CURATOR GERALD MATT, LUCAS GEHRMANN, KUNSTHALLE WIEN, VIENNA
_2002 FIN, LA PANADERIA, MEXICO CITY, MEXICO; AIRE, ART PALACE, MADRID, SPAIN
_2001 VAPORIZACIÓN, ACE GALLERY, MEXICO CITY, MEXICO; EL AGUA EN LA CIUDAD, CURATED BY EDUARDO PEREZ SOLER, SALA 22, BARCELONA, SPAIN
_2000 LENGUA, ACE GALLERY, NEW YORK - LOS ANGELES, USA
_1998 AUTORRETRATOS EN LA MORGUE, CURATED BY GABRIEL HÖRNER, QUERETARO CITY MUSEUM, MEXICO

SELECTED GROUP EXHIBITIONS

_2003 OUTLOOK, CURATOR CHRISTOS JOACHIMIDES, ATHENS, GREECE; MERCOSUR, CURATOR EDGARDO GANADO KIM, PUERTO ALEGRE, BRAZIL; STRETCH, CURATORS EUGENIO VALDEZ FIGUEROA & KEITH WALLACE, THE POWER PLANT, TORONTO; BANKETT, CURATOR PETER WEIBEL A.O., ZKM ZENTRUM FÜR KUNST UND MEDIEN TECHNOLOGIE, KARLSRUHE, GERMANY
_2002 MEXIKO-STADT: EINE AUSSTELLUNG ÜBER DEN TAUSCHWERT VON KÖRPERN UND WERTEN, CURATOR KLAUS BIESENBACH, KUNSTWERKE, BERLIN, & P.S.1, LONG ISLAND CITY, NEW YORK, USA; 20 MILLION MEXICANS CAN'T BE WRONG, CURATOR CUAUHTÉMOC MEDINA, SOUTH LONDON GALLERY, LONDON, ENGLAND
_2001 ESCULTURA MEXICANA, MUSEO DEL PALACIO DE BELLAS ARTES, MEXICO CITY, MEXICO
_2000 EXTRAMUROS, CURATOR TAIYANA PIMENTEL, BIENAL DE HABANA, HAVANA, CUBA; CINCO CONTINENTES Y UNA CIUDAD, CURATOR VICTOR ZURIGA, MUSEO DE LA CIUDAD DE MÉXICO, MEXICO CITY, MEXICO
_1999 BARO MARÍA, CURATOR XIMENA CUEVAS, CINETECA NACIONAL, MEXICO CITY, MEXICO



ANDREW MCLEOD

THE ELECTRONIC EYE OF GOD: THE DIGITAL DRAWINGS OF ANDREW MCLEOD

Those who have experienced a religious upbringing know what it means to be under the control of an all-seeing godly eye and the words of his commands. With the rapid technological developments in telecommunications, it is as if the eye of god has metamorphosed into the eye of the hidden surveillance camera, and the word of god has metamorphosed into the electronic word of cyberspace. And it seems as though there is no escape. Everyone can be subject to the interception capability of modern technology, and can be subjected to its endless flow of information.

The digital drawings of Andrew McLeod reflect the complex ways in which technology and globalisation are changing and redefining what is in the private domain and what is in the public domain. This is particularly evident in the digital drawings where McLeod uses architectural plans as a motif and combines them with text. By exploring multiple permutations of this motif and text, McLeod explores what it means to live in a world where public and private constantly intrude on each other.

McLeod's architectural plans are drawn with white geometric outlines which float on a dark blue or dense black ground. When the architectural plans are flat and two-dimensional, it is as if the viewer is looking down from above through space-time, into the private rooms of global suburban life. At other times, McLeod's architectural plans are three dimensional elevations which allow the viewer to see through houses or into private and public

galleries, to discover what was previously hidden.

When McLeod creates his digital drawings of blue plans and black plans, he is using a negative reversal of the drawing tradition which employs black outlines on white paper. This has the effect of aligning McLeod's architectural images to an x-ray, and by association to images that lie within the interior. It is as though the viewer has been given x-ray vision and has become a witness to private interiors with an all-seeing eye. This is a power which once belonged to god alone, but has been usurped in the twenty-first century by the electronic eye.

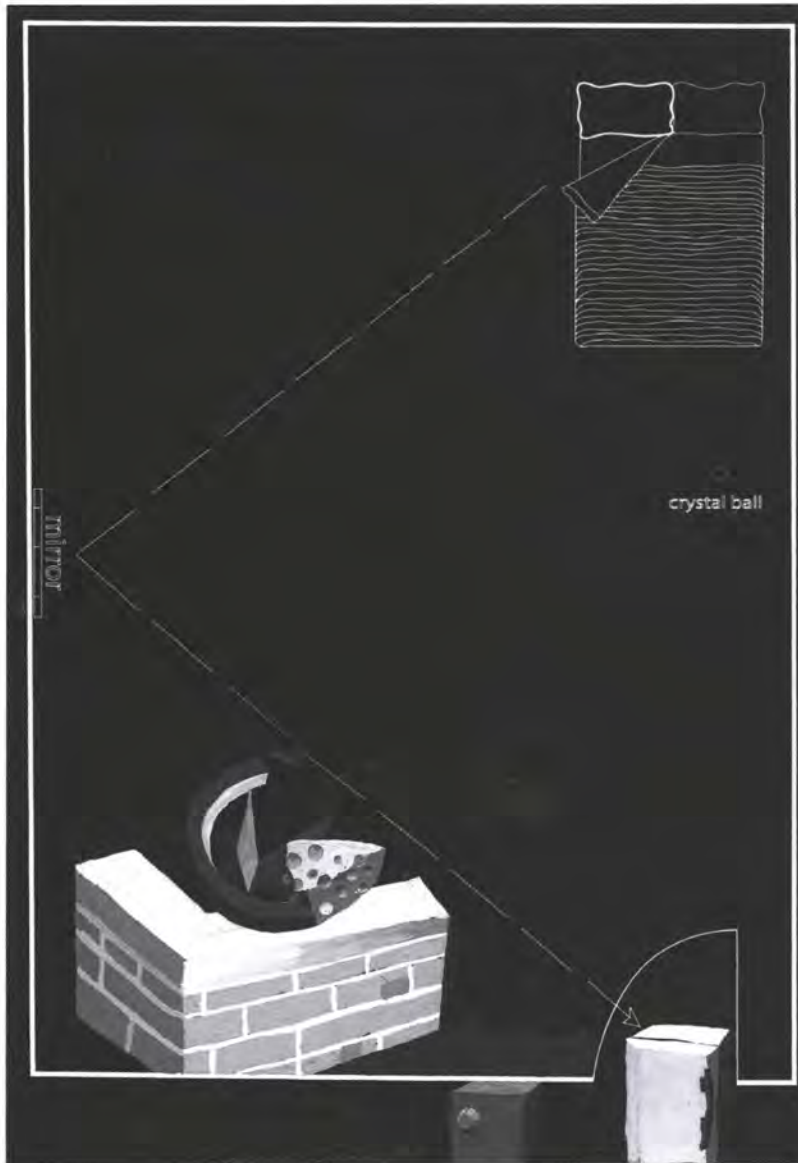
McLeod combines these architectural plans with text and it is as though the all-seeing eye is combined with an all-hearing ear. Sometimes the text is a selection from published writings, but more often the text is the personal interior monologue of the artist, and the viewer becomes a witness to the artist's uncensored thoughts and feelings. This reflects the way private thoughts are no longer sacred and confined to the ear of god and the confessional box. Now they are open to the electronic ear and public broadcast.

McLeod's private stream-of-consciousness is sometimes placed in blocks around the architectural plans, and at other times it snakes in a single line. The white script is so tiny that the viewer is forced to bend and peer in close concentration. The intense focus needed to read the static or wandering script, is akin to the

focus required for reading private documents or eavesdropping on private conversations. When you finally decode the messages, you discover the intimacy of uncensored messages which anticipate their exposure and abuse you for colluding in that process.

In a series of blue plans, McLeod has taken the architectural floor plan of a single room and multiplied it into a mosaic of rooms which resembles an endless modern suburbia. They float in outer-space among nebulae, galaxies, supernovae and stars. The dark blue ground of these digital drawings has become interstellar space, and the multiple floor plans effectively read as a personal cosmogony. Just as lines were drawn between the stars in ancient civilisations to create cosmic personifications of their culture, when McLeod floats his floor plans in outer-space, he echoes this process.

In a series of black plans, McLeod draws architectural elevations of the Auckland City Gallery, the Ivan Anthony Gallery and the Peter McLeavey Gallery, from different perspectives. In some of these complex elevations, there are extensive excavations into walls, beneath floors and into the earth below. Sometimes exteriors are transposed onto the floors and walls of these interiors, while McLeod's personal interior monologues appear as threads or clumps of close type around the images. These architectural deconstructions create complex inversions and reversals of traditional spaces, and in the process private interiors become public, and public exteriors are made private.



McLeod has also created white plans by printing his digital drawings of gallery elevations onto white paper. These blank white plans are used for working drawings and enable McLeod to diary ideas directly onto the walls of public and private galleries, invading and colonising their internal spaces within the sanctity of his personal studio. In this way, McLeod reverses the contemporary phenomenon where modern technology constantly makes public our private affairs. Instead, McLeod is creating a private existence on and within the walls of public galleries. In a final irony,

McLeod has inverted this process again, by publishing a collection of these white plans as part of an artist's book.

In McLeod's digital drawings, we can see by the light of modern technology into interiors that would otherwise remain hidden. However, just as the x-ray obscures the wonders of the body as it reveals its bones, so too do McLeod's digital drawings obscure a reality within the black and blue space of his architectural drawings, even as they reveal an unknown interior. It seems that every exposure can only reveal itself against the backdrop of an opaque unknown.

This is a paradox which affirms that in our search for transparency, truth and knowledge, we will always be confounded by the the way new revelations simultaneously hide what was previously seen and known. It confirms that we can never have the power of the all-seeing, all-hearing and commanding god. And it demonstrates that even though private interiors can be exposed to the public, public spaces can become sanctuaries of privacy.

M. CHANCE

ANDREW MCLEOD Born Rotorua, Aotearoa New Zealand, 1976.
Lives and works in Auckland, Aotearoa New Zealand.

SELECT GROUP EXHIBITIONS

_2003 MONEY FOR NOTHING, ARTSPACE, AUCKLAND AND CITY GALLERY, WELLINGTON, NZ; GOOD SPORT, IVAN ANTHONY GALLERY, AUCKLAND, NZ; RECENT ACQUISITIONS, MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA, WELLINGTON, NZ _2002 GOVETT-BREWSTER GALLERY SUMMER SHOW, GOVETT-BREWSTER GALLERY, NEW PLYMOUTH, NZ; SUMMER GROUP SHOW, DARREN KNIGHT GALLERY, SYDNEY, AUSTRALIA; PETER MCLEAVEY AT THE MELBOURNE ART FAIR, MELBOURNE, AUSTRALIA; POSSIBLE WORLDS, ARTSPACE, AUCKLAND, NZ _2001 AFTER KILLEEN, ARTSPACE, AUCKLAND, NZ; WASTECARE, IVAN ANTHONY GALLERY, AUCKLAND, NZ; GROUP SHOW, PETER MCLEAVEY GALLERY, WELLINGTON, NZ _2000 NEW PAINTINGS, PETER MCLEAVEY GALLERY, WELLINGTON, NZ; A GROUP SHOW, PETER MCLEAVEY GALLERY, WELLINGTON, NZ; MULTIPLES, IVAN ANTHONY GALLERY, AUCKLAND, NZ _1999 ONLY THE LONELY, ARTSPACE, AUCKLAND, NZ; NEW NEW ZEALANDERS, RAY HUGHES GALLERY, SYDNEY, AUSTRALIA; CLEANING UP (WITH BRENDON WILKINSON), PETER MCLEAVEY GALLERY, WELLINGTON, NZ _1998 A GROUP SHOW, PETER MCLEAVEY GALLERY, WELLINGTON, NZ; NAIVETE AND TREASON (WITH BRENDON WILKINSON), IVAN ANTHONY GALLERY, AUCKLAND, NZ; INTERNATIONAL ART ***** (WITH BRENDON WILKINSON), FIAT LUX GALLERY, AUCKLAND, NZ

SELECTED SOLO EXHIBITIONS

_2003 THEATRE OF THE INDIGENT, IVAN ANTHONY GALLERY, AUCKLAND, NZ; NEW WORKS, PETER MCLEAVEY GALLERY, WELLINGTON, NZ _2002 LARGESSE, IVAN ANTHONY GALLERY, AUCKLAND, NZ; PARABASIS, SNOWHITE GALLERY, UNITEC, AUCKLAND, NZ; INTERIOR MONOLOGUES, PETER MCLEAVEY GALLERY, WELLINGTON, NZ _2001 INTERIOR MONOLOGUES, IVAN ANTHONY GALLERY, AUCKLAND, NZ _2000 TAMA-KAINGA, IVAN ANTHONY GALLERY, AUCKLAND, NZ; NEW PAINTINGS, PETER MCLEAVEY GALLERY, WELLINGTON, NZ _1999 NUDEY SELF PORTRAITS, IVAN ANTHONY GALLERY, AUCKLAND, NZ _1998 NEW ZEALAND PAINTINGS, GEORGE FRASER GALLERY, AUCKLAND, NZ; NEW PAINTINGS, OEDIPUS REX GALLERY, AUCKLAND, NZ

SELECTED BIBLIOGRAPHY

PHILIP MATTHEWS, 'FATHER FIGURE', NEW ZEALAND LISTENER, 15 DEC. 2001

ANNA MILES, AFTER KILLEEN: SOCIAL OBSERVATION IN RECENT ART, EXHIBITION CATALOGUE, ARTSPACE, AUCKLAND, 2002

ANNA MILES, AN EYE FOR THE COWBOY, EXHIBITION CATALOGUE, GEORGE FRASER GALLERY, AUCKLAND, 1997

ANNA MILES, 'STRANDED IN PARADISE', PAVEMENT MAGAZINE, APRIL/MAY 2000

JUSTIN PATON, 'REVENGE OF THE NERD', NEW ZEALAND LISTENER, 31 JULY 1999

CHECKLIST

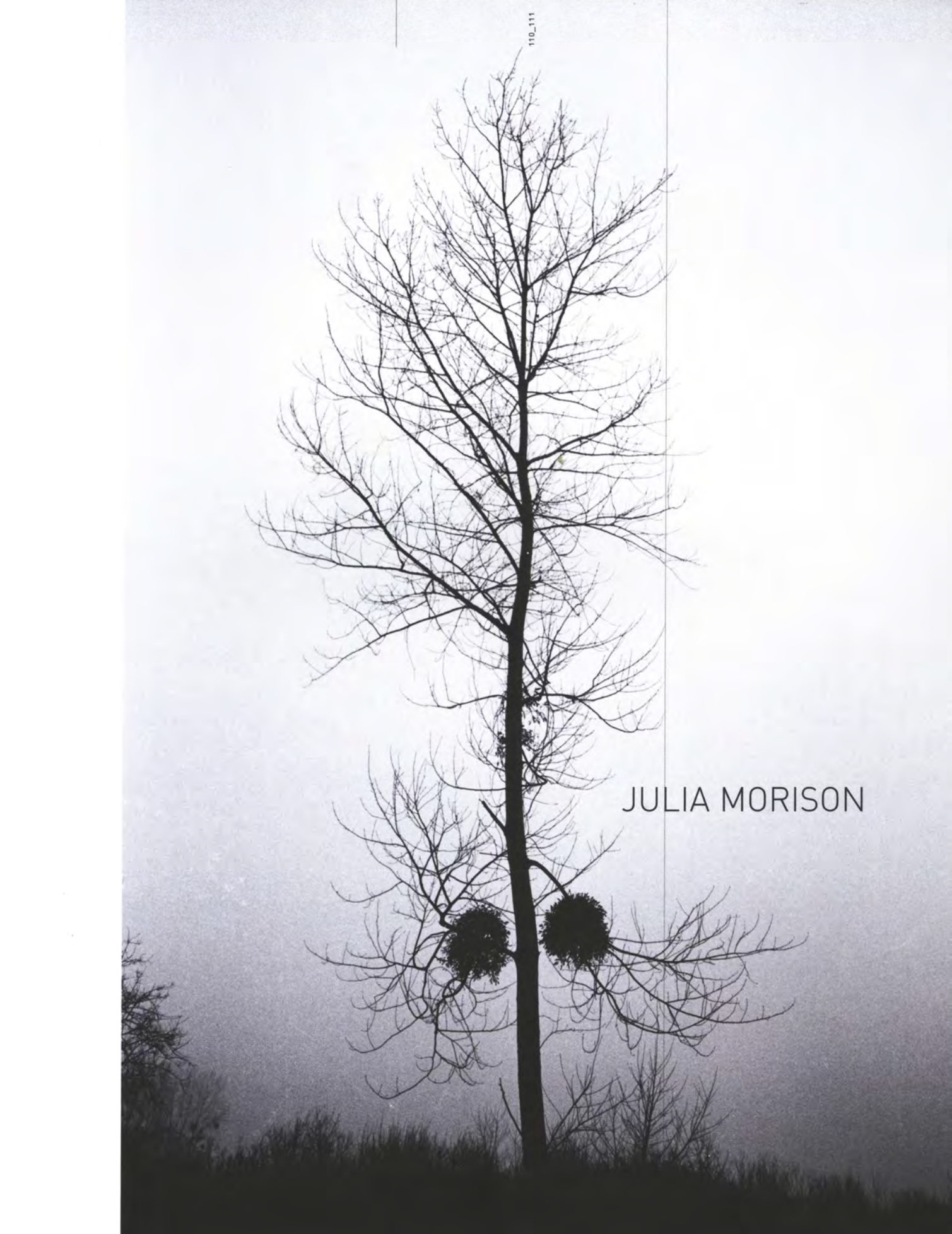
THE PEOPLES MONOCLE 2004
GOUACHE AND PIGMENTED INK-JET ON PAPER
DIMENSIONS VARIABLE

>[IMAGE P107]

INSTALLATION COURTESY OF THE ARTIST, IVAN ANTHONY GALLERY, AUCKLAND AND PETER MCLEAVEY GALLERY, WELLINGTON

>[IMAGE INTERIORS 2003 P109]

IMAGES COURTESY OF THE ARTIST



JULIA MORISON

OATMEAL BROSE

In a kitchen thin and mean as a nail a woman is crying. There are stains leaking across the front of her pale blue buttoned-to-the-waist dress. Her arms bulge with the effort of squeezing a muslin cloth over the sink, the tendons stand out on her neck, swollen and eloquent with shock.

I have a new baby, two sullen children and a man who never talks to me, she cries to herself. I want to go back to Grandma's.

A squirt of pale brown liquid the colour of weak tea pings against the sides of the china bowl standing underneath the taps. Another and another. Now there is a brackish oily pool in the bowl. It traps tiny moving patches of light, purple and green.

You can smell it from under the table where two little girls are playing. It's like sugar and old bread, a sweet dry toast smell.

Their mother is crying harder, her knuckles white as stripped bones straining against the cloth, forcing squirt after squirt of sugar cane juice, porridge milk, to fall through the air in a trembling angry rush.

Oatmeal brose, her mother said once, it's oatmeal brose for the baby, Leah.

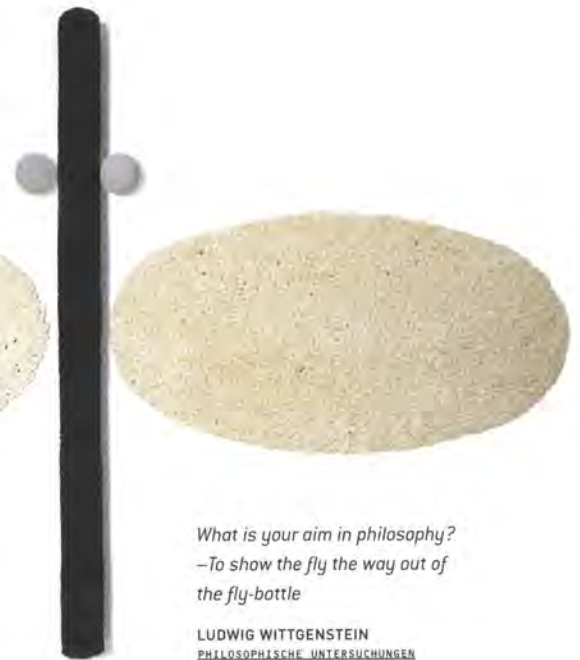
Her mother doesn't have enough milk, which Leah finds hard to understand because her mother's breasts are enormous, like two giant puddings, moist and traitorously spilling over her clothes. Last week she heard Sister Foote tell her to use a complement. 'There's not enough for the baby Mrs Clarke, you'll have to give him a bottle dear.'

And when her mother objected, the nurse slapped baby Tim on to the silver scales in his nappy and singlet and said, 'Complements are standard practice Mrs Clarke. All our Plunket mothers use them.'

But Mrs Clarke shrank from bottles and formulas and rows of teats sitting in little dishes of water. She hated the very *idea* of a complement, she said into the kitchen while Tim made hungry buzzing noises from his bassinet at the end of the hall.

She remembered her mother making a drink from an old Scottish recipe and swallowing it at breakfast time, her breasts growing heavy with spring-tides of milk, ebbing and flowing in a soothing rhythm. She could still see the engorged knot of veins beneath the skin, the soft bubbling of milk around her sister's mouth and her mother's sticky cranberry red nipple.

So Mrs Clarke poured handfuls of oatmeal into muslin, steeped it in boiling water and squeezed the brose into her best glazed china bowl which stood on the bench next to the Denby teapot and the milk jug covered with its beaded spider net of white.



*What is your aim in philosophy?
—To show the fly the way out of
the fly-bottle*

LUDWIG WITTGENSTEIN
PHILOSOPHISCHE UNTERSUCHUNGEN
(1953), PT.1, SECT. 309

She filled cup after cup and drank it down until she had to take extra trips to the toilet in the middle of the night as if she were still carrying Baby Tim inside her.

Some mornings she'd come out to the kitchen and the brose would have set into a creamish jelly swimming with minute specks of brown spawn. She'd eat it right off a teaspoon, ladling the wobbling soporific mess into her mouth like a Queen Bee.

I'm eating Royal Jelly, she thought, nursery bees have laboriously secreted this from their own glands.

Think of this noisome drink as an egg nog, she said to herself when the blandness of the brose began to turn her stomach, or when her tears started again from the taste and the effort. It's primitive nectar, that's all, my very own nursling sap. Think of Sister Foote and her bag of yellow teats coarse as cows' tongues.

Under the table sit Hannah and Leah. They are playing, squeezing and straining their dough into muslin balls, breaking off little blind grubs of the grey paste



*I throw myself down in my Chamber, and I
call in, and invite God, and his Angels
thither, and when they are there, I neglect
God and his Angels, for the noise of a fly,
for the rattling of a coach, for the whining
of a door.*

JOHN DONNE
SERMONS LXXX (1640)

bitter with salt so it won't go into their mouths, and swallowing it anyway. Like Mum. Like the Queen Bee.

Here are the rules for play, writes their mother, who never purses her lips meanly: wash the hands, wear aprons and plastic sleeve guards, especially near water, do not sulk or one day the wind will change, do *not* eat the dough, when finished, gather apples.

Hannah's pastry cutter is red with a white crimped wheel; Leah's is blue. They press scraps of dough into pie plates small as walnut shells and set them to bake in a plastic cooker.

Good girls, says Mum, lowering herself and Tim into the canvas butterfly chair that creaks every time you move, good girls. Baby Tim sucks and the milk rushes out of her breasts like a flood.

Once she dreamt she had milk up to her knees. It filled her house and ran out of the street, trickling through unhappy suburbs the colour of the children's dough, leaving sticky trails on lamp posts and parked cars. It fed the whole

city, even the prem. babies in the Baby Hospital, and no child had to go without food or sound like a wasp trapped in a jar ever again.

