

ART

PROJECTS

Newsletter No. 6 February 1993



Editorial

Welcome to South Island Art Projects Newsletter No.6! Some very positive changes have occurred since the last Newsletter. The first and most important is that Lara Bowen has been working as researcher on the Suffrage Siteworks project since mid November. Lara's background in NZ history, Feminist Studies and visual arts has made her indispensable to the development of the project. Working on this project with Lara and CHCH Community Arts Officer Viv Stone has been a most enjoyable and heartening experience. The second positive change is that I seem to be getting the hang of the graphics programme on our recently acquired computer.

1993 promises to be an interesting year in New Zealand with events marking both the Women's Suffrage Centenary and the UNESCO Year of Indigenous People. New Zealand occupies a unique position with regard to both these events and stands to gain a good deal of international profile. SIAP hopes to contribute to this with its two major projects, RE-VISIONS: Suffrage Siteworks in Christchurch and "public practices" Artists/Projects/Forum in Dunedin.

The Dunedin project, "public practices", has expanded to take in artists' projects in smaller centres outside Dunedin. The forum in Dunedin will include a variety of events - exhibitions, installations and performance. We aim to involve a wider range of South Island communities in dialogue around the issues of art and public spaces. SIAP Board Member Stuart Griffiths will assist in the management of the "public practices" artist's projects and forum.

You will notice that this newsletter is the first to display ads. The revenue from this advertising will support writing on arts related issues. Our aim is to encourage informed visual arts commentary within the South Island and to contribute to national visual arts dialogue. If you have an article you would like to submit, the Editorial Committee will be pleased to consider it for publication. Please direct any enquires to the SIAP office.

We are, of course, still interested in receiving letters and even small artists' classifieds, space permitting. SIAP Art Bulletins are aimed at covering visual arts/cultural information which may not be readily available through existing sources. If you have information of this sort we will be pleased to receive it. We would like to wish all our readers the best for 1993.

Jude Rae - Director

Cover Image - Photograph by Christchurch artist Belinda Drum

Boundary Rider Notes by Ruth Watson

Firstly, there's some good art in the Biennale! This Biennale - "The Boundary Rider" - generally shows work by (comparatively) younger artists, many being in their 30's and 40's, which gave the whole event some liveliness (if not the authority that others may have had). This is made even more noticeable by the grouping of heavyweights Keifer, Polke, Richter and Beuys not arriving until February. So there's work by artists whose reviews you can read in Artforum, bringing either familiar work (such as Racheal Whiteread's Untitled mattresses/beds) or new work on ongoing themes (Martin Kippenburger producing formally "unrelated" works at each art event). Some of it looks fresh, some of it seems to have been thrown into strange places, and much of it doesn't relate to what's in the catalogue. Some revelations for me included Haim Steinbach at his artists talk - despite jet lag and lost luggage he was totally comfortable and responded equally amazingly to questions ranging from the deranged (eg. who on earth are you and why are you talking to us?) to the perceptive. Ken Lum's work, especially the photo/texts (commercial photography accompanied by truisms in advertising typefaces), and the performance in the Australian Museum of Guillermo Gomez-Pena and Coco Fusco dressed up as "undiscovered Amerindians" were great. The Gomez-Pena/Fusco performance disturbed through banality, and relevant in an Australia beginning to try to come to terms with its history. They would also be provocative in the New Zealand context.

Some notes on the cultural and political agendas. The Biennale's timing as an international event has come just after Documenta, and inherited some of its criticisms. There's a professed general dissatisfaction with unweildy, large shows whose final exhibits are not completely governed by the chief curator (artists follow time honoured tradition and tend to change their work on site). More dissatisfaction for catalogues which don't actually act as a document of the event, since contributors must meet deadlines well in advance of the event. There seemed to be general derision of the image of the Boundary Rider himself - the lone white male as representative of a collection of work variously related to notions of margins/marginality, transgression (of a variety) of different boundaries - political and physical, etc. Narelle Jubelin suggests that the size of this gap actually gives youth opportunity to define yourself more clearly. Many artists seemed to have decided that "the Boundary Rider" referred more to the curator than to the artists or the art. This year saw the Canadians gain a lot of attention. It was said that they had the largest budget of all the countries, a varied selection of strong artists, and a high powered commissioner who was out there advocating on their, Canada's, and his own behalf.

