

# planet\_eaf

## EXPERIMENTAL ART FOUNDATION

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Gallery & Bookshop hours: Tuesday-Friday 11-5, Saturday 2-5

newsletter april-june 2002

## TALKING Julie Lawton

What *IS* happening with the appointment of the EAF Director? As you will have read in the Statement from Council in the last *planet\_eaf* the EAF recently re-advertised the position with applications closing at the end of June. We are currently in the process of shortlisting and interviewing.

Also as mentioned in the last *planet\_eaf* the EAF took the opportunity after the take down of Denise Kum's installation – which was long and arduous and thanks must be extended to artists Andrew Best, Tim Sterling and Bridget Currie for their patient assistance in this process – to resurface the gallery floor after 10 years of wear and tear and in-house paint jobs. Late 2001 the EAF was advised by Arts SA of the success of its application for matching funds to purchase a high-end data projector, and these two events were perfect for Jude Walton's exhibition in May. Requests by artists for data projectors for use in their exhibitions has increased markedly over the last 5 years and the EAF is excited to finally be able to offer this facility in-house (and to be able to divert hiring funds to other areas of the program).

### ARTS SA REVIEW

As you may remember, the EAF (and CAOs) took part in the Federal Government's *Myer Inquiry* into the contemporary visual arts, the results of which have now been handed to Government. In late April the EAF was advised of its funding from Arts SA which remains the same July 02-December 03 as for June 01-02 – plus 2.5% indexation. In addition the EAF was advised that the Arts SA "Organisations Assessment Panel" (a cross-artform panel) had "...identified a number of critical issues currently affecting this sector of the arts.

*"...(iii) South Australian Contemporary Visual Arts at a Critical Juncture*

The panel noted that South Australian visual arts organisations are facing particular challenges at this time.

The Australian contemporary visual arts sector is likely to undergo significant change over the next 12-24 months as the findings and recommendations of the (national) *Myer Inquiry into the Visual Arts and the Craft Sector* are made public and implementation is negotiated. It is crucial that the visual arts sector in South Australia is well placed to take advantage of any opportunities, or manage any change, that may arise from the Inquiry.

Therefore, the panel has recommended a medium-term review of the South Australian contemporary visual arts sector, taking into account any findings from the Myer Inquiry and focusing on artistic leadership in the sector, improved performance and long-term sustainability.

The review should also take into account the activities of all visual arts organisations, as this sector is small, interdependent and crucial to the careers of SA visual artists."

Discussions are currently underway at Arts SA regarding who will undertake the consultative process in the second half of 2002 and what their brief will be. We'll keep you informed of developments.

### EAF STUDIOS & EMERGING ARTISTS

Through the South Australian Youth Arts Board and Carclew, the EAF has been able to offer sponsored studios to emerging visual artists since 1993 via the Artists-in-Studios Program. Emerging artists supported over the years have included:

Larissa Hjorth, Victoria Straub, Melia Daw, Maryanne Huppatz, Kelly Milton, Anne Robertson, Michael Grimm, Leanne Marshall, Sonja Porcaro, Belinda Hoare, Kristian Burford, Cameron Parsons, Michael Newall, Katie Moore, Sarah Minney, Hayley Arjona, James Dodd, Tim Sterling, Bridget Currie, Vivienne Miller, Andrew Best, Chris Flannagan.

Recently, the EAF was advised that this scheme will not be possible for 02/03 due to funding reductions. However, young visual artists will be able to apply for Project and Development Grants and request funds to pay studio rent. There are two grant rounds each year. (*See advert this newsletter.*)

The change will present some difficulties for the EAF and the artist applicant. Apart from administrative issues, previously the EAF has been able to negotiate that applicants share a studio for a whole year, rather than occupy it in 2 x 6month blocks (as determined by the funding process) thereby giving emerging artists a longer time to acquaint themselves within the new environment as well as be able to comfortably produce new work.

To attempt to continue to reserve a studio specifically for emerging artists, the EAF asks that applicants considering requesting funds for EAF studio rent via SAYAB, initially make an application requesting a studio at the EAF. For the round due 27th September, applications would need to be received by Friday 23 August. EAF studio application guidelines and forms are available.

