

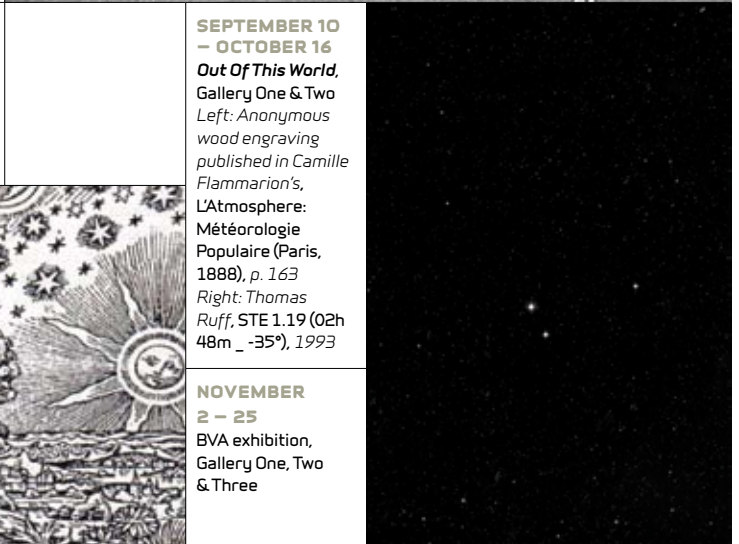


articulate.

AUG/SEPT/OCT/NOV 09

	<p>AUGUST 13 – SEPTEMBER 4 SIMON GLAISTER, <i>Push Over,</i> Gallery One & Two</p> <p><i>Right: Simon Glaister, Push Over, 2009 (research image)</i></p>	
<p>AUGUST 17 – 25 DUST COLLECTIVE, Gallery Three</p>		<p>SEPTEMBER 10 – OCTOBER 16 Out Of This World, Gallery One & Two</p> <p><i>Left: Anonymous wood engraving published in Camille Flammarion's, L'Atmosphère: Météorologie Populaire (Paris, 1888), p. 163</i></p> <p><i>Right: Thomas Ruff, STE 1.19 (02h 48m _ -35°), 1993</i></p> <p>NOVEMBER 2 – 25 BVA exhibition, Gallery One, Two & Three</p>
		



From left: Jenny Harper, Commissioner of New Zealand at the Venice Biennale; Alastair Carruther, Chair Creative New Zealand Arts Council; Judy Millar; Heather Galbraith; Francis Upritchard and Leonhard Emmerling at the patrons' function at Naranzaria, Venice, June 2, 2009

Back from Venice

It was an absolute privilege and a great delight, an unforgettable experience and a huge learning curve to curate one of the two New Zealand pavilions at this year's Biennale in Venice. I am very grateful to AUT, namely to Desna Jury, the Head of the School of Art & Design, for giving me some time off to be able to work on this project.

The venue for Judy Millar's exhibition *Giraffe-Bottle-Gun*, the Chiesa La Maddalena in Cannaregio (not far from the railway station on Strada Nova) was confirmed only a few weeks before installation had to begin. La Maddalena was the fourth choice after San Apollonia, La Pietà and the church of Sant'Antonin. These had each been chosen, confirmed and had suddenly fallen through for several (sometimes unclear) reasons during the course of preparations. I am still full of admiration for Judy's patience and for the tireless work and persistence of the people from Creative New Zealand who didn't give up and helped to make the project a success.

Judy, one of New Zealand's most acclaimed painters, made a huge change in her practice, questioning and developing further the possibilities of painting



PHOTOGRAPH: CATHERINE GARET



Above: Bruce Edgar

Right and far right: Judy Millar, *Giraffe-Bottle-Gun*, Biennale di Venezia, Chiesa La Maddalena, 2009.

PHOTOGRAPH: HANS-GEORG GAUL COURTESY THE ARTIST AND PHOTOGRAPHER



as a contemporary medium. A round form stood in the centre of the classicist church of La Maddalena, confronting the visitor with enlarged and printed scans of her gestural marks in black and dark red.

Shaped canvases – de facto blown up prints of her gestural marks on vinyl, stretched on wooden constructions which were built and shipped from New Zealand right on time by the genius Bruce Edgar – leaned against the columns and walls in a strange dialogue with the paintings in situ and the solemn architecture.

