

TALKING MELENTIE PANDILOVSKI

A buzz word that has characterised our thinking and actions in the past months is certainly the 'Business Plan', as this process and its completion is a pre-requisite for the signing of the tripartite agreement between the EAF, Australia Council and Arts SA through the Visual Arts and Craft Strategy. This will mean secure funding for the EAF for the following three years.

While the EAF's funding from the Australia Council and through the VACS is confirmed for the next three years, funding from Arts SA is subject to a new application which was made in late June. As a follow up, we met with Arts SA's Organisations Assessment Panel in August and spoke about our general activities and introduced the OAP members to our projects, as well as to the current state of affairs (being understaffed, needing additional funds to realize all of the projects planned for the following period). We eagerly await the outcome of this application in late September.

The development of the Business Plan has involved the EAF Council and staff & included a business-planning workshop in August initiated by the Australia Council and Arts SA and led by Duncan Peppercorn in the framework of 'National Business Development

Program for Visual Arts and Craft Organisations'. The Business Plan itself is indeed a very serious undertaking, but I believe that the EAF will be ready to submit the Plan as requested. However, we are not the only 'martyrs' in this process, as a great number of contemporary visual arts organisations around Australia, are doing the same.

Let these issues not worry you. The EAF still regards the artistic program as the core of its activity, and believes that this is why we are here! ;-)



Melentie Pandilovski and VACB Senior Program Officer, Billy Crawford.

PUBLICATION

In the post-**Art of the Biotech Era** period we continue to be involved with the issue of biotech arts through working on the publication **Biotech Art & Culture** (*working title*).

The EAF has commissioned texts from over 20 national and international writers that will be published together with images from artists working in the field. This will be a most comprehensive compilation of theories and practices surrounding issues of art and biotechnology.

Topics covered include an analysis of tissue culture and art, the politics of patenting life-forms - making connections with surrealist art practices and use of databases as collage engines, bioethics and art production, the connection between breathing and creativity as a cognitive function, the problem of invisibility and credibility in live genetic art, and the politics and ontology of bio-informatic systems.

Besides the already confirmed \$6,000 from the Gordon Darling Foundation, the EAF invited the Institute of Modern Art, Brisbane, to be a publishing partner and, together with a very favourable printing quote from Finsbury Press, Adelaide, have secured the necessary funds for the project to go ahead. Additionally, the IMA's involvement gives the EAF access to their valuable national and international networks for distribution.

We are presently preparing, proofreading, and editing the book and, as it is a lengthy and time-consuming process, we have engaged artist/writer Francesca da Rimini to assist as project manager.

Biotech Art & Culture is scheduled for publication mid-2005.

EXHIBITION

We have also continued a successful art program in the past six months, starting with **CONCRETE 000** by Sydney artists Shaun Gladwell and TV Moore, which was exhibited in the period 22 April to 22 May. Shaun and TV came to the EAF for the installation of the work and held a talk in the gallery further describing and contextualizing, as well as immersing us into their collaborative work and the urban youth culture of Sydney. Shaun and TV also spoke about their work on Radio Adelaide. All of the works were screen-based, so that we were able to fully use our three data projectors, and had to rent a few more.



Shaun Gladwell : Tangara, 2003



Oliver Musovik: My Best Friends, 2002



Lei Cox: Teleportation Experiment (detail), 2004



Grace Weir : Déjà vu, 2003 (installation detail)



Next in the program was **Friends, Neighbours and Others** (3 June–3 July) by the Macedonian artist Oliver Musovik. The EAF was able to bring Oliver to Australia, and again, had to surmount well-known visa problems. After a few correspondences, the Australian Embassy in Belgrade issued the visa to Oliver so that he was able to be here just in time for the installation and opening, and hold a very successful presentation at the gallery, as well as to Honours students at the SA School of Art. Oliver talked about his work on Radio Adelaide and was reviewed in *The Adelaide Review*.

This show was followed by the exhibition **Lei Cox – Retrospective Elements** by the Scottish-based artist Lei Cox. Lei came to Adelaide for the exhibition opening on 15 July and held a talk in the gallery on 16 July. As Lei was in Adelaide for a longer period, he was able to interact with the Adelaide cultural scene, talk on Radio Adelaide, and to *The Advertiser*, as well as look at the work of some Adelaide artists and provide critical feedback. The EAF is expecting to continue the collaboration with Lei Cox in the future regarding other collaborative initiatives and projects and will report about them as they begin to appear on the horizon.