AWAY

Ken Bolton, Bookshop Manager, has been awarded the James Joyce Foundation Award (the first time to a poet) and is currently in residence in Dublin with later travel to Paris, Trieste and Zurich where Joyce lived in exile from 1904-41. The award has recently been extended to include Beijing, China, which will see Ken descend upon it prior to his return in late August. Meantime, able-brained Bridget Currie is holding the reins.

But before Ken left he managed to write these reviews of the EAF's recent exhibitions....

## SEEING Ken Bolton

2 May–8 June 2002

### **JUDE WALTON : PARALLA X**

Jude Walton was in residence at the EAF 29 April to 8 May and gave a gallery talk on Tuesday 7 May.

*Paralla x* was an installation that worked an effect—rather than making a proposal, or offering an allegorical journey, a rebus or narrative of meanings. It offered (two) contrasting experiences of bodily movement and orientation via video projections in semi-discrete parts of the EAF gallery space. These both threw large images (almost floor-to-ceiling & correspondingly wide).

One entered via the bookshop, turning right to move between narrowing walls that funneled the viewer into centre gallery. Along the facing wall ran a continuous, serendipitous path of ribbon lighting, activated on entry. This had a fairy-tale aspect, but also read as a trail and, retrospectively, as the path of a dancer.

At centre gallery one addressed the moving image of a dancer (shan-tung Viet Cong black pants & simple boat-neck jumper—i.e., no tu-tus). The film was black & white and of wondrous, broadcast quality: you could see the skin print on the dancer's feet; the clothing and half-tones in the image were austerely luxuriant. It looked like dramatic, Magnum-era photography. Situated at centre screen, making slow, simple movements—of extending limbs, bending & straightening, a simple vocabulary—the filmed dancer ensured a range of ever-shifting black-&-white symmetries. The same series of movements was filmed from a number of angles, including directly above and below (through a glass floor). The image was hypnotic to a degree and inculcated an empathy with the figure as it tested weight and balance: the body as a kind of module.

The other major component was footage of a misty, befogged lake. It was experienced at first as landscape scene: birds flying past in slightly slow motion. After a time we realize we view this through glass: faults and a stain or two on the glass made this apparent. The train is in motion: we saw a long, straight, flat, distant bridge. The girders of a railway bridge (that we infer we are on) figured in the image. The film, then, situated the viewer as passively transported through wider space. By contrast the filmed dancer was not so simply visual spectacle but induced a more haptic identification of the viewer with its movement, a physical projection. A sound component suggested the irregular displacement of weight, sounds of shifting and movement. The landscape film had a soundtrack (via headphones) that gave the cocooning but mildly anxious feel of rail travel.

Three other elements functioned to firm up and direct our reading/response: a small monitor played a computer-generated stick-figure in illustrative, Muybridge mode, dancing; a large pile of white wooden stakes or staves suggested the entropic stasis of fiddlesticks; an electric train ran on a circular path, on scaffolding that held it, elegantly, about eye-height above the ground. This train, like the ribbon lighting, was sensitive to the viewer's presence and circled only when approached closely enough. Triggering it had the effect of referring one from consciousness of one's own movement (and from identification with the projected dancer) to the on-board, kinetic experience of the lake—to the film running at the other end of the gallery.

20 June–20 July

### **RUTH WATSON : CRY ME A RIVER**

Ruth Watson was in residence at the EAF 17-20 June to make her work in the gallery. This is the last exhibition in the program curated by former EAF Director, Chris Chapman.

Ruth Watson's *Cry Me A River* presented a serpentine 'river' of salt crystal. In the broad swathe of diaphanous, occasionally twinkling salt were the negative shapes of the various continents and islands that make up the mapped world.

*Cry Me A River* presented them for us to discover and recognize—or, if you weren't too geographically attuned, to make out more slowly—in a visual metaphor that read as river, flow and time, but also as cloud shapes (whispily breaking up, becoming more tenuous or stretched out of shape), even reading as the continental drift of tectonic plates. In most readings then, time was suggested—in dimensions that were historical (to do with the rise and fall of peoples and civilizations, colonialism, postcolonialism, the international), geographic and ecological.