When Mr Clarke comes home he pours his wife a brandy and reads the paper. Then he puts Hannah and Leah on their rockinghorse, the one they got for Christmas. It is painted berry red and has a white bridle with white wool stuck on its head for a mane. Leah sits behind Hannah because Hannah might fall off and they rock and rock into the night, past the pastry scrap moon and the stars that look like beads. The wind whistles in their ears. It chops and changes so much Leah worries that if the horse stops, the moon will come down out of the sky with them and stick to her mouth, and she will have a sulky look.

But when they get off their faces are all yellow light and round with smiling, and Mum has washed their pastry cutters and put them under a clean tea towel for tomorrow. Baby Tim is quiet in his bassinet, Dad is running a bath, and

there is a handful of raisins and an almond for a treat in their pie plates.

Goldy green raiment on the coming down breast of God, writes Mrs Clarke when the whole house is at last asleep, all the piece of it, this licking, goldylip flower of mine from play dough pastry scraps.

She sucks her pencil, bends her head over the table in the narrow kitchen.

So following my mother's scent, her nursing sap, I did sit and eat my first peacemeal.

Suddenly the room is busy with wings. Mrs Clarke cannot see them but she knows they are there.

God's gauds down dripping, breaching these egg-shell kitchen cups with holy crumbs, with rose beads fine and flaming, she writes, rocking gaily into the dark on her invisible red horse with the white mane, rocking and rocking...

ANNA SMITH

JULIA MORISON Born Pahiatua, Aotearoa New Zealand, 1952.
Lives and works in Christchurch, Aotearoa New Zealand.

SELECTED SOLO EXHIBITIONS

2003 NO NAMES FOR THINGS NO STRING FOR, JONATHAN SMART GALLERY, CHRISTCHURCH, NZ
2002 TEACHING AIDS, WAIKATO MUSEUM OF ART & HISTORY, HAMILTON, NZ;
ANGELS & FLIES, JONATHAN SMART GALLERY, CHRISTCHURCH, NZ
1999 AMPERZAND, JENSEN GALLERY, AUCKLAND, NZ
1998 MATERIAL EVIDENCE: 100-HEADLESS WOMAN (WITH MARTIN GRANT), ADELAIDE FESTIVAL, AUSTRALIA
1997 STUTTERING, GOW LANGSFORD GALLERY, AUCKLAND, NZ
1995 END TO BEGIN, JONATHAN SMART GALLERY, CHRISTCHURCH, NZ;
1.mOnOchrOmEs (FIRST INSTALLATION), NEW GALLERY, AUCKLAND, NZ
1993 CODEX, JONATHAN JENSEN GALLERY, CHRISTCHURCH, NZ
1991 AMALGAME, CADRAN SOLAIRE, TROYES, FRANCE

SELECTED GROUP EXHIBITIONS

2001 PROSPECT 2001, CURATOR LARA STRONGMAN, CITY ART GALLERY, WELLINGTON, NZ
2000 THE NUMBERS GAME, CURATOR ZARA STANHOPE, ADAM GALLERY, VICTORIA UNIVERSITY, WELLINGTON, NZ
1994 LOCALITIES OF DESIRE, MUSEUM OF CONTEMPORARY ART, SYDNEY, AUSTRALIA
1993 MEDIATRIX LOVE PHILTRES, CURATOR PRISCILLA PITTS, ARTSPACE, AUCKLAND & GOVETT-BREWSTER GALLERY, NEW PLYMOUTH, NZ
1991 HEADLANDS, MCA, SYDNEY, AUSTRALIA;
THE BOUNDARY RIDER/ BIENNALE OF SYDNEY, SYDNEY, AUSTRALIA
1989 CANTERBURY BELLES. QUIDDITIES, MCDUGALL GALLERY, CHRISTCHURCH, NZ
1988 SEX & SIGN, CURATOR WYSTAN CURNOW, ARTSPACE, AUCKLAND & GOVETT-BREWSTER, NEW PLYMOUTH, NZ;
EXHIBITS, CURATED BY ROBERT LEONARD, ARTSPACE, AUCKLAND & NATIONAL ART GALLERY, WELLINGTON, NZ
1987 LIMITED EDITION: NEW ZEALAND ARTISTS IN PERTH, CURATOR ROBERT LEONARD, PERTH, AUSTRALIA

SELECTED BIBLIOGRAPHY

WYSTAN CURNOW, NEW ZEALAND MODERNISM - IN CONTEXT. PAINTINGS FROM THE GIBBS COLLECTION, JAMES ROSS (ED), 1996

WYSTAN CURNOW, AMALGAME, CATALOGUE ESSAY, CADRAN SOLAIRE, MOËT & CHANDON FOUNDATION, FRANCE, 1990

JOHN HURRELL, TEACHING AIDS: J.MORISON&FINA.CAN-TEBBURY.AC.NZ, CATALOGUE ESSAY, WAIKATO MUSEUM OF ART & HISTORY, 2002

ELIZABETH KNOX, PRIVACY: JULIA MORISON, CATALOGUE ESSAY, JONATHAN JENSEN GALLERY, 1993

ROBERT LEONARD AND STUART MCKENZIE, DECAN, CATALOGUE ESSAY, TUSCAN PRESS, 1989

ROBERT LEONARD, EXHIBITS, ARTSPACE & NATIONAL ART GALLERY, 1988

STUART MCKENZIE, 'A WORD ON DUMBNESS IN THE THICK OF SPEECH', NOW. SEE HEAR, VICTORIA UNIVERSITY PRESS FOR WELLINGTON CITY ART GALLERY, 1990

ALLAN SMITH & ANNA SMITH, MATERIAL EVIDENCE: 100-HEADLESS WOMAN, CATALOGUE ESSAY, WELLINGTON CITY GALLERY AND GOVETT-BREWSTER GALLERY, 1998

EVAN WEBB, 'JULIA MORISON: ART AS THE HISTORY OF ONE-SELF', ART NEW ZEALAND, NO. 39, 1986, PP44-47

GLORIA ZALENKA, 'LOVE PHILTRES AND MELTING MOMENTS', MEDIATRIX, ARTSPACE, AUCKLAND, 1993

CHECKLIST

ANGEL 2001-2002
5 COMPONENTS, PAINTED EXPANDER FOAM, SPONGE AND FAKE FUR
3000 X 2900MM

>IMAGE P1133

FLY 2001-2002
5 COMPONENTS, PAINTED EXPANDER FOAM, SPONGE AND FAKE FUR
3000 X 5400MM

>IMAGE P1123

CENTREFOLDS 2000
'DRAGONS BLOOD', WATER-COLOUR, CHARCOAL, PASTEL AND INK ON BIBLE PAPER
SUITE OF 32 FRAMED WORKS,
320 X 360MM EACH

THERE'S TOO MUCH JUICE IN YOU YET FOR TRUTH 1997/
2001-2001

LAMBDA DIGITAL PRINT ON METALLIC PAPER, EDITION OF 10
1320 X 920MM

>IMAGE P1113

ALL WORKS: COLLECTION OF THE ARTIST

CALLUM MORTON



'DON'T YOU DARE TOUCH ME'



Callum Morton was born the day Le Corbusier died. You may also read that Morton briefly studied architecture before dropping out and studying art. Or that his father was an architect. All of these things are helpful in understanding the artist's critical relationship to architecture: as an Oedipal drama; as an avant-garde succession; and as a generation gap.

For the past decade Callum Morton has been building architectural models and fragments that set familiar forms from architectural history against their original, often idealised, purpose. The ideal world composed by architects is filled with grisly ends and grimy details: death, S&M, conflict, loss, annulment. Thus Morton renders an alternative, corrupted architectural history, and the pristine, empty, quasi-sacred spaces of the world's renowned buildings are filled to bursting with all sorts of profane events, which suggests an underside to the annals or canon, perhaps even an unconscious: the return of what has been repressed in any merely formal account of developments.

In this case, the Farnsworth House designed by Mies van der Rohe in 1945 is animated with strange sounds and lights such that what goes on inside spills out into the space outside. In fact it appears in Morton's work on several occasions, not as a well-preserved icon of Modernist design, but with the addition of sound and lights, as the incidental site of suburban drama and mayhem. In one model, a wild party rages within, ending with gunshots and screams, possibly a murder. In another model, the house is duplicated and arranged to form a compound or court, wherein we can see and hear the occupants of one house watching a horror movie on television, while others are throwing a party while their neighbours are getting burgled. In a digital print the house has become a 7-Eleven and the surrounding grassland an asphalt carpark. In all of these works, the house becomes a stage or proscenium for various events set within and against it.

Writing about architecture 'from the outside', Elizabeth Grosz accounts for this 'excess' in theoretical terms borrowed

from George Bataille and Luce Irigaray. On the one hand, she proposes that which exceeds proper or good taste, 'for Bataille, dirt, disorder, contagion, expenditure, filth, immoderation and – above all – shit', and on the other a 'maternal-feminine ground', as it turns out, the very concept of space, which is systematised and divided up in architectural discourse and practice. The excess is then both the precondition for the imposition of order or cleanliness, and that which is intolerable to it.¹

To put it another simpler way, Edith Farnsworth had to keep her garbage in a closet down the hall for twenty years until she sold the house in 1975, because of Mies's strict edict on transparency, which included windows even beneath the sink: 'You can see the whole "kitchen" from the road,' Edith complained. And so while critics describe the house in terms of floating, planar forms, set amongst the gorgeousness of a grassy meadow on the bank of the Fox River in Illinois, Edith writes in her memoirs of feeling more like 'a prowling animal' kept within a glass cage for all to see.² For Mies didn't



declare the interior of the building to his client until it was built, and she never asked about it. His pencil sketches refused much detail and opaque panels were used in the model to indicate glass. Even after viewing the model at New York's Museum of Modern Art in 1947, Edith Farnsworth wrote how happy she was to be involved in a project 'that might well become the prototype of new and important elements of American architecture'.³

But by 1951, she felt a 'dupe' and 'victim' of the architect, and rumours of her romance with Mies quickly dissipated in a lawsuit over costs and an open brawl in the press. In Morton's model, *International Style* 1999, we can hear a woman's plaintive voice: 'Don't you dare touch me!' she screams, before firing off five rounds. It's evidently a specific reference to the client/architect relationship, kept in the margins of the official or architect's story of the House, and only subsequently revealed in expositions undertaken by critical, and feminist, historians like Alice T. Friedman or Beatriz Colomina (dabbling in what Colomina calls 'the messy space

of archive').⁴ As Grosz argues, 'femininity' is repeatedly revealed as 'that which the architectural cannot contain within its own drives to orderliness and systematicity'.⁵

But conflicts in these models are also generic. Although distilled from real events, they clearly refer to all our lives, since we all fall in and out of love, we all have fights and break up, crimes of passion are commonplace. In this sense, the events are typical. And it's no surprise either that outrage and bitterness, disappointment and intolerance, illness and sadness, the whole gamut of motley abject emotions arise from *within* architecture, and typically in the act of habitation. After all, that 'monstrous excess' which Grosz reckons 'defies the functionalism, the minimalism, the drive to economy and simplicity', and 'overflows that thin membrane separating the inside from the outside', might be life (and death) itself.⁶

STUART KOOP

1. ELIZABETH GROSZ, 'ARCHITECTURES OF EXCESS' IN *ARCHITECTURE FROM THE OUTSIDE*, MIT PRESS, MASSACHUSETTS, 2001, P 153
2. QUOTED IN JOSEPH A BARRY, 'REPORT ON THE AMERICAN BATTLE BETWEEN GOOD AND BAD MODERN HOUSES' IN *HOUSE BEAUTIFUL* NO. 95, MAY 1953, P 270
3. EDITH FARNSWORTH, 'MEMOIRS', UNPUBLISHED MANUSCRIPT IN THREE NOTEBOOKS, FARNSWORTH COLLECTION, NEWBERRY LIBRARY, CHICAGO, CH.11, NP. EXCERPTS PUBLISHED IN ALICE T. FRIEDMAN, 'PEOPLE WHO LIVE IN GLASS HOUSES' IN *WOMEN AND THE MAKING OF THE MODERN HOUSE*, ABRAMS, NEW YORK, PP 128-159
4. BEATRIZ COLOMINA, *PUBLICITY AND PRIVACY: MODERN ARCHITECTURE AND MASS MEDIA*, MIT PRESS, MASSACHUSETTS, 1996, P 9
5. GROSZ, OP.CIT., P 156
6. IBID., PP 165 & 162

CALLUM MORTON Born Montreal, Canada, 1965.
Lives and works in Melbourne, Australia.

SELECTED GROUP EXHIBITIONS

2003 COME IN: INTERIOR DESIGN AS A CONTEMPORARY ART MEDIUM IN GERMANY, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ; FACE UP: CONTEMPORARY ART FROM AUSTRALIA, CURATOR DR BRITTA SCHMITZ, NATIONAL-GALERIE IM HAMBURGER BAHNHOF, BERLIN, GERMANY; SALON DES REFUSES, PROGETTI DI PUBLIC ART MAI REALIZZATI, CURATOR ROBERTO PINTO, FONDAZIONE BEVILACQUA LA MASA, VENICE, ITALY 2002 FIELDWORK: AUSTRALIAN ART 1968-2002, THE IAN POTTER CENTRE, NATIONAL GALLERY OF VICTORIA, MELBOURNE, AUSTRALIA; PEOPLE PLACES AND IDEAS, MONASH UNIVERSITY MUSEUM OF ART, MELBOURNE, AUSTRALIA; THE HEIMLICH UNHEIMLICH, CURATOR JULIANA ENGBERG, RMIT UNIVERSITY GALLERY, MELBOURNE, AUSTRALIA; GULLIVER'S TRAVELS, TRAVELLING EXHIBITION INITIATED BY CAST GALLERY, HOBART IN CONJUNCTION WITH AUSTRALIAN CENTRE FOR CONTEMPORARY ART, VENUES INCLUDE MONASH UNIVERSITY MUSEUM OF ART, MELBOURNE; IVAN DOUGHERTY GALLERY, SYDNEY, AUSTRALIA; BITTERSWEET, ART GALLERY OF NEW SOUTH WALES, SYDNEY, AUSTRALIA; THE ARMORY SHOW, GIMPEL FILS, NEW YORK, USA; ROSLYN OXLEY9 GALLERY-THE FIRST 20 YEARS, ROSLYN OXLEY9 GALLERY, SYDNEY, AUSTRALIA

SELECTED BIBLIOGRAPHY

JULIANA ENGBERG, THE HEIMLICH UNHEIMLICH, MELBOURNE VISUAL ARTS FESTIVAL PROGRAM, 2002
STUART KOOP, 'CALLUM MORTON: MORE TALK ABOUT BUILDINGS AND MOOD', ART MATTER: MUSEUM OF CONTEMPORARY ART MEMBERS' NEWSLETTER, SYDNEY, 2003
STUART KOOP, GULLIVER'S TRAVELS, CAST, HOBART, 2002
STUART KOOP, 'INTERNATIONAL STYLE', MONUMENT, 41, 2001
HOLLY MYERS, 'AN INTIMATE TRIP TO DREAMLAND', LA TIMES, 5 FEBRUARY 2002
DANIEL PALMER, 'CALLUM MORTON', FRIEZE, NO. 72, JANUARY-FEBRUARY, 2003
STEPHANIE RADOK, THE POINT OF KNOWING, SAMSTAG SCHOLARSHIP CATALOGUE, 2003
JASON SMITH, 'HABITAT', IAN POTTER CENTRE, NATIONAL GALLERY OF VICTORIA, MELBOURNE, AUSTRALIA, 2003
JASON SMITH & CHARLES GREEN, FIELDWORK: AUSTRALIAN ART 1968-2002, IAN POTTER CENTRE, NATIONAL GALLERY OF VICTORIA, MELBOURNE, AUSTRALIA, 2003
WAYNE TUNNICLIFFE, BITTERSWEET, ART GALLERY OF NEW SOUTH WALES, SYDNEY, AUSTRALIA 2002

SELECTED SOLO EXHIBITIONS

2003 MORE TALK ABOUT BUILDINGS AND MOOD, MUSEUM OF CONTEMPORARY ART, SYDNEY AND TOURING; HABITAT, THE IAN POTTER CENTRE, NATIONAL GALLERY OF VICTORIA, MELBOURNE, AUSTRALIA 2002 GAS AND FUEL, ANNA SCHWARTZ GALLERY, MELBOURNE, AUSTRALIA; THE BIG SLEEP, KARYN LOVEGROVE GALLERY, LOS ANGELES, USA 2000 MALICE IN BLUNDERLAND, GALLERI TOMMY LUND, COPENHAGEN, DENMARK 1999 INTERNATIONAL STYLE, SANTA MONICA MUSEUM OF ART, LOS ANGELES, USA 1997 SOMETHING MORE, TESTSTRIP, AUCKLAND, NZ; NOW AND THEN, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ; STRIP, KARYN LOVEGROVE GALLERY, MELBOURNE, AUSTRALIA 1996 BEEN THERE, ARTSPACE, SYDNEY, AUSTRALIA 1995 THE HEIGHTS, KARYN LOVEGROVE GALLERY, MELBOURNE, AUSTRALIA

CHECKLIST

INTERNATIONAL STYLE 1999
1:10 SCALE VERSION
PERSPEX, BRASS, ACRYLIC
PAINT, VINYL, LIGHTS AND
SOUND
3120 X 1759 X 520MM

>[IMAGE P115]

COURTESY OF THE ARTIST AND ROSLYN
OXLEY9 GALLERY, SYDNEY

IMAGE COURTESY OF THE ARTIST AND
ANNA SCHWARTZ GALLERY, MELBOURNE

FARNSHAVEN, ILLINOIS 2001
FROM THE SERIES LOCAL + /
OR GENERAL
DIGITAL PRINT
594 X 850MM (IMAGE SIZE)
EDITION OF 30

>[IMAGE P116]

IMAGE COURTESY OF THE ARTIST AND
ANNA SCHWARTZ GALLERY, MELBOURNE,
ROSLYN OXLEY9 GALLERY, SYDNEY, GIMPEL
FILS, LONDON, KARYN LOVEGROVE
GALLERY, LOS ANGELES

INTERNATIONAL STYLE
COMPOUND 2000
INSTALLATION VIEW, MUSEUM
OF CONTEMPORARY ART, SYDNEY

>[IMAGE P117]

IMAGE COURTESY OF THE ARTIST AND
MUSEUM OF CONTEMPORARY ART, SYDNEY
PHOTOGRAPHY: GREG WEIGHT

PUHI WAHINE,
 ERAO RUNGA
 ITO KURU POUNAMU
 ARA KI TE HORO AHU
 KO AU TONU TE MEKA MEKA
 KA NOHO KI RUNGA I NGI TAKE O
 NGI PUHI MAUNGA PUHI I TE KORERO
 KO AU TONU TE UHA O TOKU MANA
 KO AU TONU

HEI MOTEA

When it starts it feels like being a cut by a knife with a blade honed so sharp that she isn't conscious of the injury. Prone, she's increasingly aware of the incisions, of the delicate tracery of ink that is being laid across her back but there is yet no pain. She gathers herself in anticipation of the hurt that will surely come. She tries to let the tension leach from her body, to ease herself into a place of calmness from whence the pain will merely shadow what she actually feels. In this half-place of waiting and restraint, of heightened awareness of the rhythms of her being, the high-pitched echo in her ears fuses with the buzz of the needle; fuses and fills the studio. This is where she has placed herself. This is where she is.

As the outlines of letters are stained into the skin and as they progress down to the rise of her buttocks and across to the dip of her spine, the anxiety and sensation of hurt mounts. There is pain now; pain that rides her bones, that sears the soft flesh of her loin. She concentrates on her breathing. As the letters are filled-in with black and more blood is wiped away she

starts to sweat and begins to cry. She concentrates on her breathing. On the filling and voiding of her body. On the urgent pursuit of a sustaining calm. And as the many tiny woundings of the needles advance her into pain, she focuses on a dead space just in front of her eyes, just beyond her breath. A dead space she fills with hurt, with loss, with longing, with strength. A space that comes alive within and before her. A space in which she reassembles her self.

Later, the welts rise on her back and the words ache to be part of her. The flush of the skin, a violent blushing, a cruel but certain arousal spreads out from the small of her back. The small of her back; that quiet, gentle place where he used to hold her fast or another used to rest his head or where she herself used to lean into a languorous arc to ease her discomfort or stretch and arch to meet him. And while the words still weep, sticky to the touch with ink and blood, they call to her the failings of her body and the promises of her flesh. She's been here before. Been here before and knows that the swelling will subside, the marks will crust over. She knows that as the fresh wounds heal the ridges of her new skin will strain to meet the tips of a caress, of a lazy grazing stroke, of her own confirmation to herself that she is.

The words etched out by this exquisite wounding change her, confirm her, define her, mark her. Whenever she sings this lament she will sing her own body. Whenever another might recite these words it is her and the many women she echoes whom they are calling forth. She will wear the words until her death and wear them in certain victory over it. Triumph because in rising to meet death's stinging breath she refuses any other's power over her, overcomes it, obliterates it and is, once more, herself.

She wears the many marks of her body with pride, with ambivalence, with the prick of memory or expectation. The scars, the stretch-marks, the pains of betrayals, the pleasures of loves, the raw joy of child-births, the constant speech of moko. In the Underworld she will be known only by these marks. She is the source of her own power. She is.

PETER SHAND



FIONA PARDINGTON Born Devonport, Auckland,
Aotearoa New Zealand, 1961.
Kāi Tahu, Kāti Mamoe, Kāti Waewae, Clan Cameron.
Lives and works in Auckland, Aotearoa New Zealand.

