

ART PROJECTS

Newsletter No. 7 April 1993



EDITORIAL

A slightly later than intended newsletter this month. Our apologies for the short notice with the Kenneth Anger Hollywood Babylon screening in Christchurch (April 16 at the Academy - see back page) and the talks by Edward Lucie Smith and Greg Burke (see the Art Bulletins opposite). We were hoping to have included a copy of the 'public practices' Forum outline, speakers and registration form but time got the better of us. We will be publishing this information in a full page ad in the next (Winter) issue of Art New Zealand and a separate mailout as well.

A limited number of QEII Visual Arts Programme leaflets were sent to the South Island Art Projects office. We offered to send a copy out with this newsletter but it was thought that there would not be enough (how many DID they expect to need?). If you are interested in studying the options contact our office or drop by and pick one up. We are interested in artists responses to the new Visual Arts Schemes as we are concerned about the apparent lack of direct access artists have to various forms of public funding.

Most of the schemes appear to be linked to (public or private) institutional structures and many require 50% of the project costs to be met. It seems as though the QEII Arts Council has taken to the market place like a duck to water. Artists will need to become pretty "creative" to find institutions with which to work and 50% other support as well. This is not an entirely negative thing but we should consider the political implications of such requirements.

The Artists Residencies provide a good support for emerging and established artists alike although opportunities are limited as yet and they often involve moving to a different city which can be difficult and expensive with a family. The Fellowships are adequate (\$2000 per month before tax is hardly a professional wage) but are very few and very hotly contested. The interdisciplinary impulses in the scheme seem positive as well - an attempt to overcome a tendency in the visual arts to work in isolation. The old travel grants remain in the guise of the Professional Development scheme which is notably project oriented but what has happened to the International Residencies? >>>

Cover: From the Kenneth Anger
Hollywood Babylon poster

The International Cultural exchange Scheme does not mention this and with the Mœt & Chandon our only example of this type of opportunity, the future does not look bright.

The fact remains that there is precious little money there. Perhaps what the visual arts needs is a high powered lobbying body that can wrestle a more substantial slice of the cultural funding pie. Send to QEII PO Box 3806 Wellington for a copy or get one from SIAP and send us your responses.

This issue of the South Island Art Projects Newsletter includes a previously unpublished essay by Dunedin writer David Eggleton whose collected essays will soon appear in *The Savage Typewriter*. Thanks to David Merritt for his assistance with this and other things. Keep an eye out for the various publications issuing from Dunedin including SPeC (Radio 1) and SNAFU. The next Newsletter is due in May.

Jude Rae

SIAP News

Founding member of the South Island Art Projects Working Party Ruth Watson has given up her place on the SIAP Trust Board as she will be out of the country for a large part of this year. The remaining Board members and particularly the Director will miss her valuable input and regular consultation.

The Trust would like to welcome Linda Tyler as the latest member of the Board. Linda is a writer/art historian and curator who teaches Art History and Theory at the Otago Polytec School of Art.

ART BULLETINS >>>>>

CHANGES AT THE CSA GALLERY

The Director of the CSA Gallery Chris Taylor and the Exhibitions Officer Blair Jackson will both be leaving for warmer (more northern) climes. Chris Taylor is taking a position as Head of Fine Arts at Webbs in Auckland and Blair Jackson will become the Registrar at the Manawatu Art Gallery.

ART BULLETINS

CANTERBURY SHORT FILM FESTIVAL 1993

Entries are now open for the Canterbury Short Film Festival which will be shown at the Regent Cinema on July 27-29.

Workshops on scriptwriting, distribution, financing and technical matters relating to film will be held at the Art Centre during the day.

For more information and entry forms please write to PO Box 562 Christchurch.

EDWARD LUCIE-SMITH

British art historian Edward Lucie-Smith will visit Christchurch during late April on a nationwide tour of New Zealand.

