scope

Contemporary Research Topics

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Contents

CROSSING DISCIPLINES

Leoni Schmidt

In the Dunedin School of Art and the School of Design at Otago Polytechnic, disciplines are fostered and protected. Ceramics, Drawing, Electronic Arts, Jewellery & Metalsmithing, Painting, Photography, Print, Sculpture, Textiles in the Dunedin School of Art and Architecture, Communication, Culinary Arts, Fashion and Product in the School of Design all have their own histories and traditions, their own tools and skill sets. These disciplines even have their own distinct philosophies, languages, customs, and ways of doing and being in the world. Students have often said to me that they experience 'culture shock' when they move from one to another due to the differences they experience. At Otago Polytechnic we are fortunate to be able to retain such a rich array of voices for the benefit of art and design practice and for students, rather than having to default to the so-called "studio without borders" which is a nice phrase for mere blandness. This issue of *Scope: Contemporary Research Topics, Art + Design* show, however, how strong disciplines have the nerve and confidence to cross their own borders and to explore synergies with others in a multitude of different registers.

Mark Bolland traces the connections between photography and architecture in a fascinating exploration of the origins and technologies of the photographic impulse not restricted to the limitations of the camera. Leoni Schmidt investigates the Boros Bunker in Berlin that has been transformed into an art gallery wherein contemporary sculpture reinscribes a site of previous trauma with new possibilities.

Michael Greaves reflects on a recent symposium hosted by ELIA (the European League of Institutes of the Arts) in London. The Dunedin School of Art is a member of ELIA and benefits much by this connection. Greaves' reflection considers the "elastic classroom" a topic central to the educational system under scrutiny at the symposium he participated in. Here, a painter engages with pedagogical concerns central to the core function of our institution, namely teaching and learning.

Rebecca Hamid critiques the global system of capitalism with regard to the art market and the ways in which it enables money laundering and tax evasion by the ultra-rich. Again, a system is under scrutiny, this time, however, the way around it is not clear as the writer herself admits when offering alternative ways in which the artist's agency can be made manifest in a corrupt marketplace. Hamid brings a knowledge of the economy together with a knowledge of art fairs, international biennales, and the crazy excesses of an art world sometimes run amok.

In direct contrast with a global view on systems and excesses, Rose McGowan presents a history of one man's steady ceramic practice in a local area. The reader learns of the resilience and craft skills of an artist and marvels at the physical strength and expertise underpinning the making of large wheel-thrown vessels. The role of the body in art making is clear in this contribution, as is also the case in many other ways within the texts included in this issue.

Rachel Allan's photographic work incorporates the forensic body while also making a bold statement about the connection between the photographic and the sculptural. Sarah Baird's angry bodies resist the insulting words hurled at women and people who are not heterosexual. Here, text and sculpture work together and bounces off one another. Kiri Mitchell's large sculptural bodies find another life in electronic art when they come alive in a narrative claymation version, strongly critical of stereotypes but also deeply understanding of fetishist behaviours.

Bodily touch features in Lesley Brook's review of an exhibition predicated on touch and visitors' responses when actually being invited to touch art works. Her investigation of the impact of art on audiences connected with CLINK, a jewellery & metalsmithing project that tested the abilities of artists and art students to improvise and think and make 'on the run', as it were.

Human touch is also invited by Michael Morley and Morgan Oliver's project wherein the bodily sense of smell also plays a part when scent is released in a space inhabited by sculptural objects brought to life through light and colour.

Where Mark Wong writes about Charlotte Parallel's practice, the division between disciplines and between the senses unravels as she records sounds in locales and creates sculptural ensembles to house these in alerting us to the environmental impact of what is there but not normally heard by the human ear. At present, Dunedinites are alert to such a practice after Caro McCaw's cross-disciplinary project on whales and how sound impacts on their habitats were experienced in spaces around town.

Hannah Joynt's body walked the length of New Zealand during a drawing adventure of which she tells in her contribution to this issue of *Scope*. A typology of drawing emerged from her master's project and each register in this engages the human body and its relationship with the landscape in a different way.

Walking is also crucial to Martin Kean's recent work wherein drawing with electronic media on the floor invites those who walk past to enter a projection which then changes to accommodate their presence. Here, a colleague from Information Technology, Patricia Haden, collaborated and supported with her expertise.

The body and its costume is central to Neil Emmerson's foregrounding of the cruel murder of a man merely for being homosexual. Cruelty to the body is all the more excruciating when 'masked' by textile effects in the prints, which on a large scale take on the form of a hard grid in which the act of cruelty is endlessly repeated, as Bridie Lonie points out in her marvellously insightful text alongside the artist's work.

Margo Barton's work in Fashion considers the garment and hat both as artefacts but also from the perspective of the wearer's experience. The hat 'becomes' a sculpture and at the same time a 'camera' or a 'lens' to see the world with. Margo has long been interested in the conjunction between Fashion and Photography, but in her project report in this issue of *Scope*, she has taken this to another level of critical sophistication.

Pam McKinlay studied textiles and this shows in her careful report on the materialities and disciplinary conjunctions with textiles shown at the recent Costume and Textile Association of New Zealand Conference. The body and its relationships with textiles was centre stage and the textiles were printed on, sculpted into form, painted on, embroidered through and so forth. Also in Rekha Shailaj's love for the Indian kurta in her Fashion practice reported on in this issue, we see the centrality of the body and the conjunction with textile-sculpture as the kurta takes on a range of silhouettes and structures.

Last but not least, Jack Ross contributes a poem in homage to a painting by Graham Fletcher wherein the artist questions the placement of Pacific artefacts in modernist interiors. Gavin O'Brien reminds the reader of Captain Cook's voyages to the South Seas when he became the first European to set foot on the Pacific island that would later become known as Aotearoa New Zealand. O'Brien's contribution points out the presence of designed artefacts during Cook's encounter with Maori. These artefacts clothe the body, transport the body, or extend the body – each holding portents as to the future and carrying a rich set of associations: the British uniform, a ship and rowing boats, a spear, guns and – at the centre of the encounter -- a nail bartered to become Te Horeta's taonga (treasure) as a multi-use tool to tip a spear or gouge holes for the bindings of a waka (canoe). Here, the close connections between design and power emerge as yet another theme in this varied and cross-disciplinary issue of *Scope*.

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HIEROPHANIES AND APPARITIONS: SOME IDEAS TOWARD AN ARCHAEOLOGY OF THE PHOTOGRAPHIC

Mark Bolland

Photography and the photographic are children of modernity. They belong to the historical moment of industrial capitalism and exist hand in hand with it. Conventional prehistories of the photographic locate its embryonic development in the conceptual and technical leaps in picture making and the theorisation of vision in Renaissance and Enlightenment Europe. Sometimes, they even trace back theories of vision that employ a parallel between the eye and the camera obscura to the medieval period, and even to classical Greece, suggesting that the photographic gestated throughout the history of Western thought, before it could be born in modernity. There have, of course, been attempts to recontextualise the development of photography in the nineteenth century, and disconnect it from the history of the Western Picture and the camera obscura. The most successful of these is probably set out in Jonathan Crary's *Techniques of The Observer* (1990).

There are, then, broadly speaking two approaches to the prehistory of photography: a modernist, materialist approach and a postmodern, contextual approach.

Here, though, I would like to attempt to outline a different approach to the prehistory of the photographic, using a more Foucault-inspired methodology. That is, if we concentrate on an 'archaeological approach,' on the continuities and discontinuities between 'epistemes' – that is, the 'unconscious' structures underlying the production of knowledge in a particular time and place – then we might open a way to think about the photographic somewhat differently. Rather than trying to extend the roots of the genealogical tree ever further back in the past and insisting on their connection to the present or, alternatively, suggesting that the child belongs to its time and can only exist and be understood in that time, we would, instead, concentrate on some continuities and discontinuities, on some instances, impulses and intersections that we might, looking back from the present, consider to be somewhat 'photographic' in their nature.

In doing so, we may learn something about the photographic indirectly. We might also learn something about the contemporary photographic situation without having to insist that these ideas and phenomena are somehow precursors of the photographic, or that we can bridge the gaps of time and culture in a historicist sleight-of-hand – but also without attempting to disprove the obvious truth that the photographic is a uniquely modern phenomenon.

What then do I mean by "the photographic"? Strictly, the photographic is a process of '*inscribing*' still and moving images with light, in which such images present themselves "as a result of an objective process."[1] Nonetheless, it may be useful not to pursue this well-worn path too far here, as such definitions belong to the moment before the photographic was redefined and necessarily re-thought following digitisation – and this path leads to a dead end. In my view, it is a kind of self-fulfilling prophecy: the photographic is a process of '*inscribing*,' therefore the photographic is defined by the inscription of an image in an emulsion, and so on. Rather, I would say that the photographic has to do with manipulating light for the purposes of fixing a place in time and space; photographic processes and practices are repetitive and reproductive rituals.

Figure 1. Johannes Vermeer, *The Astronomer*, c.1668, oil on canvas, 51 cm × 45 cm.

Defined like this, something like, or perhaps something alternative to, 'photographic' impulses, ideas and mechanisms can be recognised in other cultures and times, beyond the modern and beyond the history of Western thought and, perhaps, written history. Again, this is not to suggest that these phenomena are like photography or film, as such, but merely that they have something in common with them or that they share certain impulses. They also have a great deal of distance and difference from them. I would say the same about the camera obscura, for example. What I am suggesting is that the differences are as interesting and useful as the similarities, and that any similarities are speculative at best. Nonetheless, these speculations are useful, I believe, in considering the present photographic situation.

Let us begin with an example from the Enlightenment to illustrate the point, before we attempt to tackle some practices from other eras, which are more difficult as they belong to very different periods of thought from our own.

