

**TALKING** MELENTIE PANDILOVSKI October 03

It has been six months since I have arrived to the EAF, half a year dedicated mostly to reviews and endless grant writing. Perhaps this signifies that the era of art organisations as passive recipients of governmental grants is coming to an end. Needless to say governmental support for the arts will stay with us for a long time in the future, but the reality is that the governmental support will not fully cover the expanding number of art organisations, as well as the growing number of proposed projects that are currently being developed by practitioners.

Even when new initiatives come up such as the Report from the Myer Inquiry into the Contemporary Visual Arts and Craft in Australia (to which I guess we all look favourably), it takes a lot of time for this to be processed. The last word we had on the funds from the Myer Inquiry was that the State and Federal agencies are speaking to each other (this is in any case good to know). But we are still not informed of the results which will take some time more I think.

In the current situation a certain form of a 'reply' by the art organisations is necessary. The EAF has fortunately been able to provide a reply through the SA Government review into its visual arts funding in SA (using a review of the EAF and Contemporary Art Centre of SA as a model). This review was conducted over several group meetings with the consultant, John Neylon, and the nominated reference group, as well as individual meetings with each organisation, where various issues of importance to both organisations as well as issues facing contemporary visual arts in SA were discussed. A Joint Declaration was produced by the EAF and CACSA which highlighted combined areas for focus and action. A draft summary report has been produced by John Neylon for submission to the Premier and Minister for the Arts, Mike Rann. The EAF also felt the need to declare itself as an individual entity and submitted a paper to the consultancy of the organisation's aspirations for its future. It was, and is, a long process, that's for sure.

As all of the outcomes are still uncertain, and we are now programming for 2004 and beyond and as it is necessary to have actual figures in mind when programming – it's a bit of a confusing picture. In reality the budget which we have to work with has reminded me over and over again of the necessity of turning to the private sector, as well as to the international and national foundations for financial assistance with the projects. I am not certain at all that the traditional system of governmental support of the art organisations of today (even more of the one's of tomorrow perhaps) is sufficient to cover the gaps. I believe that we have to look for 'interactions' with the new and rising 'players' in the field of art assistance. I am quite convinced that EAF as well as the other active visual art organisations will have to find new 'markets' for their 'products', new ways of art funding. Of course this is very time consuming, but I'm afraid that we do not have another choice, but to gain knowledge of this new sector, and its own particular demands.

A somewhat encouraging initiative has come from ABAF and the Australia Council in the form of ARTSUPPORT, imagined as a platform in the connections between business philanthropists, and art organisations. In this respect it should be understood by the community, and the new 'mezzenas' that the visual arts of today is very much a collaborative process, and that the art organisations, such as the EAF, are the centres of action where the art work is being produced. The artistic project remains a focal point of the action, as art has an intrinsic value of openness and constant rejuvenation exposing us to the contradictions of society. It makes us ask questions, leap out of the ordinary, for just a moment perhaps, but still a worthwhile moment. This should also be the reason to keep battling for the arts!

A few words about our activities in the past 3 month period:

**Art of the Biotech Era**

The application for funds to the New Media Arts Board of the Australia Council to develop and present a large scale project during the Adelaide Festival 2004 was not successful, which might cause the event to be reduced to a smaller sized exhibition and workshop and continue the theme throughout 2004/5, sourcing alternative funds as possible. The Adelaide Festival has made a small financial commitment to the project, but its in-kind support and the inclusion of this project in the rejuvenated visual arts program and Artist Week will also assist.

**ISEA 2006**

After quite a few e-mails bouncing back and forth between Perth and Adelaide, the EAF is supporting the bid of Biennial of Electronic Arts Perth (BEAP) to host the International Symposium of Electronic Arts in Australia in 2006. The EAF is hoping to be closely collaborating with BEAP on this event as it will represent a significant national push for the electronic arts.

**CAiiA-STAR: Planetary Collegium**

**CAiiA** is the Centre for Advanced Inquiry in the Interactive Arts established in 1994 at University of Wales College Newport, and **STAR**: the Science Technology and Art Research Centre established in 1997 at the University of Plymouth, UK. CAiiA-STAR has the aim of "creating new knowledge through research in the theory and practice of interactive art and is recognised as a leading centre in this field. It has a trans-disciplinary perspective which seeks the integration of art, science, technology, and consciousness research within a post-biological culture, and is involved in advancing the parameters of this emergent field (e.g. telematics, immersive VR, transgenics, intelligent environments, generative music, technoetics, etc)." Through the EAF, negotiations are underway with Adelaide educational institutions regarding the establishment of a Planetary Collegium node in Adelaide, offering CAiiA-STAR's accredited research program to interested students in Australia.