Lucie-Smith is a well known personality in the art history world and has published numerous books on a range of art periods and related subjects. He is also a prolific poet, novelist, biographer, broadcaster and critic with his writing appearing in many British newspapers and art periodicals.

Lucie-Smith will give a public lecture on 'Design, the Enemy of Craft' at the Christchurch Polytechnic in D Block Lecture Theatre on April 19 At 9.00am. He will speak on 'Art since 1970' at the McDougall Art Annex on Wednesday, April 21 at 5.00pm and give a paper on "Race, Gender & Class in Contemporary Art" at 5.40pm, April 15 Archway 2 Lecture Theatre, Otago University.

GREG BURKE SPEAKS

Wellington curator Greg Burke will give two talks at the School of Fine Arts Film School Studio on Thursday, April 15 at 3.00pm and Friday, April 16 at 1.30pm.

Burke is well known for the exhibitions he has curated for the Wellington City Gallery including 'Now, See, Hear!', 'Imposing Narratives', 'Drawing Analogies', 'Art and Organised Labour' and the catalogue essays which accompanied these exhibitions. On this occasion he will be talking generally about curating contemporary art with specific reference to national and international context and video.

TRUST BANK YOUNG CONTEMPORARIES EXHIBITION

The Nelson Suter Art Society is pleased to announce the Trust Bank Young Contemporaries Exhibition with a first prize of \$2,000 and \$2,000 in other awards.

The exhibition is open to all artists and craftspeople between the ages of 19 and 32 who reside in Canterbury, Nelson, West Coast, Marlborough or who are non resident but with educational and family connections to Nelson.

Works can be submitted in any medium, two or three dimensional.

Professional artists will make the selections and they will be looking for new, innovative and experimental work. John Coley, Director of the Robert McDougall Art Gallery will judge the exhibition.

Works to be sent on June 3,4,5 and application forms are available from the Suter Art Gallery, Box 751, Nelson or the SIAP office at the Arts Centre, Christchurch.

CHRISTCHURCH CAC WORKSHOPS

Community Arts Council representative Vivienne Stone is organising a series of FREE workshops for anybody involved in arts and cultural activity in Christchurch. The workshops are aimed providing basic information which will assist in the practical survival of arts oriented groups. The first workshop, The Secret Diary of Printers and Graphic Artists, is (alas) over but the following are still available:

Workshop 2: Funding Applications made Easy-er - How to fill in funding application forms. Speakers from various agencies will outline the funds available. Date: 27 April 2 - 4 or 7 - 9 Venue: Methodist City Mission, Durham St.

Workshop 3: Running a Publicity Campaign - Timelines, strategies and media releases. Tutor: Felicity Price, Clarity Communications Date: 11 May 2 - 4 or 7 - 9 Venue: Methodist City Mission, Durham St.

Workshop 4: Keeping the Cultural Books - General hints on a healthy accounts system, whether to be a trust, an incorporated society, registered for GST etc. Tutor to be advised. Date: 25 May 2 - 4 or 7 - 9pm Venue: Methodist City Mission, Durham St.

There are limited places so please phone Viv Stone 366 5451 for further information, enrolments and enquiries. Any suggestions for future workshops are welcome.

THE EUROPEAN MEDIA ART FESTIVAL

Applications are still open for participation in the European Media Art Festival 15 - 19 September 1993 in Osnabrück. Entries for the Film and Video section close on 30 April 1993. Entries should have been produced in the period 1992 - 93.

The EMAF is advertised as "the most important event for Media art in Europe, bringing together artists and audience as well as media and market thus opening up creative and economic perspectives."

The Festival will include a selected international programme (current German, European and International productions from the north and south - that's us folks!) of experimental film and video art, experimental feature films and documentaries, video clips and computer animation that represent departures from common patterns. Also part of the Festival will be information programmes and retrospectives, exhibition installations (at the Art Gallery Dominikanerkirche 12 - 26 September), Multimedia projects and performances, seminars and symposia, and an international student forum.