The Irish artist Grace Weir presented her work **A Fine Line** in the period 26 August–26 September. Grace came to Adelaide for her exhibition, and held a gallery talk on 27 August. As her exhibition dealt with her collaboration as an artist with the astro-physicist Ian Elliot, it was extremely beneficial to listen to her talk. Her exhibition has received reviews in *db Magazine* and *The Advertiser* with several reviews forthcoming in *Photofile*, *The Adelaide Review* and *Artlink*. An interview with Grace was broadcast on Radio Adelaide on 28 August.

OTHER PRESENTATIONS

The EAF assisted the sound project **absolute concrète music** by Spanish artist Francisco Lopez (as part of the absolute Australia/New Zealand 2004 tour), which took place in the basement of Big Star Records, Rundle Street, Adelaide on 4 July. This presentation was a collaborative venture with Big Star, the Electronic Music Unit of the Elder School of Music-University of Adelaide, the Visual Art & Design Research Group,-SA School of Art & Louis Laybourne-Smith School of Architecture and Design, University of South Australia.

The EAF also presented a talk by Cécile Martin, Co-Director of CHAMP LIBRE, an interdisciplinary creation and presentation centre for the arts based in Montreal, Canada, on Tuesday 6 July. Cécile talked about CHAMP LIBRE's activities and presented a video program of selected works.

NOW

OLEG KULIK 6pm 7 October-30 October

The next exhibition is by the famous Russian artist, Oleg Kulik, whom many view as 'radical', and who is dealing in the field of performance, installation, photography and video. Born in Kiev, Ukraine, in 1961, Oleg lives and works in Moscow. He is most renowned for his performances as a dog during the 1990s, including *Mad Dog*, *Reservoir Dog* and *I Bite America and America Bites Me*. Most of these performances were held in public spaces and were routinely stopped by the police. Kulik has exhibited and performed throughout the world including at Tate Modern-London, 2003; and at the 2001 and 2003 Venice Biennales. Unfortunately Oleg recently advised that he will be unable to travel to Australia.

& NEXT

IRWIN 6pm 11 November-11 December

Preparations are heavily underway for the exhibition **Like to Like** by the Slovenian-based art collective IRWIN who have been a dynamic force in contemporary Eastern European art for some 20 years.

IRWIN is a group of five painters (Dusan Mandic, Miran Mohar, Andrej Savski, Roman Uranjek and Borut Vogelnic), who have been developing their art as retro-

principle. Their artistic practice, as well as their theoretical writings and research projects, concern the following diverse subjects: the relationship between art and totalitarianism; modernist iconography and ideology; the geo-political impact of the revolutions of 1989-1991; and the historicising of modern and contemporary art produced in the former USSR, Yugoslavia, and Eastern Bloc.

The IRWIN group fits into a larger constellation of artists, including members of the rock group 'Laibach', the theatre/performance group today called the 'Kozmokineticni Kabinet Noordung', and the design collective, 'Novi Kolektivizem'. These groups are known collectively as Neue Slowenische Kunst, or NSK. Their members have been collaborating in a variety of forms since NSK was established in 1984.

IRWIN has said that the 'retro-principle' is "not a style or an art trend but a principle of thought; a way of behaving and acting."

Their many and varied projects include 'NSK State in Time' – Slovenia was the first republic to gain independence after the dissolution of former Yugoslavia began in 1991 and the only one to escape fighting in the Balkan Wars that followed. The new political position of Slovenia as an independent state, became a main focus of IRWIN's work and the 'NSK State in Time' was established. As IRWIN explains, "NSK confers the status of a state not to a territory but to the mind, whose borders are in a state of flux in accordance with the movements and changes in its symbolic and physical collective body." In a clear critique of the problems of nationalism, citizenship, and the increasingly closed borders between the East and West, IRWIN opened temporary consulates in Moscow and various cities in the United States and Europe. People were invited to fill out an application form and were issued official passports as citizens of the NSK State in Time.