It was fantastic to have so many Biennale patrons supporting us and celebrating the return of New Zealand to Venice, the oldest, most important and most prestigious Biennale in the world. It was great to share the experience, the excitement and the success with Francis Upritchard, who did a fantastic exhibition in the Fondazione Buziol, and with curator Heather Galbraith (ex-ST PAUL ST galleries) who worked with her on her installation.

When somebody stops you on the street to tell you he was so overwhelmed by the exhibition that he couldn't walk for minutes or when groups of students and curators from the US extend their visit from the scheduled 15 minutes to more than 90 minutes because they don't want to stop discussing the issues raised by the work, you feel sure that you have done a good job.

The Venice Biennale is on show until November 22, 2009.

Noho ora mai ra
Dr Leonhard Emmerling



Out Of This World

Coincidence is not an empty word, but sometimes ideas need years in orbit before they come to fruition or collide with ideas in someone else's mind. Such was a concept I had for an exhibition of images of the night sky. Several artists' names arose: Thomas Ruff, Vija Celmins, Peter Rösler and others. The idea was abandoned, disappearing and leaving nothing more than an ephemeral trace, a dust tail. Years later an artist friend expressed exactly the same idea but (and this is the amazing difference) he knew what he wanted to talk about.

Stephen Bambury approached me 18 months ago with an exhibition idea about night skies, putting forward exactly the same names and more; Colin McCahon, James Turrell and Jorge Molder. He also knew the why and what – the sublime. An image came to my mind: A woodprint that fakes the medieval style of a woodcut, depicting an astronomer as he pokes his head through the spheres and looks at the miracles of the universe, the mechanics of the planets and stars. It was published in Camille Flammarion's book *L'atmosphère: météorologie populaire* in 1888. Wasn't it the perfect example of what we wanted to speak about? Our fascination for, our need and desire for the sublime that

is so strong we simply make it up if we don't find it.

More works were added: Linda Quinlan's *I've seen your bravery and I will follow you*, a work from 2007 about her unsuccessful attempts to film comet McNaught, that complements in such a gentle and humorous way Colin McCahon's *Comet* triptych from 1974, and Ben River's film *The Coming Race* from 2007.

The sublime is what establishes the demand to aim for the impossible, says Peter Sloterdijk in his new book *You Must Change Your Life*. What is miraculous is that we seek that demand.

The exhibition was made possible through the tireless work of Stephen Bambury, the generous loan of Colin McCahon's work from Auckland City Art Gallery and the persistence, support and trust of Andrew Jensen who spent many hours on the phone and the computer to secure some pivotal works. Without him we would not have succeeded.

Out of This World. Anonymous, Vija Celmins, Colin McCahon, Jorge Molder, Linda Quinlan, Ben Rivers, Peter Rösler, Thomas Ruff, James Turrell. Curated by Stephen Bambury and Leonhard Emmerling. September 10 – October 16, 2009.



Above: Peter Rösler, *Untitled*, 1999, toothpaste, acrylic on canvas, collection of the artist

Julian Dashper

It was with great sadness that we learned of the death of artist Julian Dashper, on July 31st, at the age of 49 years. Julian was a graduate of Elam who went on to develop an international career as an artist, and to establish a significant reputation both in New Zealand and overseas.

As a part-time lecturer Julian was also part of our AUT community. He was respected and valued for his broad experience, and for the perspectives on the artworld which he brought into the studios. Julian encouraged and mentored generations of visual arts students, many of whom subsequently became artist colleagues and his friends.

It was the perspectives of distance which intrigued Julian and became the critical framework for much of his art. The questions explored in his work derive from his experience as a student in New Zealand who was nurtured on an image of the artworld as being essentially 'over there', and whose canonical works he knew only as images projected in arbitrary scale onto a screen, or as prints of indifferent quality in books. Art from over there was always flat and surrounded by a haze of unknowing. Julian described Modernism as "a car we (as New Zealanders) only got to drive secondhand".

In response he took his own art back to the world as sets of photographic slides, exhibited in archival storage sleeves which hang on the gallery walls. In 1996 he appropriated the cover design of *Artforum* magazine and exhibited, as an artwork, a review

of his own work in the advertisement section of the same journal. In a work entitled *Future Call* (1994-2006) Julian installed a phone in galleries in both America and New Zealand so that, by phoning through to New Zealand, a visitor to the gallery in America could get the drop on the future – using the dateline to lever New Zealand into a position ahead of American art. Distance looking our way.