A copy of the entry form and essential information is available at the South Island Art Projects office and enquiries should be made promptly to allow for international post.

We are very pleased to be able to bring you a previously unpublished essay by Dunedin writer David Eggleton. "Morphing Through the Channel Surf and Beyond" will appear in his forthcoming collected writings *The Savage Typewriter* which is being published by E.S.A.W. Press PO Box 5822, Dunedin.

MORPHING THROUGH THE CHANNEL SURF AND BEYOND Reinventing "New Zealand"

by David Eggleton

It's a paradigm shift from the self-satisfactions of the rather inert "monolithic culture" described by Alan Curnow's seminal introduction to the 1960 Penguin *Book of New Zealand Verse* to the fractured, fragmented, anomalous even, 1985 and 1989 Penguin poetry anthologies, whose introductions by selection committee chairperson Ian Wedde voice ironic-seeming assertions about "the growth of language into its location". The 1980's saw New Zealand society reap the benefits of the sixties zeitgeist, when the New Zealand young people who had absorbed the lessons provided by social upheavals around the world in the Sixties, a direct result of the emergence of new technologies, came of age, came to power in their own country, promptly set about making generational changes.

There is now no area of New Zealand culture that is not open to reinterpretation and re-evaluation on an on-going basis. The most significant literature of this country, as elsewhere, is about hybridity, impurity, intermingling. Modern communications and the disciplines of the modern sciences reveal new facets everyday. One of the revelations, as Salman Rushdie has written, is that the absolutism of the Pure is just an option. The concept of the monolith is redundant. More potent now is a kind of mongrelisation: the transformation that comes from new and unexpected combinations of human beings, cultures, ideas, politics, movies and songs.

Nowadays we see bits and pieces of cultural information of all kinds broken free from their historical associations and recombined in configurations that perturb as much as they dazzle and delight.

As art theorist Francis Pound points out in *Frames on the Land*, the first Pakeha ways of looking at New Zealand were inventions of the geologist, the surveyor, the explorer and the settler. They had mindsets or programmes to see what they needed to see. The artists of that period - Alfred Sharpe, John Gully, William Mathew Hodgkins reflected that. Their Eurocentric visions were crucial for the cultural acclimatisation. Exceptional artists, Charles Heaphy (Mount Egmont) and Petrus van der Velden (Otira River series) who responded more intuitively tended to be sidelined as eccentric, in terms of the British imperialist discourse. (In which the first significant frame on the land was Captain Cook's telescope.) Francis Pound goes on to talk about the paradox of silence: "For, just as it is impossible to see visible nature outside the frames of visible culture,

so that the unfamiliar in nature is rendered, finally, invisible so too with sound: unfamiliar, unlearned noise is described as silence. That silence in New Zealand is the silence of the Sublime." This period orthodoxy is confirmed by poet Edward Tregar b.1846, "All still, all silent, 'tis a songless land" (Te Whetu Plains), and still embraced years later by Charles Brasch b.1909, "The plains are nameless and the cities cry for meaning...." etcetera.

In the 1980's, post-McCahon, the buzz of visual vitality in the arts reached a crescendo. For example, in film: *Smash Palace* by Roger Donaldson, *The Quiet Earth* by Geoff Murphy, and, *Patu* by Merata Mita. All of these directors currently work in Hollywood. In terms of technique (light/dark polarities), Vincent Ward assumed the mantle of McCahon with *Vigil* and maintained that sense of metaphysical opposites with *The Navigator* (though less successfully). Also in film at this time a new grotesquerie - a kind of Kiwi gothic - emerged in films like: *Mr Wrong* by Gaylene Preston, *Came a Hot Day* by Ian Mune, *Meet the Feebles* by Peter Jackson, and in short films by Chris Knox, Peter Wells, Stuart Page, Peter Tait and Alison Maclean. (In his essay "Glamour on the Slopes", Peter Wells suggests that the short film - music, videos, advertisements, - is "the quintessential late twentieth century artform.")

