

TALKING MELENTIE PANDILOVSKI July 03

Hi everyone,

Konecno sum tuka! I am finally here!

And I certainly 'picked' the right time for arrival.

As the 30th anniversary of EAF is approaching rapidly, the EAF staff and Board have immersed themselves in the process of rethinking the institution and its activities, as well as rethinking the notion of experimental art in general. In this respect it is worth mentioning that EAF is very much looking forward to transforming itself (capacity building, change of profile, program growth). As EAF has quite of a tradition in organising, and showing the most radical and experimental art practice, it will continue to do so in the period to come, and especially in developing synergy between the arts and bio tech, genomics, web 3D, the field of consciousness, and new media in general. EAF has started developing the framework of its new business plan, and it also includes the setting up of co-operations with major international art institutions, creating a unique database system for the documentation of art works, initiating an educational centre regarding preparation and realization of new educational models in research techniques as well as in complementary training programs in the field of the contemporary arts, and setting up of networks of contemporary art institutions through the SEA region.

EAF's staff and Council have additionally been engaged in the lengthy process of the Contemporary Visual Arts Consultation organised by Arts SA. Participants included the EAF, the Contemporary Art Centre of SA, a Reference Group, and Arts SA representatives. The process is very much on its way but it is not yet concluded.

It has also impelled the EAF to introspect itself and view better its own strengths and weaknesses. I hope to be reporting more about this in the next newsletter.

As you are most likely aware an important issue that the EAF was involved with in the past period was the Myer Inquiry. The Federal Government announced its budget with an allocation of \$19.5 million over four years in support of the recommendations of the Myer Inquiry into the Contemporary Visual Arts and Craft Sector. EAF, together with the whole CAOs Network, welcomes this urgently needed new injection of funding, and will continue to work to ensure that the State Governments make a matching commitment.

EAF is very much looking forward to the full implementation of the recommendations in the Myer Report, especially as the art centres within the CAOs Network have been involved since the beginning, and have called for the Myer Report, as well as provided the strongest submissions for it.

It is also important to say that the CAOs Network has been identified by Myer as a primary beneficiary of these funds.

Finally, I would like to report that EAF was involved in the process of applications for its planned projects, institutional build up, as well as for the realization of its core activities. As first we have applied to the New Media Arts Board of the Australia Council for the project "Art of the Biotech Era" (symposium, exhibition, workshop) to take place during the Adelaide Festival of Arts in 2004.

We then applied to the Daniel Langlois Foundation (from Montreal) for support for the capacity building of EAF, and finally we applied for the Arts SA Industry Development program for funds for 2004.

Awaiting for the outcomes...

NOW JULIE LAWTON

Opening 6pm Thursday 31 July in the gallery is **JOHN BARBOUR**.

Over the past 8-10 years, John Barbour has developed an art practice which can only be described as simultaneously intimate yet estranged. Intimate in that the objects and images he presents require our closest attention to bring to light their inherent qualities and associations. Estranged in that they appear, paradoxically, as distanced and remote – as if seen from afar. This push and pull of opposites: subjective and objective, near and far, speech and silence, architecture and its demolition, presence and absence: of the high and low, delicate and brutal, carries over into his use of materials and forms and is deeply characteristic of his practice. The small-scale models of architectural interiors, delicate embroidered panels of text mantras and fragments, ironmongery assemblages and mirrored volumes, speak of ordinary human needs and fears, the hidden and unsayable and the need to say.

The works in the exhibition **Human Need** take as their point of reference the idea of the 'un-made' – of an 'un-making'. In a kind of twist upon Duchamp's notion of the 'ready-made', Barbour's works literally suggest a falling away from – an unpicking – of 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. Obdurately hand-made, sometimes extravagantly, sometimes quietly, sometimes awkwardly so, Barbour's 'un-mades' owe something to the Gnostics' idea of the human as an imperfect, fallen shadow of the Divine. 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.

