

articulate.

MAY/JUNE/JULY 09

MAY 4 – 8

Test Site 1

Test Site
— a Postgraduate project in the School of Art & Design, Gallery Three

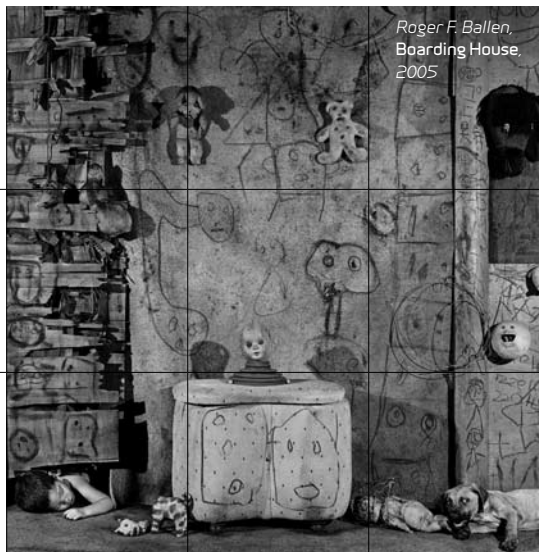
MAY 7 – 29

ROGER F. BALLEEN,
Gallery One & Two

MAY – AUGUST

The Pilot Project
(Bachelor of Visual Arts), Gallery Three

Pilot 1: May 18 – 22
Pilot 2: May 25 – 29
Pilot 3: June 1 – 5
Pilot 4: June 15 – June 19
Pilot 5: June 22 – 26
Pilot 6: July 27 – 31
Pilot 7: August 3 – 7



*Roger F. Ballen,
Boarding House,
2005*



*Linda Tanoai,
Wharenui,
2009*

JUNE 4 – 21

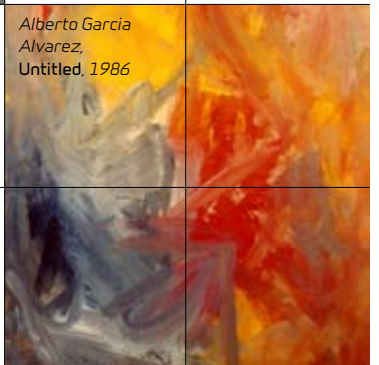
Ka Mau te Wehi,
conversations on
Maori Dance,
curated by
Moana Nepia,
Gallery One & Two

JUNE 8 – 12
Year 3 Illustration
(Bachelor of
Graphic Design),
Gallery Three

**JUNE 25 –
JULY 10**
Don't Pacify Me,
contemporary
Pacific Art, curated
by Charmaine 'ILAIU,
Gallery One & Two

**JULY 16 –
AUGUST 7**
Selected Works,
ALBERTO GARCIA
ALVAREZ,
Gallery One & Two

*Alberto Garcia
Alvarez,
Untitled, 1986*



*Ahilaalapa Rands,
Lounge, 2009*



JUNE 22 – 26
Test Site 2
Test Site
— a Postgraduate project in the School of Art & Design, Gallery Three

JULY 2 – 11
**2009 Students Art
Exhibition,**
FRIENDS OF THE
AUCKLAND ART
GALLERY,
Gallery Three

JULY 20 – 24
Dislocated Spaces,
AZADEH EMADI AND
ELOISE COVENY,
Gallery Three



Top left:
Alberto Garcia Alvarez,
Untitled, 1996.

Top right:
Alberto Garcia Alvarez,
Sausalito, 1969.

Kia ora and welcome

With several months already on the board for 2009, the year has revealed itself as an exciting – and very busy – one. The ST PAUL ST gallery's first exhibition of the year Gary Hill attracted strong audiences, and now with an ambitious programme ahead and the Venice Biennale just one month away, 2009 feels like something of a coming of age for the gallery.

Thanks to the incredible engagement of both artists, Francis Uprichard and Judy Millar, and thanks to the tireless work and support from Creative New Zealand, we have found two venues in Venice which suit the different artistic approaches and projects perfectly. Both projects are ambitious and powerful and will certainly attract the attention of international visitors. While Francis' work will be exhibited in the palazzo Mangilli-Valmarana, which houses the Fondazione Buziol, close to the Rialto bridge, Judy's work will be shown in Chiesa Maddalena from 1780, the only circular church in Venice. Both venues are located in the Sestierio Cannaregio and will be easy to find. I feel honoured to have been chosen as one of the curators, working with Heather Galbraith (formerly a director of ST PAUL ST), the fabulous CNZ team and the artists to make the best of this once-in-a-lifetime opportunity, for the sake of the artists and for the sake of Aotearoa/New Zealand.

This year's programme for the ST PAUL ST galleries is also very inspiring. The first major exhibition for the year saw the work of American video artist Gary Hill featured in the gallery. He is undisputedly one of the most important and innovative artists working in this field. He participated at the Venice Biennale three times and at documenta in Kassel twice and had innumerable solo and group exhibitions. We are now looking forward to the rest of our programme which continues with works by South African photographer Roger F. Ballen,

an exhibition on Māori Dance, curated by Moana Nepia, followed by an exhibition on contemporary art from the Pacific, curated by Charmaine 'llaiu. I am extremely appreciative of these curatorial contributions as they expand the range of the exhibitions at the galleries into fields that lie outside my expertise.

These exhibitions will be followed by a presentation of the paintings and sculptures by Alberto Garcia Alvarez (born 1928 in Barcelona).

I am particularly proud to announce this exhibition, as Alberto is an important figure in New Zealand and has not shown in Auckland for years. It is a great occasion to celebrate an influential teacher and fantastic painter, who has never stopped re-inventing his practice. This exhibition will be co-curated by Alan Joy, assistant at ST PAUL ST.