Vermeer, painting in his camera, is not a photographer. His paintings are not photographs. Unlike most photographs, they are not designed to be reproduced, but are unique and laboriously constructed. He picks and chooses the optical effects he is interested in and adds fictional embellishments as he sees fit; the images are not formed 'automatically' or 'instantaneously.' On the other hand, he lays down the paint according to patterns of light and shade produced by the camera's lens without drawing or line; he heightens the colours and contrasts, as the optics do; he paints the perspective of the room according to the optical projection, and he even paints out-of-focus-ness and other optical phenomena.

Vermeer also gave his paintings something of the omniscient detail that only the camera can provide, particularly in his renderings of maps, globes, musical instruments, etc. Ironically he did this selectively: he painted flesh without lines, marks or detail, for example. In other words, Vermeer picks and chooses what he wants from the camera in a way that the photographer could not, at least until the digitisation of photography. Vermeer's paintings are not like chemical photographs, but they *are* like digital photographs and they can teach us a lot about what photography is or isn't or was or wasn't. And they remind us that, since digitisation, we can no longer think of the photographic as being ontologically wedded to 'inscription' processes.

Let us now try to repeat this experiment with an example from prehistory. The sarsen monument at Stonehenge from the European Neolithic era (the phase we are concerned with here may be around 2500 BC) seems to have been constructed and used to frame and 'momentarily freeze' both the winter solstice sunset and lunar standstill moments in an attempt to 'stop time' in a repeatable way that feels to me, highly 'photographic.' This interpretation of the monument is eloquently advanced by Lionel Sims in his 2006 essay "The 'Solarization' of the Moon: Manipulated Knowledge at Stonehenge,"[2] in which he contextualises these ideas in recent thinking about the transition from hunter-gathering to pastoralism to agriculture in Europe and the place of monuments such as Stonehenge within that transition. Sims quotes Alasdair Whittle's book *Europe in the Neolithic: the Creation of New Worlds* to emphasise the importance of this context to interpreting the monument:

> The Neolithic phenomenon was not so much the creation of new worlds as the prolongation of old ones. But there were fundamental differences between different conceptual orders … Many early foragers may have seen themselves as part of an undivided, timeless world, shared by people and the animals which inhabited it … In … the Neolithic way of life … there was categorisation and separation … a new emphasis on … relationships with an otherworld. Speculatively, this shift may have been reinforced by guilt to do with the breaking of earlier bonds with nature.[3]

Connecting Whittle's ideas to Neolithic and Early Bronze Age monuments, Sims suggest that we can then see these monuments as "devices to prolong, recapture or manufacture a sense of unity and respect for more ancient beliefs." He goes on to elaborate:

> Circular monuments celebrated the disc-like shape of the cosmos, designed to mimic the topography of local horizons and the movement of the sun and the moon upon them. […] By aligning these monuments on the local encircling landscape and the rise and set positions of the sun and the moon, the builders locked their monuments to their local place. Each regional group, focused around their monuments, commanded their own 'centre of the universe.' Instead of a generalized communion with the entire natural world as sacred, [as] in the Mesolithic, Neolithic concepts emphasized local space as a cosmological centre, reversing earlier beliefs.[4]

Neolithic monument-building, then, was about 'social relationships,' not scientific observations of cosmological phenomena. Rather, these phenomena were utilised and incorporated into devices (monuments) in order to commemorate a "past lived communalism through *imagined* collectives of ancestors."[5] Sims suggests that this was achieved through rituals that both "respected and transcended an ancient cosmology that was focused on the moon" whilst introducing "solar symbolism."

The astronomy of prehistoric monuments, then, is ritualistic and religious. The Stonehenge ritual was specifically connected to the winter solstice sunset and the moonset at its southern standstill, and this seems to be the case for a vast array of similar monuments. The centerpiece of this ritual is predicated on the fact that the sarsen stones were arranged in such a way that the circles of pillars would have appeared solid when approached uphill from the north east, with only "a 'window' framed between the grand trilithon uprights aligned on winter solstice sunset. Within the darkening mass of stone at winter solstice sunset, a observer [standing at the Heel Stone outside the circle] would have seen a burst of light as the sun seemed to set into the Altar stone at the apparent centre of the monument." Furthermore, "when approaching the monument from the Heel Stone, walking at a sedate pace at winter solstice sunset, the artifice is created of holding the setting sun still, the upward movement of the walker's eye exactly counter-balancing the sinking motion of the Sun."[6] Adding to this effect, at certain times the dark moon would have set in a window above that framing the sunset on the solstice.

It is worth quoting Sims at length on this subject:

> We can conclude that the builders selected this alignment on the moon as the main alignment […] since it allowed them to place the moon above the sun. […] The onset of ritual power with the period of dark moon which, arguably, Palaeolithic and Mesolithic hunting cultures had conferred on the moon is preserved and manipulated by combining the southern minor standstill moonsets with the setting winter solstice sunset. Not only does this generate the longest darkest night possible but, by bracketing this dark moon with the setting winter sun, each mimics the other in their properties of signalling the onset of darkness. […] Further, by creating the illusion from the Heel Stone that both moon and sun descended from the world above to the world below through the centre of the sarsen monument, the monument is constructed as an 'axial centre of the cosmos.' Earlier hunter-gatherer conceptions of a generalized sacred landscape were reversed by such artifice. The artifice is extended when processing uphill in the final Avenue approach towards a descending winter sun: the two movements cancel each other and give the appearance of a momentarily frozen sunset. Ritual leaders, through prolonging winter sunset, demonstrated the power to 'stop time.' [7]

To me, the parallels with the photographic are obvious: the power achieved by apparently stopping time; the desire to locate ourselves and our culture at the centre of the universe; the power that comes from manipulating natural phenomena for these ends, etc., etc. The light in the dark with a corralled audience facing the window, in which the light appears – from "the centre of the cosmos" – reminds me of the experience of the cinema. In another example from Neolithic Europe, the passage tomb at Cairn T, Loughcrew, Ireland, from around 3000 BC, has "[c]ircular solar pictographic engravings on the backstone [which] demarcate the diagonal movement of the [image of the sun] across the stone [on spring equinox]."[8] This particular example seems uncannily close to the photographic, with the passage tomb actually acting as a camera. In both of these examples, there is a complex relationship between place and time, the sun and darkness, the living and the dead, etc., which seems similar to the characteristics of the photographic.

Similarly, the descent of the shadow of Kukulkan, the plumed serpent, at spring equinox each year down the edge of the staircase at the Castillo pyramid at Chichen Itza, in the Yucatan peninsula of modern Mexico, seems to me to be a remarkably photographic apparition.

The Castillo, built by the Mayans around a thousand years ago, had to be carefully aligned to achieve this effect, but also had to be *designed* to achieve it. The building is a stepped pyramid with four sides, each with staircases of 91 stairs, plus a platform on top, counting the days of the year, and is orientated so that its shadow indicates the zenith passages. In order to create the moving image of Kukulkan, the corners of the stepped terraces are rounded and there are large snakeheads carved at the bottom of each staircase. Furthermore, "the dimensions of the [stepped terraces] and of the outline of the edges were precisely modelled in such a way that, roughly half an hour before sunset on the days near the equinox, the shadow is projected along the stairs."[9]

Everything about the construction, orientation, angle, the shape of the stepped terraces, etc, was designed to produce the image of Kukulkan sliding down the side on the equinoxes. Clearly, this elaborate moving image far exceeds the role of the building as a calendar, being nothing less than an apparition of the return to earth of the deity Kukulkan. This hierophany seems similar to that of Stonehenge in its 'photographic' qualities, but differs in that the production of an *image* created by light and shadow, rather than the venerated body itself, is at its centre. After all, it is the apparently magical reappearance of the absent that gives the photographic its power.

The same era as the sarsen monument at Stonehenge (c.2500 BC) offers up another famous and controversial example of monumental ritual architecture that seems to have been organised around cosmic phenomena.

The 'star shafts' in the Great Pyramid at Giza (Khufu's pyramid) seem to have been designed to connect the dead pharaoh to the place where he will reside in the afterlife. The rebirth rituals took place in the so-called 'Queen's Chamber' and 'King's Chamber'. In the King's Chamber, the southern shaft was aligned with the star Al Nitak -Zita Orionis in Orion's belt, Orion being the Egyptian Osiris, Lord of the Afterlife and first legendary king of Egypt, whilst the northern shaft was aligned, at the time, with the pole star of the era –Alpha Draconis.[10] Similarly, the shafts in the Queen's Chamber were aligned with Sirius (Isis, wife of Osiris) in the south and Kochab near the celestial North Pole.[11] In other words, these shafts were, in the words of Gulio Magli, "*stellar conduits* orientated towards the two regions of rebirth mentioned in the Pyramid Texts."[12] It seems likely that the rituals enacted in these chambers, at the death of the king, were a re-enactment of the story of Osiris.

Figure 2. The Descent of Kukulkan, Chichen Itza. Photographed 21 March 2009.
Public Domain photo, source: wikimedia commons ATSZ56.

What is particularly intriguing here is that the shafts have a horizontal section at their start, so it "would be impossible to frame the celestial bodies in them; these alignments, then, had a purely symbolic significance."[13] Magli goes on to define the purpose of Khufu's pyramid succinctly: "[It] was conceived as an astronomically anchored mechanism […] The aim of this mechanism was to reconcile the sun cult with the star cult, in order to ensure the king's rebirth, and simultaneously to assert the king's power in the face of death itself."[14]

Robert Bauval has suggested "that all seven fourth-dynasty pyramids were arranged on the ground in exactly the same pattern as seven key stars in the Orion/Osiris constellation and its neighbouring group, the Hyades […]. Incredibly, the Great Pyramid (with its shaft pointing at Zita Orionis) correlated on the ground almost exactly to the position of that star in the heavens."[15] We are faced with the possibility that the Giza plateau is a sort of 'celestial mirror,' a recreation of the heavens on earth, with the pyramids as stars and the Nile as the Milky Way. In fact, Khufu's pyramid was known as "The Horizon of Khufu," in other words, the meeting place of earth and sky. There are numerous suggestions that the idea of the 'celestial mirror' is a global phenomenon, with many examples where monuments on the ground mirror significant constellations, etc. in the sky – but we must leave these other instances aside for now if we are to concentrate on this specific confluence of mirroring and ritual reincarnation.[16]

What might this confluence tell us about the photographic? Photography in the nineteenth century and twentieth century embodied the modern mechanisation and capitalisation of the Enlightenment project of acquiring, ordering and cataloguing knowledge, attaching them to the desire to conquer space and time in doing so. The photographic then, is a kind of 'terrestrial mirror,' reflecting and collecting everything, transcending space and time to do so. Subsequently, in the twenty-first century, this project has both reached absurd Borges-like levels, where the map covers the territory,[17] and has been superseded by a new photography that replaces the cataloguing of the world with the so-called 'front-facing' camera that actually turns inwards at the endless number of photographers, endlessly cataloguing themselves.

