

TALKING JULIE LAWTON May 03

After 599 days, the EAF once again has a Director *in situ*. About which we are very very pleased!

Melentie Pandilovski arrived into Australia on 2 April with his wife Natalija and daughter Isidora, after completing the exhausting long-haul flight. "I have never travelled so far!" And promptly started work at the EAF.

Without any real ability to physically familiarise himself, Melentie began preparation for the SA Government initiated review into its visual arts funding – a review recommended by Arts SA's peer assessment panel in 2002 and adopted by incoming Premier and Minister for Arts, Mike Rann: "...I have accepted the panel's recommendation that a review into the Contemporary Art Centre of SA and the Experimental Art Foundation is undertaken, taking into account any findings from the *Myer Inquiry into the Visual Arts and Crafts Sector* and focusing on improved performance, artistic leadership and long-term sustainability of both organisations." Thankfully the review was delayed until Melentie was on deck – lucky Melentie!

The review process involves several stages of discussions, preparation of papers, etc with a draft report scheduled for end May and final report to the Minister by late June. A reference group has been constituted for additional input. The initial meeting took place on 22 April with review consultant John Neylon, and Melentie presented a comprehensive paper which he had developed, in discussion with the Council and staff, outlining the EAF's position and vision.

Still without time to familiarise himself beyond his nearby apartment accommodation and a 24hr convenience store, Melentie swung his energies into a substantial funding application towards (hopefully) the EAF's major project for 2004. In there somewhere – alongside Easter and Anzac Day – the EAF did also manage to hold a soiree for Melentie to meet members of Adelaide's arts community... but it is only now that he has a reasonable chance of understanding his surroundings a little better and who knows? maybe getting out-and-about to meet-and-greet further.

Immediately prior to Melentie's arrival another significant event took place. After nearly 20 years of shared history and accommodation, the Australian Network for Art and Technology relocated to new premises in nearby Hindley Street. In March 1984, in Adelaide, the first exhibition of developing technologies by Australian artists was presented *Interface: a survey of art and technology* curated by Simon Biggs and Claudio Pompili. In the year following, the EAF with the assistance of the Australia Council and the South Australian Ministry of Technology, initiated a pilot program to collect information about Australian and international artists who were, at that time, using new technologies and techniques. From mid-1985 project officers, Francesca da Rimini and Dave Warren, undertook a national survey, a consultative tour and co-ordinated a think-tank resulting in a comprehensive report on the sector, as well as developed a database of artists working in these new technologies. The project continued under the guidance of the EAF with assistance from the SA Ministry of Technology until 1988, and in 1987 collaborated with *Artlink* magazine to produce the ground-breaking 'Art and Technology' special issue. In 1988 the Art and Technology Centre became incorporated as a separate legal entity with devolved funds from the Australia Council ensuring a more stable future. As the Australian Network for Art and Technology the organisation continued to be assisted by the EAF through the provision of office space and access to information and facilities. The relationship of the organisations was often parent/child, older/younger sibling, and with ANAT's significant growth in recent times, sees the inevitable happen with the teenager moving house. The EAF wishes ANAT all the best with its new location and independent profile and looks forward to future creative relationships.

ANAT's former space is currently in transition providing much needed boardroom facilities, an area for talks, and with the energy and activity that Melentie undoubtedly brings, an area for the development and actualisation of non-gallery based projects.

Throughout these comings and goings, the EAF has continued its 2003 program, and will open the third in its series of exhibitions on **15 May** showing Bridget Currie and Louise Haselton.

The processes of Adelaide-based emerging artist **Bridget Currie** are tactile and her materials ordinary (old bath towels, carpet). Creating tensions between surface decoration and sculptural form, Bridget plays with notions of allegory and meaning, making objects tentative, mute and tender. Bridget Currie is a graduate from the SA School of Art and a founding member of the artist-run Downtown Art Space recently established in Adelaide. She is also an inaugural recipient of the Mentorship Scheme established by the Helpmann Academy, through which she will extend her writing practice.

Louise Haselton's practice ranges from small scale sculptural works to site specific wall texts to works on paper, incorporating materials such as bronze, wood, paper, fabric and glass. Pieces function as singular sculptures, one of a larger group or as maquettes for a later larger work. Louise has an ongoing interest in language and has recently explored structures such as palindromes and oxymorons to point to the complexities and allusions within language. Formerly from Adelaide where she completed her undergraduate studies in sculpture, Louise relocated interstate in 1997, and completed her MA at RMIT in 2002. In 2003 Louise was appointed Foundation Studies Coordinator, South Australian School of Art.

Bridget Currie and Louise Haselton will give a gallery talk about their work at **6pm Thursday 29 May**.

Also coming up at the EAF is **Web3DArt**. Organised by Kathy Rae Huffman, Director of Visual Arts, Cornerhouse, Manchester, and Karel Dudesek, Professor at Ravensbourne College, Kent, Web3DArt 2003 is an international juried show of online projects from artists, researchers and students from over 10 countries, featuring multi-user environments, soundscapes, experimental architecture, and narrative, exploratory



Louise Haselton/leper repel
(maquette for weather vane)

works investigating virtual space. Web3D Art 2003 is the official art show for the Web3D Symposium, the 8th International Conference on 3D Web Technology, held in France in March this year.