SELECTED SOLO EXHIBITIONS

2003 REVELATION/WHAKA-KITENGA, JONATHAN SMART GALLERY, CHRISTCHURCH AND MCNAMARA GALLERY, WANGANUI, NZ; TE TOHUA/TE ORONGONUI, BARTLEY NEES GALLERY, WELLINGTON, NZ 2002 MAURIA MAI/TONO AHO, JONATHAN SMART GALLERY, CHRISTCHURCH AND SNOWHITE GALLERY, UNITEC, AUCKLAND, NZ 2001 ONE NIGHT OF LOVE, WAIKATO MUSEUM OF ART & HISTORY, HAMILTON, NZ 1996 THERE'S NO RIGHT WAY TO DO ME WRONG, SUE CROCKFORD GALLERY, AUCKLAND, NZ 1995 UNPROTECTED, JENSEN GALLERY, WELLINGTON AND JONATHAN SMART GALLERY, CHRISTCHURCH, NZ 1993 TAINTED LOVE, SUE CROCKFORD GALLERY, AUCKLAND AND JONATHAN SMART GALLERY, CHRISTCHURCH, NZ; HIS VILE FANCY, JONATHAN JENSEN GALLERY, CHRISTCHURCH, NZ; RISING TO THE BLOW, SUE CROCKFORD GALLERY, AUCKLAND, NZ 1990 THE JOURNEY OF THE SENSUALIST, SUE CROCKFORD GALLERY, AUCKLAND, NZ 1989 NIGHT OF THE SENSES, SUE CROCKFORD GALLERY, AUCKLAND AND SOUTHERN CROSS GALLERY, WELLINGTON, NZ

SELECTED GROUP EXHIBITIONS

2003 PRESSING FLESH: SKIN, TOUCH, INTIMACY, AUCKLAND ART GALLERY TOI O TĀMAKI, AUCKLAND, NZ; TE PUWAI O NGĀI TAHU, CHRISTCHURCH ART GALLERY, CHRISTCHURCH, NZ 2002 SLOW RELEASE: RECENT PHOTOGRAPHY FROM NEW ZEALAND, HEIDE MUSEUM OF MODERN ART, MELBOURNE, AUSTRALIA AND ADAM GALLERY, VICTORIA UNIVERSITY, WELLINGTON, NZ; PROSPECT 2001: NEW ART NEW ZEALAND, CITY GALLERY, WELLINGTON, NZ

SELECTED GROUP EXHIBITIONS CONTINUED

2001 PŪRANGIAHO: SEEING CLEARLY, AUCKLAND ART GALLERY TOI O TĀMAKI, AUCKLAND, NZ; FRIENDS OF THE FAMILY: THE BIERINGA COLLECTION, SARJEANT GALLERY, WANGANUI, NZ; AU KAHĀ KIA KAHĀ: STRENGTHENING THE BINDINGS OF THE EARTH, OF THE PEOPLE, OF THE SOUL, DUNEDIN PUBLIC ART GALLERY, DUNEDIN, NZ; RUKUTIA! RUKUTIA! SOUTHERN MAORI ART, TE WAIPOUNAMU HOUSE, CHRISTCHURCH, NZ; 20 KEY WORKS FROM THE PARIS FAMILY COLLECTION, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ 2000 HAUMI E! HUI E! TAIKI E! A NGĀI TAHU VISUAL ARTS EXHIBITION, THE ANNEX, ROBERT MCDOUGALL ART GALLERY, CHRISTCHURCH, NZ 1999 TINO RAKATIRATAKA KĀI TAHU, CHRISTCHURCH POLYTECHNIC, CHRISTCHURCH, NZ; SHARP AND SHINY: FETISHISM IN CONTEMPORARY NEW ZEALAND ART, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ 1995 CULTURAL SAFETY. AKTUELLE KUNST AUS NEUSEELAND, FRANKFURTER KUNSTVEREIN AND THE LUDWIG FORUM, AACHEN, GERMANY 1994 TE HONO O NGĀ MOTU RUA/THE JOINING OF THE TWO ISLANDS, TE TAUMATA GALLERY, AUCKLAND, NZ; ONE HUNDRED AND FIFTY WAYS OF LOVING, ARTSPACE, AUCKLAND, NZ; STATION TO STATION: THE WAY OF THE CROSS, AUCKLAND CITY ART GALLERY, AUCKLAND, NZ 1993 ALTER/IMAGE: FEMINISM AND REPRESENTATION IN NEW ZEALAND ART 1973-1993, CITY GALLERY, WELLINGTON AND AUCKLAND CITY ART GALLERY, AUCKLAND, NZ; SUFFER: SUFFERING IN THE NINETIES, TESTSTRIP GALLERY, AUCKLAND AND HAMISH MCKAY GALLERY, WELLINGTON, NZ 1992 IMPLICATED AND IMMUNE: ARTISTS RESPOND TO HIV/AIDS CRISIS, FISHER GALLERY, AUCKLAND, NZ 1990 NOW SEE HEAR! ART, LANGUAGE AND TRANSLATION, WELLINGTON CITY ART GALLERY, WELLINGTON, NZ; CONSTRUCTED INTIMACIES, MOËT & CHANDON NEW ZEALAND ART FOUNDATION TOURING EXHIBITION 1989 IMPOSING NARRATIVES: BEYOND THE DOCUMENTARY IN RECENT NEW ZEALAND PHOTOGRAPHY, WELLINGTON CITY ART GALLERY, WELLINGTON, NZ

SELECTED BIBLIOGRAPHY

GREGORY BURKE, 'AN INDETERMINATE SURFACE', AND PRISCILLA PITTS, 'EXCHANGING LOOKS: ASPECTS OF GENDER AND REPRESENTATION IN CONTEMPORARY PHOTOGRAPHY', IMPOSING NARRATIVES: BEYOND THE DOCUMENTARY IN RECENT NEW ZEALAND PHOTOGRAPHY, WELLINGTON CITY ART GALLERY, WELLINGTON, NEW ZEALAND, 1990, PP 7-21

GREGORY BURKE, 'CULTURAL SAFETY', CULTURAL SAFETY, CONTEMPORARY ART FROM NEW ZEALAND, FRANKFURTER KUNSTVEREIN/CITY GALLERY, WELLINGTON, TE WHARE TOI, 1995

CHRISTIAN HUTHER, 'CULTURAL SAFETY/ACTUELLE KUNST AUS NEUSEELAND' (KUNSTVEREIN, FRANKFURT AM MAIN), KUNSTFORUM INTERNATIONAL, NO. 131, AUGUST-OCTOBER 1995, PP 378-9

GIOVANNI INTRA, 'A CASE HISTORY: TAINTED LOVE', EXHIBITION CATALOGUE, MILK POWDER PRESS, AUCKLAND

ANNE KIRKER, 'FLIPPING THE COIN: FIONA PARDINGTON'S PHOTO-CONSTRUCTIONS', ART NEW ZEALAND, NO. 48, AUCKLAND, NEW ZEALAND, SPRING 1988, PP 47-49

ELIZABETH KNOX, 'FIONA PARDINGTON', PLEASURES AND DANGERS, TRISH CLARK AND WYSTAN CURNOW (EDS), LONGMAN PAUL AND MOËT & CHANDON NEW ZEALAND ART FOUNDATION, 1991, PP 2-13

GWYNETH PORTER, 'BLACK AND WHITE AND DEAD ALL OVER', MIDWEST, NO. 9, 1996, PP 22-27

ALLAN SMITH, 'ROMANTICIST AND SYMBOLIST TENDENCIES IN RECENT NEW ZEALAND PHOTOGRAPHY', ART NEW ZEALAND, NO. 64, AUCKLAND, NEW ZEALAND, SPRING 1992, P 80

REBECCA TANSLEY, 'FAMILY TIES, PORTRAIT OF THE ARTISTS', NORTH AND SOUTH, FEBRUARY 2000, PP 24-25

PAUL THOMPSON, NEW ZEALAND, A CENTURY OF IMAGES, TE PAPA PRESS, WELLINGTON, 1998, PP 162

CHECKLIST

PUHI WAHINE/RERE TOROHAI/AE: I-V 2004
(NOBLE WOMAN/RISING FROM UNDERNEATH/YES 2004)
VIDEO INSTALLATION, 5 LCD SCREENS, DIMENSIONS VARIABLE
THE ARTIST WOULD LIKE TO ACKNOWLEDGE THE SUPPORT AND GUIDANCE OF FRED RENATA IN THIS MAHI

TE HORO: I-V 2004

I AWHERO/HOPE;
II TUA/BEYOND;
III PUKETAPU/HOLY MOUNTAIN;
IV PAHORO/CAPTURE;
V MO AKE TONU/ETERNITY
PLATINUM PRINTS
203 X 254 MM EACH

THE ARTIST WOULD LIKE TO ACKNOWLEDGE THE SUPPORT AND GUIDANCE OF HARUHIKO SAMEISHIMA AND MARK ADAMS IN THIS MAHI

>IMAGES PUHI WAHINE 2003 P 119.
P 121J

THE ARTIST WOULD LIKE TO ACKNOWLEDGE AND THANK NEIL PARDINGTON AND RANGITUNGA BLACK



NEIL PARDINGTON

BACK THERE DIFFER- ENTLY: AN INTERVIEW WITH NEIL PARDINGTON

*'beautiful E like the chance meeting of an umbrella
and a sewing machine on a dissecting table!'*

— LAUTRÉAMONT



YOUR PHOTOS OF EMPTY SPACE HAVE GENERALLY BEEN EXTERIORS, BUT NOW YOU'RE TURNING YOUR CAMERA INSIDE AND ON INSTITUTIONS.

I've always liked the idea of space and emptiness. But the photo I took at the disused psychiatric hospital in Porirua, when we were scouting locations for our film *For Good*, also sparked off a specific concern about the relationship between the individual and institutions. I took a photo in an empty room of an empty chair with kowhaiwhai patterns etched into the arm with black pen. At the time it struck me as a cry for help. I mean, the space itself was so desolate, you could never imagine being in that space and actually recovering from whatever ailment you were suffering from. It seemed to me it was a space that would create the conditions!

WHEN WE WALKED INTO THAT ABANDONED ASYLUM WITH PILL BOTTLES SCATTERED ROUND AND THE BLACK RUBBER GAS MASKS, I FELT A PROFOUND SENSE OF DISLOCATION, CULTURE SHOCK.

That's right. And that idea of crossing cultures is important to me. What drew me to make the photograph of the chair was the kowhaiwhai pattern, and then as I looked around I noticed that a high percentage of the names left on the cell doors were Māori. But sometimes it's more unconscious than conscious. I just see an image, a vivid detail, which I don't necessarily have my head round fully at the time, and I take the shot. And I think that's what photography is like. I mean, it's a risky business making images about material you sometimes don't fully understand.

BUT MAY GET SOME UNDERSTANDING THROUGH THE ENGAGEMENT ITSELF.

In *The Clinic*, the series I'm working on now, they're spaces people don't normally get to go into. Well, if you do you're either unconscious or you're dead. So I think

there's a strangeness about these spaces, the operating theatres and post-mortem rooms and the cold room, as they call it, where they store the cadavers.

In a way, it's like when you go into a church or onto a marae you have a sense of respect and I suppose a heightened awareness and I think equally a feeling of uncertainty. For me, with the hospital rooms, I'm conscious of the people who have passed through. I mean, you look at those benches and you think well that's where people are cut up. They've got drainage systems for the body fluids to drain out very tidily. Pipes coming out. It's very practical. And of course, when you're there, you have people walking round doing their jobs, making jokes, leading their day to day lives and it seems very matter-of-fact. But then you look at the lights which form a cross above the dissecting tables – clearly that's to give them enough light to see, but...



THEY COULD HAVE HAD A CIRCLE!

Yeah, it's a *cross* of lights! Incredibly symbolic. And you discover these powerful symbols in something that is so utterly functional.

This is a place where bodies are dissected, where people are cut open to find out why they died. So, there's an incredible presence in these spaces and the idea is that somehow that is captured in the images, giving an insight into another world.

I like the sense of voyeurism they suggest. Critics can decry voyeurism as exploitation, but equally it can be a sign of empathy, of taking time to see.

In this series I've decided to go back to using a four-by-five view camera, which is much slower to use than smaller formats. You've got to work with a tripod and you expose one sheet of film at a time, so you're very much making single images. And so it's a much more of a meditative

process. I like that sense of looking in, slightly dreamy.

HOVERING ON THE BRINK?

I think I want that point of tension between being inside and outside.

I guess it's that voyeuristic imperative to keep the tension alive between watching and participating.

I think some photographers want to fix the moment, record something for posterity because it's about to disappear. I mean, I don't think Peter Peryer does, but I think Lawrence Aberhart does for example. I mean, he's wonderful at it. And it's in his titles, because he puts a place and a date in the title. That's what they're about: this place, this time, gone. I purposely don't put a place or a date in my titles because I don't want them to be read that way. I want them to be an idea more than a record. So I just call it *Operating Theatre, or Post-mortem Room*.

CAN YOU SAY WHAT THAT IDEA IS?

A sense of strangeness perhaps. I think when photographers are looking for a subject that's often what they're looking for. You know, just suddenly, at the airport or in a hospital or any given space something jumps out as being uncanny or strange. In the end, you've only got reality to work with as a photographer, you're not creating anything, you're interpreting something, you're framing and gazing – and when reality becomes strange I think that's when it can become very engaging for people.

I see that in these photos: dreamy and real, engaged and detached, public and private, inside and out.

Those are the kind of spaces I'm looking for. There's an other-worldliness about them and it is like stepping into a different culture, but they're actually very much part of our everyday culture and can return us back there differently.

STUART MCKENZIE

NEIL PARDINGTON Born Devonport, Auckland, Aotearoa New Zealand, 1962. Kāi Tahu, Kāti Mamoe, Kāti Waewae, Clan Cameron. Lives and works in Wellington, Aotearoa New Zealand.

He moves quite freely between photography, film and design. His early work with City Group often involved all three disciplines, but later he moved to filmmaking to focus on narrative, collaborating with Stuart McKenzie and Miranda Harcourt, his partners in MAP Film Productions. Highlights for MAP have been the official selection of the short drama *The Dig* at Cannes in 1994, and the feature *For Good* screening in competition at Montreal in 2003. He is director of Eyework Design which has been involved with exhibitions and publications for museums and galleries throughout New Zealand.

SELECTED SOLO EXHIBITIONS

_2003 HIKOI, JONATHAN SMART GALLERY, CHRISTCHURCH, NZ;
VACATION, BARTLEY NEES GALLERY, WELLINGTON, NZ
 _2001 SKYLIGHT, SARJEANT GALLERY, WANGANUI, NZ AND JONATHAN SMART GALLERY, CHRISTCHURCH, NZ
 _2000 ELSEWHERE, CITY GALLERY, WELLINGTON, NZ AND JONATHAN SMART GALLERY, CHRISTCHURCH, NZ
 _1989 SOMETHING STIRS IN THE HEART OF THE CITY, ARTSPACE, AUCKLAND, NZ
 _1987 NEW HISTORIES FOR SECONDARY CITIES, 33 1/3 GALLERY, WELLINGTON, NZ

SELECTED GROUP EXHIBITIONS

_2002 WAIKATO ART AWARDS, WAIKATO MUSEUM OF ART & HISTORY, HAMILTON, NZ; THE CARAVAN, MCNAMARA GALLERY, WANGANUI, NZ AND PATAKA MUSEUM OF ARTS & CULTURES, PORIRUA, NZ; TE PUĀWAI O NGĀI TAHU, CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU, CHRISTCHURCH, NZ; WAIKATO ART AWARDS, WAIKATO MUSEUM OF ART AND HISTORY, HAMILTON, NZ
 _2001 WAIKATO ART AWARDS, WAIKATO MUSEUM OF ART AND HISTORY, HAMILTON, NZ
 _1999 VISA/WALLACE ART AWARD, CITY GALLERY, WELLINGTON, NZ
 _1998 MEDIA(TION): NEW ZEALAND PHOTOGRAPHIES, BLAIR WAKEFIELD EXHIBITIONS, WELLINGTON, NZ; 1998 VISA ART AWARD, CITY GALLERY, WELLINGTON, NZ
 _1992 SCENES FROM REAL AND IMAGINARY LIVES, CITY GALLERY, WELLINGTON, NZ
 _1990 UNITED BANKING GROUP/SARJEANT GALLERY PHOTOGRAPHIC AWARD, SARJEANT GALLERY, WANGANUI, NZ
 _1989 ART TOO, NATIONAL LIBRARY GALLERY, WELLINGTON, NZ
 _1987 LOCAL ANXIETIES, 33 1/3 GALLERY, WELLINGTON, NZ; NEW FILMS/NEW ZEALAND, IMAGE FORUM, TOKYO, JAPAN
 _1986 CONTENT/CONTEXT, NATIONAL ART GALLERY, WELLINGTON, NZ; AUCKLAND/HALIFAX EXCHANGE, EYELEVEL GALLERY, HALIFAX, CANADA
 _1985 ANZART '85, AUCKLAND CITY ART GALLERY, AUCKLAND, NZ

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MARK AMERY, 'A SWEET FRINGE SURPRISE', EVENING POST, WELLINGTON, 1998
 BARBARA BLAKE, 'SCENES FROM REAL AND IMAGINARY LIVES', SCENES FROM REAL AND IMAGINARY LIVES, CITY GALLERY, WELLINGTON
 D'ARCY DALZELL, 'SNAPSHOTCHIC', LOOP, APRIL V.03.01, WELLINGTON, 2001, PP 79-88
 MARGARET DUNCAN, 'STORY TIME', CHRISTCHURCH PRESS, CHRISTCHURCH, 2003
 FELICITY MILBURN, 'NEIL PARDINGTON', TE PUĀWAI O NGĀI TAHU, CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU, CHRISTCHURCH, 2003, PP 68-69
 DOROTHEE PAUL, 'PARDINGTONS PAIRED', CHRISTCHURCH PRESS, CHRISTCHURCH, 2001
 LARA STRONGMAN, 'ELSEWHERE', ELSEWHERE: PHOTOGRAPHS BY NEIL PARDINGTON, EYEWORX, WELLINGTON, 2000, PP 5-10
 VIRGINIA WERE, 'ELSEWHERE: PHOTOGRAPHS BY NEIL PARDINGTON', ART NEW ZEALAND, AUCKLAND, 2000, PP 71-73
 CHRISTINE WHYBREW, 'LEVELS OF VISION', CHRISTCHURCH PRESS, CHRISTCHURCH, 2001

CHECKLIST

POST-MORTEM ROOM #1 2003
 FROM THE SERIES THE CLINIC
 COLOUR PHOTOGRAPH
 1800 X 2200MM
 >[IMAGE P1243]
OPERATING THEATRE #1 2003
 FROM THE SERIES THE CLINIC
 COLOUR PHOTOGRAPH
 1800 X 2200MM
 >[IMAGE P1253]
 >[IMAGE TE WHARE O RANGIORA (CHAIR), 2002 P1233]
 WORK AND IMAGES COURTESY OF THE ARTIST



ROBERT PULIE



THE PROMENADERS

One of Lewis Carroll's most brilliant ingenuities in his second *Alice* book was to employ the device of a looking-glass as the portal into her imaginary world. Unlike the rabbit hole in *Alice's Adventures in Wonderland*, which is dark, concealing and unfathomably deep (taking Alice a good deal of time to tumble down it), the looking-glass reveals an immediate and clear vision of a world back-to-front. The only things hidden from her view are the Looking-glass House fireplace, which is too far below the frame of the glass for her to catch a glimpse of it, and the rest of Looking-glass House, beyond the drawing-room and passage reflected. The possibility that these may be quite different from what she is used to (as are the words in the books of Looking-glass House, which she already knows 'go the wrong way') is what entices Alice to mount the chimney-piece and magically enter the looking-glass.

The sense of a tangible, if inaccessible space within a reflected image redoubles when two mirrors are abutted perpendicular to each other (especially along a vertical axis). Keeping the surface of both mirrors in view, each reflects back along the angle of incidence of the other; the reflection of a reflection, correcting the image reversal a single mirror reflection engenders. Words thus reflected

again go the right and readable way. It is a 'true' reflection. The dissymmetries of your face may seem more pronounced from this uncommon view. It is however impossible to avoid your own image, locked as it is by the seam that joins the two mirrors: the nexus of incidence and reflection. It turns to the left when you turn right, and vice versa, seeming to depart, but always following you around the room.

ROBERT PULIE





ROBERT PULIE Born Sydney, Australia, 1969.
Lives and works in Sydney, Australia.

SELECTED SOLO EXHIBITIONS

_2004 MORI GALLERY,
SYDNEY, AUSTRALIA _2002
STRUGGLE FOR LOVE, BLOCK,
SYDNEY, AUSTRALIA _2001
WHERE YOUR EYES DON'T GO,
BLOCK, SYDNEY, AUSTRALIA;
CRISS-CROSSING, 1ST FLOOR,
MELBOURNE, AUSTRALIA _2000
CRISS-CROSSING, MORI
GALLERY, SYDNEY, AUSTRALIA
_1998 STANDING IN, MORI
GALLERY, SYDNEY,
AUSTRALIA _1997 VARIOUS
TEXT PIECES, MORI GALLERY,
SYDNEY, AUSTRALIA; TURNING-
AROUND-AND-LOOKING-BACK
COSTUME, CBD GALLERY,
SYDNEY, AUSTRALIA _1995
THE PAINT IS THE PETROL,
MORI GALLERY, SYDNEY,
AUSTRALIA; A WALL-HOLE,
CBD GALLERY, SYDNEY,
AUSTRALIA _1994 TRANSPARENT
PHOTO-FACADE, CBD GALLERY,
SYDNEY, AUSTRALIA

SELECTED GROUP EXHIBITIONS

_2004 FANTASY ISLAND / A
BLOCK PROJECT, MICHAEL
LETT GALLERY, AUCKLAND NZ
_2003 ANITA & BEYOND,
PENRITH REGIONAL GALLERY,
PENRITH, AUSTRALIA _2002
INTO THE BLUE, MUMA (MONASH
UNIVERSITY MUSEUM OF ART),
MELBOURNE, AUSTRALIA
_2001 OBJECTION, THE PHYSICS
ROOM, CHRISTCHURCH, NZ;
SUNBURN - NEW ART FROM
SYDNEY, KAMPNAGEL K3,
HAMBURG, GERMANY _1999
JOYEUX NOEL, GALLERY CHIKA,
TOKYO, JAPAN; PAPER, CURATOR
MARIA CRUZ, GALLERY 132,
SYDNEY, AUSTRALIA _1998
SUPPORTS FOR EACH OTHER,
CBD GALLERY, SYDNEY,
AUSTRALIA _1997 CHILD
BRIDE, ARTSPACE, AUCKLAND,
NZ _1996 SEMBLANCE, CANBERRA
CONTEMPORARY ART SPACE,
CANBERRA, AUSTRALIA; ROAD
TO LOVE, SARAH COTTIER
GALLERY, SYDNEY, AUSTRALIA

SELECTED BIBLIOGRAPHY

LIBBY COOK, MATTHEW DUX,
ANTHONY EVERNDEN, ANN-MARIE
MAY, 'ROBERT PULIE, JOHN
SPITERI, MARY TEAGUE, 1ST
FLOOR MARCH 1999', ARTFAN,
NO. 9, HOT TUB, ST KILDA,
MELBOURNE, AUTUMN 1999, P 44

ADAM GECZY, 'THE PAINT IS
THE PETROL', EYELINE, NO. 30,
BRISBANE, AUTUMN/WINTER
1996, P 46

BENJAMIN GENOCCHIO, 'UN-
TAMED', ART & TEXT, NO. 58,
SYDNEY, AUG.-OCT. 1997,
PP 29-31

RICHARD GRAYSON, 'PLEASING
MONSIEUR BRETON', BROAD-
SHEET, VOL. 30, NO. 1,
PARKSIDE, SOUTH AUSTRALIA,
MARCH-MAY 2001, P 19

JASON MARKOU, 'ROBERT
PULIE', INTO THE BLUE,
MUMA, MELBOURNE, JUNE
2002, PP 6-7

ROBERT PULIE, 'PLEASE USE
OTHER DOOR', ELASTIC
PRINTED PROJECT, SYDNEY,
2002/03, PP 112-114

ROBERT PULIE, ANITA &
BEYOND (EXHIBITION CATA-
LOGUE), MARCH 2003,
PENRITH, PP 34-35

ANN STEPHEN, 'JACKSON
POLLOCK FOR AUSTRALIA
ONLY', AUSTRALIAN JOURNAL
OF ART, VOL. XIV, NO. 2,
CANBERRA, ACT, 1999, P 17

EVE SULLIVAN, 'STANDING
IN', LIKE, NO. 9, BEING,
TIME, AUTUMN 1999,
MELBOURNE, PP 53-54

CHECKLIST

THE PROMENADERS 2003-2004
INSTALLATION, FOUND GLASS
MIRRORS, FRAMES AND STEEL
FRAMEWORKS
2200 X 1300 X 1300MM EACH

COURTESY OF THE ARTIST AND MORI
GALLERY, SYDNEY

WORKING DRAWINGS FOR THE
PROMENADERS 2003-2004
WATERCOLOUR ON PAPER, #1-6
230 X 150MM EACH

>IMAGES PP 127-130J

COURTESY OF THE ARTIST
PHOTOGRAPHY: JOHN MCIVER



AND HE ASKED 'WHAT COLOUR IS YOUR SIN'
 THE WOMAN PONDERED AWHILE,
 TURNING THE THOUGHT AROUND IN HER MIND
 HERE WAS A QUESTION THAT APPEALED TO HER SENSES
 NOTED THAT THE NATURES OF HER SIN WERE CHANGEABLE
 FIRST SHE CONSIDERED THE COST, THEN
 WHETHER IT WAS A SILKY DELICIOUS SHADE
 OR MADE FROM MANY DRIBBLING COLOURS
 [INSIDE SHE BECOMES LIQUID VELVET]

VICE; IT WAS SOMETHING SHE TOYED WITH
 AT TIMES IT WAS A NAUGHTY CHILD,
 CAUGHT UP IN ITS OWN SELFISH THIRST.
 RATTLING ROUND HER MURKY MIND
 SLICK LIMBS DEEP RECESSES
 ROUGH TONGUES AND MAGIC HANDS
 OTHER PEOPLES WIVES OTHER PEOPLES HUSBANDS,
 UNCLES, BROTHERS, & FRIENDS OF ENEMIES...
 DECEPTION

SHE BEGAN A SEARCH FOR LUST, QUESTIONED PAST LOVES
 WHAT DO YOU DO TO THEM WE DIDN'T DO TO OURSELVES
 ROLE PLAYING NAME CALLING HIT WHIPPING DRESSING UP TAKING IT ON PULLING IT OFF
 BALLISTIC INTENTIONS.
 EVIL FUCKDADDY.
 VICIOUS SCANDAL CANNIBAL HEART
 THE POSSIBILITIES MADE MORE THAN HER EYES WIDEN

METAL SKINRIDES. SCENARIOS WHERE HE WAS LEFT WOUNDED BRUISE PURPLE , SICKLY GREEN
 IT HURT AND I WANT TO HURT YOU BACK. FLAY VIRTUE INTO SUB.MISS.ION. SLICE AWAY THE SOFT
 FURSKIN. TASTE THE IRON, TAKE THE THROB TURN IT INTO NOTHINGNESS .BE THE SALTY MISTRESS FIEND

IT BEGAN AS AN ORANGE HEAT THAT FLOWED THROUGH HER BELLY
 AND SOMETIMES UNDULATING PINK WAVES FORMED,
 THESE WERE THE TIMES WHEN SHE CARED, LOVED THEM
 STRETCHING COMFORT SHE RELAXED INTO DIZZYING PAIN
 [THE FINGERS ITCHING, MOUTH WATERING. RAVENOUS PROBE]
 FOUND THE PLACE WHERE
 WHY AND WHY NOT COLLIDED
 SHE SLID INTO FLESH SUNK TEETH INTO BONE
 SUCKED BLOOD FROM THE SWEATING FACE OF MORALITY
 WONDERED WHY SHE WAS LEFT FEELING BLUE

STILL SHE WANTED,
 SHE WANTED TO KNOW THE TEXTURE OF DESIRE.