What we started to see in the eighties - as Ian Wedde indicates in his poetry anthology choices - is something that is part of a world wide phenomenon - implosion - that is, implosion into special interest groups, and a kind of atomisation and re-assembly of culture or cultures. The classic purity of critical mass ("Humanism", "Modernism") has been shattered; we work with fragments. Bits of information in this era of fast track electronic interaction cancel one another out, creating a kind of weightlessness and inertia, as different moral codes assume equal importance.

New Zealanders seek to authenticate their experience as a nation by placing it in an imported context, a legacy of their predominantly immigrant background. The subtext, the implication of the advertising agencies, those latter-day gurus of selfrealisation, is that this is a second-hand culture. A mock, unreal bricolage, a parodic replica, a joke culture. Seriousness has been reintroduced - at a cost - in the attempt to develop a worthy profound identity through the recolonising of Aotearoa and the Maori by mainstream media assimilation of Maori culture, its language and traditions, which are then used in cultural discourse and in the production of a secure international identity. (Te Maori: a theme park on tour and, in the Nineties, the corporate face, "Maoridom".)

The British Empire attitudes of older generations have been superseded by those of Americanised baby boomers who, in spite of their demographic charts and number-crunchers, could be seen as still political ingenues, naively groping their way through a self-imposed blackout in the china shop of national heirlooms and hard-won traditions.

We live in a time of convenience-speak and Kiwi culture catalogued as accessories. Those who move and shake this secular age have leapt with eagerness onto the fashionable doctrinal bandwagons of the free market which trundle along celebrating the triumph of style over substance, of design over content.

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The pontiffs of privatisation in the puzzle palace of Parliament are perceived by many to be playing on the fears that New Zealanders will be outflanked by foreign Masters of Business Administration, all set on owning a chunk of the Nineties.

The unashamedly ideologically-inspired actions of successive governments, post-Muldoon and all he stood for in terms of conservatism and the old order, have created an image of the nation as a collection of competing special interest groups, linked only by geographical proximity and statistics (for example, the share of the national debt owed by each person). In December 1992, on the National Radio's Morning Report, Cabinet Minister Simon Upton claimed that ideology is a way of "knitting together fragments".

According to this philosophy (the New Brutalism), we're all cultural anthropologists now, producers of our own meanings, selecting from a vast menu. Gender-politics question the oppressive paternalism of business-driven cultural agendas, while eco-politics questions the universal high-risk behaviour of unchecked pollution. Put together, they blur into ethical dilemmas at once trivial and profound. Is that ideologically-sound coffee you're drinking; is this ecological degradation we're practising?

So, it is supposed that New Zealanders are fragmented into socio-economic groups and then atomised into individual customers. Our punters are assumed by the interconnected business conglomerates with their bottomless warchests for campaigns - from Lotto to Earth Care - to be a complacent target audience, only momentarily irritated by some premature product launch. Rabid individualism is favoured over concepts of public welfare and a gradually evolved system of checks and balances. A society loaded to favour the carnivorous and predatory has been put in place and the upshot may still be less than zero economic growth. When shock treatment proves negative the patient goes into a steep decline. Perhaps the patient should be snap-frozen and reawoken in some cryogenic future. A South Island Rip van Winkle turned futurist, waking face to face with the digital twitch of the credit machine.

The international mass media bombards us with certain overexposed mediagenic, almost generic faces. These faces have the impact of logos. They express logo logic. They become faces for corporate identities and are marketed for maximum impact. Asian manufacturing pirates, East European design thieves, Latin American counterfeiting buccaneers, send the cycle into a further spin. New Zealand is manufacturing an image, an identity as a clean green machine, a place of regeneration and healing, free of nuclear contagion. It's a package deal, New Zealand as a themed environment.