John Barbour exhibited at the 25th International Biennial of São Paulo, Brazil, 2002, and is represented by Yuill/Crowley, Sydney. He is currently Portfolio Leader, Research and Postgraduate Studies, South Australian School of Art. His exhibition coincides with the SALA Festival, Adelaide.

John Barbour will be giving a gallery talk about his work at 6pm Wednesday 6 August.

Also starting next month is the EAF's talk series for 2003, **The Modern Nonsense "On Being Continued... (the Aesthetics of the Narrative)"** curated by Dr Russell Smith, Lecturer in Literary and Film Studies at the Australian National University in association with Ken Bolton. In contrast to last year's program which comprised largely talks by artists, this year's season look at the aesthetics of narrative. How do narrative forms, conventions and genres inform visual arts practice? How are these narratives constructed, dismantled, implied, subverted, challenged or remade? Can narrative function as a mode of critical thought? Come and hear great thinkers debate and inform! 6 for 6.30pm Thursdays 14, 21, 28 August and 4 September at Nexus Multicultural Centre Cabaret Space (opposite the EAF). Admission is free and the bar is open!

& NEXT

6pm 11 September-11 October: **BRONWYN PLATTEN • *Love Maps and Shadow Play***

Throughout the last decade and a half, Bronwyn Platten has exhibited prolifically and received numerous awards including Australia Council grants for a residency at Greene Street Studio, New York, and a professional development grant to research international collections of erotica and representations of desire. *Love Maps and Shadow Play* represents the second in a series of exhibitions responding to that research.

Formerly from Adelaide, Bronwyn is currently based in Scotland where she has been living for several years. As a result of the invitation to exhibit at the EAF, Bronwyn will also undertake a residency at the South Australian School of Art.

The exhibition delves below the surface to explore the underlying motivations and social values that shape experiences of desire. The psychiatrist, Dr. John Money coined the term 'love map' to describe the mental template that defines an individual's unique picture of an idealised lover and an idealised romantic and erotic love relationship. *Love Maps and Shadow Play* seeks to expand upon perceived limitations of Money's theories in order to draw out the unspeakable and intractable qualities that shape both relationships to and experiences of love and desire.

Works will traverse imagined landscapes of emotion and patterns of longing, interweaving autobiographical accounts alongside 'remappings' of historical, psychoanalytical and mythological texts. A diverse range of materials and methods will be employed and the exhibition will incorporate concrete poems as well as film and video. A film work, "Isobel" to be included in *Love Maps and Shadow Play* will take as its starting point a characterisation loosely based on Platten's paternal grandmother of Orcadian heritage. Less of a portrait than a poem, "Isobel" will trace subtle biological and emotional links between landscape and identity; embodied desires; loss and reparation.

Bronwyn's exhibition has been assisted by the South Australian Government through Arts SA.

7.30pm 12 September: **MELENTIE PANDILOVSKI • *Web3D Presentation***

A presentation by EAF Director, Melentje Pandilovski at the Iris Cinema, Media Resource Centre (opposite EAF) as part of their FREE IRIS FRIDAYS, focusing on demonstrating the digital language of international artists and the complexities, achievements and limitations of the art projects which use Web3D technology. Admission is free.

SEEING 1 KEN BOLTON

3 April-3 May 2003

TIM STERLING • *Trajectory*

Tim Sterling's work—intricately, meticulously, obsessively constructed—covers quite a spectrum: signification that ranges from the hot overload of "Bomb", Sterling's piece in the 2000 show, *Gleam*, to the 'cool' of the large transparent grid in this exhibition.

All invite the dual application of the viewer's wonder and curiosity in tandem with an investigative, constructive imaginative engagement. Sterling's pieces, through their fragility and transparency, required constant re-verification: gleams and reflections, temporary invisibilities or transparency rendered them permanently unstable, evanescent.