LISA REIHANA



decep

STOP

LISA REIHANA Born Auckland, Aotearoa New Zealand, 1964.

Ngā Puhi, Ngāi Hine, Ngāi Tu. Lives and works in Auckland, Aotearoa New Zealand.

SELECTED SOLO EXHIBITIONS

2003 READYMADE, INSTITUTE OF MODERN ART, BRISBANE, AUSTRALIA; DIGITAL MARAE, DOWSE MUSEUM: LOWER HUTT, NZ; DIGITAL MARAE, WHANGAREI ART MUSEUM, WHANGAREI, NZ 2002 PANCAKE, ASA GALLERY: AUCKLAND, NZ 2000 REIHANA-MATIONS, ADELAIDE BIENNALE, ADELAIDE, AUSTRALIA 1999 FLUFFY FINGS, ARCH HILL GALLERY: AUCKLAND, NZ 1998 FLUFFY FINGS, PERFORMANCE SPACE, SYDNEY, AUSTRALIA 1993 TAKE, ROBERT MCDUGALL ART ANNEX, CHRISTCHURCH, NZ

SELECTED GROUP EXHIBITIONS

2004 PARADISE NOW? CONTEMPORARY ART FROM THE PACIFIC, ASIA SOCIETY AND MUSEUM, NEW YORK, USA 2003 SCIENCE FICTIONS, SINGAPORE ART MUSEUM, SINGAPORE 2002 4TH ASIA PACIFIC TRIENNIAL, QUEENSLAND ART GALLERY, BRISBANE, AUSTRALIA 2001 PURĀNGIAHO, AUCKLAND ART GALLERY TOI O TĀMAKI, AUCKLAND, NZ; GRAMMAR: SUBJECTS & OBJECTS: NEW ZEALAND JEWELLERY BIENNALE, CURATOR DEBORAH CROWE, DOWSE ART MUSEUM, LOWER HUTT, NZ; TE AO TAWHITO, TE AO HOU MAUI ARTS & CULTURAL CENTRE, HAWAII, USA; ART MUSEUM OF MISSOULA, TEXAS, USA 2000 BIENNALE D'ART CONTEMPORAIN, JEAN PAUL TJIBAOU CULTURAL CENTER, NOUMÉA, NEW CALEDONIA; LANGKAWI FESTIVAL OF ARTS, IBRAHIM HUSSEIN MUSEUM, LANGKAWI, MALAYSIA; BIENNALE OF SYDNEY, MCA, SYDNEY, AUSTRALIA 1999 TOI TOI TOI / THREE GENERATIONS OF ARTISTS FROM NEW ZEALAND, MUSEUM FRIDERICIANUM, KASSEL, GERMANY AND AUCKLAND ART GALLERY TOI O TĀMAKI, AUCKLAND, NZ 1998 FACING IT - ART NOW LOOKS BACK, MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA, WELLINGTON, NZ

SELECTED BIBLIOGRAPHY

BRENDA CROFT, 'NO NEED LOOKING', PHOTOFILE, NO. 66, AUSTRALIAN CENTRE FOR PHOTOGRAPHY, 2002

DEBORAH CROWE, 4TH NEW ZEALAND JEWELLERY BIENNALE, DOWSE ART MUSEUM, LOWER HUTT, 2001

ROGER HORROCKS, PLEASURES AND DANGERS, LONGMAN PAUL, 1991

GEORGE HUBBARD, INEI/KONEI, EXHIBITION CATALOGUE, AUSTRALIAN CENTRE FOR PHOTOGRAPHY, SYDNEY, 1997

TESSA LAIRD, 'WOODEN HEART', LOG ILLUSTRATED, WINTER 1997, CHRISTCHURCH

MAUD PAGE, 4TH ASIA PACIFIC TRIENNALE, EXHIBITION CATALOGUE, QUEENSLAND ART GALLERY, BRISBANE, 2002

MAUD PAGE, 'LISA REIHANA'S VIDEO WEAVINGS', ART ASIA PACIFIC, NO. 21, SYDNEY, 1998

MAUD PAGE, BIENNALE OF SYDNEY 2000, EXHIBITION CATALOGUE, BIENNALE OF SYDNEY, 2000, PP 100-101

MEGAN TAMATI QUENNEL, 'LISA REIHANA NATIVE PORTRAITS', PHOTOFILE, NO. 55, AUSTRALIAN CENTRE FOR PHOTOGRAPHY, SYDNEY, 1998

BURKE, DARROW, HEINRICH, LEONARD (EDS) TOI TOI TOI / THREE GENERATIONS OF ARTISTS FROM NEW ZEALAND, MUSEUM FRIDERICIANUM, KASSEL AND AUCKLAND ART GALLERY TOI O TĀMAKI, AUCKLAND, 1999

WWW.LISAREIHANA.COM

CHECKLIST

MURKY MIND I & II 2004
DIGITAL PHOTOGRAPHS
830 X 3500MM EACH

>[IMAGES PP 132-133]

THE COLOUR OF SIN 2004
DVD SOUNDWORK
DIALOGUE SCRIPT
TRKS: 1, 3, 4 & SC: 6.
5.1 SOUND MIX 30 MINUTES
SOUND DESIGN: LISA
REIHANA, JAMES PINKER &
ANGUS MCNAUGHTON

>[IMAGE P 131]

HIGH STREET PROJECTIONS,
FREYBERG PLACE, AUCKLAND

SELFISH THIRST 2004
DVD SILENT VIDEO

IMAGES COURTESY OF THE ARTIST

PAGEWORKS © LISA REIHANA



CATHERINE ROGERS

INSIDE OUT: DREAMS IN THE NEW SUBURBAN LANDSCAPE

PHOTOGRAPHS OF HOME IS PART OF A SERIES OF PHOTOGRAPHS MADE BETWEEN 1996 AND 2003. TAKEN IN NEW HOUSING ESTATES LOCATED ON THE OUTSKIRTS OF THE CITY OF SYDNEY, THIS PART OF THE PROJECT PICTURES THE INTERIORS OF EXHIBITION HOMES – FULLY DECORATED NEW HOUSES DESIGNED AND DISPLAYED EN MASSE FOR EASY PURCHASE. OWNING YOUR OWN HOME IS PROBABLY ONE OF THE MOST INSISTENT AND PREVALENT DREAMS IN THE AUSTRALIAN PSYCHE.

Far from the big bad city, public transport, corner shops or shopping centres, the new housing estates springing up around the fringes of Sydney cater to 'the great Australian dream'. Someone unfamiliar with these words would be wrong to think that the dream is a desire for equality, opportunity and justice for all Australians – something akin to a 'fair go' for all. 'The great Australian dream' in fact refers to the expectation of owning your own home. The underlying implication is that home ownership is a Right – something one is born to as an Australian. Home ownership, however, is not a dream available to everyone.

Once the Australian home was the visible product of frugality and saving. The modest brick, fibro or weatherboard cottage and its garden, located on a quarter acre (1000 square metres) block, embodied self-sacrifice and saving. The new Australian home located in the vast new outer city estates is a vision of excess. It too is a product of sacrifice but it is sacrifice boldly and extravagantly displayed, reflecting contemporary 'Australian' beliefs about life and how to live it.

Clarendon Homes, one of a number of companies which design and build new houses in 20 weeks for the mass market, advertises its product as 'a bold, luxurious NEW HOME with ALL NEW design features'. Alongside pictures of an imposing two-storey facade with huge cathedral-like, ground-to-roof arched windows, Clarendon Homes' 'Carlisle'

design is described as 'an impressive 42 square residence which exudes an overall look of sheer opulence.' With no apparent sensitivity to the houses which a previous generation worked so hard for, Clarendon also offers to knock down your 'tired old house and build a beautiful new Clarendon home' in its place.

Thousands of people stream through the streets of exhibition home villages each weekend. Prospective buyers can view a selection of exterior style themes such as 'Mediterranean', 'colonial' or 'modern'. Internally, each four or more bedroomed house is individually decorated and ornamented to a theme such as 'primitive', 'Japanese', 'modern art' or 'colonial', for example. Each house is spaciouly decorated to tantalise. Each display is not simply a house design but a lifestyle dream encompassing a rich but relaxed leisured life of family, friends and togetherness. All this is can take place within a fully self-contained and private world of one's own. Clarendon Homes describes their 'Carlisle' home as having expansive formal and informal living and entertaining areas which cater for the needs of all the family. Without doubt one of the most impressive features of this home is the home theatre complete with state-of-the-art Smartwiring™... a perfect teenagers' retreat. The master bedroom boasts a private balcony and luxurious ensuite with feature columns creating an open and free flowing space. The mezzanine overlooks the formal lounge and creates a relaxed, sophisticated ambience.

The land for new homes such as the 'Carlisle' is located on the urban fringe, now the new suburbs. Acres of treeless land, once farms which grew vegetables and fruit, grazed cattle and sheep and supported dairies, have been remade into treeless housing estates. Paddocks have been divided into blocks (300-500 square metres) onto which a big house, the size of which has never been available

in the city itself, is squeezed. The huge houses stand close together like terraces in the inner city, so that the view from the large windows is of the walls and roofs of the nearby houses. Once the cost of land was less than half the cost of building a new house. Now land costs twice the price of a brand new, spacious, open plan house with its four bedrooms and triple car garage which proudly faces the street. Stamping one's individuality onto a mass produced house furnished from a chain of shops which mass produce furniture and fittings, is made to look easy in the exhibition home. But the massed curtains, lace ironwork, white carpets and glass surfaces must all be kept clean and maintained.

Home has always stood in opposition to the outside world. The outside world was once simply presented as the world of work, and the home as a restful, cared-for place a million miles away from the stresses of the workplace. In 1950s Australia, despite Cold War fears and an oppressive conservative politics, home ownership popularly represented family, freedom and individuality. These days the new home is not so much respite from work, which may well be conducted from home, but is a completely self-contained fortress against the outside world of fear and terror. Gone is the spacious back yard where children once could play out of adult view. Instead, the large new homes now cover most of the land and incorporate the yard so that children can be contained, watched and kept safe from the evils outside. New houses are filled with spaces in which to relax and entertain. Casual dining and living rooms, a children's play area, as well as formal dining and living rooms and just outside, a covered barbecue area, are the norm. What's left of the land becomes a tiny ordered garden much the size of an inner city pocket-garden with no space for a tree for children to climb in.



Home ownership has always been a feature of politics in Australia. Party political speeches at election time invariably include promises to make home ownership more affordable. Articles about the housing market feature regularly in newspapers as front page news with headings like 'Hammer falls on housing', fuelling persistent and unrealised predictions that the 'bottom will fall out' of the housing market.¹ It hasn't, and house prices in Sydney have almost doubled in the last 5 years.² A radio midday news bulletin recently proclaimed that 'housing affordability was at a 16 year low'.³ There is even a 'Housing Affordability Index' which attempts to measure such things. Seven television shows a week are specifically devoted to home ownership: *Better Homes and Gardens*, *Room for Improvement*, *DIY Rescue*, *Auction Squad*, *Burke's Back Yard*,

Gardening Australia, *Backyard Blitz* and *Location*, *Location* to name only current shows, and this list does not include the numerous other cooking and lifestyle makeover shows which are beamed into homes. It's relatively cheap television which seems to feed on a collective national obsession, and also says much about life and politics in contemporary Australia in an era of fear and high conservatism.

The dream homes of the new suburbs feature many large windows. Windows imply the pleasures of looking out at the world. Sweeping views of the houses across the street from the main bedroom mean that there is an uninterrupted view back. The brickwork of the wall next door can be seen close up from the child's room. The view of the garden from the kitchen sink, however, has lately been

replaced by a view of the indoor leisure areas. But, as builders know, windows are cheaper than walls. Glass walls are not very energy efficient. Glass is a poor barrier to noise from the outside in and from the inside out, and in the absence of shady trees, windows emit sun and heat in summer and the cold in winter. Air conditioning is essential. Curtains aren't cheap, but are absolutely necessary for blocking out strong sunlight, for creating a sense of privacy and as a barrier to prevent the outside world from looking in.

CATHERINE ROGERS

1 *THE AUSTRALIAN*, 26 NOV. 2003

2 *THE AUSTRALIAN*, 26 NOV. 2003, P 6
TABLE HEADED 'BURSTING POINT'

3 ABC RADIO, 27 NOV. 2003

4 FOR THE WEEK OF 10-16 NOV. 2003



CATHERINE ROGERS Born Sydney, Australia, 1952.
Lives and works in Sydney, Australia.

SELECTED SOLO EXHIBITIONS

2003 PHOTOGRAPHS OF HOME, MORI GALLERY, SYDNEY, AUSTRALIA 2001 DECONSTRUCTED CITY, MORI GALLERY, SYDNEY, AUSTRALIA 1998 PHOTOGRAPHS (OLD AND NEW DREAMS), MORI GALLERY, SYDNEY, AUSTRALIA 1995 INSIGNIFICANT MOMENTS, AGOG, CANBERRA, AUSTRALIA 1994 ATTEMPTING DEMOCRACY: IT'S A FLAT FLAT FLAT FLAT WORLD, ARTSPACE, SYDNEY, AUSTRALIA 1993 THE NATURE OF EVIDENCE (1, 2 & 3), CHISHOLM GALLERY, LA TROBE UNIVERSITY, MELBOURNE, AUSTRALIA; VOYAGE: LOOKING/SEEING, ARTSPACE, SYDNEY, AUSTRALIA 1992 RIVER: ASYLUM, BRIDGE, HOSPITAL, HOUSE, FACTORY, PRISON, SCHOOL, AGOG, CANBERRA, AUSTRALIA 1990 HEAVEN ON EARTH, MORI GALLERY, SYDNEY, AUSTRALIA 1989 TRAVELLING IN SPACE, AGOG, CANBERRA, AUSTRALIA

SELECTED GROUP EXHIBITIONS

2002 IN/SITE, CURATOR EWEN MCDONALD, SOFA GALLERY, CHRISTCHURCH, NZ 2001 INDICIUM, CURATORS MICHAEL CRAYFORD & LYNDAL WISCHER, INSA ART SPACE, SEOUL, SOUTH KOREA 2000 CURRENT SHIFTS-FOUR PHOTOGRAPHERS, HELEN MAXWELL GALLERY, CANBERRA, AUSTRALIA 1996 RESERVOIR, CURATOR EWEN MCDONALD, LAKE MACQUARIE CITY ART GALLERY, NSW, AUSTRALIA 1994 SYDNEY PHOTOGRAPHED, CURATOR LINDA MICHAEL, MUSEUM OF CONTEMPORARY ART, SYDNEY, AUSTRALIA 1993 DEATH, CURATORS FELICITY FENNER & ANNE LOXLEY, IVAN DOUGHERTY GALLERY, SYDNEY, AUSTRALIA 1991 INTERNATIONAL PINHOLE PHOTOGRAPHY EXHIBITION, CURATORS B. BESOLD & E. RENNER, THE REED WHIPPLE CENTER, LAS VEGAS, USA; THE ART OF THE HANDCRAFTED PHOTOGRAPH, CURATOR RUSSELL YOUNG, THE AULTMAN MUSEUM, TRINIDAD, COLORADO, USA; THE INTIMATE EXPERIENCE, CURATOR BELINDA WEBB, IVAN DOUGHERTY GALLERY, SYDNEY, AUSTRALIA 1989 METROMANIA, ARX, CURATOR ADRIAN JONES, PERTH, AUSTRALIA

SELECTED BIBLIOGRAPHY

SUE BEST, SYDNEY PHOTOGRAPHED, MUSEUM OF CONTEMPORARY ART, SYDNEY, 1994, PP 43, 56, 57

J. EWINGTON, 'AUTUMN IN NOVEMBER', ART MONTHLY, DEC/JAN 1990/1991

ANNA GIBBS, 'LOST AND FOUND: MEMORY AND MYTH IN THE URBAN LANDSCAPE', INDICIUM, PENRITH REGIONAL GALLERY, SYDNEY, 2001, PP 22-28

ANNA GIBBS, V. NIGHTINGALE, CATHERINE ROGERS, ATTEMPTING DEMOCRACY, ARTSPACE, SYDNEY, 1994

HELEN GRACE, 'A SHROUD OF EVIDENCE', PHOTOFILES: AN AUSTRALIAN PHOTOGRAPHY READER, POWER PUBLICATIONS AND AUSTRALIAN CENTRE FOR PHOTOGRAPHY, SYDNEY, 1999, PP 261-268

J. R. HUGUNIN AND E. RENNER, 'NOTES TOWARD A STENOPEASTHETIC', THE INTERNATIONAL PINHOLE EXHIBITION, CENTER FOR CONTEMPORARY ARTS OF SANTA FE, SANTA FE, USA, 1989, PP 13, 47

A. JONES, METROMANIA, PERTH, 1989

ERIC RENNER, PINHOLE JOURNAL, VOL. 3, NO. 1, 1987, PP 2 3

ERIC RENNER, PINHOLE PHOTOGRAPHY: REDISCOVERING A HISTORICAL TECHNIQUE, FOCAL PRESS, BOSTON, 1994 & 2000, PP 82, 87, 90, 91

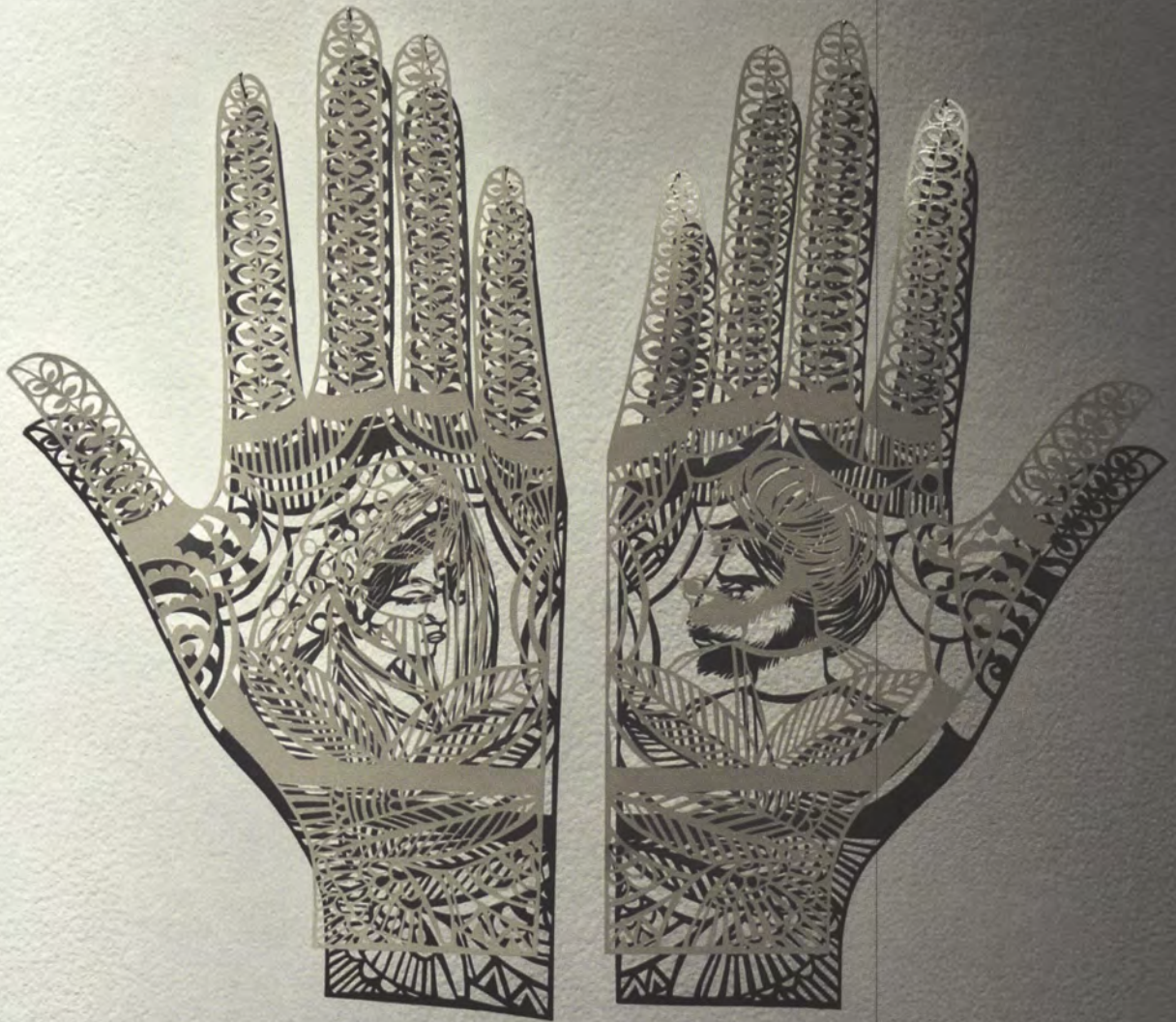
L. TORTORA, THROUGH A PINHOLE DARKLY, FAMILY, NEW YORK, 1988

CHECKLIST

PHOTOGRAPHS OF HOME
1996-2003
1-35, EDITION OF FIVE
PIGMENT INK-JET PRINTS ON
ARCHIVAL WATERCOLOUR PAPER
760 X 560MM

>[IMAGES PP 135-138]

WORK AND IMAGES COURTESY OF THE
ARTIST AND MORI GALLERY, SYDNEY



SANGEETA
SANDRASEGAR

THE
SHADOW-
LANDS OF
SEXUALITY



In the explicitly erotic writer we may therefore recognise one who uses the symbols of sex to give voice to something else, and this something else, after a series of definitions that tend to take shape in philosophical and religious terms, may in the last instance be redefined as another and ultimate Eros, fundamental, mythical and, unattainable.

ITALO CALVINO¹

My artwork is concerned with the intersection of cultures. It draws from these meeting points and investigates the inherent similarities and their socio-cultural disparities by researching into recorded histories both literary and visual. Over the past four years, this investigation has been engaged with cultural representations of sexuality. I am interested in the various ways the three structures of culture, sexuality and selfhood have become inextricably linked in the formation of new modes of cognition, and how as each one alters it impacts simultaneously upon the other two.²

The language of the sexual union contains a paradox, for it attempts to circumscribe the space between what is perceived as consummate knowledge against the profound intimacy encountered by the individual. Implicit to the discourse is not only the duality of two people, but also the binaries of the personal and the secular, private and public.

As such, because of the varying levels of definition between the individual, the couple and the community, the language of sex is often inexpressible. It is only through the representation of sex, and its connected signification within a culture, that discourse begins. Stemming from the innate desire to understand the individual experience, cultural stereo-

types develop to enable a socialised and integrated discourse, which simultaneously protect the knowledge of the private act.

In India it is termed *Nagabandha* – the coupling of the cobra; in China, 'Mandarin Ducks', and in the West it is commonly referred to as 'spooning'. Despite the varying images each name inspires, all describe a specific sexual position wherein the woman nestles her back into the front of the man, so that they meet like two spoons, cobras or ducks! Through the varying processes of sexual signification, the same act comes to reflect a multiplicity of agendas, views, cultures and acceptances.