Salt itself suggests mostly today problems of salinity and, by association, other forms of ecological degradation. Historically salt was also a crucially valuable human resource on which cities were founded and around which much trade took place – a further meaning the work carried. The register—like Julie London, and her famous song—was both pretty and sad.

## NEXT

1-31 August

### d>ART 02

dLux media arts (currently in its 22nd year) encourages and promotes the development and critical discussion of innovative film, new media and sound arts in Australia, and exhibits this practice to diverse audiences nationally and internationally. d>ART is produced by dLux media arts annually and is Australia's premiere showcase of experimentally driven screen and time-based media art – this is the first time that d>ART has been exhibited in Adelaide.

In 2002, an installation exhibition strand was added to the program. This exciting showcase of new media installations being launched at the EAF 6-8pm Thursday 1 August, includes *Throw* by Mari Velonaki and *The Glass Bell* by Sophea Lerner, both gesturally triggered, interactive installations, as well as CD works: *L'apres-midi d'un avatar* by Mathias Antfinger & Ute Hoerner, *Uncle Bill* by Debra Petrovich and *Shocked* by Danielle Karalus.

At 7.30pm on Tuesday 30 July (prior to the installation launch) d>ART 02 SCREEN will be showing at the Mercury Cinema offering up to 17 works from 7 countries. The night will include a special VJ presentation by *inCube* and a question and answer session with dLux Curator, Leah Grycewicz and General Manager, Panos Couros.

And at 5-6.30pm Friday 2 August Mari Velonaki will be giving a talk about her work at Nexus Cabaret Space, Lion Arts Centre.

12 September–12 October

### RICHARD GRAYSON

After his extremely successful stint as Artistic Director of the 2002 Sydney Biennale, Richard Grayson – the artist – returns – with new work made especially for his farewell exhibition in Australia. *stay tuned...*



### TALKS PROGRAM

And at long last! the much awaited return of the EAF's talks program (co-ordinated by Ken Bolton). *The Modern Nonsense* will be held 6-8pm Thursdays 8, 15, 22 & 29 August at Nexus Cabaret Space, Lion Arts Centre. This very popular season has been made possible in 2002 with the financial assistance of the Independent Arts Foundation (SA) Inc. Admission free. Bar open. Put it in your diary. NOW!

#### DIRECTOR 24HR ART NET CENTRE FOR CONTEMPORARY ART

The Director of 24HR Art, Darwin, is responsible to the Board of Management for the artistic direction and curatorial programming, and manages the overall organisational, project and financial aspects of the organisation.

To start between October-January 03.

For job description and further details contact:

t 08 8981 5368 e 24hrart@24hrart.org.au

w www.24hrart.org.au

Applications close 12 August

#### SA YOUTH ARTS BOARD CARCLEW YOUTH ARTS CENTRE PROJECT & DEVELOPMENT GRANTS

for South Australian artists (resident in SA for 6 /12 months prior to making the application) & 26 years or under.

GUIDELINES & APPLICATION FORMS

SA Youth Arts Board, Carclew Youth Arts Centre

t 8361 9777 f 8239 0689 e sayab@sayab.org.au

w www.sayab.org.au

Due 27 September for activity 1 Jan-30 June 2003



**VISUAL ARTS CRAFT BOARD  
SKILLS & ARTS  
DEVELOPMENT GRANTS  
DUE 1 AUGUST**

"...professional development opportunities to individual artists, arts writers and curators... where the main focus is the development of arts skills, such as: self-organised residencies, participation in conferences or workshops, curatorial research and writing projects, and mentorships.... this year the Board is also offering grants of between \$3,000-\$6,000 for emerging (under 30 years of age) artists, arts writers and curators for professional development activities, such as workshops, conferences, mentorships, web site development and catalogues..."