In *Trajectory* Sterling disposed a group of his pieces—to make more evident than hitherto their other, less formalist and more fictive function. The pieces played on two spatial and architectural themes. One concerned office space and workaday utilitarian furniture and fittings: wastepaper bin, air-conditioning vent, filing cabinet. The other posited the childhood space—and thereby the childhood 'time'—of playground and toys: a grid of bars to climb in and through. It would seem that they meant to overlay upon each other the one's supposed *innocence* (and expanded freedom, reverie and play) and the other's work-bound *constraint and system*. Which would make for a troubled, worrisome childhood—or a more mysteriously impish and feckless adult world? Or the suggestion of a continuum? Was this 'curious'? The formal intricacy of the pieces' construction served to divert us into the deeply but idly wondering gaze of a reflection that was both adult and childlike.

WARREN VANCE • *Small Increments*

Warren Vance showed here a cohesive installation of three elements whose house-of-cards delicacy of construction made the title's point: small increments. Vance emphasised both the physical slightness of the action and the transforming power of these incremental changes and juxtapositions.

A video projected onto one wall a sequence of images: female portraits of Victorian or turn of century period alternating with the repeated projection of a circular kaleidoscope image. To the right, on another wall hung a rectangle of fabric printed with forest greenery. Optimistic, tawdry, kitsch? Transforming this was a slide-projected Spanish Baroque saint, a Zurbaran, making it pious and 'spiritual'. The spiritual—and the Franciscan poverty—were repeated on the opposite side as well: projected into a large cardboard box (redolent of rubbish, a pauper's shelter) was an image of the interior of a cathedral. This again was a case of transformation by simple means... towards the spiritual and transcendent. Across this axis (of faith, belief) ran the other projection: the formal portraits of the women suggested brief claims on posterity, records of existence, but also human frailty and the brevity of human life. In contrast the kaleidoscopically derived image that punctuated this sequence looked amoebic, suggesting the much longer timescale of a faceless, unindividuated species, a virus or other micro-organism. Coloured (a pale, variegated green), and moving (teledioscopic images of foliage), the crystal shapes seemed alive; by contrast the black-and-white of the women's portraits proclaimed them dead and of the past, though like the Zurbaran saint they must have made in their time many acts of faith.



15 May-14 June 2003

BRIDGET CURRIE • Scivias

In *Scivias* Bridget Currie set up an ambiguous relationship between two posited classes of thing. One was evidentiary: the video of a small group of people around a rug in a park, talking, laughing, relaxing. This was 'real'—that is, a filmic image of the (idealized) everyday. But as it transparently wasn't happening now its immediacy was poignantly passed. And its character as a moment of past time, past experience, was further underlined by the treatment of the film and its projection: colours were heightened (and also resembled deteriorating footage of the 70s era) and forms a little blurred; the picture was softly and irregularly rounded, not a rectangle—both things coding it as memory and as perhaps the idealization effected by memory. The second class of object stood in relation to this film

or experience as memento: present, but bringing with them the memory of that experience: these were looped and folded lengths of bunting and, in another part of the gallery, a folded mat. Bunting possibly from that park; a mat used possibly by the group. Evidence, facts, souvenirs? And was their folded state a metaphor for the conscious archiving of memory? Potentially available, but possibly never to be recalled. The different presence of the exhibition's elements set up this questioning shuttle between the lively past of the filmic moment and the inert, deathly white present of mat and bunting.

LOUISE HASELTON • Small Crowd

Louise Haselton's body of work, *Small Crowd*, played-off an obdurate materiality against the bubble-like abstraction of word and concept. The pieces were all, variously, palindromes. It is a conundrum-like combination of the opposing quiddity of material and the abstraction of word: a bi-polar rebus.