Although his project was always serious, an undercurrent of humour characteristically ran through Julian's work.

In 2001 he was awarded a Fulbright Fellowship and travelled to Marfa Texas to take up a residency at the Donald Judd Chinati Foundation. From 2005 through 2006 a touring retrospective of Julian's work was exhibited in art museums across America – the first time a New Zealand artist has been acknowledged in this way.

Over recent years Julian worked on a number of projects in Europe, often collaborating with Amsterdam-based artist Jan van der Ploeg who, in 1997, was an artist in residence at AUT.

Julian's work is held in most public New Zealand collections, and in many significant public and private collections around the world. In Auckland his work is represented by the Sue Crockford Gallery. Julian is survived by his partner Marie Shannon, also an artist, and by his son Leo.

Ian Jervis
Senior Lecturer, School of Art & Design



Above: Julian Dashper

PHOTOGRAPH: JIM BARR



Above and top:
Simon Glaister, *Push Over*,
2009, (research images)

Simon Glaister – Push Over

AUT Visual Arts graduate Simon Glaister has made a mark with bold installations at the School of Art & Design, City Art Rooms and Gallery Three on Symonds Street. For ST PAUL ST he has developed an exhibition concept that is exciting in its radicalness, simplicity and richness of implications.

Simon has produced an exact replica of the central pillar in Gallery One and exposed it to simulated seismic forces until it has collapsed. The result is an exhibition next to the existing pillar. Printed images of heroic architectural endeavours (from the Acropolis to the World Trade Centre) and collapsed buildings (for example from the Kobe and San Francisco earthquakes) are available in Gallery Two to take away. All moveable items in the galleries – temporary walls, plinths, cupboards and drawers, computers, telephones, chairs, tables and books – have been removed. Visitors are received into a seemingly abandoned space, the only testimony of any human activity a fake relic of a yet-to-happen disaster.

Of course Simon makes reference to New Zealand as an earthquake zone. But his references are broader. He investigates the nature of the grand hopes and aspirations of undertakings like the Acropolis. He simulates a future as our present in ruins, and a past that has only survived in ruins. At the same time he asks questions about the role of art institutions: What kind of past do they preserve and for what future? How do objects in galleries survive – as pale shadows, lifeless remains deprived of their aura and power to excite us or to ask questions?

Other elements worth discussing are our fascination with destruction and failure as a modern substitute for the sublime and with terrorism, disasters and catastrophes, which goes beyond simple voyeuristic fascination to a desire for a force that exceeds our limited human capabilities.

Simon Glaister, *Push Over*, August 13 – September 4, 2009.

Curatorial studies

Thanks to ongoing support from Desna Jury, the School of Art & Design and the passion and engagement of Nancy de Freitas, AUT has established the first course of Curatorial Studies in New Zealand. It will commence in 2010 and will be flanked by the Arts Management course. Information is available on the AUT web site (www.aut.ac.nz).

This new course is an exciting development. In conjunction with AUT's residency programme we are now able to offer a set of new options around the galleries. Exhibitions can be generated out of this programme, allowing new curators to develop ideas and test their validity in the context of a professional environment.

The residency programme, which is equally open to curators, writers and artists from overseas, enables visitors to give lectures and talks and to work with the students and the galleries, and vice versa making AUT and ST PAUL ST an even more exciting place. A place for discussion, ideas and arguments, a place, where concepts and visions are generated.

Gallery Three

ST PAUL ST Gallery Three is now in its third year and continues to develop a unique identity and programme. In 2010 Gallery Three will launch its programme in March with a series of curated exhibitions focusing on sculpture, sound and installation. The curated programme is a new development for Gallery Three and will focus on early career artists and experimental practices.

This year Gallery Three has been used to showcase the work of the final year BVA students with the PILOT Project series, the design students have launched their Zines and on October 15th the Rookie fashion show will again impress Auckland with amazing creations coming out of the Bachelor of Fashion Design. This event will mark the start of a series of end of year exhibitions at the School of Art and Design. In addition, Gallery Three continues to host exhibitions from outside AUT such as the Dust Collective exhibition, 17–25 August.

Gallery Three welcomes proposals for exhibitions and events. Those interested should contact the gallery to discuss their ideas.