Simon Glaister, a graduate from AUT's School of Art & Design, will exhibit his installation *Against Gravity* in September. A work which presents a fascinating fusion of artistic and scientific research. This year's final highlight will be *Out of This World*, an exhibition with works by Vija Celmins, Colin McCahon, Jorge Molder, Linda Quinlan, Ben Rivers, Peter Rösler, Thomas Ruff and James Turrell. This exhibition is initiated and co-curated by Auckland-based artist Stephen Bambury. And in November, the graduate and post-graduate exhibitions will offer a glimpse into the students' work at AUT.

There will be more exhibitions, small projects, one-night-show, performances, lectures and talks in all three galleries. I am looking forward to welcoming you at the galleries. As 2009 continues to unfold, the ST PAUL ST staff and I would like to wish you a happy, peaceful and successful year.

Noho ora mai ra
Dr Leonhard Emmerling



Simon Glaister
Artless, 2008

Flirting with failure

Simon Glaister studied art, works as the Gallery Technician at the ST PAUL ST Gallery and spends whatever time is left surfing, watching *Boston Legal* or developing his practice. In his former life he was an engineer but he says, for now, all roads seem to lead to Rome – or what's left of it. A graduate of AUT University's Bachelor of Visual Arts, Glaister had barely completed his degree before he secured his first gallery exhibition, *100YEARS*, in March 2008 at Auckland's City Art Rooms – a two-person show with AUT graduate Michael Chal. Following this he began working at ST PAUL ST as the Gallery Technician. A job, Glaister explains "that more often than not involves working closely with the exhibiting artists in the installation of their artwork. A role that while often challenging, can be a lot of fun, and is, undoubtedly, the best part of the job."

For the next few months, Glaister will be preparing for his own exhibition at the gallery, currently titled

Against Gravity. This project is, in a way, more of an action than an object or body of work. It is also highly site-specific, deriving much of its form and content directly from the exhibition space. In spite of this the work itself will be made of over eight tonnes of concrete and steel, and as such, be very much a sculptural object. Glaister describes the work as "in part, a kind of historical short circuit, presenting a piece of our contemporary world as it might appear to others in some distant future, or as the ruins of past worlds appear to us today". In a broad sense the work is about failure, instability, and collapse, and has been partially inspired by the current concern for sustainability at large – be that social, cultural, economic, or environmental – along with his increasing interest in excess and inefficiency; an interest that seems to push his practice towards ever more unsustainable methods and unstable concepts, as it does so flirting with both physical and conceptual collapse.





Gary Hill
Accordions (The Belsunce Recordings, July 2001), 2001 - 02
 Five-channel video/sound installation

PAUL-EMMANUEL ODIN AND VINCENT BONNET, COURTESY OF THE ARTIST AND DONALD YOUNG GALLERY, CHICAGO

Gary Hill

In 1992 at documenta IX Gary Hill (born 1951, California) exhibited his work *Tall Ships*. Moving through a long black corridor, the viewer automatically activated a series of projections so that ghostlike, life-size figures appeared to approach, make eye contact, then turn and walk away or break off contact and move back into the dark. This compelling and deeply touching work spoke to the desire and need for human contact and its difficulties and obstacles.

This piece is paradigmatic for the American video artist's work: a highly innovative technical approach, which requires state-of-the-art equipment, a visually stunning result and an exploration of the human condition as the centre of his inquiries. Gary Hill liberated video art (as Bill Viola did) from the confines of the screening room and invented video-installation: the raging machine of spinning mirrors, which project images of the artist's body on the wall with a deafening sound and incredible speed in *Derwish* or the flashing lights of a stroboscope, which are in sync with the projected image of the artist throwing himself against the wall again and again, with each jump uttering words, which express his fear of vanishing and disappearing in an abyss of self-doubt in the work *Wall Piece*.

Anyone who missed Gary Hill's exhibition at the ST PAUL ST gallery can still catch it in New Zealand. Thanks to Jenny Harper and Justin Paton, who so willingly embraced the idea to show Gary Hill's work in a different form at the Christchurch Art Gallery from May 30 onwards.

ST PAUL ST Gallery is grateful for sponsorship from the award-winning Villa Maria Estate. The association between Villa Maria and the gallery began in 2004 and the gallery was



VILLA MARIA ESTATE
 New Zealand's Most Awarded Wines

delighted when Villa Maria recently renewed its commitment. The sponsorship will be particularly beneficial for the gallery as it works to establish the new ST PAUL ST Art Society.

Roger F. Ballen

Roger F. Ballen (born 1950) came to South Africa in 1974 as a geologist. Exploring the "Platteland", the outback of South Africa, he encountered the often distractingly poor living conditions of the people. The published book which followed (*Platteland*, 1994) was born of the profound irony that despite the political privilege apartheid had bestowed on whites, in the physical heart of the land there was inescapable testimony to the failure of the regime even to secure the well-being of the privileged minority.

From documenting the land and the people, Ballen moved on to arrange materials and objects like wire, plants or masks, and people manipulating these materials and objects in often claustrophobic settings. The rooms are dirty and seem to be abandoned, with graffiti and child-like drawings on the walls and no sign of any standard of living. A re-occurring theme in his work is the relationship between humans and animals. Sometimes caressed, sometimes tortured, the fate of the animals tells us more about humans than humans could ever possibly do. The naked rooms, the strange situations the people put themselves into, the mute interaction with the animals, the wires and other dead objects, all these elements build an image of humans which is not that positive. It best can be characterised as an existentialist view: the human as the human animal.

Roger F. Ballen received numerous awards and has exhibited extensively in Europe, America and recently in Australia.



Roger F. Ballen, *Twirling Wires*, 2001