The installation of my work is pivotal for depicting the nuances and interrelatedness I perceive within these themes, and towards the struggle of redefining these 'Third' spaces. Predominantly the scale of my work is small, inviting close inspection and this serves to establish an intimacy between the viewer and art object – a particular audience relationship that hopefully evokes a conversation about erotica rather than pornography. The paper cutouts as 'floating signifiers' are installed specifically to cast shadows, and these shadows are crucial to understanding the project. They are intrinsic to viewing the linear aspect of the image and for creating visual shifts between the art piece and its shadow. At first, the visual artifice of the shadow appears as a subtext to the primary image as it falls behind the paper cutout. However, the interdependency of the relationship between cutout and shadow is soon evident, as the viewer often needs to navigate the shadow to perceive the imagery of the cutout. This form of installation – dependent on the viewer's distance from the cutouts, the lighting, visual angles and perspective points – proposes a revision of the initial art reference and a re-questioning of the cultural signifiers that are presented, both as paper object and ethereal line.

These are fragments that remain as fragments; splinters of light that illuminate our journey while simultaneously casting questioning shadows along the path.³

The visual exchange between artwork, shadows and audience becomes representative of the multiplicity of concepts: political, social or sexual, which inform my work. Relationships, in either construction or deconstruction, continually remake an identity, which is constantly developing and changing, constantly in flux. It is the ambiguity and nuances that surface in the confrontation between identities, through the spaces inhabited by the lover, migrant or hybrid that I term *shadowlands*.

SANGEETA SANDRASEGAR

1. ITALO CALVINO, *THE USES OF LITERATURE*, P. 66

2. THE HEURISTIC BREAKTHROUGH IN CULTURAL STUDIES WAS IN RECOGNISING THE INTIMATE MANIFESTATIONS BETWEEN THE VARYING ISSUES OF IDENTITY CONSTRUCTION. SEXUAL POLITICS LED TO FEMINIST AGENDAS, WHICH WERE RE-CONTEXTUALISED WITHIN THE CASTE/ ELITE POLITICS OF POST-COLONIAL, IMMIGRANT AND GLOBAL THEORY, AND AS SUCH QUESTIONS THAT DEALT WITH IDENTITY FORMATION SLOWLY BECAME INSEPARABLE.

3. IAIN CHAMBERS, *MIGRANCY, CULTURE, IDENTITY*, P. 3.

SANGEETA SANDRASEGAR Born Brisbane, Australia, 1977.
Lives and works in Melbourne, Australia.



SELECTED SOLO EXHIBITIONS

2003 GODDESS OF FLOWERS, VCA GALLERY, MELBOURNE, AUSTRALIA 2002 THAT HAPPENED WHICH DID HAPPEN, MORI GALLERY, SYDNEY, AUSTRALIA 2001 LADY WHITE SNAKE, LORD MORI GALLERY, LOS ANGELES, USA; ROOM TO FRIEZE, MORI GALLERY, SYDNEY, AUSTRALIA 2000 FLOATING WORLDS, MORI GALLERY, SYDNEY, AUSTRALIA; ROOM TO FRIEZE, WESTSPACE GALLERY, MELBOURNE, AUSTRALIA; SHADOWS IN THE LIGHTS, CITY LIGHTS INC., MELBOURNE, AUSTRALIA 1999 ADVENTURES IN LIP LOP LAP LAND, MOTORWORKS GALLERY, SOUTH YARRA, MELBOURNE, AUSTRALIA

SELECTED GROUP EXHIBITIONS

2003 TALE CHASER, GALLERY 4A, SYDNEY, AUSTRALIA; PAPERCUTS, MONASH UNIVERSITY FACULTY GALLERY, MELBOURNE, AUSTRALIA; MAVERICK, ROCKET-ART, NEWCASTLE, AUSTRALIA; GALLERY 4A, SYDNEY, AUSTRALIA; A THIRD PLACE, SOFA GALLERY, CHRISTCHURCH, NZ; WALL CANDY, CONICAL, MELBOURNE, AUSTRALIA 2002 A4ART 2001, WESTSPACE GALLERY, MELBOURNE, AUSTRALIA; INAUGURAL FREEDMAN FOUNDATION AWARDS EXHIBITION, SIR HERMAN BLACK GALLERY, SYDNEY, AUSTRALIA; INTERNATIONAL CONTEMPORARY AND EMERGING ART, LAWSON MENZIES FLYNN, SYDNEY, AUSTRALIA; NATIONAL WORKS ON PAPER PRIZE, MPR GALLERY 2001 A4ART 2001, WESTSPACE GALLERY, MELBOURNE, AUSTRALIA; TECHNO TOTS, MORI GALLERY, SYDNEY, AUSTRALIA 2000 HELL ON WHEELS, PB GALLERY, PRAHRAN, MELBOURNE, AUSTRALIA; A4ART 2000, WESTSPACE GALLERY, MELBOURNE, AUSTRALIA; WINGECARRIBEE, MORI GALLERY, SYDNEY, AUSTRALIA 1999 ANZ VISUAL ARTS FELLOWSHIP AWARD, ANZ BANK, MELBOURNE, AUSTRALIA; MINE, 121 VICTORIA STREET, FITZROY, MELBOURNE, AUSTRALIA; WHO'S AFRAID OF THE AVANTE GARDE? WHO CARES?, TCB GALLERY, MELBOURNE, AUSTRALIA; GRADUATE SHOW, VCA GALLERY, SOUTHBANK, MELBOURNE, AUSTRALIA; RESPONSE TO DERRIDA, VCA GALLERY, SOUTHBANK, MELBOURNE, AUSTRALIA; FIRST FLOOR, FITZROY, MELBOURNE, AUSTRALIA; TCB GALLERY, MELBOURNE, AUSTRALIA 1998 GRADUATE SHOW, VCA GALLERY, SOUTHBANK, MELBOURNE, AUSTRALIA

SELECTED BIBLIOGRAPHY

NATASHA BULLOCK, PAPERCUTS, EXHIBITION CATALOGUE, JULY 2003
GREG DEFTEREOS, WALL CANDY, EXHIBITION CATALOGUE, APRIL 2003
TED GOTT, 2002 NATIONAL WORKS ON PAPER, EXHIBITION CATALOGUE, JULY 2002
RICHARD HOLT, MINE, EXHIBITION CATALOGUE, AUGUST 1999
EWEN MCDONALD, A THIRD PLACE, EXHIBITION CATALOGUE, SOFA GALLERY, ARTS CENTRE, CHRISTCHURCH, JUNE 2003
APRIL NUTTER, 'ADVENTURES IN LIP LOP LAP LAND', CATALYST, APRIL 1999

CHECKLIST

UNTITLED NO.29 FROM THE SERIES GODDESS OF FLOWERS 2003
PAPER CUT-OUT
415 X 245 MM
PRIVATE COLLECTION, SYDNEY
UNTITLED NO.30 FROM THE SERIES GODDESS OF FLOWERS 2003
PAPER CUT-OUT
415 X 245 MM
PRIVATE COLLECTION, SYDNEY
UNTITLED NO.31 FROM THE SERIES GODDESS OF FLOWERS 2003
PAPER CUT-OUT
415 X 245 MM
PRIVATE COLLECTION, SYDNEY
>[IMAGE P139]
>[IMAGE IFRITAH MAYMUNAH (LISTENING IN THE CISTERN) 2002 P140]
>[IMAGE BESTIARIUM 2002 P142]
COURTESY: THE ARTIST AND MORI GALLERY, SYDNEY
PHOTOGRAPHER: SUE BLACKBURN

'WE TOLD YOU WE HAD LIVING BREATHING MONSTROSITIES . . . '

AVA SEYMOUR

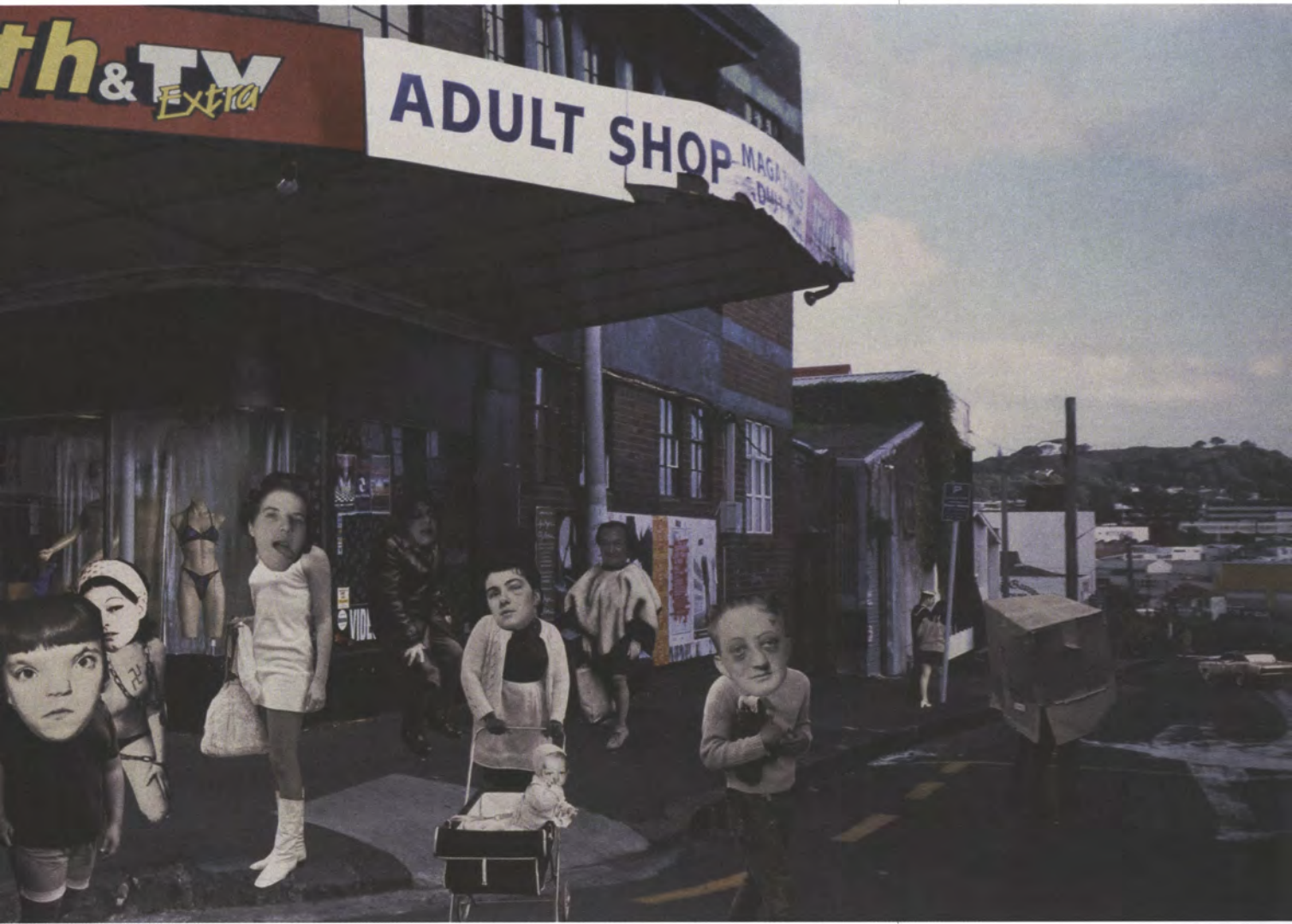
In her photomontages of the last decade or so, Ava Seymour has transported figures collaged from magazines, blood-and-bone medical manuals and pornography onto the streets of communist East Berlin, into *House and Garden* interiors, New Zealand state housing divisions, barren fields and 1960s-ish New Zealand church interiors. For inserting aliens, gimps, misfits and gutless wonders into such routine settings, Seymour has occasionally been accused of misanthropy, but her work has also been lauded as a counter to ideology, particularly cheesy *Family of Man* photo-

humanism. Created for *Public/Private*, Seymour's *EXotica* is a sweeping view of Karangahape Road, Auckland's pre-eminent sex-drugs-and-rock'n'roll strip. Full of discos and degenerates, it is a street she knows well (Artspace is here; so is her dealer gallery, a few doors down from the old Teststrip). Onto a particular K Road corner, already famed for its bizarre mix of transvestite streetwalkers, dildo shops and dodgy eateries, Seymour has installed her own Goyaesque court of weirdos, happily coexisting at rest and at play. Her freak show takes in rubberists, leathermen, infantilists, the super-ugly, the somewhat demented, the very tattooed, and someone with a cardboard box over his head. Some were born freaks, some achieved freakishness, others had it foisted upon them. K Road is where we expect to find their like; here, they seem almost normal, benign.

Although it's a photomontage, Seymour's social panorama pretends to be a photographic portrait. She puts us in the photographer's shoes; her crew all stare at us, as though posing for our camera, complicit in their representation. And yet rubberists and retards really have little in common, except in the eye of the beholder. Seymour may be *for* the freaks, but she accepts society's definition of the freak. Perhaps she has to.

ROBERT LEONARD





AVA SEYMOUR Born Palmerston North, Aotearoa New Zealand, 1967.
Lives and works in Auckland, Aotearoa New Zealand.

SELECTED GROUP EXHIBITIONS

2003 HOME SWEET HOME, NATIONAL GALLERY OF AUSTRALIA, CANBERRA, AUSTRALIA; IKI AND THANKS FOR ALL THE IKA, CENTRE OF CONTEMPORARY ART, VILNIUS, LITHUANIA; PORTRAITURE: THE ART OF SOCIAL COMMENTARY TE TUHI-TE MARK, AUCKLAND, NZ 2001 SEX, DRUGS AND ROCK'N'ROLL, CENTRE OF CONTEMPORARY ART, CHRISTCHURCH, NZ; IN GLORIOUS DREAMS, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ 1997 FOLKLORE: THE NEW ZEALANDERS, ARTSPACE, AUCKLAND, NZ; SHARP AND SHINY, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ 1995 EVERYDAY PATHOMIMESIS, UNIVERSITY OF CANTERBURY, SCHOOL OF FINE ARTS, CHRISTCHURCH, NZ 1994 150 WAYS OF LOVING, ARTSPACE, AUCKLAND, NZ; THRILLER, TESTSTRIP, AUCKLAND, NZ

SELECTED SOLO EXHIBITIONS

2003 BLOOD AND GUTS IN DEUTSCHLAND, MICHAEL LETT GALLERY, AUCKLAND, NZ; SEVEN DEADLY SINS, PETER MCLEAVEY GALLERY, WELLINGTON, NZ 2001 HEARTLANDS, ANNA BIBBY GALLERY, AUCKLAND, NZ; SELECTIVE RETROSPECTIVE, HOCKEN LIBRARY GALLERY, DUNEDIN, NZ 2000 I'M SO GREEN, ANNA BIBBY GALLERY, AUCKLAND AND MANAWATU ART GALLERY, PALMERSTON NORTH; SARJEANT GALLERY, WANGANUI, NZ 1998 HEALTH, HAPPINESS AND HOUSING, THE PHYSICS ROOM, CHRISTCHURCH, NZ 1997 HEALTH, HAPPINESS AND HOUSING, ARTSPACE, AUCKLAND, NZ 1996 AVA SEYMOUR, DUNEDIN PUBLIC ART GALLERY, DUNEDIN, NZ; RUBBER LOVE, HIGH STREET PROJECTS, CHRISTCHURCH, NZ 1995 RUBBER LOVE, TESTSTRIP, AUCKLAND, NZ 1993 ENDART GALLERY, BERLIN, GERMANY

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JONATHAN BYWATER, 'EXHIBITIONS AUCKLAND', ART NEW ZEALAND, NO. 95, WINTER 2000, PP 40-1

LOUISE CLIFTON, 'A REVIEW OF HEALTH, HAPPINESS AND HOUSING', NEW ZEALAND JOURNAL OF PHOTOGRAPHY, NO. 49, SUMMER 2002-3, PP 6-7

MEGAN DUNN, 'THERE IS NO SHELTERING SKY: THE LANDSCAPES OF AVA SEYMOUR', ART NEW ZEALAND, NO. 95, WINTER 2000, PP 82-3

GIOVANNI INTRA, EVERYDAY PATHOMIMESIS, EXHIBITION CATALOGUE, UNIVERSITY OF CANTERBURY SCHOOL OF FINE ARTS GALLERY, CHRISTCHURCH, 1995

GIOVANNI INTRA, 'FROM RUBBER WITH LOVE', MIDWEST, NO. 10, 1996, PP 45-7

ROBERT LEONARD, 'THE END OF IMPROVEMENT: IN DEFENCE OF AVA SEYMOUR', ART ASIA PACIFIC, NO. 23, 1999, PP 54-9

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CHECKLIST

EXOTICA 2004
PHOTOMONTAGE
A TRIENNIAL PRESENTATION
PREPARED FOR ARTSPACE

>[IMAGE PP 144-145]

COURTESY OF THE ARTIST

IMAGES BETWEEN IMAGES: LORNA SIMPSON'S POST- NARRATIVE CINEMA

The work of Lorna Simpson engages one of the defining principles of cinema: the relationship between image and language. From the beginning of Simpson's career until the late 1990s, this relationship was expressed in large black-and-white photographic works in which the black female body sat or stood, turning away from the camera or faceless, overlaid with unsettling fragments of text. In the late 1990s, the collective social invisibility of the black female, so enigmatically articulated in these still tableaux, was given another narrative form when Simpson began to work in film. Her six film works, *Interior/Exterior*, *Full/Empty* (1997), *Recollection* (1999), *Call Waiting* (1997), *Duet* (1999), *Easy to Remember* (2001) and *31* (2002) all use cinematic narrative as a conceptual tool, making its artifice visible through a series of deliberately constructed cognitive dislocations.

Simpson's shift into the moving image was informed by a number of early cinematic influences, from the independent films of John Cassavetes and the post-narrative strategies of Jean-Luc Godard and Chantal Akerman, to the experimental films of Babette Mangolte and 1940s Hollywood film noir, including the tragic career of the black actress Dorothy Dandridge. In most cases, these early influences centre around the role of a woman, black or white, as a sexualised, threatening or assertive presence. Cassavetes' classic film *Shadows* (1958-59) depicts the racial tension that emerges when the white male protagonist discovers that his light-skinned girlfriend is black. Godard's *Two or Three Things I Know About Her* (1966) addresses the social implications of consumerism and the female subject through a fragmented diary of the daily life of a Parisian prostitute, whilst in

Akerman's *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1975), disjunctive scenes of a housewife and prostitute's domestic life are punctuated by her unexpected and dramatic murder of a client. Mangolte, who worked as camera-woman on *Jeanne Dielman* and was Simpson's teacher, made *What Maisie Knew* (1975), in which five characters appear in interwoven fragmented narratives, seen from the point of view of a female character, Maisie, who is, by implication, behind the camera, constructing the narrative from a female, rather than the conventionally male, viewpoint.

The non-hierarchical strategies of filmmaking that Simpson absorbed through this early exposure to experimental and independent film were articulated through the lens of the multicultural deconstruction and post-narrative cinema of the early 1980s, when she first emerged as an artist. The film noir cinematography of her 1990s film works



LORNA SIMPSON

reflects a general engagement with classic Hollywood cinema, which began in 1978 with Cindy Sherman's film stills, and reached its climax in the late 1990s, when classic cinema disappeared only to re-emerge in countless installations, photography, experimental films and artists' films. Simpson's film works stand apart from the majority of the installations and films by artists generated during this period in their structural use of narrative. Her early training by Mangolte had exposed her to cinematic strategies such as the fixed frame, disjunctive narrative structure and the distanced shot. Like Isaac Julien, Simpson also deconstructed the classic forms of Hollywood cinema to formulate a new approach to issues of black identity and representation.

Simpson's film works dismantle three pillars of cinematic hegemony: the female protagonist as passive, domesticated

object of desire; the inscription of whiteness as the cinematic and social norm; and the unified subject within a continuous storytelling narrative. In each piece, black women act out assertive roles, sexualised yet in control, desirous, as well as desired. The woman is the betrayer rather than the betrayed, and when betrayed, considers murderous revenge. Simpson's position as a black woman behind the camera inverts the conventional assumption of the white male gaze, questioning the presumed whiteness of the viewer, and re-writing the iconic narrative tropes of cinema.

Yet Simpson's film art is not politically didactic. Her challenge to the natural whiteness of the cinematic environment rejects the binary reading of 'good' black as the uncritical substitute for a conventional fixed reading of the 'bad' white norm. As Isaac Julien and Kobena Mercer have argued,¹ the issue is not one of a binary moral substitution, which only serves to reiterate whiteness as the dominant model, but a more general re-articulation of the meaning of ethnicity, including whiteness, in which race no longer operates at the margins as an issue of representation. Simpson's film tableaux unsettle the viewer partly because we are not able to confirm the black (and in *Call Waiting* and *Duet*, also Latino and Asian) characters in each piece as unequivocally 'good', and thereby rescued from representing what white is not.

This moral ambiguity surrounding each character is often constructed by the presence of an invisible protagonist with whom the main character intimately converses by telephone, and whose identity and motives remain hidden. We are made uncertain of the true meaning of each tableau by our own voyeurism, our inaccessibility to the full story provoking a half-known, disjunctive narrative. In *Interior/Exterior, Full/Empty* (1997), an installation comprising seven small black-and-white projections positioned round the walls of the gallery at eye

level, three of the tableaux present women engaged in erotically charged conversations. In one, a woman in a hotel bedroom dressed in a silky slip answers the phone and lies back on the bed as she talks to the unknown caller in intimate tones, laughing softly and reassuring them of her imminent return. As she resumes her packing, something about her eroticised presence and the hotel bedroom setting suggests that she might be returning home from an illicit encounter. It remains unclear whether this suggestion of betrayal is real, or simply a triggering of stereotypical assumptions regarding the dangerous femme fatale, and the black female as sexually available wanton.

Simpson cites the black American film actor of the 1950s, Dorothy Dandridge, as a model for the actress in this first vignette of *Interior/Exterior, Full/Empty*. Yet, as multicultural literary scholar Marguerite Rippey has observed,² although Dandridge's depictions of the victimised black female shifted the limits of what could be represented in white cinema, her adoption of the traditionally white role of femme fatale could not erase the deeply engrained symbolism of the black, sexual female as debauched, even prostituted, and set apart from the domestically inscribed sexuality of the white female. In *Interior/Exterior, Full/Empty*, four of the seven vignettes occur in domestic settings. In one of the four, two black women sit on a wicker sofa in a sitting room, their backs turned to the camera, as one recounts to the other an incident concerning the adulterous behaviour of a third woman known to both of them. The women are scandalised and titillated by the mistress's bold and unfeeling confrontation of her lover's wife, and by her lack of shame in being discovered. The 'good', domestic role played by the fascinated women, for whom fidelity, love and security are the assumed goals, bears an ambiguous relationship to the 'bad' mistress, whose ethnicity is not stated. As in all her film

works, Simpson deliberately complicates the reading of female identity in racial terms, substituting the invisibility of the black female with the invisible, often telephonic presence of an unknown and racially unidentified woman.

The telephone plays a prominent role in Simpson's films, as a conduit for, and symbol of, communication, intimacy, betrayal, dramatic tension and voyeuristic pleasure. Marshall McLuhan noted the contrast between the importance assigned to privacy in the mechanical age of the nineteenth century, and the substitution of privacy for communication in the electronic age of the twentieth.³ The telephone was the first electronic medium to break down the notion of privacy, collapsing physical distance and, as McLuhan argued, 'transport[ing] us instantly wherever we choose. The very nature of the telephone, as of all electronic media, is to compress and unify that which had been divided and specialised... The phone is a participant form that demands a partner, with all the intensity of electric polarity.'⁴ McLuhan assigns to this intensity an erotic meaning, because of the closeness with which the telephone unites the voice and the ear. In Simpson's vignettes, the telephone operates as an editing tool, through which one character or narrative is both interrupted by and linked to the next, piercing the integrity of each single, private, self-contained space with erotic tension.