Melentie has been involved as a juror and curator in past Web3D Symposiums (Web3D 2000, Monterey, California) and led the international Web3D Workshop in Macedonia in 1999. Kathy, Karel and Melentie proposed that the EAF be a part of the Web3D Art 2003 in order to promote the artistic side of this recent technology to Adelaide.

From **15 May** the EAF will provide an access point to the project on computers (installed with the necessary software) in the Dark Horsey Bookshop. Or try it on your own internet connection at www.web3dart.org During June a 3D Online discussion will also occur. The EAF plans to organise a Web3D Workshop in the near future. The enclosed flyers give further information and provides an opportunity to register your interest in participating in the workshop.

SEEING KEN BOLTON

21 February to 22 March 2003

FRANCESCA DA RIMINI *Los Días Y Las Noches De Los Muertos (the days and nights of the dead)*

Da Rimini's *Days and Nights of the Dead* was an installation of sound and projected visuals. A number of head phones were available at sitting points around a very large, low circular table. One heard through these a complexly layered sound montage: political invective, protest, impassioned appeals, expressions of sorrow, hope, anger. Filling the wall opposite was a projected, ever-changing mural made up of media reportage from around the world. This showed expressions of popular resistance to and critique of economic deprivation at the hands of the World Banks and global economic interests; Western imperial dominance and militarism; graffiti; symbols; headlines. The confrontation and struggle were both realistic in feel and mythically poetical, a matter of realpolitik Bataille and Nietzschean epic trash comics, hactivist browser attack, military game-plans, exhortatory main-chance corporatist rhetoric, and Japanese manga. In many ways the work drew on and continued da Rimini's various manifestations in galleries and on web-sites as part of VNS Matrix, as GashGirl, doll yoko and in *The Realm of the Puppet Mistress*. See <http://sysx.org/gashgirl/>

Francesca da Rimini credited Ricardo Dominguez and the Zapatistas as an important inspiration. Hence the preponderance of latin imagery. The images were well chosen: dramatic, poignant, telling, their rotation working, in conjunction with the aural component, to great effect. A compilation of much of this imagery was available to take away in photocopied 'zine' form.

Francesca gave a talk about her work in the gallery on 5 March which was very well attended and sparked a good deal of discussion.

JOHN TONKIN *Prototype for a Universal Ideology* and *Strange Weather [ver 0.1, recruitment]*

John Tonkin showed two interactive sites. One allowed the user to contribute sentences towards a philosophy of life and to help evaluate, favourably or not, others' contributions already logged, to cancel or recombine various pieces, fragments of proposals. Thus, in *Prototype for a Universal Ideology*, many voices could be heard, in regularly changing and growing combinations. The combining was to be seen as resembling—and indeed may have been affected by—the model of DNA recombination. Another piece, *Strange Weather [ver 0.1, recruitment]*, sought information on typical daily movements and activities of gallery visitors. The stated intent was a kind of mapping of human activity linked to certain global indicators (such as the weather). Both seemed to parody and yet foreshadow developments that the technology seems to point toward. The transformation from personal data to pattern sets was represented in the projection of two mesmerizing graphic images in constant slow movement or development that could be spun, brought forward, moved into, tilted. It was eerie and seemed to function as symbol of futuristic Science. A kind of scientism. A slightly daunting soundtrack hummed throughout the gallery.

See the next *planet_eaf* for a review of the work of Warren Vance and Tim Sterling, 3 April–3 May.

NEXT

6pm 19 June-19 July 2003

ADAM GECZY & MIKE PARR *Film Noir, Politique Blanche*

A collaborative installation bringing together one of Australia's rising photographic and moving image artists, Adam Geczy, with celebrated performance artist Mike Parr. *Film Noir, Politique Blanche* features work in video, photography and text. All are related to forms of performance.

EXPERIMENTAL ART FOUNDATION and DARK HORSEY BOOKSHOP

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

CELEBRATING 29 YEARS IN 2003!



ART GALLERY OF SOUTH AUSTRALIA

Artists talk about selected works from the exhibition
Journey to Now: John Kaldor Art Projects & Collection
Wednesdays @ 12.45 pm.

Exhibition entry is free when attending these talks.

- 30 April Ken Bolton: *Robert Rauschenberg & Frank Stella*
- 7 May Kate Stryker: *Andreas Gursky & Thomas Demand*
- 14 May Christopher Orchard: *Barry McGee*
- 21 May Anton Hart: *Donald Judd*
- 28 May Jonathan Dady: *Sol Le Witt*
- 4 June Louise Haselton: *Francis Alys*
- 11 June Driller Jet Armstrong: *George Tjungarrayi*
- 18 June Craig Andrae: *Jeff Koons*
- 25 June John Barbour (tba)
- 2 July Hossein Valamanesh: *Bill Viola*

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.