In modernity, the other world of the stars that was the counterpoint for previous cultures was replaced by a doubling of the world itself. If the photographic is or was a 'terrestrial mirror,' then the recent turn inward could be seen as our own rebirth ritual: a mechanism to ensure our rebirth, and simultaneously to assert our power in the face of death itself.

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1   H Damisch, "Five Notes for a Phenomenology of the Photographic Image," in *Classic Essays on Photography*, ed. A Trachtenberg (New Haven, CN: Leete's Island Books, 1980), 287-90.

2   L Sims, "The 'Solarization' of the Moon: Manipulated Knowledge at Stonehenge," *Cambridge Archaeological Journal*, 16:2 (2006), 191-207.

3   A Whittle, *Europe in the Neolithic: The Creation of New Worlds* (Cambridge: Cambridge University Press, 1996), as quoted in Sims, "The 'Solarization' of the Moon."

4   Sims, "The 'Solarization' of the Moon."

5   Ibid.

6   Ibid.

7   Ibid.

8   Matt Gatton, http://paleo-camera.com/neolithic/.

9   G Magli, *Mysteries and Discoveries of Archaeoastronomy* (New York: Copernicus Books, 2009), 193-4.

10   See A Badawy, "The Stellar Destiny of Pharaoh and the So-called Air-shafts in Cheops's Pyramid," and V Trimble, "Astonomical Investigation Concerning the So-called Air-shafts of Cheops's Pyramid," both pub. *MIOAWB*, 10 (1964), 189-206 and 183-187, respectively.

11   See R Bauval and A Gilbert, *The Orion Mystery* (London: Heinemann, 1994).

12   Magli, *Mysteries and Discoveries of Archaeoastronomy*, 349.

13   Ibid., 350.

14   Ibid., 359.

15   David Keys, "EGYPTOLOGY / Trying to Build Heaven on Earth: Controversial New Research Suggests That the Pyramids were a Map of the Stars," *The Independent*, 1 February 1994, http://www.independent.co.uk/arts-entertainment/egyptology-trying-to-build-heaven-on-earth-controversial-new-research-suggests-that-the-pyramids-1391311.html.

16   *In The Order of Things, Foucault* makes explicit the large part played by resemblance in later Western culture: "Up to the end of the sixteenth century, resemblance played a constructive role in the knowledge of Western culture. It was resemblance that largely guided exegesis and the interpretation of texts; it was resemblance that organized the play of symbols, made possible knowledge of things visible and invisible, and controlled the art of representing them. The universe was folded in upon itself: the earth echoing the sky, faces seeing themselves reflected in the stars." M Foucault, *The Order of Things* (London: Routledge Classics, 2002 [1966]), 19.

17   In *Simulations*, Baudrillard refers to a story by JL Borges: "The finest allegory of simulation [is] the Borges tale where the cartographers of the Empire draw up a map so detailed that it ends up exactly covering the territory…." J Baudrillard, *Simulations* (New York: Semiotext[e], 1983), 1.

TRAUMA ARCHITECTURE AND ART: BOROS BUNKER BERLIN

Leoni Schmidt

While visiting Humboldt University in Berlin a few years ago, I unwittingly came upon an imposing building near the campus, and on further enquiry found out that it was called *Boros Bunker Berlin*. The structure elicited a sense of deep disquiet in me. This sense stayed with me throughout my subsequent time spent inside the building with the many items exhibited as part of the permanent art collection of the Boros family, who live in a penthouse on the top floor. As I explored the interior, my sense of disquiet became exacerbated. Disquiet made way for a stronger experience: a sense of hauntedness, of *pre-possession*,[1] mixed with disgust. I was fascinated by the ambiguous nature of my experience. On the one hand, the consistency of the building and its contents made for an aesthetic experience of alignment and, on the other hand, this very consistency seemed to celebrate a haunted past from the perspective of the present in the wealthy long-past-war centre of Berlin.

Figure 1. Boros Bunker Berlin today, Boros, 2013: 9.
Boros Collection, Berlin.
Photograph: Noshe.

This article explores this ambiguity and argues for an aesthetics of *pre-possession*, wherein a consistency and coherence of expression lies within a register of sorrow, loss and stark trauma. The article also explores the vibrant new life of the repurposed building through its inhabitation by contemporary artworks, and how it becomes a counter-memorial to its own history through the inclusion of these contemporary artworks, all of which led to a "sensuous particularity of experience in the here-and-now"[2] when I encountered the complex for the first time.

Boros Bunker Berlin started its life as the *Reichsbahnbunker Friedrichstrasse* in 1941. It was designed by Karl Donatz in line with type M1200 in the bunker typology developed under the direction of Albert Speer after the first bombings of Berlin in 1940. It was built to house 1200 people at a time but, during the last months of the war, around 4000 sought refuge within its walls. The stark interior is punctuated by the details of incarceration: spyholes, small windows closed with metal plates, ventilation

shafts, signs on walls that 'scream' danger. The walls are 180cm thick and on the outside are furnished with architectural details referencing the Renaissance. The reason for these details is that Speer believed that this kind of building would function ultimately as a cenotaph in the envisaged world capital of 'Germania' following the successful outcome of the war for Germany.

After Germany lost the war, the building was used in a variety of ways, quite differently from how Speer had envisaged it. Firstly, the Red Cross took it over and used it as a prisoner-of-war centre; then it was used for the storage of tropical fruits and became known as the Banana Bunker in the 1950s. In the 1990s it became a club for techno, fetish and fantasy parties. Subsequently, theatre productions were housed in it; sado-masochistic experiments were held in it; police shut it down in 1995-96; an art exhibition opened in it in 1996; and in 2003 Christian Boros bought it. A process of reconstruction followed until the first exhibition of Boros Bunker Berlin was held from 2008 till 2012, with further groups of contemporary artworks shown more recently. There is an irony here: the works by contemporary artists fly in the face of what Hitler and Goebbels had declared fit for the German people in Munich's *Haus Der Kunst* in 1937.

The reconstruction of the bunker took five years, and 1800 tonnes of concrete were removed. One hundred and twenty standardised rooms became 80 rooms with ceiling heights varying between two and 20 metres, covering an area of 3000 square metres. Despite this considerable change, many original features were retained, notably the visible heating systems and marks on floors and walls that speak of earlier inhabitation. The penthouse on the roof is hardly visible from the exterior and there is no public entrance to it. Thus, the bunker retains much of its earlier appearance, if not any of its original functions and intent. It is situated next to Humboldt University in Berlin, which lends an intellectual aura to the building and its contents. The interior houses changing exhibitions of contemporary art, mostly sculpture. The works are placed amongst the reminders of the erstwhile life of the building: WW2 telephones on walls, grey and black colours, industrial objects: boilers, iron plates, spyholes.

Christian and Karen Boros now own the building and live in the transformed rooftop in a luxurious penthouse overlooking the city of Berlin. Here, another irony is found: the history of Germany in WW2 is conflated with the desires of the wealthy consumer within our era of late capitalism, in this case a Polish immigrant who has risen to the status of a mogul in his new country, once the country that decimated his home place. In an interview with Silke Hohmann, the owners speak of how they live with the artworks and visitors in a building that has been repurposed:

> You can hear that we have guests downstairs through the air vents, through our door … We smell the rubber from the friction in Sailstorfer's work … we smell the popcorn [in another work], and also the tree hanging upside down and its leaves and branches, which scrape slowly against the floor due to the continuous turning … [and] each floor has its own very special sound ambience … The art and the guests are practically our roommates.[3]

The new life of the building is also evident through interest in it as an example of architectural repurposing. In the same interview, the owners speak of this interest:

> We're happy over the fact that political figures, for example, the Israeli ambassador today, come here because they're interested in how an example of building history is dealt with today … I still remember when Lech Kaczynski, the Polish president was here. Now, due to the special history of the building, we're on the agenda of many state leaders. You can't really fail to notice that it's a Nazi bunker. Foreign guests want to see how a new generation deals with the fascist legacy. No one could or would want to deny the origin of the building.[4]

Here one thinks of other bunker-type buildings that have recently been deployed as counter-memorials to history. Some examples are discussed in the next paragraph after a consideration here of the notion of the "counter-memorial." Verónica Tello discusses the notion of the counter-memorial in her recent book *Counter-memorial Aesthetics: Refugee Histories and the Politics of Contemporary Art*.[5] She builds on Michel Foucault's ideas of "counter-

memory," where he attempted to think about memory and trauma together: how is memory affected through trauma and how can representations of trauma create new, heterogeneous memories that counter and critically question earlier ones?[6] Josó Medina paraphrases Foucault: "How do we fight against power …? Not by trying to escape it (as if liberation consisted in standing outside power altogether) but rather, by turning power(s) against itself (themselves), or by mobilizing some forms of power against others" – thus creating a counter-memorial.[7] Tello takes up the argument in light of recent political realities and alerts her readers to an impulse of counter-memorial aesthetics in contemporary art as the need for a critical response becomes ever more urgent.[8]

Bunker-type buildings – like Boros Bunker Berlin – can function as counter-memorials to history. Boros is not alone in this endeavour. Two other examples should suffice to alert the reader to the wide use of this trope in critical contemporary art. Rachel Whiteread's *Holocaust Memorial* was dedicated in 2000 in Vienna's Judenplatz. It is an impenetrable, bunker-like structure. The exterior is made of cast library shelves turned inside out, referring to the Jews as people of the Book. The many copies of the book refer to the 65,000 Jews murdered in Austria; the double doors are cast with panels inside out and no doorknobs; it cannot be entered. Here, the bunker is at once fortress, coffin, the impossibility of understanding another's impenetrable grief. In James E Young's book *At Memory's Edge: After-images of the Holocaust in Contemporary Art and Architecture*, the author writes: "Counter-monuments are memorial spaces that are conceived to challenge the very premise of the monument. These projects eradicate the heroic and the triumphal from their schedule, addressing instead the void left in the wake of [disaster]."[9]

Another bunker-type building is also to be found in Vienna, where the Museum for Applied Arts (MAK) has annexed the old bunker tower in Arendsberg Park for exhibitions. The director of MAK writes: "Introducing art inside a military monster is not only a way of utilizing almost thirteen thousand metres square of floor area but also an attempt to confront local history, for which art is seen as a remedy."[10] Dutch Atelier Lieshout held an exhibition in this space in 2011, foregrounding the state of contemporary prisons and detention centres, inserted as quasi-installations within the vast void of the bunker's interior.