In the film, "Angel at My Table", Jane Campion recreates or manufactures Janet Frame as a visual icon, marketable, recognisable enough to be satirised by Australian television's widely popular Fast Forward. So now, in a way, Janet Frame is part of the prevailing nationalist soap opera. In 1992, NZ Toyota's America's Cup sponsorship included a 105 second TV commercial, filmed in the Puhoi community hall. Featuring Barry Crump - how long till we have the Barry Crump TV commercial retrospective at the National Art Gallery? - it was a clever exploitation of patriotism as something that money can buy.

It's the packaging of New Zealand with TV as the point of sale. The soundtrack could be Murray Grindlay, the master jingle writer, whose bluesy feelgood dulcimer-backbeat has become part of the nation's psyche, as unobtrusively familiar as National Radio's collection of native bird calls, which in turn form part of a whole warehouse of sound effects.

Yet behind the relentless marketing there's often an air of absurdity. Take the quizzical physiognomy of the Kiwi backblocks farmer: self-reliant, taciturn, dour, with an underlying social-realist puritanism. Now he's been turned into a commodity and used to sell telephones. Take the embarrassment of butter on the world market. The cool store butter ships turned away from every port like an environmental hazard. The unwanted EEC butter dumped like nuclear waste in concrete drums in the Atlantic Trench. New Zealand butter melted down for cheap lipstick, soap and washing-up liquid. A global butter glut big enough to fill Eden Park 100 times over.

In 1991, along with cardboard cut-outs of police officers and the ubiquitous Clive James putting on a smiley face, we were surrounded by photorealistic cardboard copies of Gordon McLauchlan promoted into the archetypal Kiwi salesman and selling ourselves to ourselves. A recent United Airlines frequent flier advertisement, constructed by a group of ex-computer science students, shows a planeload of New Zealanders flying over digital simulations of Rio de Janeiro, Paris and the Grand Canyon, which metamorphose into one another. This is the passenger jet as airborne gin palace, passing over one continuous theme park devoted to the pleasures of travel.

One waits patiently for the audio-animatronic David Lange extolling the wonders of Mangere Central as a key piece of the postmodernist Polynesian archipelago. It's all part of the hybrid ad-hoc quality of life in New Zealand in the Nineties, of making do with images of emotional power - art objects by any other name - which have the shelf-life of a child's attention span.

There will be no mass uprising by the People's Bureau against the central Committee of the Economic Agenda. Instead, deep down, there is this Vision, a remaining strand of our egalitarian "laboratory of the world" legacy, of all classes sharing the rewards of the computer revolution. The people dreaming of some wise and benevolent leadership conducting a Socratic dialogue with the nation, thanks to a benign and agreeably subservient "interactive" technology.

In the real world, the situation is somewhat different, as Howard Rheingold points out in his speculative book, *Virtual Reality*. Fifth generation computers will come on line by the end of the Nineties. The new information technologies, steered by Japan - the Integrated Services Digital Networks - will see the advent of high resolution digitally identical landscapes and texts (hypertext) superimposed on what will be minimal, undifferentiated backgrounds worldwide. The concept of travelling to discover, of exploring geographical space has already in a sense been partially superseded by the idea of exploring the vast processing capability of linked networks of computers - an electronic joyride through cyberspace. For the burgeoning number of computer users, facing their screens, ordinary distance is transparent. Inside the

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expanding world of computers it doesn't exist. Travelling from a computer terminal in Sandringham to a computer terminal in Singapore happens instantly.

To construct one scenario. While United Nations paternalism is making the world safe for multinationals, Japan Inc. is already preparing its Genesis and New Earth 21 programmes. New Zealand is no longer (if it ever was) isolated and remote, instead we have information-overload and end-users cocooning round the crystal tit of television. If geography is destiny, then geology is for sale. The tyranny of distance has been replaced by the tyranny of the instant. As the techno-elite become the info-elite, New Zealand becomes subject to a new form of colonisation which will create new ways of looking at New Zealand, new concepts of place, where high speed information girdles the earth instantly and all experiences can be simulated, as data processing grows by orders of magnitude. You can dial up the regionalism of Frank Sargeson, you can interact with Julian Dashper's conceptual art pieces at your leisure.