Tony Bond, the curator of the Biennale, visited New Zealand for three days last year, quite late on the calendar of his >>

>> Boundary Rider Notes cont...

international visits. I found out in August that I had been asked to participate. Handling details long distance can be difficult and expensive, but I had been warned that Biennale financial matters are "always a nightmare". I had two Australian companies making the billboard image "the Book (what you get is what you see)" on the promise of money to come, which isn't how they usually operate. And it would have been good to have had this work installed on the outside of the Bond Store, but as Tony Bond didn't seem too enthusiastic about the idea, I would have needed good advice or support as to how to handle such things. I had hotel hassles, and the management of the Bond Store left a lot to be desired (their staff became unable to deal even with requests for information). Take someone to help you. However it is the installation period that was the most interesting, getting to see people working. In varying degrees of stress - Michael Scholz had computer problems which were not solved even after the opening, Rachel Whiteread's work had been damaged in transit (on the inside of an over-sturdy crate). I spent a day all up working on Richard Wilson's piece ("Not too clear on the viewfinder"), engraving letters into thick paint coated metal doors that now hung suspended in the foyer of the Bond Store. I was lucky enough to negotiate extra space for hanging my work "Souvenir", but yes, the ladder would disappear if you just went to the toilet. But it wasn't as bad as it could have been, having heard nightmarish tales of the Venice Biennale - Helen Chadwick said she had to sleep overnight in her space to prevent the big egos on either side from removing her work.

It was an intense, stressful and invaluable experience for me. I've had a lot of good feedback (mostly from outside New Zealand) and believe even more strongly now that some of the things that interest us here hold up well in this larger context. •

Ruth Watson and Julia Morison represented New Zealand at the 1992 Sydney Biennale

Art Bulletins

Asia Pacific Triennial

The Queensland Art Gallery is hosting the first Asia Pacific Triennial of Contemporary Art to be held in Brisbane, Australia from 8-15 December 1993. Seventy seven artists will represent twelve countries including New Zealand, Australia, Hong Kong, Indonesia, Japan, Korea, Malaysia, Papua New Guinea, Phillipines, Singapore, Thailand and Vietnam.

The work of seven New Zealand artists will be exhibited including Neil Dawson, Robyn Kahukiwa, Selwyn Murapaenga, Anne Noble, Peter Roche, Michael Tuffery and Robin White. Invited commentators are Ian Wedde and Nghuia Te Awe Kotuku.

Art Writing Opportunity

Fine Arts Press will be producing four issues of Art and Asia Pacific, an art magazine to be modelled on Art and Australia. The QEII Arts Council will support payment of writers' fees at \$500/2000 words plus cost of reproducing images. Concept proposals (theme, images, CV & examples of recent writing) are sought by 15 February. Enquiries can be directed to John Leuthart, Visual Arts Manager, QEII Arts Council, tel (04) 473 0800 fax (04) 471 2865.

Artspace Billboard Project

Changing Signs is a billboard project curated by Derrick Cherrie for Artspace Auckland January 1993 - January 1994. Participating artists are Megan Jenkinson, Richard Killeen, Ralph Paine, Fiona Pardington, Michael Parekowhai, Popular Productions and Christine Webster.

Sexualities and Culture

The Australian National University Humanities Research Centre has taken the theme of "Sexualities and Culture" for 1993. For those

concerned with this theme there are a number of interesting events across the Tasman this year, particularly in the light of the gender issues raised by the Suffrage Centenary here. Events include the biggest exhibition of surrealist art ever in Australia, *Surrealism: Revolution by Night*, to be held at the Australian National Gallery in Canberra 13 March - 2 May and at the Queensland Art Gallery 22 May - 11 June and a conference, *Lips of Coral: Sex, Violence and Surrealism* will coincide with the opening of the show in Canberra 13 - 14 March 1993. When the Surrealism exhibition opens in Sydney another conference *Breath of Balsam: Reorienting Surrealism* 31 July - 1 August will take place at the MCA. Also, at the ANU, *Contested Representations: Visual Images of Pacific and Asian Women*, a workshop and exhibition in September. Contact SIAP for further information.