Figure 2. Roman Ondak, *Leave the Door Open*, 1999, Boros, 2013: 103. Boros Collection, Berlin. Photograph: Noshe.

Figure 3. Olafur Eliasson, *Driftwood Family*, 2010, log on floor. Photograph: Leoni Schmidt.

Figure 4. Thomas Ruff, *13h, 18ml-6o Degrees,* 1992 , Boros, 2013: 84, 85. Boros Collection, Berlin. Photograph: Noshe.

As is the case with Vienna's Judenplatz, this bunker qualifies for what Jill Bennett would call "pre-possessed" spaces – those spaces where trauma happened and which still seem 'haunted' by the memory of this trauma. Bennett curated an exhibition in 2005 called "Prepossession," held in Sydney and Belfast, dealing with the inhabitation of place in the aftermath of conflict or dispossession. The notion of prepossession is extended in her 2006 book *Emphatic Vision: Affect, Trauma and Contemporary Art (Cultural Memory in the Present)*, in which she explores how contemporary art interfaces with sites of trauma.[11] In *Practical Aesthetics: Events, Affect and Art after 9/11*, she writes about how pictorial elements can enter a relational network wherein past and present can exist together through a strategy of critical recombination and reframing – through a "dynamics of interaction."[12]

The combination of a pre-possessed, haunted space and a revitalised, re-purposed place can be seen in – amongst many others – eight juxtapositions of trauma architecture and contemporary artworks in Boros Bunker Berlin. These juxtapositions mobilise the power of contemporary artworks against the erstwhile trauma and the current memory of National Socialism in Germany. The first of these combinations is comprised of the placing together of a wall and floor with Roman Ondak's sculpture titled *Leave the Door Open* (1999).

Here, the viewer is confronted with the old walls bearing scars and reminders of signs, and with even a suggestion of blood on the floor or a red demarcation line forbidding entrance. Through an opening in the wall one sees the immaculate, white surface of another wall further into the shallow opening. This surface reads as a door due to the inclusion of a handle. However, it does not open and the whiteness in any case signals modernist minimalism to the viewer and this means 'hands-off.' However, there is a moment in this encounter when one is tempted to step into the shallow space and to overcome the disjunction between the two parts of the *same* work: old memories meet new interventions. Boris Pofalla writes:

> Does that door on the first floor of the bunker lead to a room that the guide has deliberately forgotten to show us? It's possible … particularly taking into account that the bunker's architecture is confusing enough

to hide a whole room like that … The door alluded to here is both present and not present; it might be open, it might be locked. Where it leads remains a mystery. Into the past? Into the future? [Ondak] shows in a casual way that one can only enter certain spaces in one's mind.[13]

Another door in Boros Bunker Berlin features in a second combination of art and architecture: Olafur Eliasson's *Driftwood Family* of 2010 consists of a number of logs placed within the space. In this part of the 'family' a log is juxtaposed with a heavy, barred door on which the scars of many dramatic encounters are seen: roughly opened bars, rusted grooves, the marks of the industrial manufacture of a temporary war necessity: the heavy iron door to a bunker. The log slows down the passage of the visitor and forces one to consider the unlikely combination of industrial manufacture and an unexpected item from the natural world of the forest. Verticality versus horizontality accentuates the difference. One knows that the one is old and the other has recently been placed – almost casually – in the space. On the origins of the logs, Saskia Trebing writes: "Olafur Eliasson collected the timber on the Icelandic Coast … Now, five trunks have washed up on the shores of the Boros Collection. The bunker, once built as protection against attacks from without, has opened its doors to them."[14]

A third juxtaposition shows in Thomas Ruff's *Stars, 13h, 18ml-6o Degrees*, 1992. In this combination of art and architecture, the viewer is acutely aware of the stark contrast between the rough grey walls, stained with marks of earlier activities and/or marks left behind during the reconstruction of the building, and the starkly framed night photographs of the artist. Standing in the space, one can see the bright spots indicating the presence of stars shining in the black firmament: views out of the closed space of the bunker, views that hurtle one far, far away into a space beyond the confines of the past and the present. Pofalla writes: "He chose a vertical format in keeping with the tradition of the panel painting, which also recalls a window, and indeed: three windows seem to open up in the rough cement of the hermetically sealed bunker, inviting us to look through them into outer space."[15]

Figure 5. Cosima von Bonin, *Yang (Nr. 38) and Ying (Nr.37)*, 2002. Photograph: Leoni Schmidt.

Figure 6. Alicja Kwade's *Broom, Broom*, 2012, Boros Collection, Berlin. Photograph: Noshe.

Walls also play an important part in their combination with Cosima von Bonin's *Yang (Nr. 38) and Ying (Nr.37)* of 2002. Their hard cement presence, together with suggestions of red wounds on the surface of the architecture, contrasts with the soft sculptures and organic forms of the mushroom shapes in the work. Pastel colours add to the contrast, as do the gingham check reminiscent of picnics and alfresco dining on patios in the summer. There is a playful element here, which is starkly at odds with the nature of the building. Also: the feminine has entered the starkly masculine interior. Once again, the viewer has a sense of boundaries breached, in this case not by natural logs or views to outer space, but by an insistence on the feminine taken to monumental proportions as the two sculptural elements are double the size of an average viewer, who has to look up at them. In doing so, the vertical viewer becomes a third element in the composition, a living, breathing person within the bunker with its memories of death and a violent past.

The softness of the sculptures and the very presence of humans in the building add their own registers to the revitalisation of the bunker, especially as they also contrast with the stark nature of many of the minimalist sculptures included on exhibition. Early on in the history of the genre, Max Kozloff acknowledged in "The Poetics of Soft Sculpture" that such sculpture "would invite a language of anthropomorphism, of bodily projection and empathy."[16]

The next combination of architecture and a contemporary artwork engages with a staircase and its landing inside the Boros Bunker Berlin. Alicja Kwade's *Broom, Broom* of 2012 also brings a playful note to the revitalisation of the building. The broom handles are bent into dysfunctional shapes. In losing their function, the two objects become organic and together they gain associations with moving bodies. One thinks of cleaners working in the building at night and of many contemporary artists who have foregrounded the hidden labour necessary to maintain museum and gallery spaces. Mierle Laderman Ukeles's work is an example. Her output has been called "service-oriented" or "maintenance art,"[17] as in where she washed the steps of a museum to draw attention to the unseen contributions of workers to high culture. Kwade activates the stairwell in a manner somewhat akin to Laderman Ukeles's intervention. The salient difference lies in the absence of real bodies: we imagine them in the Boros Bunker, just as we imagine those other long-ago bodies who hid in fear or those who left behind casual graffiti during the heyday of insalubrious activities in the space. Kwade's brooms create a frame through which one can focus on the architecture and its memories. In this way a contemporary artwork can be said to 'curate' — in the sense of 'organising' — the viewer's experience of the building.

Conversely, parts of the architecture in the Bunker are themselves involved in 'curating' the art collection (from which groups of work are exhibited over periods of time). A good example is where being squeezed within the

Figures 7 - 9. Architectural details from Boros Bunker Berlin. Photographs: Leoni Schmidt.

confines of a room immensely heightens the energy of a bulging rubber sculpture by Michael Sailstorfer. (see Figure 10). Elsewhere, two small portraits by Wolfgang Tillmans are hung on a wall near a concrete structure in the corner of the room (see Figure 7). As in other parts of the building, the viewer is momentarily confused about the line between contemporary artworks and extant parts of the building furniture (also see Figures 8 and 9).

The artist duo Awst and Walther engage with the architecture of Boros Bunker Berlin through perforating walls and deploying elements that seemingly move from one space to another. In *Line of Fire* (2012) they mimic the spyholes and ventilation holes visible from the inside and the outside of the building (see Figure 11). The circular opening on a wall is one element of the work, and the bronze arrow seemingly fired through it onto the opposite wall is the second element. Added to these minimal effects, however, are the visitors in the room. One experiences an uncanny sense of being targeted, of imminent danger, as if another arrow might follow at any moment. There is also an intense curiosity about the room from which the arrow seems to have been launched: who is there, who shot the arrow, is there another one going to be shot? One can hear others laughing and talking, moving about in adjacent spaces due to the spyholes and ventilation shafts in walls.

In another work by the artists, duo pipes are inserted in walls and also act as sound conduits between rooms. The experience is one of being part of a giant breathing and moving organism. Clearly, the sculptural elements, the movements of viewers, and the architecture are inseparable here, especially so in this particular work: the sculpture could not exist without the architecture, and the sculpture and the viewers activate the architecture. Within this "art-architecture complex"[18] the 'dangerous' history of the building still reverberates as a palpable 'presence.'