What we are looking at (pay per view) is "empty" colonisation, in which the new colonisers or 'owners' are just telepresences, and where linear arrays of pixels (electrons hitting phosphor as the means of transmitting the dominant mode of discourse) will constitute the new legal limits. The cultural gatekeepers modifying our perceptions will use touch tones and connected speech recognition.

On our screens the mass marketing of ideas, looted from the world's cultures, will proliferate sensationally, producing whole ecologies of co-dependants. Even now, where once the adverts adorned TV programmes like framing devices, the programmes often seem to be frames for the teeming shoals of advertisements which flutter across screens like brilliantly coloured reef fish. If movies are the language of America, then maybe TV commercials are the language of New Zealand (courtesy of Saatchi and Saatchi, and Colenso).

The gentrification of some suburbs will be matched by the ghettoisation of whole towns as the demoralised accept, with a sense of fatalism, the commodity fetishes of a cargo cult society. And perhaps our reward will be to see Kiwi bifu-bagaas for sale in a Tokyo Makudonarudo. As the electronic snow on innumerable monitors resolves into Pacific Ocean rollers as a thousand points of light coalesce into an authenticated fibreglass Maori waka, it becomes clear Planet Earth's a closed system, there's a robot Coke dispenser on every other street corner of every nation in the OECD, and we here in New Zealand, in a parody of our own homogeneity of old, are all morphing through the channel surf towards a digital future.

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Our thanks to David Eggleton and David Merritt.

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KENNETH ANGER

HOLLYWOOD BABYLON NZ Tour

Kenneth Anger, the king of Tinseltown tack, the purveyor of the perverse, author of the "Hollywood Babylon" books, leading 1950's and 60's underground film maker and actor will be in Christchurch to promote and introduce the screening of the Magick Lantern Cycle, a collection of his most significant films to date.



South Island Art Projects is presenting The Magick Lantern Cycle on Friday, 16 April at the Academy Theatre, Christchurch Arts Centre. The Magick Lantern Cycle screens in two parts, the first at 8.00pm and the second at 10.00pm Anger will introduce the films and be available to autograph copies of his "Hollywood Babylon" books which will be on sale.

The first session (8pm) features "Fireworks" (1947, 14 mins), "Puce Moment" (1949, 6 mins), "Rabbits Moon" (1950, 16 mins), "Eaux D'Artifice" (1953, 13 mins) and "Inauguration of the Pleasure Dome" (1954, 38 mins)
The second session (10pm) features "Scorpio Rising" (1963, 29 mins), "Kustom Kar Kommandos" (1965, 3 mins), "Invocation My Demon Brother" (1969, 11 mins) and "Lucifer Rising" (1970-1980, 30 mins).

Anger's acclaimed experimental films have had a profound effect on American mainstream cinema, influencing such modern directors as Martin Scorsese, Francis Ford Coppola and David Lynch. Widely known as 'The Godfather of MTV' for his trendsetting film editing style, Anger is regarded today as a preeminent figure in the rise of Western pop culture, his creativity spanning 45 years and outlasting the efforts of rivals Orson Welles, Andy Warhol and R. W. Fassbinder.

In 1947, Anger met famed underground film maker Harry Smith, influential creator of early experimental animation films. In the same year he completed his first 'adult' film, *Fireworks*, acknowledged as a landmark of underground cinema. The film explicitly dealt with homosexuality, highly taboo in the late forties, and stands as an early example of Anger's rejection of rampant Hollywood mores.

In *Puce Moment* (1949) and *Rabbit's Moon* (1950), Anger's material was inspired by Hollywood's past. *Puce Moment's* sequinned dresses recall a 1920's movie star dressing up. Anger's childhood in Hollywood is integral to *Rabbit's Moon*, "another resurrection of Reinhardt's tinselled wood - this time as a setting for a Pierrot (who causes chaos with his *magic lantern*)" (David Curtis, "Experimental Cinema").