### **Thinkers in Residence**

The EAF has made a proposal to the SA Government's Thinker's in Residence Program to bring internationally acclaimed artist and theoretician, Roy Ascott to Adelaide in 2004/05.

### **Artist in Residence**

The EAF has also made an application to Arts SA for funds to bring US-based Brazilian transgenic artist, Eduardo Kac, to Adelaide for a residency in 2004.

### **Exhibitions**

On September 11th, the EAF held the opening of the exhibition by Bronwyn Platten – a body of new work some of which was produced while in residence in Adelaide, as well as a dvd projection of a work 'Isabel' containing integrated footage originally shot 20 years ago as a student at the SA School of Art.

Bronwyn's opening night was a really fantastic event with a large and enthusiastic audience. John Hill, Minister Assisting the Premier in the Arts, also attended enjoying the exhibition and a glass of excellent Nepenthe wine, sponsors of this launch.

### **Talks**

August and September had very many talks including The Modern Nonsense Talks Program over 4 nights (see review later) as well as gallery talks by exhibiting artists, John Barbour and Bronwyn Platten – all of which were well attended and stimulated discussion.

As some of you may remember a few months ago, the EAF launched the WEB3DART2003 exhibition (simultaneously with several other international art centres, such as the CornerHouse Gallery Manchester, etc.) As step two of the process I also gave a lecture/presentation of WEB3D Art in the Mercury Cinema on September 12th, assisted by the artist/technician Martin Thompson. The lecture titled as 'WEB3D– On Modes of Our Age' dealt with phenomenological interpretations of virtual reality and web3D in general, but took into account recent theoretical work as well. The lecture was well attended, and triggered a series of questions regarding various theoretical and practical aspects of virtual reality and web3D. Three more participants enrolled for the planned Step 3 of the process – the Web3D Workshop – making 15 participants in total. The EAF is planning to hold the workshop in the Labs of the University of SA, in collaboration with the Louis Laybourne-Smith School of Architecture and Design, in February 2004.

### **Curatorial Studies**

The EAF has also been working on the idea of promoting curatorial art practice, and as a part of this strategy is presently working on the international curatorial seminar 'Trans-global Art-ground' which will take part simulataneously on five continents in February 2005. Streaming will be provided from all the locations in Serbia, Slovenia, Egypt, Finland, Australia, Mexico, South Korea, Ethiopia, and England. The event in Australia will be organised by the EAF. As a pre-event, young curators from every continent will first attend a seminar led by eminent international curators in Belgrade, Serbia, 6-13 December 2003, organised by the Museum of Contemporary Art, Belgrade. The seminar is intended to focus on defining modes of movement through a global art system with very well known international lecturers Catherine David (France), Marina Grzinic (Slovenia), Saskia Sassen (USA), Hiroshi Yoshioka (Japan).

The EAF has proposed emerging South Australian curator, Maria Bilske, and believes that besides learning a great deal at the seminar through the theoretical lectures, presentations, and workshop, Maria and the other participants will conceptualise well the 2005 project.

## **SEEING 1** KEN BOLTON

**12 September-11 October**

### **BRONWYN PLATTEN • *Love Maps and Shadow Play***

*Love Maps and Shadow Play* was the second in an ongoing series of exhibitions treating and researching conceptions of love, erotica, the erotic and desire. Where the previous exhibition had looked at typical and 'limit-case' instances of Asian, European and American sex-museums' conceptions of the erotic and sexual (*The Museum of Love & Romance*, at CACSA in 2001) this exhibition dealt with some conceptions of romantic love and some of the metaphorical modes by which it is imagined.

The exhibition utilized two rooms within the EAF gallery. One had a number of filmed works, projected to wall-size and on continuous rotation. These were meditative and suggested, dreamy, subjective contemplation or even fretting (and indicated to different degrees both mood and thought)—and practical, perfunctory dealing with the business of sex and love—and with journeyings, ideas of life and love as search, yearning, destiny. The other room showed a number of more concrete objects: a girl's notepad (scaled up to four or five feet) with its implied secrets and imaginings; a goofy 'map' of the 'Oedipus Island' (looking rather like a bra, with maddened 'eye' nipples); a large sheet of 17th or 18th century decorative curlicues & *fleur-de-lys* patterns that suggested feminine margin decorations, sewing or embroidering patterns, but also suggested an anatomised 'body' (face, hands, genitals, legs & feet); a ladder of 'H's' leading up to an 'O' (orgasm? or romantic ladder to a balcony and elopement or seduction?). The key deposition in this section of the gallery was a video of the artist re-enacting the action or iconography of an obscure allegorical work by Hans Baldung in which a naked female figure walks, with the aid of long sticks, upon two balls or spheres. (The sticks and the balls Platten had used in the film—looking rather kinky in the 'adult shop' manner— stood near the video.) The video performance provided a further metaphor for love as journey and 'work', as sacrifice and achievement. Reproduced on the exhibition's invitation and publicity, this image was an anchoring, hermeneutic chord that set something of the tone of the exhibition. Overall the show was lyrical in feel.