A New Zealand Chapter of "Women in Film and Television"

"Women in Film and Television" is an international organisation for women in those industries. If you are interested in supporting the formation of a New Zealand organisation send your name and occupation, address and phone/fax to: "Women in Film and Television", c/- New Zealand Film Commission, PO Box 11 546, WELLINGTON

1993 Visual Arts Fellowships

The Arts Council has announced five fellowships for visual arts for 1993. A Two year fellowship has been offered to photographer *Laurence Aberhart* and fellowships of twelve months have been offered to *Margaret Dawson* (Christchurch), *John Reynolds* (Auckland), *Peter Roche* (Auckland), and *Merylyn Tweedie* (Auckland). The two year fellowship has been offered for the first time in 1993. Funds are allocated and released on the basis of \$2000 per month, from a total budget of \$150 000 for 1993.

South Island Art Projects 1993

public practices Artists Projects Forum

"public practices" is a programme of artists' projects and forum to be held in Dunedin on 1, 2 and 3 October 1993. Dunedin has a unique history of artists' intervention in public spaces and debates. The forum will examine the complex character of "the public" and recent trends towards locating contemporary art and art practices in "public" spaces. Artists Projects linked to the forum will focus discussion on practical considerations in the context of recent changes to public art funding structures and local government cultural policies.

A programme of temporary or ephemeral and performance based exhibitions and events will take place at the time of the forum in central Dunedin. A number of artists will also be commissioned to make works for a range of locations in Otago and Southland during the time leading up to the forum, if not directly coinciding with it. Presentation of documentation of the commissioned works and responses to them will form an integral part of the forum.

DAY 1 *Taking to the streets - a search for relevance?*

Examining recent trends towards "public" art, the relationship between public art and public space, examining the advantages, limitations and efficacy of "working in public". Discussion of artists projects.

DAY 2 *New Regimes - Old Problems?*

Responses to recent arts legislation and working with local government cultural policies

DAY 3 *Questions, not answers*

Responses to panel discussions from the previous two days to be blackboarded.

International speakers will include *John Barrett-Lennard*, a curator and writer who has developed site projects in Australia and is the Director of the 1994 Adelaide Biennale, and *Ian Hunter*, an artist/administrator who has worked extensively in the UK and NZ, currently convenor of the "New Voices in the City" Conference in Manchester.

RE VISIONS

Suffrage Site Works - Christchurch 1893 - 1993

Site Works Project - Christchurch 11 November - 2 December

South Island Art Projects is developing a major cultural project for the 1993 Suffrage Centennial to be held in Christchurch, the home of Kate Sheppard and the centre of much of the activity surrounding the struggle to gain the vote for women in New Zealand.

RE-VISIONS is a project of historical reclamation and repositioning. A number of prominent New Zealand artists will be commissioned to make works for central urban sites which were significant to both the Women's Suffrage movement and Ngai Tahu women in the 1890's. These sites will form a short walking tour to be advertised by a poster which will also serve as a map and free catalogue. A full catalogue documenting the artist's works and outlining the historical background of the sites will be produced for audiences ranging from those with an interest in civic, Maori, colonial and suffrage history to more specifically arts oriented audiences. We will be developing primary and bursary education kits aimed at extending students' knowledge of contemporary women working in the visual arts and their understanding of the broad range of issues which underlay the struggle for women's enfranchisement.