Hal Foster published *The Art-Architecture Complex* in 2011 to focus on the contemporary closeness between architecture and art. This brings to mind Rosalind Krauss's seminal article published in 1979 entitled "Sculpture in the Expanded Field,"[19] wherein she tried to come to terms with the way that minimalist sculpture was starting

Figure 10. Michael Sailstorfer, *Himmel, Berlin*, 2012: 107. Boros Collection, Berlin. Photograph: Noshe.

Figure 11. Awst and Walther, *The Line of Fire*, 2012, Boros Collection, Berlin. Photograph: Noshe.

Figure 12. Exterior Ventilation Detail, Boros Collection, Berlin. Photograph: Noshe.

to undermine the modernist divorce between art and architecture. Using a contemporary vocabulary, artists like Gordon Matta-Clark and Mary Miss were active in the 1970s in reinstating the classical and medieval relationality between art and architecture in a new idiom. Boros Bunker Berlin benefits from this legacy: architecture and art are juxtaposed in ways which re-inscribe the functions of both.

Well-known art and architecture historians and critics have baulked at this. Voices of dissent include those of Michael Fried and Julian Rose. Fried asks what kind of sculpture needs the help of a room to be noticed?[20] Conversely, in *Retracing the Expanded Field: Encounters between Art and Architecture*, Rose writes that there is today "a risk that architecture could be the end of sculpture, not just framing it, but swallowing it completely… it is disturbing to imagine an outdoor sculpture indistinguishable from its backdrop and that it could disappear without its architectural frame."[21] Elizabeth Grosz is also emphatic where she argues that architecture should merely frame territory for the other arts to inhabit.[22]

In contrast, architectural theorist Sylvia Lavin argues in *Kissing Architecture* for a contemporary, post-medium convergence of art and architecture. She uses the act of kissing as an analogy:

Figure 13. Thomas Zipp, *Soul without Body* (2004), Boros Collection, Berlin. Photograph: Noshe.

> In the seventeenth century Martin von Kempe wrote more than a thousand pages on kissing. But even von Kempe could never have imagined that kissing would serve as a theory of architecture. The kiss offers to architecture, a field that in its traditional forms has been committed to permanence and mastery, not merely the obvious allure of sensuality but also a set of qualities that architecture has long resisted: ephemerality and consilience … a kiss is the coming together of two similar but not identical surfaces … Kissing confounds the division between two bodies [or two mediums], temporarily creating new definitions of threshold ….[23]

Near the ceiling of the Bunker's top floor, Thomas Zipp's *Soul without Body* (2004) consists of a large bell that visitors can ring by pulling on a rope. The sound is unexpected and it reverberates throughout the whole building, with after-echoes experienced for quite a while. As the sound bounces off the walls, one's experience in the building is profoundly altered: the sound is a palpable presence; it binds the whole building together; all visitors hear it at the same time. There is something playful but also truly ominous about this sound. Melanie Baumgärtner likens it to "a warning that penetrates to the core" – reminiscent of bomb warnings – while also acknowledging that it brings a note of "anarchic mischief" to the space.[24]

Spaces for the exhibition of artworks in the last hundred years range from the modernist white cube – used and lampooned by Anthony Gormley at the White Cube Gallery in London in recent times – to the more recent black box for projection or installation purposes – examples being William Kentridge's *Black Box* (2008) and Miroslaw Balka's *How it is* (2009) – to what Hal Foster has called a "grey" alternative, a space for performance, immersive installation or social encounters within the context of contemporary art.[25] Pierre Huyghe utilises this alternative for immersive installations, such as in his *Weather Score* (2002); and Marina Abramovic's performance encounters – such as *The Artist is Present* (2013) – played out in a grey chamber. Architects Diller, Scofidio + Renfrew's grey, foggy *Blur* building on a lake in Switzerland literally blurs the distinctions between architecture and art, as does Olafur Eliasson's sculptural installation *Seeing Yourself Seeing* (2004).

What happens in Boros Bunker Berlin with regard to the typology of exhibition spaces that have emerged? In the bunker, some spaces have been repurposed to function as white cubes. Even so, these spaces are altered through a spyhole (see Figure 11) or through the remains of erstwhile fixtures (see Figures 7-9). The black box alternative also features, as in Alicia Kwade's *Effective Communication* (2010), with light and sound in a dark space. Foster's "grey" chamber is deployed in spaces where cement walls and floors feature conspicuously. But, they are scarred and battered: inscribed with traumatic prepossession.

Returning to my initial aesthetic experience of Boros Bunker Berlin as a "sensuous particularity of experience in the here-and-now," I remember another encounter with the art-architecture complex in Berlin at that time, namely when visiting the newly redesigned and refurbished Reichstag. Foster differentiates between art-architecture complexes that elicit an affective, embodied experience in the here-and-now and those that are merely spectacular in order "to serve an 'experience economy'."[26] Many people visit the new Reichstag. It now has a huge glass dome of massive architectural proportions; viewers can see the city spread out below them and are impressed with the show of economic strength engendered by the scale, bold construction, and impressive views.

One is reminded of Guy Debord's seminal book *The Society of the Spectacle*: "In the Spectacle — the visual reflection of the ruling economic order — goals are nothing, development is everything … [endlessly basking in its own glory] the spectacle aims at nothing other than itself."[27] The new Reichstag is an example of the spectacle in architectural manifestation. Katarzyna Jagodzinska concurs where she contrasts "fabulous architectural structures with iconic status" by so-called "starchitects" – Frank Gehry, Zaha Hadid, Santiago Calatrava – with alternative spaces being sought by contemporary artists.[28]

In contrast to spaces of the spectacle, Boros Bunker Berlin – despite its own economic-capitalist associations – partly escapes the spectacle through veering into critical territory: the uncomfortable, the traumatic, the melancholic, an acceptance of a tainted history, and a mobilising revitalisation through unexpected juxtapositions between architectural features and contemporary artworks. One visits the Reichstag once as so many tourists do. Boros Bunker Berlin, however, elicits a complex affective – and often contradictory – aesthetic experience of prepossession, an experience that remains elusive and cannot be reduced to the spectacle.

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1   See *Prepossession*, eds Jill Bennett and Felicity Fenner (Sydney: University of New South Wales, 2005).

2   See Hal Foster, *The Art-Architecture Complex* (London: Verso, 2011).

3   *Boros Collection/Bunker Berlin*, ed. Boros Foundation (Berlin: Distanz, 2013), 29-30.

4   Ibid., 30.

5   Verónica Tello, *Counter-memorial Aesthetics: Refugee Histories and the Politics of Contemporary Art* (London and New York: Bloomsbury, 2016).

6   Michel Foucault, *Language, Counter-memory: Selected Essays and Reviews* (Ithaca: Cornell University Press, 1977).

7   José Medina, "Toward a Foucaultian Epistemology of Resistance: Counter-Memory, Epistemic Friction, and Guerilla Pluralism," *Foucault Studies*, 12 (2011), 9-35, at 13.

8   Tello, *Counter-memorial Aesthetics*, 2.

9   James E Young, *At Memory's Edge: After-images of the Holocaust in Contemporary Art and Architecture* (New York: Yale University Press, 2000), 6.

10   Museum of Applied Arts, Vienna, 2014, www.mak.at [np].

11   Jill Bennett, *Emphatic Vision: Affect, Trauma, and Contemporary Art (Cultural Memory in the Present)* (Redwood City: Stanford University Press, 2005).

12   Jill Bennett, *Practical Aesthetics: Events, Affect and Art after 9/11* (London: IB Tauris, 2012), 17.

13   Boris Pofalla in *Boros Collection/Bunker Berlin*, 102.

14   Saskia Trebing in ibid., 40.

15   Pofalla, *Boros Collection/Bunker Berlin*, 82.

16   Max Kozloff, "The Poetics of Softness," in *Renderings: Critical Essays on a Century of Modern Art* (London: Studio Vista, 1970), 223-35, at 233.

17   Mariya Ipatova, *Manifesto for Maintenance Art 1969! Proposal for an Exhibition "CARE,"* 2014, http://workflow.arts.ac.uk/artefact/file/download.php?file=361165&view=53293.

18   Foster, *The Art-Architecture Complex*.

19   Rosalind Krauss, "Sculpture in the Expanded Field," *October*, 8 (Spring 1979), 30-44.

20   Michael Fried, *Art and Objecthood: Essays and Reviews* (New York and London: University of Chicago Press, 1967), 159.

21   Julian Rose in *Retracing the Expanded Field: Encounters between Art and Architecture*, eds Spyros Papapetros and Julian Rose (Cambridge Mass.: MIT Press, 2014), 56, 58.

22   Elizabeth Grosz, "Chaos, Cosmos, Territory, Architecture," in *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008), 13.

23   Sylvia Lavin, *Kissing Architecture* (New York: Princeton University Press, 2011), 60-61.

24   Melanie Baumgärtner in *Boros Collection/Bunker Berlin*, 196.

25   Hal Foster, "After the White Cube," *London Review of Books*, 19 March 2015, 25-6.

26   Foster, *The Art-Architecture Complex*, 59.

27   Guy Debord, *The Society of the Spectacle* (New York: Zone Books, 1967), tenets 13 and 14.

28   Katarzynska Jagodzinska, "Bunkers with Art," *Herito*, 2 (2011), http://www.herito.pl/en/articles/bunkers-with-art—2.

CONTINGENCY, ELASTICITY, *TETRIS* AND THE MUSES: EXPLORING SHIFTING STREAMS OF THE CLASSROOM AT THE 8TH ELIA ACADEMY

Michael Greaves

INTRODUCTION

Curiosity, hybridity, research and social change are terms that are often used when describing actions relating to the idea of art and making art now. Not limited to art and art practice, these concepts span a number of contexts and operate in ways which might not have been imagined by earlier users. The 'smudge' of these terms also leaves residues which evoke action and lead to new ways in which to operate, enact and converse with the complex nature of the technological world we inhabit.