The result seemed jokily humorous, casual, affectionate—and, in their sequencing and ordering within the space, graceful. And canny: upturned plinths, and display boxes that were still grubby, insisted on an evanescent provisionality, a calm insouciance. It 'felt' like thought in that respect—its fluidity and alternate tenuousness and definition. The occasional smudged and smeared white box support had the artfulness of a Robert Ryman as well as its factual 'presence'. The elegance of the various pieces themselves combined this deliberate facture and this same lightness of touch. The show definitely didn't wish to invoke the term 'heavy'. At the same time the combined works had the presence of a shared real, genuine fascination—a fascination with barely graspable connections (of object and concept, of reading and misreading and the echoes and reverberations of these). Was the high-placed "leper" a misspelled suicide? A "leaper"? No, it was the reverse of "repel". Why were "moor" and "room" linked—"more room"? room for North Africans? room as 'mooring'? Why did the latter pair's manifestation physically, as yoked-together 'tomes', seem right—and more appropriate for the yoking's not being fully achieved? Why did one forget the words at different times and focus on the physicality of the objects, unable, after a time, to tell what question our brains were asking? Cheshire cat-style the words interrogated us again. A final, 'eay' sequence split two-word terms to reveal beneath the unity—hedged bets, ironies, contradiction: small/crowd, almost/exactly, unsung/hero, loose/fit, act/natural.

Bridget and Louise gave a gallery talk about their exhibitions on 29 May.

SEEING 2 MELENTIE PANDILOVSKI

15 May-14 June 2003 WEB3DART2003

WEB3DART represents a juried selection of artistic and research projects using web 3D technology, and was the official ART SHOW for the Web3D Symposium, the 8th International Conference on 3D Web Technology, March 9-March 12, 2003 Saint Malo, France. The EAF has become one of the global nodes launching the Fourth international exhibition of Web3D Art, on computers in the Dark Horsey Bookshop of the EAF from May 15, 2003.

This in fact represented the Australian part of a comprehensive attempt to present Web 3D simultaneously in different places around the globe. Other organisations to show WEB3DART2003, as installed lab areas, included: Media Lounge, Huddersfield; Cornerhouse, Manchester; Folly Gallery, Lancaster; Contemporary Art Centre, Skopje; Digital Studio, ICA London; Digital Shed, Watershed, Bristol; Ravensbourne College Art Gallery.

The history of WEB3DART began in 1999 at Heinz-Nixdorf-Museum, with VRML ART (Paderborn, Germany). It was subsequently presented at SEAFair '99 e-FUSION: Virtual Reality - Web 3D Exhibition, Museum of City of Skopje (Skopje, Macedonia) and at the Transmediale (Berlin). The 2000 VRML-ART Expo (Monterey, California) was shown at the SIGGRAPH ART SHOW (New Orleans). These shows have been generally organised under the name of VRML ART (with the exception of SEAFair '99), however with the change of technology the name changed in 2001 to Web3D. WEB3DART2001 (Tempe, Arizona) was presented at The Computer Art Festival (Maribor, Slovenia) and at The Media Centre of ICA (London).

This fourth selection of online 3D works was organised by Kathy Rae Huffman, Corner House Gallery, Manchester, and Karel Dudesek, Ravensbourne College of Design and Communication, Kent, UK. The juried selection featured a range of artistic and research projects that utilise a variety of plug-ins (Cortona, Blaxxun, EON, Axel, Shockwave, Viewpoint, and Cult3D).

Artists selected for WEB3DART2003 include Michael Atavar, Ricardo Barreto, Stephane Beugnet, Stephen Guynup, Roya Jakoby, Yael Kanarek and bnode (Judith Gieseler and Innes Yates) Vasileios Karageorgos, Patrick Keller, John Klima, Adam Nash, Anthony Rowe, Raphaël Vandendriessche, Grace Weir (in collaboration with Juha Huuskonen and Arto Chydenius), Grégoire Zabé / Regis Albignac. The selected participants in the show come from Australia, Brazil, Luxembourg, Switzerland, Ireland, United States, United Kingdom, Germany, Slovenia and France. <http://www.web3dart.org/>

It is worth pointing out that several events took place accompanying Web3D Art.

The "Lab3D" exhibition (curated by Kathy Rae Huffman in the Cornerhouse Gallery in Manchester) presented visitors with a rare opportunity to immerse themselves in the world of the dimensionalised Internet and the landscape of the computer game, by installing six installations (3D virtual environments) in a physical space of the gallery.