Bronwyn also gave a gallery talk on 16th September and was in residence at the SA School of Art giving critical tutorials and lectures to students during her 6 weeks in Adelaide.

# SEEING 2

14, 21, 28 August and 4 September

## 2003 Talks Program: The Modern Nonsense : On Being Continued (the Aesthetics of the Narrative)

This popular series made its return in 2003 with a program curated by Dr Russell Smith (currently Lecturer in Literary and Film Studies at the Australian National University) in association with the EAF's redoubtable Ken Bolton. The theme this year was the role of narrative in contemporary culture and the program investigated the complex relations between narrative and the visual arts. Held over 4 nights from 14 August to 4 September at the nearby Nexus Multicultural Art Centre's Cabaret Space, the program was very well attended by an enthusiastic and returning audience. The evenings were hosted by Ken Bolton who, due to the inability of Anthony Burke to speak at short notice, gave a very welcome presentation from his own most recent and still developing narrative. Here's a synopsis from Ken of the presentations...

### Thru Two Glasses Mighty Darkly

Mark Mitchell (Comics as narrative form) gave an account of comics' claim to being art and of the mechanisms and means of the form: the conflation of temporality and space, the narrative momentum created by the degree and manner of elipsis produced between one frame & the next.

Ken Bolton (Narrative means for non-narrative ends): a reading from a work in progress—*The Circus*. Robbe-Grillet meets Fellini—at a circus in Trieste. Nothing happens & everything happens. Curiously affective.

### Personalising

Heather Kerr (Fictocritical assemblages: transparency/velocity): an account of some of the issues Kerr is grappling with in theorising memory and association in fictocritical life-writing—specifically the affective properties of particular materials and images of materials.

Gini Lee (Narrative itineraries): An account of three of many chorographies (mapping commentaries) on spaces and movements through/excursions into spaces, demonstrating the structuring effect of choices made as to type of experience, data or view that will be attended to (horizons, ancient city walls and the additions and growths that have attached, quasi archaeological/quasi forensic evidence in riverbeds viewed as 'the feminine sublime'.

### Going My Way?

Linda Marie Walker (On Being Continuous): a brief overview of narrative techniques and interest in Walker's earlier writing, especially the collaborative text-&-visuals work put out by Hewson/Walker. There followed some sampling and discussion of more recent work.

Simon Robb (If you've got a long sentence you've got time to think about it): An explication of the themes and means of his forthcoming book, *The Hulk*, which deals with incarcerated youth and the ideologies of incarceration (the institution's and the youths') and runs a number of dissociative strategies between kinds of text and with visual representations from 'Victorian' Boys' own Annuals. The hulk in question was moored in Port Adelaide harbour and was used to house troublesome youth at the end of the nineteenth century.

### Recent Episodes

Maria Bilske (Narrative In Recent Adelaide Art): a reasoned dismissal of the idea that narrative 'properly so-called' is prevalent in Adelaide art or contemporary art generally; followed by an account of the work Michael Newall's art has done with narrative and its conventions. Cogent.

Greg Hainge (Narrative, Representation & Noise) spoke of the narrative caps NY has tried to place on 9/11 through its selection of a monument for the site of the destroyed Twin Towers and moved on to propose that narratives inevitably aim at (an already known) closure, that the 'noise' of the extra-artistic base—from, and in which art is made—threatens narrative's seamless closure and that the real which this noise signifies is preferable to the codified, insulation which narration provides.

## & NEXT

6pm Thursday 23 October to 22 November

### ANDREW BEST • Paradise

Andrew Best is an Adelaide based emerging artist, curator and writer, and co-founder of Downtown, an artist run space in a disused dodgem rink in Hindley Street. In February he exhibited in *Mirage*, an exhibition of artists under thirty-five at the Perth Institute of Contemporary Arts. His work fuses personal and pop-cultural references within reconstructed elements from the contemporary suburban landscape, invoking a space we somehow all know, yet cannot completely know.

For this exhibition, Andrew is creating a large-scale installation that examines the various narratives that have been built around the notion of paradise, with elements of the Adelaide suburb of the same name.

A catalogue, with essay by Ken Bolton, accompanies this exhibition.