These concepts are also central to the process and practice of making art, and teaching art for that matter, and it is within these concepts that the matrix of what goes on in both the studio and the classroom unfolds. The reader may note the author's reluctance to tie down a 'how' or a 'what' here – my approach is moving more towards a 'why.' This is because these concepts are slippery and move along a continuum that includes the individual, the small group and then the public sphere, both in and outside of the process.

In this paper, I intend to draw a wide circle, a long bow, within which to place these terms, and to use anecdotes and conversations drawn from the 8th ELIA Academy (European League of Institutes of the Arts) held in London (5-7 July 2017) to provide a context for further discussion. My intention is to provoke the reader's questioning of their own 'why' in relation to practice, teaching and this new technological world which we semi-analogue beings inhabit.

ORDER AND CONTINGENCY

The teaching process can be described in a number of ways. One might be as material that is projected, and as a process that follows a path. Information is gathered, analysed, considered, formed, partitioned, packaged, performed, lined up, connected – among other things – before it is presented to the learner. This sequence can be logical, as described, or it might constitute a number of elements in a different order. What is consistent is that usually this information is presented to the learner, and has some sense of method and process, some intended outcome. Within the institution, this outcome is a measurable outcome, and is usually attached to some outside mechanism of funding, efficacy or prestige. What is hoped for at the end of this process is that a transformational change will occur in the learner, from the material and experience that is presented – that somehow all of the work undertaken by the facilitator will come good, and right, and in the end make a meaningful and relevant set of experiences to arrive at the desired outcome. The teaching process must also be responsive, as well as inclusive, adaptive and elastic – there must be contingency.

"Contingency is quite simply the fact that things could be otherwise than they are."[1] Contingency is present in every transaction, even if sometimes it is not even tacitly acknowledged. Jeremy Till, head of art and design college Central St Martins and pro-vice-chancellor of the University of the Arts London (UAL), affirms contingency in arts education as vital to both the survival of the sector and in maintaining efficacy in the teaching of the arts beyond the institution. In "a happy accident of reading that brings what has been at the periphery of one's vision right to the centre,"[2] Till discovered contingency in the writing of Polish sociologist and philosopher Zygmunt Bauman,[3] who regards the concept as both essential and at odds with the modernist project, which places a rational order at its pinnacle.

To interpret Bauman very superficially, the moment of contingency can be sympathetically reduced to a questioning of the order of things – things that might in a way seem proper, related to the constituents that engage with this order and somehow sympathetic to the idea of it. Contingency in the arts and in arts education sits at the 'fold' or hinge between where things are and where they need to be. One explanation of this paradox is that education is now explicitly linked with standards and measurable outcomes, which directly influence the ways in which the classroom is constructed and the kinds of agency that both students and teachers have in this space.

Till uses his passion, architecture, to unpack Baumann and ideas of contingency, order and the rational, situated in the physical and lived environment that architecture inhabits. He applies his argument to the relationships between Aristotle, Habermas and Hegel,[4] but it is his discussion of Le Corbusier that most impacts the idea of the arts, and the notion of teaching from the inside and from the outside – or the ideal and the actual.

The ideal and the actual sit at the centre of issues of elasticity in teaching and learning, parallel to the differences between the creative industries and the cultural industries. Charlotte Webb notes that it is harder to imagine the end of capitalism than it is to imagine the end of the world,[5] and this just reinforces the ways in which the constructions or architecture that we have placed on our actions constitute a paralysis. Hence Le Corbusier's vision for Pessac, born in the 1920s, was modified by the contingency of its inhabitants and their needs.[6] The same phenomenon can be noted in the educational environment, where an order is seemingly at the core of many decisions aligned with inputs and outputs. The argument really turns on the idea of a duality, one half of which is constantly under threat through fiscal policy.

Charlotte Webb and Fred Deakin explain:

> For Bauman, contingency is the twin of order: 'Awareness of the world's contingency and the idea of order as the goal and the outcome of the practice of ordering were born together, as twins; perhaps even Siamese twins.' The reason is simple: one does not have the need for order unless one has experienced disorder, 'one does not conceive of regularity unless one is buffeted by the unexpected […] Contingency was discovered together with the realisation that if one wants things and events to be regular, repeatable and predictable, one needs to do something about it; they won't be such on their own.' And what one does is to act as the surgeon, separating the Siamese twins, knowing that one will probably be sacrificed so that the privileged one, the one with the better structure, can survive. Contingency cannot be tolerated in the modern project, be it architectural, political, social or philosophical.[7]

A focus of many of the discussions between conference attendees and presenters was the recognition that there is a noticeable 'creep' in the classroom, in terms of the teaching and learning process, and a reshuffling of what it is that is being done and why it is being done. This process reflects a greater weighting on fulfilling fiscal requirements, and then relating these to student outcomes for future funding and programme resourcing – akin to the slow removal of contingency in gearing things towards a single outcome. There is a rationalisation applied to what happens in the classroom, how a student should progress and the measurement of that progress. This is reflective of an inputs/outputs syndrome, where the efficacy of a course or pathway of study is measured in terms of the job market and associated data.

Many of the "things" that I am pointing to are fluid, do not have a set time frame, are adaptive to markets and, in short, fall outside the institution but have a direct effect on what the institution is. While this may not be a perfect reflection of the entire sector, nor that specific to the arts, what I am trying to convey here is simply that the notion of contingency is especially important to education, for the student and for the institution. And meeting some of the measures of the idea of education and its outcomes has meant that the idea of contingency, and how it manifests in teaching and learning in relation to key drivers of qualification efficacy, has become somewhat uncertain.

INSTITUTION AND INSTITUTIVIDUAL

In the keynote presentations at the 8th ELIA Academy, the urgency for a balance between rationalisation for the market and contingency was a constant theme, consolidating contingency as an underlying change agent in considering and reconsidering how we as educators plan and prepare for the unstable and exciting future.

Heather Barnett spoke of connections and relationships between art and science, slime mould and networks, or primal survival modalities that relate to both people and to organisations. She identified the network relationships

between single-celled organisms, working in unison towards a shared survival goal, and how these are reflected in real-world contexts of travel and city planning. Slime mould – considered a non-important member of the natural world, inasmuch as the function it performs would not be missed if it became extinct – actually provides a real and necessary lens through which to view the 'more important' human world. This was a moment of clarity in showing how the arts and design operate in two contexts in the world. Charlotte Webb and Fred Deakin opened our eyes to the possibility and promise, as well as the raft-like nature of the "post-digital art school," combining the fluid nature of the start-up with the potential to both be a financial entity and a microscope on the human potential of technology. Bart van Rosmalen closed the conference by invoking one of the most important vehicles for reflection for arts and teaching practice, "the Nine Muses."

What connects these seemingly disparate nodes of considering elasticity in the classroom and in the arts is a reflection of the core of what is important to teaching and the arts – and it is not outputs, nor is it data gathered to substantiate the efficacy of a programme. Rather, it is people, connection, communication and the body. Here I can do no more than sketch out a cross-section of some of the interrogations made at ELIA in 2017.

But where are the learners? And how are these learners reflected in the matrix of the institution? The position of the college or university, and how it relates to the learner, is fundamental. The learner might best now be described as an *institutividual*. The institutividual is now fundamental to considering how we might continue institutional efficacy in teaching, both in the present and in preparing for unimagined futures.

In a conversation on the changing nature of the institution with Johannes Bruder and Matthias Tarasiewicz, Dušan Barok foregrounded "the institutividual."[8] In his contribution, he identified the importance of contingency for higher education in the arts. Dušan is a writer, editor and artist living in Bergen, Norway, and for over a decade has been the editor of the Monoskop wiki for collaborative studies in the arts. Dušan has an open and fluid mind – somewhat removed from the studio, but still a part of the studio – and it is in this crossover that the term *institutividual* makes most sense.

The institutividual can be simply described as an individual who over their lifetime has learned skills, methods and techniques, along with forming networks and subcultures in which to enact these skills, methods and techniques in ways which inform and add to the individual's life experience and relationships. The instutividual may have a very good working knowledge of design, art or music methodologies, and may use these skills in the ways that best suit them in the mode that is most relevant. They may be part of networks of people from different backgrounds and professions that jigsaw their skills together in terms of the instutividual's relationship to the fiscal marketplace. They might look for alternative learning modes and methods, at any time that is necessary to complete the task at hand, all while building a set of skills that are specialised and open to change. The term institutividual well describes any student of the digital age today.

So, if contingency is something that is different from what is, then suggesting that a student arrives at the institution armed with a "moment of contingency" is not beyond possibility. It can originate from outside of the institution and as well as from the inside.

The nature of the institution and the institutividual are not in fact too dissimilar – but the ways that they operate are different, and it is in this operation that contingency lies. The institution is a slow-moving thing, a compound or a nucleus of things, that is built on a foundation of knowledge that has been thoroughly interpreted, applied and formulated to reflect the history of knowledge, the world, the outside. It needs to be slow-moving; it also needs to be resilient, but capable of change.