Melinda Rackham organized during June an on-line discussion about 3D online work on the "empyre" <http://www.subtle.net/empyrean/empyre>

Also noteworthy: the "Memory Plains Returning", a 3D sound sculpture by Adam Nash. A multi-user version was performed live on Thursday 19th June by Adam Nash at Folly Gallery, Lancaster, Kema T. Ekpei, at Cornerhouse, Manchester, and John McCormick, from Melbourne, Australia.

Following the presentation of Web3D Art at the Iris Cinema on 12 September, the EAF plans to organise a Web3D Workshop with 10 participants from South Australia in December 2003.

SEEING 3 KEN BOLTON

19 June-19 July 2003 ADAM GECZY AND MIKE PARR • *Film Noir, Politique Blanche*

Film Noir, Politique Blanche was an installation that re-presented works of Mike Parr's through the collaborative lens of Adam Geczy. It involved the gallery's division into two distinct spaces: in one a film was projected showing Mike Parr with hand nailed to the wall, a 24 hour long performance. The film captured the sense of duration and suffering and presented it as grainy, black and white, silent film-style footage. It was projected at an angle and the cutting was deliberately jumpy. A soundtrack filled the gallery with the noise of an old projector.

The other room, the first the viewer entered, held an assemblage of video monitors and their players, a loose aggregation with wiring artfully messy winding about them to plugs in to the gallery wall. Around these walls was hand-written, in Czech, an account of Adam Geczy's father's escape from postwar Budapest. The video monitors showed this writing taking place: a refugee's account, laboriously enscribed. The projected Parr performance in the second room could be read as protest at the illegal and inhumane detention of asylum-seekers in Australia, at a suffering in sympathy with them, as hysterical self-laceration in reaction to powerlessness in the face of the government's will in this matter. *Film noir*: a 'dark' film of troubled and troubling content; *politique blanche*: the policy of a White Australia maintained against Middle Eastern and Asian refugees.

Other photographic images on the wall of the first room showed similar mutilation and self-wounding done to the body from various times in Parr's career. There was also a selection from Parr's very early performances/performance ideas—each suggestion a displacement of the body's normal functioning and serving to alter one's thinking and awareness of the body, of the self, and of psychic boundaries. These dated from 1971/72.

Accompanied by a substantial 52 page full-colour publication, BLEED BLED SAID, with interviews and essays on the artists by Russell Storer, Curator, Museum of Contemporary Art, Sydney (available at Dark Horsey).

PHOTOFILE #69 LAUNCH BY ACP DIRECTOR & EDITOR, ALASDAIR FOSTER

This year *Photofile* celebrates its 20th anniversary. To mark this occasion the magazine has been relaunched in a larger format, in full colour and with extra pages. More pictures and more ideas than ever before.

Alasdair will talk about the ideas and imagery explored in the new issue and the role of *Photofile* and the Australian Centre for Photography, Sydney, in the promotion of Australian photomedia both across Australia and internationally.

Exploring the theme of **Suburbia** the new issue of *Photofile* includes:

- Chris McAuliffe on the dominance of suburbia in Australian photomedia
 - Mark Kimber on suburban nights and memories of childhood
 - Robert Cook on being an alien in the outer space of Perth
 - Portfolios by Selina Ou, Carroll Jerrems, Emil Goh, Derek Kreckler, Jo Grant, Peter Robertson
 - Three very different perspectives on Boys in Cars – from Hoon to Snag (Lee-Anne Richards, David van Royen and Bronwyn Wright)
- + national previews and reviews and much more...

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Applicants for studio residencies should go to Council's web site at www.ozco.gov.au/vac for an overseas studios fact sheet which should be read before applying for a residency.

APPLICATION FORMS AVAILABLE ONLINE
<http://www.ozco.gov.au/vac/skillarts.html>

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Lion Arts Centre, North Terrace at Morphett Street, Adelaide
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t +618 8211 7505 f +618 8211 7323

e eaf@eaf.asn.au • w www.eaf.asn.au

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