The artists we have approached are: *Cath Brown (Ngai Tahu), Margaret Dawson, Jacqueline Fraser (Ngai Tahu), Lisa Reihana (Ngai Tu, Ngati Hine, Ngaa Puh), Pauline Rhodes and Ruth Watson.*

The project is scheduled to take place from November 11 to December 2 1993. The curators/organisers of the project are Jude Rae (Director of South Island Art Projects), Lara Bowen (researcher) and Vivienne Stone (Christchurch Community Arts Officer). Ngai Tahu women as well as many other individuals and organisations are involved in supporting the development of the exhibition, catalogue, site map, and education package.

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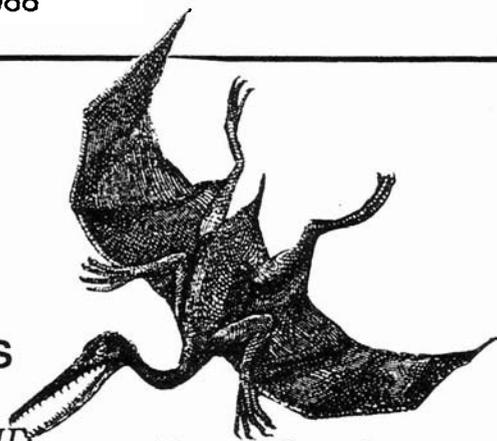
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public practices

Artists Projects Forum

Coordinated by South Island Art Projects

Forum Related Events

South Island Art Projects is interested in artist's ideas for publicly located installations, site specific works and performance based events to coincide with the **public practices** forum in October 1993.

Please refer to the outline of the project in this copy of the SIAP newsletter or contact our office in the Arts Centre, Christchurch or Stuart Griffiths 99 Cargill St Dunedin
Tel: 03 477 6734

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1 - 13 February **MUSEUM:** an installation
by John Johnston

15 - 27 February Work of a multi-media
nature by Nawe

The High Street Project can be found above Michael's Restaurant at 178 High St. Gallery hours are 10am - 4pm.

There is still time available for those interested in showing work. For any enquiries please contact Maddie Leach tel 365 4471 or write to PO Box 3733, Christchurch.

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VISUAL ARTS SUFFRAGE PROJECTS

The following is a selection of Visual arts related Suffrage Centennial projects happening over the next year in the South Island. If you have a project you would like listed please let us know and we will publish them in the next newsletter. Please note we may have to edit longer descriptions as we did with the following. This was caused by space limitations. Our apologies to contributors below for any inconvenience.

RE-VISIONS - Suffrage Site Works - Christchurch 1993

South Island Art Projects will present a programme of temporary site specific works by established artists for central Christchurch sites which have significance in terms of the history of the Suffrage activities which centred around Christchurch. For further info see this issue of the SIAP Newsletter.

Cora Wilding Exhibition

An exhibition for Cora Wilding (1888-1982), an accomplished artist who was also the founder of both the Sunlight League which ran children's health camps and the New Zealand Youth Hostel Association. The purpose of this exhibition is to acknowledge her contribution to society by way of a small collection of her art works and a pictorial history of the Youth Hostel Association. The Canterbury Society of Arts will be sought as the intended venue to be held towards the end of 1993. This exhibition is being organised by Mei Hurrell along with Dr. Pamela Gerrish Nunn.

Suffrage Centennial Exhibitions at the Robert McDougall Art Gallery and the McDougall Art Annex.

White Camellias - 100 Hundred Years of Artmaking by Canterbury Women - Opening 3 June

A retrospective exhibition of the work of Canterbury artists since 1893 which will assess the work of both well known and lesser known Canterbury women artists who have contributed to the development of Canterbury art. *White Camellias* will assess the social issues surrounding the production of women's art and the themes which appear through the art of the last 100 years. The exhibition will be accompanied by a substantial catalogue which will provide a useful record and reference tool for the exhibition.

Women's Lives - Art By Canterbury Women 1993 - Opening 1 July at the McDougall Art Annex

Women's Lives is an invited show of approximately eighty contemporary Canterbury women artists from a variety of different backgrounds and cultures who are currently working and living in the region. Women working in a wide variety of techniques and mediums have been invited to submit a work on paper which interprets the theme of 'Women's Lives' in Canterbury, in 1993. The works will be gifted to the gallery at the end of the show to form an independent archive and record of the Suffrage Centennial. *White Camellias* and *Women's Lives* are presented in association with Trust Bank Canterbury and 1993 Suffrage Centennial Trust.