**VISUAL ARTS/CRAFT RESIDENCIES**

"The VACB offers overseas studio residencies for practising visual artists and craftspeople:

- \$10,000 3-month residencies in Barcelona, London, Los Angeles, Tokyo, Rome, Paris, Milan and New York (Greene Street); or
- \$35,000 12-month residencies at Kunstlerhaus Bethanien, Berlin and P.S.I. Contemporary Art Centre, New York."

**GUIDELINES & APPLICATION FORMS**

Toll Free 1800 226 912 or download from [www.ozco.gov.au](http://www.ozco.gov.au)

**HELEN LEMPRIERE NATIONAL SCULPTURE AWARD 2003  
call for entries**

\$80,000 plus \$25,000 professional development package  
Toll Popular Choice Award: 3 prizes of up to \$15,000 in total  
t 03 9654 0299 e [info@lempriere.perpetual.com.au](mailto:info@lempriere.perpetual.com.au)  
w [www.lempriere.perpetual.com.au](http://www.lempriere.perpetual.com.au)  
Deadline 30 August



**ARTS SA GRANT PROGRAMS  
DUE 27 SEPTEMBER**

**PROJECT ASSISTANCE :**

**EMERGING & MID CAREER ARTISTS**

"...to assist in the development & realisation of professional career goals & opportunities for South Australian emerging artists..."  
"...to assist established artists to build on their existing reputations or to pursue new directions, and to develop new markets and audiences for their work..."

**MID-CAREER FELLOWSHIPS FOR MAJOR PROJECTS**

"The aim is for each artist to develop a strategy to fulfil major outcomes in their creative careers, leading to the establishment of their long-term artistic livelihood."

**INTERNATIONAL PROFESSIONAL DEVELOPMENT**

International Project Assistance for individuals to present their work in an international context and for organisations to increase their profile in the international marketplace.

**FURTHER INFORMATION & APPLICATION FORMS**

Phone 8463 5444 or download from [www.arts.sa.gov.au](http://www.arts.sa.gov.au)

**ASIALINK ARTS RESIDENCIES 2003**

Visual Arts/Crafts, Performing Arts, Literature, Arts Management  
Further information or to download forms:  
e [arts@asialink.unimelb.edu.au](mailto:arts@asialink.unimelb.edu.au) • w [www.asialink.unimelb.edu.au](http://www.asialink.unimelb.edu.au)  
Closing date: 6 September

**THE WOOLLAHRA SCULPTURE PRIZE 2002**

A new national award initiated by Woollahra Council to support, promote and celebrate artistic excellence. For an original, free-standing small sculpture (≤ 80cm).

- Woollahra Sculpture Prize: an acquisitive award of \$10,000
- Special Commendation: a non-acquisitive award of \$2,000
- The Viewer's Choice: a non-acquisitive award of \$1,000

t 02 9391 7000 • e [micheleb@woollahra.nsw.gov.au](mailto:micheleb@woollahra.nsw.gov.au)  
Deadline 20 August

**QUEUE HERE call for proposals**

curated by Lisa Byrne & Silvia Veléz  
Canberra Contemporary Art Space

A group exhibition exploring the idea of queuing in contemporary culture.. "the incredible currency of this issue, specifically in connection with refugee issues in western nations and the increasing global transitoriness of populations, the way we conceptualise notions of place and home becomes problematised."

Proposal guidelines [www.ccas.com.au](http://www.ccas.com.au)  
Applications due 10 September

**OUTsite 2002 expressions of interest**

A site specific sculpture award at the Alice Springs Desert Park. To create works alone or in collaboration that are site-specific to the MacDonnell Ranges and arid zone environs of the Alice Springs Desert Park.  
Contact: Watch This Space t 8952 1949 e [wts@octa4.net.au](mailto:wts@octa4.net.au)

**Creating a  
smoke-free  
South Australia**

Isn't it great to smell the fresh air!  
Fortunately more and more South Australian sport, recreation and arts organisations are choosing to be smoke-free. May all South Australians enjoy smoke-free venues, and enjoy being healthy.



Government of South Australia

**we're smoke-free**

The EAF is supported by the Commonwealth Government through the Visual Arts Craft Board of the Australia Council and the South Australian Government through Arts SA, and is a member organisation of Contemporary Arts Organisations Australia.