### ALEX GAWRONSKI • Abstrakt Attack Kabinett

Sydney-based artist and writer, Alex Gawronski, has over the past decade, created a substantial body of work exploring notions of representation, social and cultural power, and mass production. This work explores the covert relationship between art and war. Inspired (infuriated) by recent world events, in this installation the artist attempts to address the conundrum of representing politics in art. "Roland Barthes claimed that to represent politics was impossible because politics resists all mimetic copying; 'politics begins where imitation ceases'. Yet what is curious about the way aggressive international acts are pictured in the media, is their regular dependence on diagrams and other assorted means of formally distancing the event from the reality.... This installation, through various references to formalist traditions, heightens the tensions subliminally underlying the 'art world' as a micro-political field."

In 1999, Alex was awarded an Australia Council Studio Residency at the British School at Rome 1999-2000, and was represented in Primavera 2001 at the Museum of Contemporary Art, Sydney. Alex was also a founding member of the successful artist-run initiative in Sydney, *Blaugrau*.

### 2004 NEXT WAVE FESTIVAL

Next Wave's primary aim is to present a biennial multi-arts youth festival. Applications are being accepted for projects to run as part of the 2004 Next Wave Festival from artists, curators and producers working with sound, text, performance, visual, digital and public art. The theme of the Next Wave Festival – 18-30 May 2004 – is 'unpopular culture'. Anyone interested in submitting a proposal should view the application downloads page at

[www.nextwave.org.au](http://www.nextwave.org.au)  
or contact [marcus@nextwave.org.au](mailto:marcus@nextwave.org.au)  
or ring 039 662 1099.

**Applications close 31 October**

### LINDEN POSTCARD SHOW 2004

The Linden Postcard Show is an open entry award exhibition featuring small format contemporary work.

The exhibition, which is part of the St Kilda Festival, has become a prominent event in the Melbourne cultural calendar and attracts thousands of visitors.

The postcard show derives its name from the tradition of selecting 6 works to be reproduced and sold as Linden postcards.

Over \$6,000 in prizes

#### FURTHER INFORMATION

LINDEN-ST KILDA CENTRE FOR CONTEMPORARY ARTS

26 ACLAND STREET, ST KILDA VIC 3182

PHONE 03 9209 6794 EMAIL [admin@lindenarts.org](mailto:admin@lindenarts.org)

WEB [www.lindenarts.org](http://www.lindenarts.org)

**Entries close 8 December 2003**

### INAUGURAL CROMWELL'S ART PRIZE LTD

Cromwell's Art Prize Ltd has been established to provide opportunities for emerging to mid-career Australian artists to participate in the production of museum-quality artworks through the Cromwell's Art Prize Exhibition & Auction.

Artists are encouraged to enter with the chance to win major prizes, the opportunity for works to be toured nationally and internationally and to build sales profile. With catalogue publications, media interest, arts industry and the prestige associated with one of Australia's most generous arts awards, selected finalists will achieve both national and international career-building exposure.

#### **\$45,000 Major Prize & \$5,000 Viewer's Choice Prize**

From the 200 shortlisted artworks, 40 will be chosen in February for display at The Art Prize Exhibition in March, the launch of which and tour nationally and internationally later in 2004.

#### **Contemporary Art Auction**

Up to 160 artworks (not selected for the Art Prize exhibition) will be entered into the Contemporary Art Auction to be held 6 April. The artworks will have an Agreed Value Reserve equal to one third the Market Value (determined by the artist in consultation with Cromwell's).

**Conditions include:** works must have been created between 1 January and 31 December 2003; entrants must be Australian citizens or Australian residents for at least 12 months; entry fee \$45 per artwork.

#### **Further information:**

phone David Rex-Livingston 02 8514 9444  
[d.rex-livingston@cromwells.com.au](mailto:d.rex-livingston@cromwells.com.au)

**Entries close 5pm 31 December 2003**



### OPEN HOUSE - IT'S A WEST SIDE STORY

**Friday 14 November 2003 5pm until late**

Adelaide's West End precinct will be buzzing as bookshops, galleries, studios and restaurants open their doors and thousands of people fill the streets for OPEN HOUSE - IT'S A WEST SIDE STORY.

More than 100 West End traders are participating in this popular event, offering a diverse and eclectic range of activities including art displays, fashion, live music, street performances and more.

Download the full program from Arts SA's website [www.arts.sa.gov.au](http://www.arts.sa.gov.au)

**2003-2004 CLOSING: THE EAF WILL BE CLOSED FROM SATURDAY 18 DECEMBER TO MONDAY 19 JANUARY INCLUSIVE**

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