Eaux d'Artifice (1953) is a masterpiece of idea and technique and demonstrates Anger's grasp of symbolism. Printed on stock that is cold and blue, the film is a beautifully photographed succession of images that dissolve, merge and disappear, often in slow motion. *Inauguration of the Pleasure Dome* (1954), featuring music of Leos Janacek, is derived from the dramatic rituals of Aleister Crowley. In *Scorpio Rising* (1963) the myth of the American motorcyclist collided with Hitler, homoeroticism, idolatrous sex, leather fetishism, Elvis Presley, Ray Charles, The Crystals and The Surfari's. *Kustom Kar Kommandos* (KKK) (1965) takes the act of fetishism to its ritualistic zenith, or nadir. *Invocation of my Demon Brother* (1969) was a rescued and reworked excerpt from the original version of *Lucifer Rising* (1966-67), the only print of which was stolen by Charles Manson cultist Bobby Beausoleil who was one of the film's actors. Featuring music by Mick Jagger of the Rolling Stones, *Invocation* rouses "the shadowing forth of Lord Lucifer, as the Powers gather at a midnight mass".

Despite his notoriety as one of America's leading underground film makers, Anger is possibly more well known to the public as the writer of "Hollywood Babylon" (1975) and "Hollywood Babylon II" (1984). Both volumes told salacious tales of scandal and sexual decadence. "I loved all the bizarre stories which were never the official stories of Hollywood ... the books help my film work in the sense that they help pay my lab bills and they are my bread and butter" says Anger.

Kenneth Anger's Magick Lantern Cycle is showing in Wellington at the Paramount Theatre Thursday 15 April 7.15pm and 9.15pm and in Auckland at the Civic Showcase Sunday 18 April 5pm and 7pm.

Visual Arts Suffrage Projects

IMAGE AND ISSUE

Image and Issue, to show at the Canterbury Society of Arts Gallery in September, 1993, celebrates Women's Suffrage Year. Its intention is to record the strength and diversity of women's achievements and to present a show that has the broadest possible public appeal. Currently working artists from the C.S.A., from the widest backgrounds, will be invited to participate.

It is an exhibition that celebrates vitality and variety with works that are polished and tentative, serious and light-hearted, narrowly focused and open-ended, traditional and radical. It is the art of women in Canterbury.

BODYPOLITICS

'Bodypolitics' is the working title for a proposed series of installations by nine women artists at the High Street Project, 178 High St Christchurch, later this year. The concept was developed by Lara Bowen who is curating the installations and Maddie Leach (representing High Street) in response to the new Visual Arts Commissioning Programme of the QEII Arts Council.

The idea of 'Bodypolitics' is to bring together the work of emerging and more established artists who have demonstrated an interest in working in non-traditional. As 1993 is an election year, combined with the Women's Suffrage Centenary, 'Bodypolitics' will refer to public debate regarding national politics and suffrage initiated focus on women's issues. It offers artists the opportunity to articulate concepts in ways that may not otherwise be possible in conventional visual art spaces.

WOMEN'S INTERNATIONAL FILM FESTIVAL

The Women's International Film Festival will be held at the Academy Cinema in the Arts Centre, Christchurch from Sunday April 25 until Saturday, May 1.

Films from England, Germany, Belgium, France, Holland, U.S.A., Australia and New Zealand are included.

The Festival opens with New Zealand's Alison Maclean's 'Crush', which was selected for the Cannes Competition in 1992 and closes with the early works of Jane Campion, the New Zealand born film maker who works from Australia and is internationally acclaimed director of 'Sweetie' and 'An Angel at my Table'.

For ticket and programme information see the Academy Cinema, Arts Centre or Katmandu outdoor gear shop at 235 High Street, Christchurch.

Come and celebrate the opening of the Festival at Annies Wine Bar and Restaurant, Arts Centre, Hereford Street, 5.00pm Sunday April 25.

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.

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