The role of electronic media in the substitution of temporal simultaneity for the progression of one narrative step to the next is illustrated most directly in *Call Waiting* (1998), in which the narrative is developed through a series of telephone conversations between six male and female characters, each interrupted by the call-waiting signal, which triggers the next narrative section to begin. The narratives interweave sexual and emotional tensions between past and present lovers with confidential conversations between the same characters and a friend. The structure of *Call Waiting* evokes Chantal

Akerman's film *Toute une Nuit* [1982], where several characters and locations comprise a collection of micro-narratives, between which, as film theorist Ivone Margulies argues, despite a thematic resonance, 'no completion is allowed, and the promise of convergence is never fulfilled'.¹ Margulies describes one of Akerman's female protagonists dancing with a man as she waits for someone else, interrupted by a telephone call, which she takes whilst the man lies on her bed. Akerman's narrative evokes the second vignette in *Call Waiting*, in which a black woman receives a phone call while in bed with a male lover, and denies flirtatiously that she is being interrupted, shifting her focus to the invisible caller as the lover lies in bed. The lover seeks to redress the balance of power by making a phone call himself, to another female. Both the narratives of Akerman and of Simpson echo the early radical films of Yvonne Rainer, in which, as Margulies observes, no single character is allowed to predominate, refusing the construction of a unified subject and identity.²

As Robert Ray points out,³ spatial and temporal discontinuity has defined our relationship to the surrounding world since the emergence of the modern urban environment in the nineteenth century. The emergence of film during this period served, then as now, to render an increasingly anonymous and alienated environment familiar and legible, by ordering naturally disjunctive images into an artificial, narratively coherent composition. Simpson's refusal of the unified subject translates the early 1970s dismantling of this nineteenth-century model of narrative composition into a new strategy that expresses the exclusion of the black subject from the process of social familiarisation, inclusion and legibility. The social alienation of the black subject is interwoven with the more general issue of the alienation of the female within social space in *31*. Simpson's most recent film work. Anke Gleber describes the emergence, in the modern, nineteenth-century urban

environment, of the flâneur: a man who wandered the city streets, reflecting on his immediate environment, 'transcend[ing] modern alienation through an epistemological process of intensive perception. He is a dreamer, historian, character, reader and author, who transforms his observations into ... latently filmic texts.'⁴ The gaze of the flâneur, discussed by male writers from Walter Benjamin to Siegfried Kracauer, underlines the occupation and perception of public space as an exclusively white male activity. Images of empty parkland have appeared in a number of Simpson's photographic and film works, within which black men, women and couples quietly appear and disappear through the trees, seen from a distance. In these enigmatic images, black subjects appear as distant figures, observed by a voyeuristic camera (or flâneur), tentatively occupying a social space from which they have been largely excluded, and fading out of it as unobtrusively as they entered.

In *31*, thirty-one small screens portray colour images of a woman moving through her apartment, the street, the office and various recreational spaces over the period of a month, or thirty-one days. McLuhan's simultaneity of space and time is given concrete form in the temporal and spatial grid, within which Simpson's female subject moves purposefully, contained and closely observed. Simpson's tracking of a month in the life of an unknown woman evokes Godard's depiction of twenty-four hours in the life of a prostitute in *Two or Three Things I Know About Her*, in which Godard uses fragmentation, jump cuts and non-hierarchical space to rupture cinematic and narrative convention. As Gleber notes, and as the females of both Godard and Simpson demonstrate, in the world of the flâneur, the female always appeared (and continues to appear) in the street in purposeful engagement, performing domestic tasks, on her way to work or to an appointment, and thus always the subject rather than the initiator of the reflective, even cinematic, gaze.

Simpson's female subject appears to be circumscribed by this continuing power structure, contained within the grid of the weeks making up a month in her personal and public routine. Yet close examination of her activities reveals that she is not always where she is meant to be. Sometimes she wakes in an unfamiliar bedroom. Sometimes we discover her in an unexpected situation, in which her purpose is unclear. Her movements break out of the regulated structures by which all our lives are governed, undermining the strictly controlled parameters of social space. As in every aspect of her work, Simpson's refusal of the unified subject, and her revealing of the hidden, or repressed – the images between images⁵ – suggests, as Margulies argues, an unrepresented reality that belies, by implication, a hidden totality. This totality looks towards a new enquiry into representation, suggesting a relationship between image and language in which black will be defined not as a colour, but as a constantly evolving political and cultural construct.

CHRISIE ILES

1 ISAAC JULIEN AND KOBENA MERCER, 'DE MARGIN AND DE CENTER', *THE FILM ART OF ISAAC JULIEN*, CENTER FOR CURATORIAL STUDIES MUSEUM, BARD COLLEGE, ANN AND ALEON HUDSON, 2000, P 65

2 MARGUERITE H. KIPPY, 'FEMALE SEXUALITY AND BLACKNESS IN THE ICONOGRAPHY OF DOROTHY DANDRIDGE', *CLASSIC HOLLYWOOD CLASSIC WHITENESS*, DANIE BERNARDI (ED), UNIVERSITY OF MINNESOTA PRESS, MINNEAPOLIS, 2001, P 179

3 MARSHALL MCLUHAN, *ESSENTIAL MCLUHAN*, ERIC MCLUHAN AND FRANK ZINGRONE (EDS), ROUTLEDGE PRESS, LONDON, 1995, P 280

4 *IBID.*, P 289

5 IVONE MARGULIES, *NOTHING HAPPENS: CHANTAL AKERMAN'S HYPERREALIST EVERYDAY*, DUKE UNIVERSITY PRESS, DURHAM/LONDON, 1996, P 182

6 *IBID.*, P 104

7 ROBERT B. RAY, 'SNAPSHOTS: THE BEGINNINGS OF PHOTOGRAPHY', *THE IMAGE IN DISPUTE: ART AND CINEMA IN THE AGE OF PHOTOGRAPHY*, DUDLEY ANDREW (ED), UNIVERSITY OF TEXAS PRESS, AUSTIN, 1997, PP 293–305

8 ANKE GLEBER, 'WOMEN ON THE SCREENS AND STREETS OF MODERNITY: IN SEARCH OF THE FEMALE FLÂNEUR', IN *IBID.*, P 55

9 MARGULIES, *OP. CIT.*, P 104

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LORNA SIMPSON Born Brooklyn, New York, USA, 1960.
Lives and works in Brooklyn, New York, USA.

SELECTED SOLO EXHIBITIONS

_2004 LORNA SIMPSON: 31, MARY & LEIGH BLOCK MUSEUM OF ART, NORTHWESTERN UNIVERSITY, EVANSTON, IL, USA _2003 LORNA SIMPSON, IRISH MUSEUM OF MODERN ART, DUBLIN, IRELAND; LORNA SIMPSON, CONSEJO NACIONAL PARA LA CULTURA Y LAS ARTES, MEXICO CITY, MEXICO _2002 LORNA SIMPSON, CAMEOS AND APPEARANCES, WHITNEY MUSEUM OF AMERICAN ART, NEW YORK, USA; LORNA SIMPSON: 31, WHITNEY MUSEUM OF AMERICAN ART, NEW YORK, USA; LORNA SIMPSON: EASY TO REMEMBER, WEATHERSPOON ART MUSEUM, UNIVERSITY OF NORTH CAROLINA, GREENSBORO, NC, USA; LORNA SIMPSON, CENTRO DE ARTE CONTEMPORANEO, SALAMANCA, SPAIN _2001 LORNA SIMPSON, SEAN KELLY GALLERY, NEW YORK, USA _1999 SCENARIOS: RECENT WORK BY LORNA SIMPSON, WALKER ART CENTER, MINNEAPOLIS, USA AND TOURING TO ADDISON GALLERY OF AMERICAN ART, ANDOVER, MA; UNIVERSITY OF MICHIGAN MUSEUM OF ART, ANN ARBOR, MI; THE NATIONAL MUSEUM OF WOMEN IN THE ARTS, WASHINGTON DC AND SEAN KELLY GALLERY, NEW YORK, USA; LORNA SIMPSON, CCA KITAKYUSHU PROJECT GALLERY, JAPAN

SELECTED GROUP EXHIBITIONS

_2003 IMAGE STREAM, WEXNER CENTER FOR THE ARTS, COLUMBUS, OHIO, USA; TAKTIKEN DES EGO, STIFTUNG WILHELM LEHMBRUCK MUSEUM, DUISBURG, GERMANY; YANKEE REMIX, MASSMOCA, NORTH ADAMS, MA, USA _2002 DOCUMENTA XI, KASSEL, GERMANY; WHITNEY BIENNIAL, WHITNEY MUSEUM OF AMERICAN ART, NEW YORK, USA; COMER O NO COMER, CASA, CENTRO DE ARTE DE SALAMANCA, SALAMANCA, SPAIN; PRINTEMPS DE SEPTEMBRE À TOULOUSE: FRAGILITÉS, FESTIVAL DE PHOTOGRAPHIE ET ARTS VISUELS, TOULOUSE, FRANCE _2001 I'M THINKING OF A PLACE, UCLA ARMAND HAMMER MUSEUM, LOS ANGELES, USA _2000 OPEN ENDS: ACTUAL SIZE, THE MUSEUM OF MODERN ART, NEW YORK, USA; THE 46TH BIENNIAL EXHIBITION MEDIA/ METAPHOR, CORCORAN MUSEUM OF ART, WASHINGTON DC, USA

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SIRI ENGBERG AND SARAH COOK, SCENARIOS: RECENT WORK BY LORNA SIMPSON, WALKER ART CENTER, MINNEAPOLIS, 1999

COCO FUSCO, 'LORNA SIMPSON' BOMB, FALL 1997, PP 50-55

GRACE GLUECK, 'LORNA SIMPSON: 31 AND CAMEOS AND APPEARANCES', ART IN REVIEW, NEW YORK TIMES, 25 OCT. 2002

THELMA GOLDEN, LORNA SIMPSON: 31, STUDIO MUSEUM IN HARLEM, NEW YORK, 2003
KELLIE JONES, THELMA GOLDEN AND CHRISSIE ILES, LORNA SIMPSON, PHAIDON, LONDON, 2002

BARABARA POLLACK, 'TURNING DOWN THE STEREOTYPES', ART-NEWS, SEPT. 2002, PP 136-139

DEBORAH WILLIS, LORNA SIMPSON: UNTITLED 54, THE FRIENDS OF PHOTOGRAPHY, SAN FRANCISCO, 1992

BERYL WRIGHT, LORNA SIMPSON: FOR THE SAKE OF THE VIEWER, MUSEUM OF CONTEMPORARY ART, CHICAGO, 1992

CHECKLIST

CALL WAITING 1997
VIDEO INSTALLATION, 16MM
BLACK & WHITE FILM TRANSFERRED TO DVD, RUNNING TIME: 13:11
EDITION OF 1, 1 AP

>IMAGES P147, P150J

COURTESY OF THE ARTIST AND SEAN KELLY GALLERY, NEW YORK

CALL WAITING WAS COMMISSIONED BY THE WEXNER CENTER FOR THE ARTS AT THE OHIO STATE UNIVERSITY THROUGH ITS WEXNER CENTER RESIDENCY AWARD PROGRAM FUNDED BY THE WEXNER CENTER FOUNDATION

IMAGES COURTESY OF THE ARTIST AND SEAN KELLY GALLERY, NEW YORK



SEAN SNYDER



ense Visual information Center, and various branches

WHEN LEARNING FROM LAS VEGAS, ROBERT VENTURI'S SEMINAL BOOK ABOUT THE AMERICAN CITYSCAPE, WAS PUBLISHED IN THE 70S, IT STUNNED ARCHITECTS BY POINTING TO THE OBVIOUS IN THE THEN CONTEMPORARY AMERICAN CITY: THE SIGNS AND THE STRIP. LAS VEGAS MAKES A CASE FOR THE STRIP, SINCE IT IS (NOTHING BUT) THE STRIP, A STRAIGHT AVENUE WITH BIG SIGNS AND LITTLE BUILDINGS. NOW, THE STRIP IS WELL INCORPORATED INTO TODAY'S CITIES AND MAKES THE CASE FOR 'MORE OF THE SAME'. THE SIGNS ARE INCORPORATED, TOO. IT'S JUST THAT THEY MUTATE.

Steven Izenour mentioned the difference from Las Vegas in the 60s and said that today the signs are no longer bigger than the buildings. Since *Learning from Las Vegas* the same basic signs and commercial buildings (that take on a sculptural form that Venturi called 'ducks') have been transposed over geographic and cultural borders and created a hybridised language of bastardised signs.

IN YOUR WORK, YOU USE CASE STUDIES TO SHOW THE WAY THE VALUES AND READING OF CONTEMPORARY CULTURE MORPHS BY POINTING TO THE SIGNIFIERS OF GLOBAL HYBRID FORMS. WHEN YOU DISCLOSE THE FAILURES OF SOCIETAL AND ECONOMIC UTOPIAS, YOU IN FACT OPEN THEM TO INTERPRETATION. FOR ME, THE PRESENT TIME IS ABOUT SELF-RELIABILITY, INDIVIDUAL INITIATIVES AND SMALL-SCALE PROJECTS.

It's true that the expansion of large-scale infrastructure goes along with the growth of small-scale settlements. They are both inevitable parasites of different kinds, but only the locations for commercial infrastructure are scientifically articulated using satellite imagery and feasibility studies. Watered-down typological descendants of Las Vegas are now impregnated all over the world and the American built environment has become a narrative of the success and failure of capital. When something doesn't produce money any more it is abandoned and the voids and reconfigurations of such failures are an inherent part of 'the strip'.

I THINK WHAT WE ARE ALSO TALKING ABOUT HERE IS HOW SYSTEMS TRAVEL...

You could say that these things are close neighbours. Right behind large-scale urban structures and along transit arteries, smaller-scale structures negotiate space that reflects something more human and

DUCKS, GAMBLING, AND CULTURAL BANKRUPTCY; OR THE BASTARDISED URBAN LANDSCAPE

local. Clearly, both are carefully articulated sites due to the pressures or opportunities presented by the economic system.

ONE THIRD OF THE OF THE WORLD'S URBAN POPULATION LIVES IN SIMILAR STRUCTURES LIKE THOSE FOUND IN SHANTYTOWNS. RECENTLY, ARCHITECTS ARE TALKING ABOUT SUCCESSFUL FAVELAS, OR UNAPPROVED CONSTRUCTIONS, IN BRAZIL. I WORK WITH URBAN VOIDS AND OVERLOOKED AND ECONOMICALLY EXILED SPACES. YOUR WORK ALSO DEALS WITH VOIDS OF A DIFFERENT SORT, THE OCCUPATION OF SPACE INCREASINGLY CREATED BY URBAN PLANNING AND ECONOMIC EXPLOITATION.

If you read the city as a narrative, both commercial architecture and the unplanned structures you speak of are overlooked. It's interesting that both are based on network systems in which they often gather together in specific areas of a city in order to support each other. What interests me is how the mechanisms that control the form of a particular site are open to individual or collective local reactions. What we can clearly observe now is how the language of US modernist

corporate culture travels around the globe as a demonstration of economic power but also cultural value. Of course, it's happened before when Khrushchev visited New York and set about building skyscrapers around Moscow, or the modernisation of US transport being based on the Nazi Autobahn system. To imagine that we could 'read' the city, let's go on the assumption there is a still value in a cognitive interpretation of space and architecture to explain the unexplainable. To what degree can these cultural signs be decoded? Reading the built environment through a series of symbols or of signs involves a level of speculation. What we notice can be explained through anecdotes... or conspiracy theories.

ANOTHER ZONE ALONGSIDE THE CORPORATE DISTRICT AND THE FAVELA IS THIS SO-CALLED NEW URBANISM. FOR INSTANCE, NEW URBANISM SEEMS TO CLAIM SOUTH BEACH, MIAMI, A SUCCESS. PLANNERS KNOW THAT BANNING CAR TRAFFIC AND TURNING



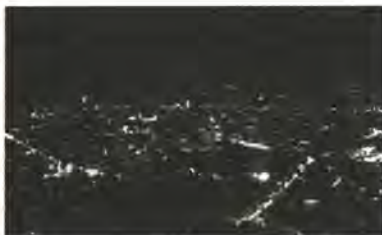
ing equipment used to entertain the forces can be usual agencies responsible for the diffusion of imagery

A STREET INTO A PEDESTRIAN ZONE HAS CONSEQUENCES - SHOPS AND RESTAURANTS FOLLOW. IT IS NOT BY COINCIDENCE THAT HISTORIC CITY CENTRES ARE TURNED INTO SOME KIND OF SHOPPING MALLS, WHERE YOU ARE ALLOWED TO SHOP AND EAT, ALBEIT IN A NICER ENVIRONMENT THAN A REAL SHOPPING MALL. YOU CAN SAY THAT THIS INTERPRETATION OF INDIVIDUALS' NEEDS FIT DEVELOPERS. BUT AS YOU SEE, PEOPLE LOVE GATED COMMUNITIES, SUCH AS CELEBRATION, FLORIDA, AND THEY LIKE THEME PARKS. THIS IS WHERE THE ASPIRATIONS OF THE MIDDLE CLASS AND DEVELOPERS COME TOGETHER.

New Urbanism uses trailerpark communities as a model of social interaction. All the symbols, the symbols of American modernism, especially the car, become antagonists. They use forgotten aspects of American society like pedestrians and ecology in their schemes. You could see New Urbanism as a mutation of Venturi's analysis. Actually, some of the main proponents of the movement were his students but they ended up promoting urban fortresses. A fortress tries to keep something physically, politically or

psychologically out. I have been on some American military bases here in Germany. It's incredible the amount of expense and infrastructure the American military transposes to make the people serving in the military feel 'at home'. They reproduce the same parking lots, shopping centres, and drive-throughs that you would find in America. This is all behind high security fencing (of course). I told you about Shanghai Links, an American-style gated community, where all of the components of the houses were imported and assembled on site by construction workers flown in from North America. Even the tap water coming into the houses is sterilised. The name Shanghai Links has ambiguous references, both to the traditional name of a golf course and to satellite access. I guess Shanghai Links would be the antithesis of an individual initiative, local network-based system...

MARJETICA POTRC
in conversation with Sean Snyder



SEAN SNYDER Born Virginia Beach, Virginia, USA, 1972
Lives and works in Berlin, Germany.

SELECTED SOLO EXHIBITIONS

_2004 GALLERY NEU, BERLIN, GERMANY; KUNSTHALLE ST. GALLEN, SWITZERLAND
_2003 COLLECTIVE GALLERY, EDINBURGH, SCOTLAND
_2002 GALLERY NEU, BERLIN, GERMANY
_2001 GALERIE CHANTAL CROUSEL, PARIS, FRANCE

SELECTED GROUP EXHIBITIONS

_2003 UTOPIA STATION, VENICE BIENNALE, VENICE, ITALY; TERRITORIES, KUNST-WERKE, BERLIN, GERMANY AND WITHE DE WITT, ROTTERDAM; GNS, PALAIS DE TOKYO, PARIS, FRANCE; LIVING INSIDE THE GRID, NEW MUSEUM, NEW YORK, USA
_2002 PAUSE/ GWANGJU BIENNALE, GWANGJU, SOUTH KOREA; CENTRE OF ATTRACTION, BALTIC TRIENNIAL OF INTERNATIONAL ART, CONTEMPORARY ART, LITHUANIA; HAUNTED BY DETAIL, DE APPEL, AMSTERDAM, NETHERLANDS
_2001 TIRANA BIENNALE, NATIONAL GALLERY, TIRANA, ALBANIA; NEW SETTLEMENTS, NIKOLAJ CONTEMPORARY ART CENTER, COPENHAGEN, DENMARK; VI-INTENTIONAL COMMUNITIES, ROOSEUM, MALMO, SWEDEN
_2000 NO SWIMMING, KUNSTVEREIN MUNICH, MUNICH, GERMANY; ANOTHER PLACE, TRAMWAY, GLASGOW, SCOTLAND; DEUTSCHE KUNST IN MOSKAU, CENTRAL HOUSE OF ARTISTS, MOSCOW; IASPIS GALLERIE, STOCKHOLM
_1999 CITIES ON THE MOVE, KIASMA, HELSINKI, FINLAND; CHANGE IS GOOD, MUSEUM FRIDERICIANUM, KASSEL, GERMANY; ARS VIVA 98/99, INSTALLATION, PORTIKUS, FRANKFURT AM MAIN, GERMANY
_1998 BERLIN/BERLIN, BERLIN BIENNALE, BERLIN, GERMANY; JUNGE SZENE, WIENER SECESSION, WIEN, AUSTRIA; MANIFESTA 2, EUROPEAN BIENNALE OF CONTEMPORARY ART, LUXEMBURG, LUXEMBURG

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PHILIPPE DAGEN, 'VRAIS ET FAUX PAYSAGES', LE MONDE, 12 DECEMBER 2001
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STEPHANIE TASCH, 'SHANGHAI LINKS HUA XIA TRIP', TEXTE ZUR KUNST, NO. 49, 2003
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KRYSZTIAN WOZNICKI, 'IMAGE PROBLEM CITY', CAMERA AUSTRIA INTERNATIONAL, APRIL 2000

CHECKLIST

SEAN SNYDER IS PRODUCING A SITE SPECIFIC TRIENNIAL PROJECT AT ARTSPACE

COURTESY OF THE ARTIST

>IMAGES TOP: KINTOWN, OKINAWA, (OUTSIDE OF CAMP HANSEN US MILITARY BASE) 2003, BOTTOM: TEMPORARY OCCUPATION 2003 P 1513

>IMAGES TEMPORARY OCCUPATION 2003 P 1533

>IMAGES ANALEPSIS 2003 P 1543

IMAGES COURTESY OF THE ARTIST



KATHY TEMIN

AUDITIONS FOR A PAIR OF KOALAS

ARTIST WANTING TWO PEOPLE TO BE PART OF AN INSTALLATION PERFORMANCE WORK. FULLY CLOTHED IN ANIMAL COSTUMES, PLAYING THE SCENE OF TWO KOALAS MATING IN AN INDOOR PUBLIC ART SPACE. AUDITIONS WILL BE FILMED. WEEKENDS FOR A PERIOD OF 6 WEEKS. NON UNION PERFORMERS. PAY. BEGINS MID MARCH. CALL KATHY. 718 349 2694

During 1998 I placed the above advertisement in *Backstage* magazine and New York's free weekly *The Village Voice*. I received 80 phone calls responding to the advertisement. I returned everyone's phone call and organised auditions with 14 actors. Six of them were couples, two auditioned on their own with the empty koala suit

on the floor, and the last two pairs were organised according to coinciding schedules. With the exception of one Australian, everyone was American and none had seen a koala in real life. I videotaped the auditions in my then studio at PS1 to have a record to help me decide who would be best for the parts.

The final work, *Pet Corner*, was a performance over six weekends in March and April 1998 as part of PS1's *Wish you Luck* studio program exhibition.

KATHY TEMIN



Temin's animals, some of which looked like paintings, appeared at the very beginning of her project. They stared at the world with baleful eyes. These inhabitants of her white-cave paintings soon demanded housing, they were amply provided for. The abodes took the forms of bird houses, Dis-Plays through which they sneaked and sunned themselves, mazes for them to hide in, paintings for the walls made from the same materials as their bodies, and finally 'modern' homes, some of which had soft insides and hard edges, that were anthropomorphic in their own right. Not to mention the recently proliferating repertoire of conversation pits, shag pile, televisions and chic patterning in which the artist's animals and their

neo-humanoid companions co-exist (in a Palm Springs prehistoric paradise). It was almost as if Brian O'Doherty's 'archetypal image of twentieth century art', the gallery space itself was being subdivided and leased out to a rowdy group of new tenants. After all art was over with, wasn't it?

The snazzy threads of *Cat Watching* 1994, became a kind of nature video in which three male artists were invited to dress in fake fur costumes and play human/cat, whatever that might connote. Much later, in 1998, came *Pet Corner* with *Live Action*, an installation (arguably a zoo enclosure) at PS1 in Long Island City, NY, in which a pair of professional actors donned koala bear suits and were directed

through premeditated rituals: breeding and being bored in captivity. Over the course of her work, Temin has devised ways for her fellow-humans to become more acquainted, in a manner of speaking, with her different species of animals. She has invited us to rejoin the animal world, blend with them, watch them and even mate (crossbreed?). Like paintings in the ancient caves, her figures equivocate between authentically 'animal' bodies and awkward humans in disguise, just as her architecture is a kind of living animal.