As this project represents a vast undertaking for the EAF, IRWIN will be presented in collaboration with Artspace, Sydney, where their work will be exhibited in October. The IRWIN collective will be travelling to Australia for the Sydney & Adelaide exhibitions with assistance from the Slovenian Ministry of Culture and Artspace. Miran Mohar, Andrej Savski and Borut Vogeljik will be in Adelaide for the installation and opening at the EAF and will present a talk on the work of IRWIN 4.30pm 12 November. IRWIN's exhibitions in Australia have also been assisted by Finsbury Press, as well as the Slovenian community in Adelaide.

Further information about IRWIN can be found at <<http://www.nskstate.com/athens/irwin/index.asp>>



EDUARDO KAC RESIDENCY & BIOTECH ART WORKSHOP

Born in Brazil and currently Chair of the Art & Technology Department, School of the Art Institute of Chicago, Eduardo Kac is internationally recognised for his interactive net installations and his bio art. A pioneer of telecommunications art in the pre-Web 1980s, Eduardo Kac emerged in the early 1990s with his radical telepresence and biotelematic works. Kac then shocked the world with his 'transgenic art' – first with a groundbreaking installation entitled **Genesis**, which included an 'artist's gene' he invented, and then with his fluorescent rabbit called Alba. <<http://www.ekac.org>>

With assistance from Arts SA, the EAF planned to bring Eduardo Kac to Adelaide for a residency and to give a workshop as part of the **Art of the Biotech Era** project in February/March 2004. Due to other commitments, Eduardo was unable to travel to Australia at that time. However his installation **Genesis** was exhibited and introduced his work to Adelaide audiences. We are presently in negotiations with Eduardo to re-schedule his residency and workshop for March 2005. Registrations of interest to participate will be sought from artists and other professionals wanting to be considered for Kac's workshop as soon as dates are confirmed. To be kept informed of developments please register via email to admin@eaf.asn.au

WEB 3D WORKSHOP

The EAF was recently notified of its success in securing funds from the New Media Arts Board of the Australia Council to assist in the presentation of a **Web 3D Art Lab Workshop** to be conducted by Karel Dudesek and Martin Schmitz.


Karel Dudesek is an ex-performance artist, TV activist, and presently Head of MA studies at the Ravensbourne College of Design and Communication in Kent, UK – and is the Director of Van Gogh TV. Martin Schmitz is his Deputy and close collaborator.

Since 1986, Van Gogh TV has continuously proposed visions about how to use mass media technology to approach the viewer (or user) in an artistic way. Radio, television, interactive television, online multi-user systems and specific multimedia techniques have been utilized for their ideas. VGTV is a flexible collective – an international association of artists, technicians, programmers and curators – and is responsible for creating significant interactive communication projects for television and the internet. Working between high-tech prototypes and off-the-shelf consumer products, VGTV encourages participants to create the content of the works. Unlike a commercially oriented developer, artistic motives serve as the basis for conception, and not the creation of a product that presupposes user-passivity.

Known around the world, VGTV has a longstanding association with Austria through the Ministry of Culture for Art, Vienna, and for their commissioned projects at the Ars Electronica Festival in Linz. <<http://www.vgvtv.com>>

It is anticipated that the workshop will be held in February 2005. To be kept informed of developments please register via email to admin@eaf.asn.au

If you choose to drink...



- Start with a soft drink.
- Have non-alcohol spacers.
- Eat before and while you are drinking (but avoid salty foods).
- Keep active - dance, play pool.
- Keep an eye on your drink.
- Plan safe transport.

For information on how to 'go easy with alcohol call the Alcohol and Drug Information Service on 1300 131 340 or log on to www.dasc.sa.gov.au

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COUNCIL: Chair: Gini Lee, Deputy Chair: Linda Marie Walker, Teri Hoskin, Rachel McElwee, Greg Hainge, Linda Cooper, Rob DeBelle, Bianca Barling, Ken Bolton, Julie Lawton, Melentie Pandilovski.

DIRECTOR: Melentie Pandilovski

30 YEARS IN 2004!

The EAF is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, by the South Australian Government through Arts SA, and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. The EAF is a member of Contemporary Arts Organisations of Australia <www.caos.org.au>