The institutividual on the other hand is like an electron whizzing around the nucleus. The nucleus might be the institution, it might be a process, it might be an idea, group or thing. But what is important in this description are the concepts of fluidity and attraction. While the institution might be attracted to something, the speed at which it can change is limited by the weight of the compound. The institutividual, however, unburdened by the weight of process, can shift and move at will, collecting skills, ideas and relationships at large. This is contingency.
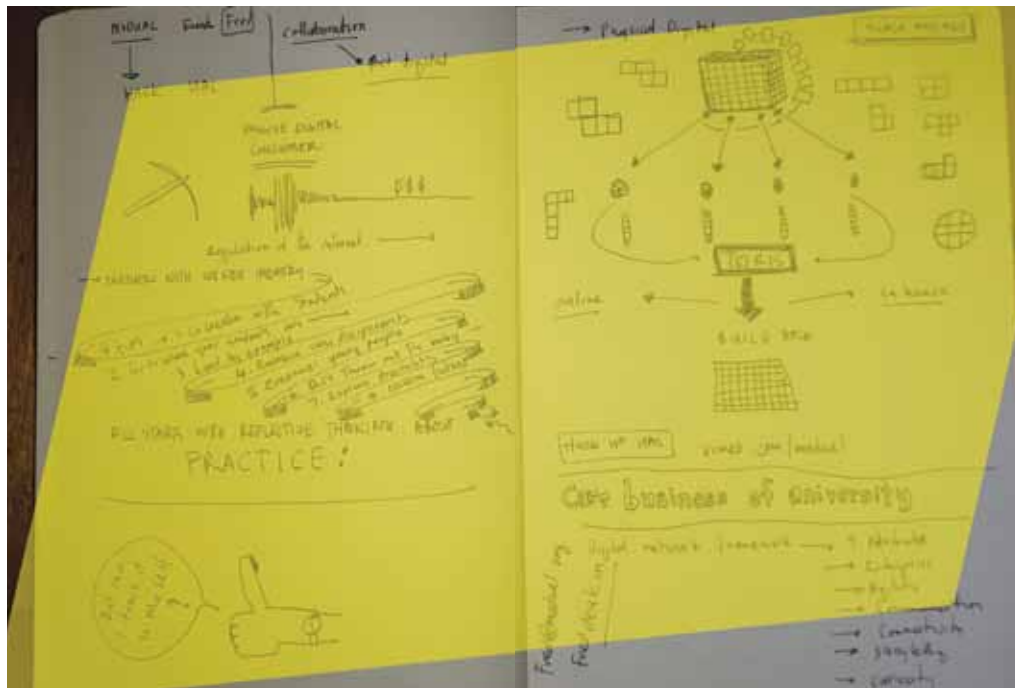
Taking Jeremy Till's analysis of contingency, via Bauman, and the opposition to a rational model of a modernist order, contingency in education needs to eschew measurement of what happens in the classroom so that it is not solely based on outcomes, and can be measured in terms of how the institution and the institutividual can network and create the learning and teaching space.

Fred Deakin works within this modality of the institutividual in the practice of teaching and performing the elasticity of the classroom. Deakin's "Modual" platform performs this in the context of the structure of the market and the creativity of the individual. Although this analysis is based on a 'start-up' model, gearing application and invention toward a digital world, many of the processes he performs with his students can be applied to the arts as well.

Deakin's Modual is an intensive two-week digital workshop held at UAL that supports cross-disciplinary student teams to launch their own start-ups, projects and studios.[9] Deakin defines his motivations for this project as being to encourage "an intentional switch from a passive digital consumer of information to an active digital creator"[10] and, in the process, to enact a contingent practice insofar as the challenges and blend of the digital and the analogue inform and generate new kinds of digital learning strategies beyond those familiar from the usual institutional model. The connections that student generated-material make for the learner, and for the community of practice that the learner wishes to be a part of post-institution, are made apparent, and real-world interactions and collaborations shift the classroom into the world, in both a composite and reflective way.

Modual has partnered with creative industry leaders Mother (advertising agency), UsTwo (digital agency), Makerversity (make space) and Somerset House (creative start-up hub), as well as the Manchester School of Art and Falmouth School of Art to collaborate in online projects. The programme seeks to bring together students trained in different creative processes and build real-world networking and technology skills through a creative open process. In short, to add contingency to ideas of natural progression and development in programme materials, packaged in an alternative and active way.

Students manage, communicate and define their progression in the Modual programme during this intensive two-week participation period. While the course is enacted online, the blended practice with face-to-face teaching and learning is extremely important. Simply proposing that material and information be available, as in the just-in-time model of learning, is not enough.

This is reflected in how Modual students make their choices when presented with solely online or classroom interaction. As students work through the programme, they are assigned work in the digital environment or in the classroom environment – this alternates until day seven when the students are given the choice to work either totally online or in the classroom. It was not surprising, Deakin notes, that on day seven of one course only one student came to the classroom, while the rest chose to work at large via a digital format. However, Deakin notes that on day eight all of the students were in the classroom under their own volition – reflecting the tool-like nature of the online modes rather than any need to focus exclusively on the easy option of an online delivery model. It is also worth noting here that the majority of the students are already well versed in online technologies and ways of interacting, and that the need for analogue interaction should not be overlooked.

Although Deakin presents the programme in open mode, he sees it as a very serious undertaking. The programme is not just about throwing students together, utilising up-to-the-minute digital modes and applications and presenting it as novel. It is more of an original and refreshing amalgamation of current and traditional methodology that returns the efficacy of the moment to the students to create and to formulate concrete ideas and conditions for experimentation and projection. That these ideas are seen through a lens of contemporaneity is a value that cannot be defined in terms of the 'slowness' of the institution, but in effect celebrates the differences in the roles of the institution and of the institutividual necessary in unfolding contingency in the 'elastic' classroom of today.

This duality comes to bear at almost every turn when we think about how and what to do to reflect the changing marketplace and world outside of the institution – along with the 'what' and the 'why' that educators plan and carry out tasks within the institution.

Bart van Rosmalen weaves a narrative that reflects the duality of a kind of teaching, doing and reflective space, with the idea of counterforce in interactions, ideas of markership, attitudes, experience, material experience, and so on. Van Rosmalen describes the transition between the high-level thinking of the PhD, the institutional pinnacle, on the one hand, and the act of making, or narrating in the act of making, on the other. He describes curiosity and hybridity in the learning process of teaching and making – how often the act of making is inhibited by an expectation of behaviour or outcome. He notes that the unseen toil of the studio, that which goes unnoticed, is often the most important factor of all.[11]

Van Rosmalen uses narrative and invokes the nine classical Muses in this unfolding of the process – a process that one can see happening in the classroom all of the time, but an action that is often, in experience, sidelined in the drive for a quantifiable product.

Van Rosmalen expresses the birth of reflection through Greek myth:

> The Gods were doing their deeds day after day. But there was nobody to see it actively. It all passed unreflected [sic]. So they got questions whether this was 'good work' or not. They went to Zeus their chief on a strategic moment. He had won that day a fight with the Titans, the giants of that time. Zeus himself also wanted to be seen for that. So looking for a solution Zeus went to bed with the Goddess of memory: Mnemosyne. Out of this relation 9 muses were born. Their task was to sing about the deeds of the Gods. Remarkable moment. Reflection came in the world. We started to understand 'what was going on.' To my students, I often say that the muses were researchers avant la lettre. And interestingly enough they do it through making, it starts all with making. Thinking comes later.[12]
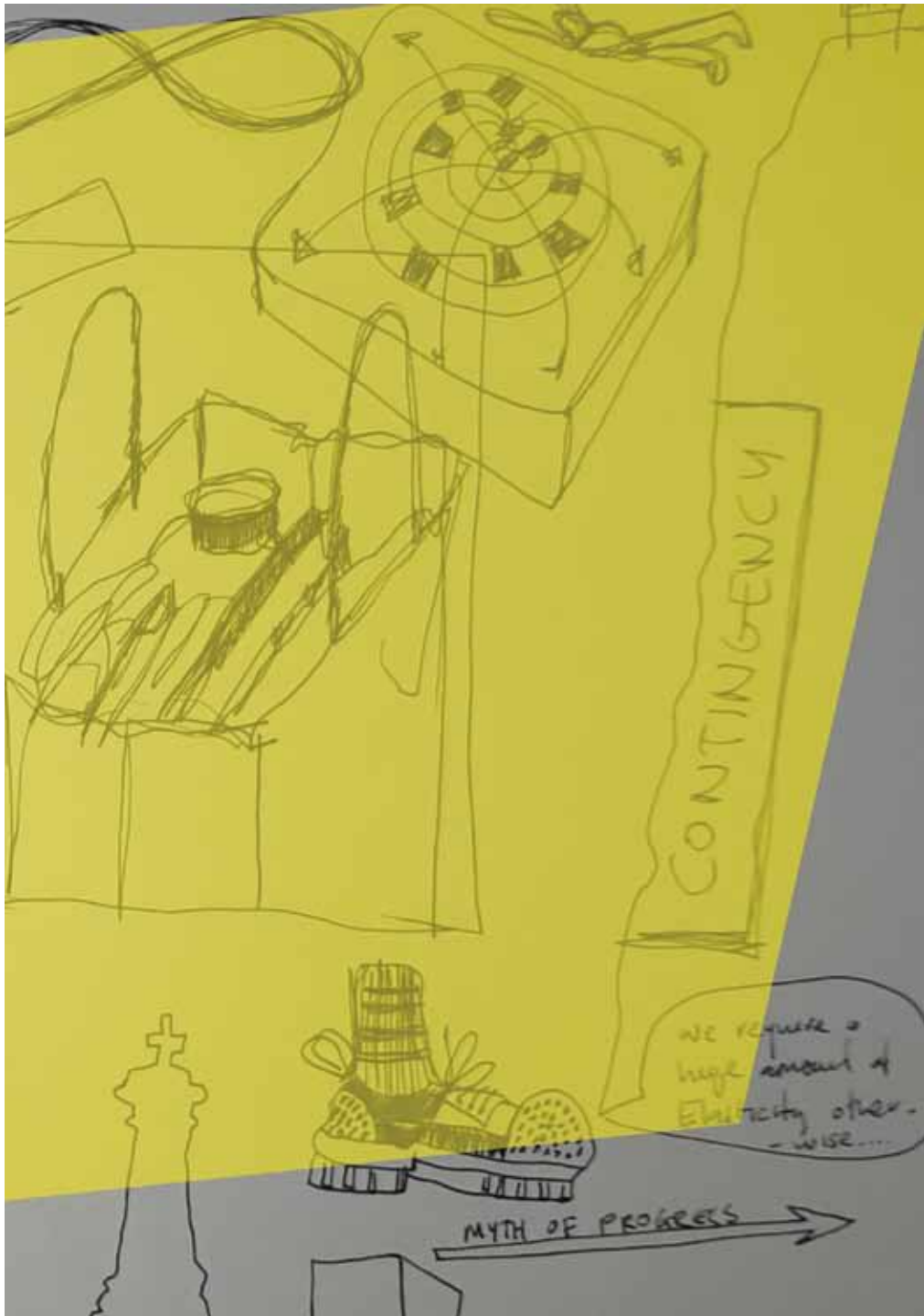
A DRAWING ANALOGY

Process and thinking were seen as key to how the elastic classroom operates in the conversations had in the breakout sessions at the 8th ELIA Academy. These two elements were often condensed into a single form – whether body, drawing, acting, networking, proposing, and so on – in relation to outcomes-based programmes. When teased out, these intermezzo occasions perform a very important role in the transformation of a student in the teaching and learning moment.