GIOVANNI INTRA

THE TEXT IS AN EXTRACT FROM
'LASCAUX 111' IN **KATHY TEMIN**,
PUBLISHED BY THE MOËT & CHANDON
AUSTRALIAN ART FOUNDATION, EPERNAY,
FRANCE, 2000.



'A pair of koalas' the audition calls for. And yet we know that koalas are notoriously loner by instinct. Coming together but briefly for a bit of nasty (often a matter of a few uncomfortable seconds where the male grips the female with his sharp claws), and then invariably, in the case of the male, ambling off in a huff to sit up a tree and growl, sometimes spit at passers-by. The female is invariably quite antagonistic and aggressive towards the male after breeding: any wonder after being fastened against the tree. Breeding koalas in captivity is fraught with failure and zoologists rejoice at small successes.

Despite good press to the contrary, koalas are neither lovable, cuddly, nor all that tolerant of the hordes of well meaning,

camera toting devotees who list the idea of holding a koala and having their portrait taken with one as their most desired Australian tourism activity. It's all hype and branding really. The koala, then, symbolises all the attributes of contradiction so sought by Termin. A misunderstood symbol of place, a creature whose own zoological status continues to confuse – not a bear, but its own unique thing – a lethargic addict, a nocturnal party animal, but by day a sloth: diseased, defiled, a menace to be culled. A creature displaced by western cultivation of the land. A native no longer at home.

Termin's koalas work between ambiguities. Some are playful, almost erotic in a kind of Plushie way. Others convey a lot of

pathos. Several have been abandoned by their audition buddy, and so they sit glumly against the painted backdrop, looking listlessly at the empty bag of a costume where companionship should have been. Blue indeed. One cannot help but attach a kind of sense of longing to this attempt to recreate the nostalgic, sentimental habitat of the domestic home and the national place: to seek out a partner and place to share.

JULIANA ENGBERG

THE TEXT IS AN EXTRACT FROM UNNATURAL ACTS IN PUBLIC SPACES IN KATHY TERMIN'S AUDITIONS FOR A PAIR OF KOALAS, EXHIBITION CATALOGUE, 2003.

KATHY TEMIN Born Sydney, Australia, 1968.
Lives and works in Melbourne, Australia.

SELECTED SOLO EXHIBITIONS

2003 AUDITIONS FOR A PAIR OF KOALAS, ANNA SCHWARTZ GALLERY, MELBOURNE, AUSTRALIA AND GALERIE VAN GELDER, AMSTERDAM, NETHERLANDS; AUDITIONS FOR A PAIR OF KOALAS AND FROZEN, STAGED AND ABSTRACTED MOMENTS (AS PART OF MY KYLIE COLLECTION), HAMISH MCKAY GALLERY, WELLINGTON, NZ 2002 FROZEN, STAGED AND ABSTRACTED MOMENTS (AS PART OF MY KYLIE COLLECTION), ROSLYN OXLEY9 GALLERY, SYDNEY, AUSTRALIA; FROZEN MOMENTS (AS PART OF MY KYLIE COLLECTION), ANNA SCHWARTZ GALLERY, MELBOURNE, AUSTRALIA IN CONJUNCTION WITH THE MELBOURNE FASHION FESTIVAL 1999 FELT HABITAT, ROSLYN OXLEY9 GALLERY, SYDNEY, AUSTRALIA AND HAMISH MCKAY GALLERY, WELLINGTON, NZ 1997 SOME OF MY FAVOURITE THINGS, HABITAT, LONDON, ENGLAND; CAT MAT, CLEVELAND, LONDON, ENGLAND 1995 WALL DRAWINGS, OBJECTS AND VIDEOS: MADE IN NEW PLYMOUTH, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ; THREE INDOOR MONUMENTS, THE AUSTRALIAN CENTRE FOR CONTEMPORARY ART, MELBOURNE, AUSTRALIA 1991 THE DUCK-RABBIT PROBLEM, 200 GERTRUDE STREET, MELBOURNE, AUSTRALIA

SELECTED GROUP EXHIBITIONS

2003 EXTENDED PLAY: ART REMIXING MUSIC, GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, NZ 2002 LAUNCH OF A MAGAZINE (AS PART OF MY KYLIE COLLECTION), GERTRUDE CONTEMPORARY ART SPACES, MELBOURNE, AUSTRALIA 2001 ART/MUSIC: ROCK, POP AND TECHNO, THE MUSEUM OF CONTEMPORARY ART, SYDNEY, AUSTRALIA 2000 AMATEUR VARIABLE RESEARCH INITIATIVES 1900 & 2000, GÖTEBORG KONSTMUSEUM, GÖTEBORG, SWEDEN 1998 INGLENOOK, FEIGEN CONTEMPORARY, NEW YORK AND ILLINOIS UNIVERSITY GALLERY, CHICAGO, USA; WISH YOU LUCK, PS1 STUDIO PROGRAM EXHIBITION, PS1 CONTEMPORARY ART CENTER, NEW YORK, USA 1996 MANIFESTA 1, VILLA MUSEUMPARK, ROTTERDAM, NETHERLANDS 1995 POODLES AND PUSSIES (WITH KATE DAW), TESTSTRIP GALLERY, AUCKLAND, NZ 1994 DRAWINGS LOUISE BOUGEOIS, ASTA GROTING, EVA HESSE, KATHY TEMIN, ROSEMARIE TROCKEL, RACHEL WHITREAD, FRITH ST GALLERY, LONDON, ENGLAND; AUSSEMBLAGE, AUCKLAND CITY ART GALLERY, AUCKLAND, NZ

SELECTED BIBLIOGRAPHY

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CLAIRE DOHERTY, GIOVANNI INTRA, GREGORY WILLIAMS, KATHY TEMIN, PUBLISHED BY MOËT & CHANDON ART FOUNDATION, EPERNAY, FRANCE, 2000

JULIANA ENGBERG, 'KATHY TEMIN', HOME AND AWAY: CONTEMPORARY AUSTRALIAN AND NEW ZEALAND ART FROM THE CHARTWELL COLLECTION, AUCKLAND ART GALLERY TOI O TĀMAKI, 1999, PP 126-127

FELICITY FENNER, 'FELT HABITAT AT ROSLYN OXLEY9 GALLERY', ART IN AMERICA, OCT. 1999, P 176

PHILLIPA HAWKER, 'KYLIE FREEZE-FRAMED AS A CULTURAL ICON', THE AGE, MELBOURNE, 20 MARCH 2002

PETER HILL, 'LIVING DOLL', SYDNEY MORNING HERALD, 'METRO' SECTION, 16-22 AUG. 2002

NATALIE KING, 'HOME IS WHERE THE ART IS', AUSTRALIAN STYLE, NO. 54, AUGUST 2001, PP 66-69

SHARON KIVLAND, 'PUBLICATIONS: KATHY TEMIN, PUBLISHED BY MOËT & CHANDON/ FRANCE', MAKE, UK, NO. 89, SEPT.-NOV. 2000, P 39

ROBYN MCKENZIE, 'KATHY TEMIN: INFANTILE TERRIBLE, OBJECT RELATIONS AND THE PROBLEM CHILD', ART AND TEXT, NO. 45, 1993, PP 30-35

PRISCILLA PITTS TALKS TO KATHY TEMIN, '...WHEN I FOUND A REAL BIRD HOUSE, IT LOOKED LIKE A MODERNIST HOME', MIDWEST, NO. 7, DUNEDIN PUBLIC ART GALLERY, NEW ZEALAND, 1995, PP 46-52

CHECKLIST

AUDITION FOR A PAIR OF KOALAS (WHITE) 2002
12 PEGASUS PRINTS MOUNTED ON ALUMINIUM
510 X 760 X 15MM

>IMAGES BOTTOM: PP 156-1573

AUDITION FOR A PAIR OF KOALAS (BLUE) 2002
12 PEGASUS PRINTS MOUNTED ON ALUMINIUM
510 X 760 X 15MM

>IMAGES TOP: PP 158-1573

COURTESY OF THE ARTIST AND HAMISH MCKAY GALLERY, WELLINGTON

REPRODUCED COURTESY OF THE ARTIST AND ANNA SCHWARTZ GALLERY, MELBOURNE

KATHY TEMIN IS REPRESENTED BY HAMISH MCKAY GALLERY, WELLINGTON; ANNA SCHWARTZ GALLERY, MELBOURNE; ROSLYN OXLEY9 GALLERY, SYDNEY; AND GALERIE VAN GELDER, AMSTERDAM

HULLEAH J.
TSINHNAHJINNIE



No longer is the camera held by an outsider looking in, the camera is held with brown hands opening familiar worlds. We document ourselves with a humanising eye, we create new visions with ease, and we can turn the camera and show how we see you.

HULLEAH J. TSINHNAHJINNIE

Beginning in 2000, Hulleah Tsinhnahjinnie has become fascinated with exploring the cyberspace of eBay, where she frequently finds and buys vintage photographs of Indigenous people worldwide. She bids against high-powered commercial dealers and collectors, and often wins when the sitter is in non-native attire. For dealers, monetary value resides in vintage photographs of Native Americans only when they are dressed in regalia, or fit 'the white man's code of Indian, wearing feathers and buckskin'. But then the dealers are looking at the photographs, and perhaps cannot see that the sitter is actually looking at them. Unlike many 'collectible' vintage Native American photographs, the gazes in these portraits are not voyeuristic, not anthropological, not part of government documentation, and not about the photographer. In these portraits the authority and power is held entirely by the subjects who control their own identity and look directly out of the photograph in the way they wish to be represented.

Through the portal of digital technologies Tsinhnahjinnie transports the subjects of her vintage photo postcards through time and space to convey her own interpretations and artistic views. For her, the series 'is about not forgetting these images that are floating around deemed of little value by collectors, but should be valued and collected by native people.' As photo

postcards they were frequently used as correspondence and acquire even more power of individual and collective memory for Tsinhnahjinnie when there is a handwritten message from the sitter or a relative.

The original ten portraits in Tsinhnahjinnie's *Portraits Against Amnesia* (2003) series were all of postcard size but in their remembering Tsinhnahjinnie has made them into large 20 x 30 inch prints, now too large to be misplaced or forgotten. Some of the figures are larger than life-size and gaze directly out of the photograph to the viewer, leaving their time period behind to be present in the new millennium. The latest digital printing technologies produce a golden luminous finish within the sepia tones that empowers the portraits to fight all forms of amnesia.

In a memorial work, *Grandmother*, Tsinhnahjinnie shows her Seminole grandmother surrounded by yellow dots which represent all the family spirits that helped her throughout her life. 'The spirits that help you before you enter this world, the spirits that help you while you're in this world, and the spirit you will become.' Her father, Diné artist Andrew Tsinajinnie, is featured in 'Dad' and remains deeply influential for Tsinhnahjinnie because of her admiration for his endurance and lifelong commitment to creating art until his passing in 2000.

Photographed in military attire he is surrounded by elements from his own artworks. A Diné hogan with a plume of smoke sits behind him and was the way in which he signed many of his early paintings. *The Mule Rider* (1965) emerges from behind him as a memory of his runaway story from school, a story he told his seven children many times. Here again Tsinhnahjinnie incorporates the story into history, as she did within *Memoirs of an Aboriginal Savant* as well as a recent video in his name.

Of the two dapper and handsome young men who commissioned their portraits, 'Che-bon' dons a tilted hat and is dressed in a stylish suit reminding Tsinhnahjinnie 'how fashionable some of the dudes were!' Poor fixation of the photograph has resulted in a chemical effect that fades and disintegrates the image. Combined with the slight blurriness of the sitter the effects render a romantic, ethereal quality which was further enhanced by the artist. The other bow-tied young man, 'Istee-cha-tee Aspirations', poses with a hand on his hip, purposefully casual with his foot resting on the chair, in what Tsinhnahjinnie views as a political stance. She draws focus to his hand, a loosely closed fist where she sees his thumb as 'an indirect way of pointing at people, very political, a gesture that former President Clinton often utilised.'



Two young children were taken to studios for their portraits and while 'Boy-in-the-moon' sits atop a studio crescent moon in a room full of bright stars, 'Hoke-tee' hovers vividly above the surface of the moon. Another view of colonialism Tsinnahjinnie visualises 'man going to the moon trying to claim it, but when he gets there, there is a little aboriginal baby floating around on her little space scooter. So colonismo spaceman picks up his bags and takes off because it is just too much!' Remembering one of her earlier works, *Mattie Rides a Bit Too Far*, she consciously reverses and compares the viewing positions 'where Mattie is looking out into space, this baby is out in space and looking back at you, confronting your perceptions!'

In *Oklahoma*, Tsinnahjinnie transports two Oklahoma women from their time and context to be surrounded by shifting and skewed slices of time. 'The planes of time we occupy while we are here and when we are gone. The planes of time our memory occupies as we put them into thought.' Tsinnahjinnie includes one slice of time, a landscape from her home in Rough Rock, Arizona as a mode of her own interaction with the portrait. This spring, Tsinnahjinnie and her mother travelled to Oklahoma to visit with relatives, some of whom she had never met. The portrait *Grandchildren* visually reminds the artist of the black

Seminole relatives she has only just met and 'how that history is often hidden, so in *Grandchildren* I raise the issue of inter-racial relations that are put into selective memory, conveniently forgotten.'

Whether Hulleah Tsinnahjinnie is documenting or reclaiming histories and images, commenting on national and global politics, or making us laugh, her voice is strong and clear. Communicating through her images, she explores a variety of mediums, always cognisant of new directions and technologies. It was a natural and vital step when Tsinnahjinnie leaped from photographic hand-collage to the ever-expansive possibilities of the digital world. She makes Walter Benjamin's 'fears of mass dissemination' realised, with the ability to bring the Indigenous world together across continents, maintaining full sovereignty of an enduring and persevering Native philosophy.

That was a beautiful day when the scales fell from my eyes and I first encountered photographic sovereignty. A beautiful day when I decided that I would take responsibility to reinterpret images of Native peoples. My mind was ready, primed with stories of resistance and resilience, stories of survival. My views of these images are aboriginally based, an indigenous perspective, not a scientific Godly order, but philosophically Native.

VERONICA PASSALACQUA

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EXCERPT FROM 'HULLEAH J. TSINNAHJINNIE' IN *PATH BREAKERS*, EDITED BY LUCY LIPPARD, EITELJORG MUSEUM AND UNIVERSITY OF WASHINGTON PRESS, INDIANAPOLIS AND SEATTLE, 2003



HULLEAH J. TSINNAHJINNIE Born Phoenix, Arizona, 1954.

Lives and works in the American Southwest. Hulleah J. Tsinnahjinnie was born into the Bear and Raccoon Clans of the Seminole and Muskogee Nations, and born for the Tsinnahjinnie Clan of the Diné Nation. Exhibited nationally and internationally, Tsinnahjinnie claims photography and video as her primary languages. Creating fluent images of Native thought, her emphasis is art for indigenous communities.

SELECTED SOLO EXHIBITIONS

_2003 DEEP ROOTS, SIOUX INDIAN MUSEUM, RAPID CITY, SD, USA; PORTRAITS AGAINST AMNESIA, ANDREW SMITH GALLERY, SANTA FE, NM, USA
_2001 AN ABORIGINAL WORLD VIEW: HULLEAH J. TSINNAHJINNIE, TRIBE, SASKATOON, SASKACHEWAN, CANADA; DEEP ROOTS, DENVER ART MUSEUM, CO, USA
_2000 NATIVE WOMEN OF HOPE, THE SOUTHWEST MUSEUM, LOS ANGELES, USA
_1999 IMAGES OF SEMINOLE IDENTITY: DIALOGUES IN ART AND ANTHROPOLOGY, THE CLAUDE PEPPER CHANGING ART GALLERY, TALLAHASSEE, FL, USA
_1994 PHOTOGRAPHIC MEMOIRS OF AN ABORIGINAL SAVANT, CN GORMAN MUSEUM, UNIVERSITY OF CALIFORNIA DAVIS, DAVIS, CA, USA
_1993 NOBODY'S PET INDIAN, SAN FRANCISCO ART INSTITUTE, SAN FRANCISCO, CA, USA; HEROES, MERIDIEN GALLERY, SAN FRANCISCO, CA, USA

SELECTED GROUP EXHIBITIONS

_2004 WEAPONS OF THE HEART, TRIBE, SASKATOON, SASKACHEWAN, CANADA; ONLY SKIN DEEP, INTERNATIONAL CENTER OF PHOTOGRAPHY, NEW YORK, USA
_2003 PATH BREAKERS, EITELJORG MUSEUM, INDIANAPOLIS, IN, USA
_2002 THE MASTER PRINTS OF EDWARD S. CURTIS AND INDIAN ART/FACTS, GEORGE EASTMAN HOUSE, ROCHESTER, NY, USA; PARALLELS AND INTERSECTIONS: CALIFORNIA WOMEN ARTISTS: 1950-2000, SAN JOSE MUSEUM OF ART, SAN JOSE, CA, USA
_2000 AMERICAN DREAMS SIXTH INTERNATIONAL TRIENNIAL, THE ECOLOGY AND THE ART, UMETNOSTNA GALERIJA MARIBOR, MARIBOR, SLOVENIA
_1998 NATIVE NATIONS: JOURNEYS IN AMERICAN PHOTOGRAPHY, BARBICAN ART GALLERY, LONDON, ENGLAND
_1997 DEFINING EYE: WOMEN PHOTOGRAPHERS OF THE 20TH CENTURY, SAINT LOUIS ART MUSEUM, SAINT LOUIS, MO, USA
_1996 SHARED VISIONS, HEARD MUSEUM, PHOENIX, AZ, USA, AND NZ TOURING (AUCKLAND, CHRISTCHURCH, HAMILTON)
_1994 WATCHFUL EYES. NATIVE WOMEN ARTISTS, HEARD MUSEUM, PHOENIX, AZ, USA
_1992 INTERNATIONAL ISTANBUL BIENNIAL, ISTANBUL MUNICIPALITY NEJAT F. ECZACIBASI ART MUSEUM, HALIC, TURKEY

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DIANE FULLER, CALIFORNIA WOMEN ARTISTS: 1950-2000, SAN JOSE ART MUSEUM, SAN JOSE, 2001

H. HAMMOND, LESBIAN ART IN AMERICA, RIZZOLI, NEW YORK, 2000

O. LAHS-GONZALES AND LUCY LIPPARD (EDS), DEFINING EYE: WOMEN PHOTOGRAPHERS OF THE 20TH CENTURY, THE SAINT LOUIS ART MUSEUM, SAINT LOUIS, USA, 1997

MARY WARNER MARIEN, PHOTOGRAPHY: A CULTURAL HISTORY, LAURENCE KING PUBLISHING, LONDON, 2003

VERONICA PASSALACQUA, 'HULLEAH J. TSINNAHJINNIE', PATH BREAKERS, LUCY LIPPARD (ED), EITELJORG MUSEUM AND UNIVERSITY OF WASHINGTON PRESS, INDIANAPOLIS AND SEATTLE, 2003

CAROL SQUIERS (ED), OVER EXPOSED: ESSAYS ON CONTEMPORARY PHOTOGRAPHY, THE NEW PRESS, NEW YORK, 1999

G TREMBLAY, 'HULLEAH TSINNAHJINNIE: TAKING RISKS', REFLEX, VOL.8, NO.6, DECEMBER 1994/JANUARY 1995

G TREMBLAY, 'REFLECTION ON "MATTIE LOOKS FOR STEVE BIKO"', A PHOTOGRAPH BY HULLEAH TSINNAHJINNIE', PARTIAL RECALL, THE NEW PRESS, NEW YORK, 1992

HULLEAH J TSINNAHJINNIE, WHEN IS A PHOTOGRAPH WORTH A THOUSAND WORDS? PHOTOGRAPHY'S OTHER HISTORIES, DUKE UNIVERSITY PRESS, 2003

CHECKLIST

PORTRAITS AGAINST AMNESIA
2002
DIGITAL PLATINUM LAMBDA PRINTS
9 PHOTOGRAPHS
762 X 508 MM
1 PHOTOGRAPH
762 X 648 MM

>[IMAGE TOP LEFT: PORTRAITS AGAINST AMNESIA, BOY IN THE MOON 2002 P.159]

>[IMAGE TOP RIGHT: PORTRAITS AGAINST AMNESIA, GRANDCHILDREN 2002 P.159]

>[IMAGE BOTTOM LEFT: PORTRAITS AGAINST AMNESIA, HOKE-TE 2002 P.159]

>[IMAGE BOTTOM RIGHT: PORTRAITS AGAINST AMNESIA, IDELIA 2002 P.159]

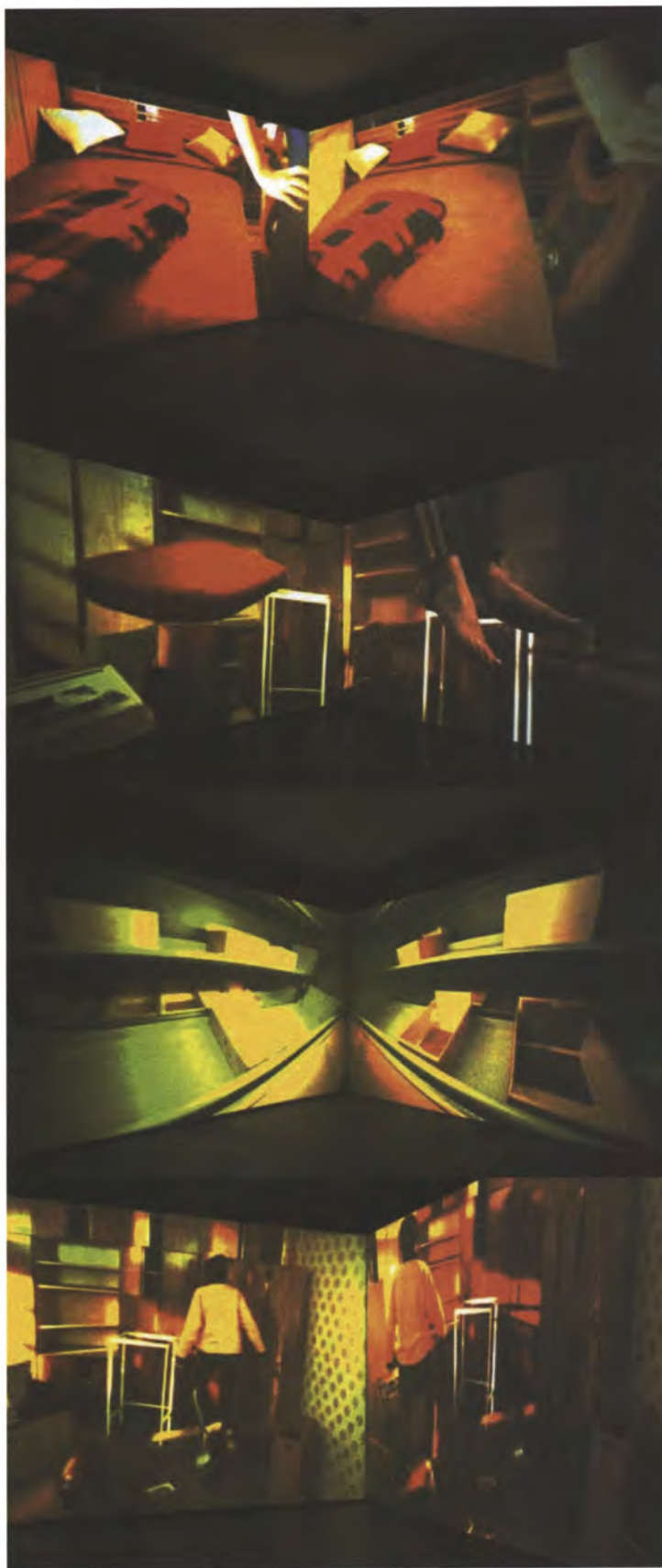
>[IMAGE LEFT: PORTRAITS AGAINST AMNESIA, OKLAHOMA 2002 P.161]

>[IMAGE RIGHT: PORTRAITS AGAINST AMNESIA, THREE GRACES 2002 P.161]

>[IMAGE PORTRAITS AGAINST AMNESIA, ISTEE-CHA-TEE-ASPIRATIONS 2002 P.162]

IMAGES COURTESY OF THE ARTIST

ALL WORKS COLLECTION OF THE ARTIST



JANE & LOUISE WILSON

Stasi City is a chilling marriage of subject and form. Video, especially in the context of an organisation like the Stasi, is inevitably associated with surveillance and surreptitious image-gathering. It is a clandestine activity. To see these images gathered from the deserted hallways and offices of the Stasi building and then projected in such an epic form is deeply disturbing. The installation conjures feelings of unspeakable dread, as the viewer is forced to imagine the latent narratives that will never be spoken. *Stasi City* is a brilliant exploration of the banality of evil, as expressed in an obsessive detailing of its abandoned shrine.