Off Centre - a touring exhibition coordinated and curated by Sue Wilson of the Eastern Southern Gallery and Elizabeth Caldwell of the Aigantighe Art Gallery.

This touring exhibition will bring together contemporary art works produced by 25 emerging and established women artists from different age groups and backgrounds living in the southern region of the South Island. It will have a provincial emphasis, focusing on the work of women who either work independently of the support structures of an urban environment and/or whose work is strongly influenced by the regional conditions of their background or present circumstances. The exhibition begins in Gore at the Eastern Southland Gallery on 16 April 1993 and then travels to Invercargill, Timaru, Oamaru, Nelson, Greymouth, Arrowtown, Christchurch, Akaroa and ends in Dunedin in June 1994.

Pacific Arts Association 5th International Symposium: Art, Performance and Society

South Australian Museum, 12-17, April, 1993.

UNESCO has declared 1993 as the Year of Indigenous People within the Decade of World Culture. The PAA's 5th International Symposium, is proposed as an Australian contribution which recognises the significance of this UNESCO initiative. The Pacific Arts Association is an international organisation which is devoted to the study of all the arts of Oceania. The Association holds an international Symposium every fourth year where researchers, fieldworkers, artists and custodians of the arts of the Pacific meet to explore issues and initiate future directions.

"Art Performance and Society" will heighten awareness of the distinctiveness and diversity of indigenous arts of the Pacific, both past and present, with a concentration on performance. It will also investigate the possibilities of broader collaborative projects and ethical issues such as repatriation. For a PAA membership application send an SAE to SIAP.

For further information regarding the Symposium write to: *Susan Cochrane Simons, PAA Coordinator, C/- South Australian Museum, North Terrace, Adelaide, South Australia 5000.*

SIAP News

New and Retiring Board Members

Julie King, Colleen Anstey and Bronwyn Hayward have retired recently from the South Island Art Projects Trust Board after more than a year of committed participation in the developmental stages of the organisation. The remaining Board members extend an appreciative thanks for their time, effort and goodwill over that period and wish them all the best for 1993.

We would like to welcome *Andrew Drummond* and *Amanda Jenkins* as new members of the South Island Art Projects Board of Trustees. Amanda Jenkins is a final year film student based in Christchurch. Amanda assisted South Island Projects with documentation of the Southern Strategies Forum in March 1992, and organised 'Against the Grain' - screenings of Canterbury University film students work at the end of 1992. Andrew Drummond is an artist (sculpture/installation) and lecturer at Canterbury University School of Art. Andrew has exhibited widely, nationally and internationally, and has been involved with various artists initiatives including Art In Dunedin, F1, ANZART and Artspace.

Body of the Land Publication

South Island Art Projects will shortly be producing a publication documenting Artists' Projects and papers from the Body of the Land Symposium and documentation of the Solutions Project with the assistance of the Visual Arts Publication Programme of the QEII Arts Council.

1993 National Creative Film and Video Programme

South Island Art Projects is working with the QEII Creative Film and Video Programme to bring the following events to the South Island.

- A high tech video/computer workshop and screenings by Australian video artist *Gary Warner* in March (Christchurch only).
- the screening of two programmes of work by visiting *American film maker Kenneth Anger* in April.
- A selection from the *1992 Australian International Video Festival* to be presented by Brian Langer who will be visiting New Zealand with a view to including NZ material in the next AIVF.
- A selection of work from *Experimenta* to be presented by Jane Kent.

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

Director: Jude Rae

Siap Board Members: Tom Taylor (Chair), Christopher Appleby (Treasurer), Evan Webb (Secretary), Andrew Drummond, Stuart Griffiths, Amanda Jenkins, John Wilson, Caroline Menzies, Jonathan Smart, Ruth Watson.

Editorial Committee: Jude Rae
Evan Webb
Stuart Griffiths
Lara Bowen

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