ATOM EGOYAN

EAST OF EDEN: JANE & LOUISE WILSON'S STASI CITY

The 1997 installation by Jane and Louise Wilson, titled *Stasi City*, consists of two double wall projections, two sculptures and a series of photographic stills, shot on location in a group of abandoned buildings that once housed the GDR's intelligence service – the Staatsicherheit – in an area of East Berlin unofficially called Stasi City. For Jane and Louise Wilson, this installation heralds numerous changes and developments in their work but also develops a recurring theme found in earlier pieces, such as *Hypnotic Suggestion* (1993), *Crawl Space* (1995) and *Normapaths* (1996): that is, the quasi-identical, yet deeply different perception of a situation that, once juxtaposed, increases the sense of relativity, alienation and mystery of the human experience.

Stasi City consists of a double corner projection that is reiterated as another slightly different double corner projection across the same room. The images in these two sets of twin projections are similar and show a set of office interiors, hallways and interrogation rooms that were part of the Stasi's headquarters

during the Cold War. The structure of the narrative is deceptively simple: not more than thirty frames, it begins at the moment when all of the lights inside the office of the last director, Erich Mielke, turn on simultaneously. This is followed by a continuous pan throughout the empty labyrinthine premises of the Stasi headquarters where the camera acts as a spy quickly moving through the building, opening doors and glimpsing through a series of empty offices. The narrative ends with the peculiar levitation of a human figure, one that is indefinitely formed and even abstract.

Unlike the other productions of Jane and Louise Wilson, the sets for *Stasi City* are not constructed, with the exception of the last frame and the interiors' sordid and tragic theatricality is used in a strict cinematic way, as a moving stage. This use of space differs markedly from earlier works, such as *Crawl Space*, where the artists created a *mise-en-scène* of the body in space, evoking the physical and existential presence of the human figure. In *Stasi City*, one sees a more psychological approach to space in which an almost total emptiness is loaded with the memories and intimations of those who once inhabited it.

The images in *Stasi City* are always presented as two concurrent points of view that are slightly out of sync and occasionally juxtaposed. For example, at one moment a floating figure in the left projection moves across the frame towards the right projection, setting off an identical figure's flight towards the edge of that

frame. Midway through the video, a set of televisions – instruments of observation and control as well as artistic tools – is perfectly mirrored thus creating a breathless, glimmering reflection that suddenly cuts to two lifts moving simultaneously up and down.

The curious doubling is at the heart of Jane and Louise Wilson's art: an indication of their similarities, contrasts and of each one's individuality. Besides the obvious references to the fact that they are twins, this duality also may be seen as an allusion to the double image of the stereoscope, which in fusing two similar yet imperceptibly different images bring them to a single point in another dimension. It is this specific difference that is needed to represent the third dimension, creating the appearance of reality. Taking this idea a step further, the necessity of two points of view emphasises the importance of each one and allows the artists to achieve a psychological third dimension where the viewer can experience a deeper, more articulate, and therefore more complex, grasp of reality inasmuch as every take probes, questions, negates and counterbalances its homologue image in a constant interplay that takes away all certainties about the absolute-ness of a single point of view.

Like reality, the double projection of *Stasi City* is ambiguous, enveloping and encompassing as it surrounds the spectator with images that create an atmosphere heavy with impending danger and emotion. The first sound that one hears as the video begins is the humming

of the building's electrical system and of its harsh neon lights, which is then followed by the sound of a clicking camera, hidden – one assumes – in the purse of a woman that is seen surreptitiously leaving Mielke's office. From this instant, Jane and Louise Wilson indicate that throughout the video they will refer to the acts of observing and recording, in fact to the act of filming, drawing a disturbing analogy between its process and the secret activities of the Staatssicherheit.

Stasi City is also a tale of dark emotion: it narrates a voyage through the complicated, maze-like office buildings of a large and inhuman bureaucracy. In fact, it follows a trip through a physical and mental zone that is hidden by the memory of abuse and legalised oppression. The labyrinth of rooms, offices, paternosters, or open hospital elevators of *Stasi City*, is a magical and yet taboo site, fraught with the ambiguous of attraction and repulsion that compose the theatre of a voyage of spiritual initiation. This quest is compressed into five minutes and because there is no time lapse between the shots, it appears to be paced in real time, with a unity of space and action. The Wilsons' cinematic rhythm, exemplified by the quick succession of diametrically opposed images – doors opening and closing, elevators going up and down – and punctuated by the selective sounds of steps and of doors closing, transmits in each frame a strong sense of the pressure of time, which translates into a moral pressure. It is a journey towards inner freedom within a system that is

coercive and morally bankrupt: a voyage towards awareness not unlike that of the Writer and the Scientist in Tarkovsky's film *Stalker*, who enter the Zone, in order to reach a secret room in which their most secret wishes will be granted. The narrative hints, as well, to something tangible and significant beyond the events on the screen, a recent and not so recent past, that is separate from the action but that an awareness of proves instrumental in creating the sense of moral compression that determines the chain of events of the final scene. Here, the camera dares to enter the last room (unlike the Writer and the Scientist in *Stalker*) and the figure that is seen floats in space for a period of several seconds. This brief moment becomes the only evidence of a state of zero gravity and emotive suspension that finally returns to normal when a flask falls to the ground, an indication of the return of gravity as well as that of the horror and chaos that once were the norm in 'Stasi City'.

PAOLO COLOMBO AND ELIZABETH JANUS

JANE & LOUISE WILSON Born Newcastle upon Tyne, UK, 1967.
Live and work in London, UK.

SELECTED SOLO EXHIBITIONS

2003 A FREE AND ANONYMOUS MONUMENT, BALTIC CENTRE FOR CONTEMPORARY ART, GATESHEAD, ENGLAND; LISSON GALLERY, LONDON, ENGLAND
2002 KUNST-WERKE, BERLIN, GERMANY
2000 STAR CITY, 303 GALLERY, NEW YORK, USA
1999/2000 TURNER PRIZE, TATE GALLERY, LONDON, ENGLAND
1999 GAMMA, LISSON GALLERY, LONDON, ENGLAND; STASI CITY, HAMBURGER KUNSTHALLE, HAMBURG, GERMANY; JANE AND LOUISE WILSON, SERPENTINE GALLERY, LONDON, ENGLAND
1997 STASI CITY, KUNSTVEREIN HANNOVER AND TOURING TO KUNSTRAUM, MUNICH, GERMANY; CENTRE D'ART CONTEMPORAIN, GENEVA, SWITZERLAND; KUNSTWERKE, BERLIN, GERMANY
1995 NORMAPATHS, CHISENHALE GALLERY, LONDON, ENGLAND AND TOURING TO BERWICK GYMNASIUM GALLERY, BERWICK-UPON-TWEED, ENGLAND

SELECTED GROUP EXHIBITIONS

2003-2004 REMIND, KUNSTHAUS BREGENZ, AUSTRIA
2001 EGOFUGAL, THE 7TH INTERNATIONAL ISTANBUL BIENNIAL, ISTANBUL, TURKEY; TOURING TO TOKYO OPERA CITY ART GALLERY, JAPAN; PUBLIC OFFERINGS, MOCA, LOS ANGELES, USA; HYPERMENTAL, HAMBURGER KUNSTHALLE, HAMBURG, GERMANY
2000 VISION AND REALITY, LOUISIANA MUSEUM OF MODERN ART, COPENHAGEN, DENMARK; MEDIA CITY SEOUL, KOREAN BIENNIAL, SEOUL, SOUTH KOREA
1999 CARNEGIE INTERNATIONAL: CI:99, CARNEGIE MUSEUM, PITTSBURGH, USA; SEEING TIME: SELECTIONS FROM THE PAMELA AND RICHARD KRAMLICH COLLECTION OF MEDIA ART, SAN FRANCISCO MUSEUM OF MODERN ART, SAN FRANCISCO, USA
1997 HYPERAMNESIAC FABULATIONS, THE POWER PLANT, TORONTO, CANADA
1995 THE BRITISH ART SHOW 4, SOUTH BANK CENTRE, LONDON, ENGLAND; TOURING TO EDINBURGH, MANCHESTER, CARDIFF, UK

SELECTED BIBLIOGRAPHY

CARNEGIE INTERNATIONAL: CI:99, CARNEGIE MUSEUM, PITTSBURGH, 1999

EGOFUGAL: FROM THE 7TH INTERNATIONAL ISTANBUL BIENNIAL, TOKYO OPERA CITY ART GALLERY, EXHIBITION CATALOGUE, OSHIMA SANTO (ED), 2001

JANE & LOUISE WILSON, TEXTS BY BARRY BARKER, MARY HORLOCK AND JAVIER PANERA, UNIVERSITY OF SALAMANCA, SPAIN, 2003

JANE & LOUISE WILSON, FILM & VIDEO UMBRELLA, TEXTS BY JEREMY MILLAR AND CLAIRE DOHERTY, 2000

JANE & LOUISE WILSON, EXHIBITION CATALOGUE, SERPENTINE GALLERY, TEXTS BY PETER SCHIEDAHL, INTERVIEW WITH LISA CORRIN AND JANE & LOUISE WILSON, 1999

MEDIA CITY SEOUL 2000, EXHIBITION CATALOGUE, SEOUL METROPOLITAN MUSEUM, WWW.MEDIASEOUL.ORG

NORMAPATHS, EXHIBITION CATALOGUE, CHISENHALE GALLERY, LONDON, TEXT BY CHERRY SMYTH, 1995

PUBLIC OFFERINGS, ACCOMPANYING THE EXHIBITION AT THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES, THAMES & HUDSON, NEW YORK AND LONDON, 2001

STASI CITY, EXHIBITION CATALOGUE, KUNSTVEREIN HANNOVER, 1997

CHECKLIST

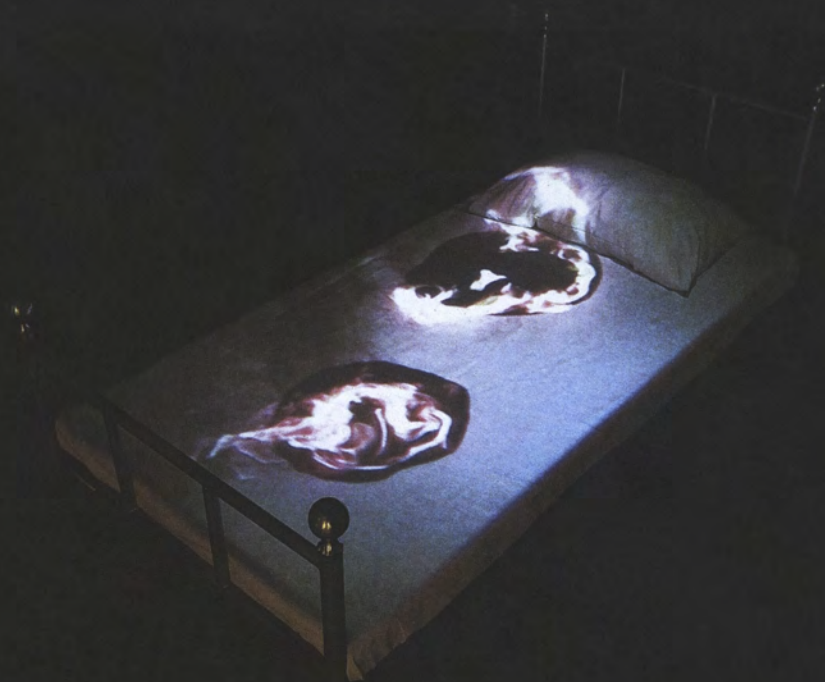
STASI CITY 1997
VIDEO INSTALLATION
DIMENSIONS VARIABLE

>IMAGES, INSTALLATION STILLS, P1633

COURTESY OF THE ARTISTS AND LISSON GALLERY, LONDON

IMAGES COURTESY OF LISSON GALLERY, LONDON

TECHNICAL ASSISTANCE: ZEYAD DAJANI

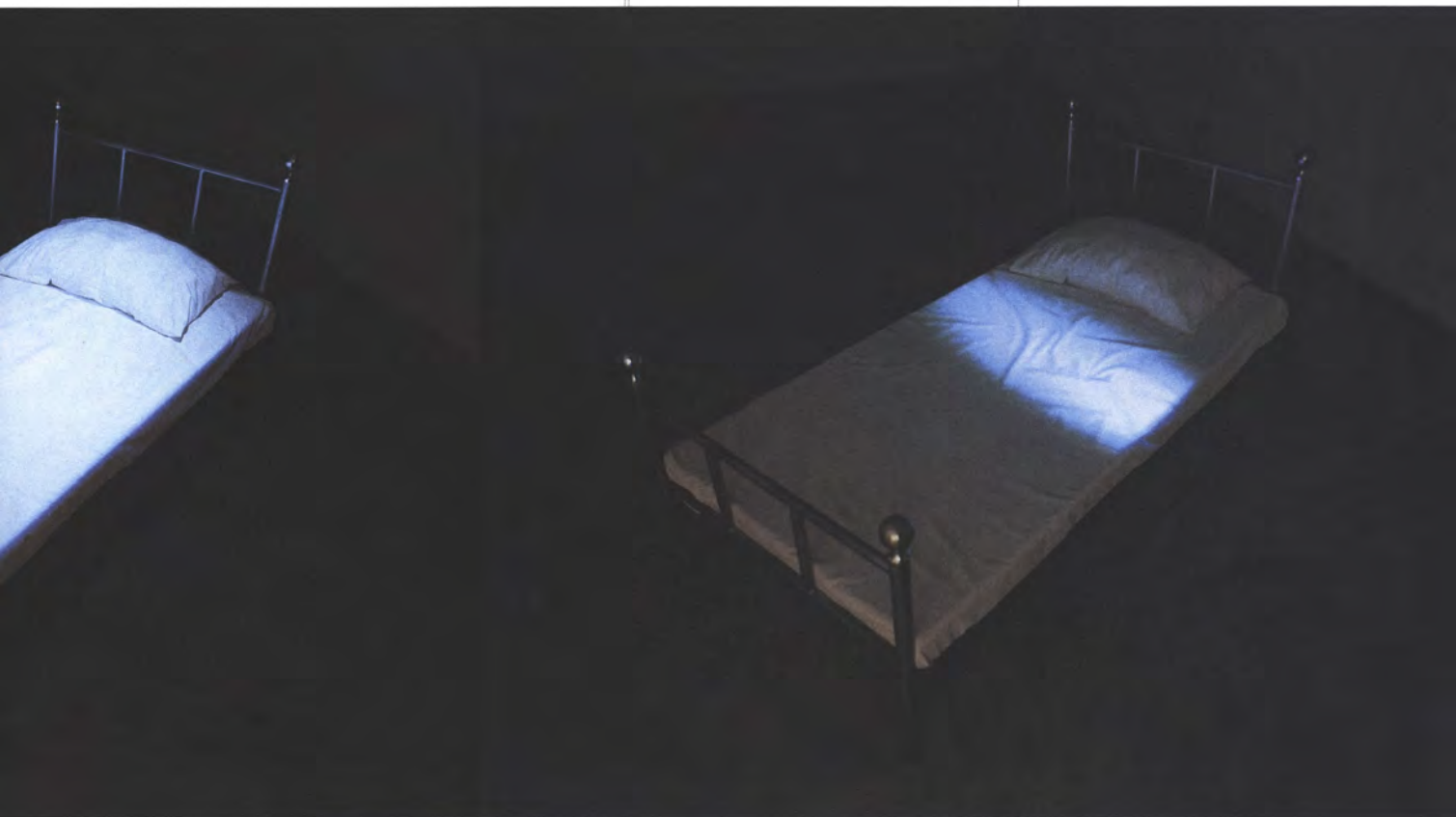


YUAN GOANG-MING

FIRST LOOK IT WITH THE LEFT EYE
THEN LOOK AT IT WITH THE RIGHT EYE
NEXT LOOK WITH BOTH IMMEDIATELY
THE TRUTH CAN BE DISCOVERED
IN A BROKEN DISTANCE



THE REFLECTION IS LIKE AN ILLUSION



THE REASONS FOR INSOMNIA

The main element in this piece of work is a single-sized bed on which there is a pillow that seems to breathe on its own with inhale and exhale motions. Accompanying is the sound of someone in deep sleep.

Using the principles of static electricity, when one touches the brass bed knobs on any of the four pillars of the bed frame the projector is activated and various fragments of films are projected on the mattress. Once the fragment ends, there's just the bed and the breathing...

YUAN GOANG-MING

YUAN GOANG-MING Born Taipei, Taiwan, 1965.
Lives and works in Taipei, Taiwan.

SELECTED GROUP EXHIBITIONS

2003 LIMBO ZONE, 50TH INTERNATIONAL ART EXHIBITION OF THE VENICE BIENNALE, ITALY; THE STRANGE HEAVEN-CONTEMPORARY CHINESE PHOTOGRAPHY, RUDOLFINUM MUSEUM, PRAGUE; 25HRS BARCELONA, INTERNATIONAL VIDEO ART SCREENING, SPAIN; CYBER ASIA-MEDIA ART IN THE NEAR FUTURE, HIROSHIMA CITY MUSEUM OF CONTEMPORARY ART, HIROSHIMA, JAPAN; STREAMS OF ENCOUNTER-ELECTRONIC MEDIA BASED ARTWORKS, TAIPEI FINE ARTS MUSEUM, TAIPEI, TAIWAN; INVISIBLE CITY, VANCOUVER INTERNATIONAL CENTER FOR CONTEMPORARY ASIAN ART, CANADA; TIROL TRANSFER, GALLERY KRINZINGER, MUSEUM 2002 TAIPEI BIENNIAL 2002: WORLD STAGE, TAIPEI FINE ARTS MUSEUM, TAIWAN; TRANSLATED ACTS, MUSEO DE ARTE CARRILLO GIL, MEXICO; LUNA'S FLOW, 2ND SEOUL INTERNATIONAL MEDIA ART BIENNALE, SEOUL MUSEUM OF ART, SEDUL, SOUTH KOREA; CULTURE MEETS CULTURE, BUSAN BIENNALE, BUSAN METROPOLITAN ART MUSEUM, BUSAN, SOUTH KOREA; PAUSE, GWANGJU BIENNALE, GWANGJU, SOUTH KOREA 2000 01.01.01: ART IN TECHNOLOGICAL TIMES, SAN FRANCISCO MUSEUM OF MODERN ART, SAN FRANCISCO, USA; TRANSLATED ACTS, HAUS DER KULTUREN DER WELT, BERLIN, GERMANY; QUEENS MUSEUM, NEW YORK, USA; DIGITAL ORGY, THE THIRD BANGKOK EXPERIMENTAL FILM FESTIVAL, SINGAPORE; BANGKOK AND CHIANGMAI, THAILAND; HONG KONG; STOCKHOLM, SWEDEN

SELECTED SOLO EXHIBITIONS

2002 T2 YUAN, GOANG-MING 'HUMAN DISQUALIFIED', MOMA CONTEMPORARY, FUKUOKA, JAPAN
2001 HUMAN DISQUALIFIED, IT PARK GALLERY, TAIPEI, TAIWAN
2000 CONTEMPORARY TAIWANESE ART EXHIBITION VOL. 7 YUAN, GOANG-MING FISH ON DISH, MOMA CONTEMPORARY, FUKUOKA, JAPAN
1998 THE REASON FOR INSOMNIA, IT PARK GALLERY, TAIPEI, TAIWAN
1992 OUT OF POSITION, IT PARK GALLERY, TAIPEI, TAIWAN

SELECTED BIBLIOGRAPHY

ARON BETSKY, 'YUAN GOANG-MING', EXHIBITION CATALOGUE 01.01.01: ART IN TECHNOLOGICAL TIMES, SAN FRANCISCO MUSEUM OF MODERN ART, SAN FRANCISCO, 2001, PP 138-139

AMY HUEI-HUA CHENG, 'A SECRET JOURNEY FROM INFINITESIMAL TO INFINITE - A SUDDEN GLIMPSE OF AURA', LIMBO ZONE (50TH VENICE BIENNIAL, INTERNATIONAL ART EXHIBITION), EXHIBITION CATALOGUE, TAIPEI FINE ARTS MUSEUM, TAIPEI, 2003, P 36

AMY HUEI-HUA CHENG, 'INTERVIEW WITH YUAN GOANG-MING', YISHU: JOURNAL OF CONTEMPORARY CHINESE ART, SPRING ISSUE, TAIPEI, 2003, PP 86-9

FANGWEI CHANG, 'YUAN, GOANG-MING', 1998 TAIPEI BIENNIAL: SITE OF DESIRE, EXHIBITION CATALOGUE, TAIPEI, 1998, PP 190-193

JANE FARVER, 'YUAN GOANG-MING', ART ASIAPACIFIC, NO. 37, AUSTRALIA, 2003, P 43

MIO IWAKIRI, 'PORTRAIT OF A COLONIAL CITY - SHIGE (DISQUALIFIED) SERIES BY GOANG-MING YUAN', TIROL TRANSFER, EXHIBITION CATALOGUE, VIENNA, 2003, PP 14-15

YU YEON KIM, 'TRANSLATED ACTS - PERFORMANCE AND BODY ART FROM EAST ASIA 1990-2001', TRANSLATED ACTS, EXHIBITION CATALOGUE, NEW YORK, 2001, PP 13-29

SHU-MIN LIN, 'LIMBO ZONE', LIMBO ZONE, EXHIBITION CATALOGUE FOR TAIWANESE PAVILION, 50TH VENICE BIENNIAL, TAIPEI FINE ARTS MUSEUM, TAIPEI, 2003, PP 10-12

CHIA CHI JASON WANG, 2002 TAIPEI BIENNIAL: GREAT THEATRE OF THE WORLD, TAIPEI FINE ARTS MUSEUM, TAIWAN, 2002, PP 186-9

PIN-HUA WANG, 'YUAN, GOANG-MING', EXHIBITION CATALOGUE, 2ND SEOUL INTERNATIONAL MEDIA ART BIENNALE, SEOUL, 2002, PP 176-178

CHECKLIST

THE REASONS FOR INSOMNIA

1998

INTERACTIVE VIDEO PROJECTION
INSTALLATION
LCD PROJECTOR, DVD PLAYER,
ELECTROSTATIC INDUCTION
CUSTOM CONTROL SYSTEM,
MOTOR, SINGLE BED

>[IMAGES PP 167-169]

INSTALLATION AND IMAGES COURTESY
OF THE ARTIST

The 2nd Auckland Triennial, in fulfilling the brief of an international survey of projects focused on a selected theme, has drawn upon many diverse energies and resources. First and foremost the curators acknowledge the cooperation and enthusiasm of the artists who are included in the exhibition, their galleries and agents, the writers whose texts have contributed to the catalogue, and the efforts of the design, editorial and installation teams who have realised the Triennial publication and exhibition. We are also grateful to those artists who shared their work and processes with us during the period of research and development of this project. The curators extend also their grateful thanks to lenders both public and private, and to colleagues in public institutions and in the commercial gallery network, whose support and generosity have been invaluable – and to this list Ewen McDonald would like to add his employer, Allens Arthur Robinson, Sydney, to whom he remains indebted. Ngahiraka Mason also acknowledges the valued support of Haerewa, the gallery's Māori Advisory Group, with warm appreciation to Elizabeth Ellis.

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