Let me position this idea in drawing. During the whole conference, in all of the keynote sessions and breakouts, I found myself drawing. This is not a usual activity for me in this setting, as I usually perform a more direct form of written notetaking. My drawing started as doodles, simple lines, tone and object forms, taking on stranger connections, one form leading to another. After some time, these drawings began to identify points of departure, thought, resolution. But what was most important in these drawings for me was the way that play with materials, in association with critical content, began to identify key points and moments for learning and consideration. Terry Rosenberg speaks of *ideational drawing* as a process of thinking-in-action and action-in-thinking via drawing, both as a process and a thinking space.[13]

The drawings that I made throughout the conference lie beneath these words, and reference connections to the words of the papers delivered as well as to the kinds of representations that I have experienced of the classroom and the teaching process, recessed in memory. These drawings are not sharp, they are not clear, nor are they associated with particular outcomes if I were to associate them with a classroom activity. However, through the elastic moment and via the notion of ideational drawing, these artefacts represent a free space of process and thinking that ultimately helps me to understand and consider a wider moment.

For me, this was a lightbulb moment in thinking about how the elastic classroom might operate, and how process and thinking can coalesce in teaching, uncoupled from any idea of outcome. My doodlings simply represent the creative process, which over time has been shoehorned into a criterion-based system of assessment.

CONCLUSION

Why are the educational spaces and the performative spaces so separated? How is it that certain things should be happening here, and others there? Why should one kind of process succumb to another, and why should one be more important than another just because they can be factored into a table or graph and related to some other kind of thing that makes it more meaningful? That the university does something and the institutividual does another seems to contradict almost every known construction of knowledge.

According to van Rosmalen, in the ancient Greek world, after having expended much effort in politics and philosophy, the members of the Agora moved to the theatre, where the same participants took on vastly different roles. This combination of activities – a serious side and a more playful, curious side – seems natural, yet so often absent from the classroom today. There is a value in shared activity that bridges the behavioural characteristics that define a classroom. For it is through a public and performative enactment of space and an elastic idea of learning through making and making alone that the lived experience contributes directly to the learning experience and augments it, despite a pre-programmed desired learning outcome.

What the 8th ELIA Academy has given me cannot be adequately defined in a written text. It was the lived experience of the conference – the many interactions, face to face, with educators in curious, physical and informal settings – that suggested to me ways in which the classroom should be identified as a space for interaction, not outcomes. It also suggested that using the methodology of *Tetris*, where a series of predefined shapes need to be kept constantly in motion to complete a line of the puzzle, the playing board itself needs to retain some efficacy in the process.

During the conference, Jeremy Till located the need for a contingent practice in teaching, emphasising that modern ideals need to be malleable to the DIY efforts of the institutividual, and that the ways in which funding is being supplied to arts education is having a real effect on the kinds of foreseeable outcomes that students are contemplating. Charlotte Webb and Fred Deakin reminded us of the need to address the transition between the analogue and the digital in a meaningful way, arguing that although the process is inevitable, it is a process that we need to project towards a usable future, not just any future. And Bart van Rosmalen reminded us of the need for interaction and play and for allowing the separate worlds of the serious and contained, on the one hand, and the open and performative, on the other, to combine in order to acknowledge the many selves that make practice possible – not just following a single direction that is identified by trends and 'productivity,' and that IS the bottom line.

Michael Greaves is a lecturer in painting at the Dunedin School of Art. His partially abstract paintings locate a frame of vision that multiplies, to be read as something that is attempting to locate a fluctuating position of assemblage as opposed to static vision. At play in his practice are the relationships that link the object, the translations of the object and thing, and the possible ways of representing these. Michael has completed a Master of Fine Arts degree (with Distinction), due to be awarded in December 2017.
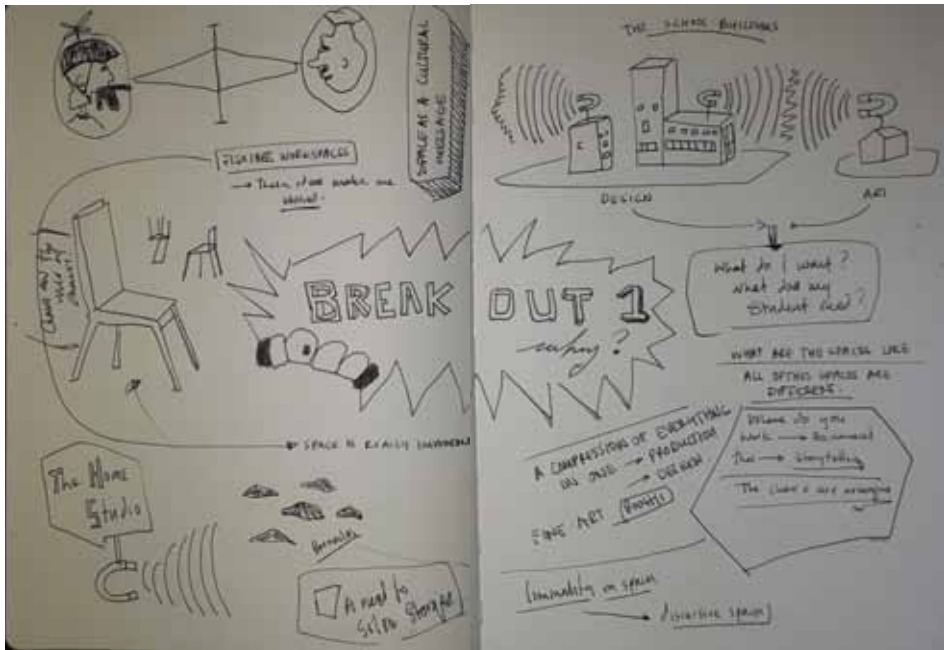
1   William Rasch, *Niklas Luhmann's Modernity: The Paradoxes of Differentiation* (Stanford, CA: Stanford University Press, 2000), 52.

2   Jeremy Till, "Architecture and Contingency," *Field*, 1:1 (2008), 120-35, at 125. See www.field-journal.org.

3   Ibid., 125-6.

4   Ibid., 130.

5   Charlotte Webb and Fred Deakin, "Discovering the Post-digital Art School: Education for Possible Futures," keynote presentation at the 8th ELIA Academy, Central St Martins, University of the Arts London, 5-7 July 2017, http://www.elia-artschools.org/userfiles/File/customfiles/presentation-by-charlotte-webb-fred-deakin_20170707185036.pdf

6   Ibid., 133.

7   Ibid., 129-30.

8   Dušan Barok, "Sources and Resources," paper delivered at the Economies of Aesthetics Conference, FHNW Campus of the Arts Basel, Switzerland, 18-20 June 2015.

9   Modual: modualworkshop, www.vimeo.com/modual.

10   Webb and Deakin, "Discovering the Post-digital Art School."

11   Bart van Rosmalen, "The Living Experience," keynote presentation at the 8th ELIA Academy, Central St Martins, University of the Arts London, 5-7 July 2017, http://www.elia-artschools.org/userfiles/File/customfiles/the-living-experience_20170707185036.pdf.

12   Ibid.

13   Terry Rosenberg, "New Beginnings and Monstrous Births: Notes Toward and Appreciation of Ideational Drawing," in *Writing on Drawing: Essays on Drawing Practice and Research*, ed. Steve Garner (Bristol and Chicago: Intellect, 2008), 109.

POST-GLOBALISATION, SHIFTING ART PARADIGMS AND AVANT-GARDE GAMBITS: LA BIENNALE DI VENEZIA 2017

Rebecca Hamid

INTRODUCTION

Globalisation, and what this means to art and the art world, has come to feature as one of contemporary art's most significant conditions and fundamental concerns. Commentators widely acknowledge that contemporary art has been shaped by forces that continue to be dominated by international economic exchange. Enabled by globalisation, capitalist economies have nurtured and profited from a commodity-driven 'spectacle culture.' The excesses of the art market and the exploitation of art as a commodity have manifested in 'high art' and 'spectacularism.' This trend is supported by popular and social media and new technologies, connecting the lifestyle agendas of the élite 0.1% – the new monied rich, celebrities, corporates and tourism dollars – to art. Sustained by the institutions, art fairs, major museums, nations and cities, art has become another means to economic superiority. As a result, contemporary art practice has been dominated by the 'high art' agenda.

Figure 1. Spectator and member of the press, with press bags, sitting in the gardens of the Giardini at the 57th Biennale di Venezia 2017. Photographer: Peter Burton.

In 2017 does a hegemonic explanation, a-one-size fits-all – that globalisation is the overriding, dominant force shaping the art world – provide an accurate account of what is happening to art in the world today? Does Terry Smith's explanation of "world currents" and a world in transition, the "contemporaneity" of difference and post-globalisation offer an alternative explanation of contemporary art today?[1]

Since the 1980s, as late capitalism has evolved and globalised art values have spread, biennales have provided an alternative venue for art making and exhibition. They have challenged institutionalised art structures, provided forums for artists and curators to experiment and challenge the status quo, and kept avant-garde art alive.

Acknowledging the connections between world economies and social change and art, how were globalised art values presented at the Venice Biennale in 2017? Venice, the most institutionalised and the primogenitor of all biennales, has in the past showcased art from around the world, positioning art in relation to it. More recently, as with other biennales, it has morphed toward exhibiting crucial aspects of the most contemporary of contemporary art practice (Smith's "contemporaneity"). Parallel to this, with the dominance of high art and spectacularism, Venice has increasingly become the domain of the wealthy corporates, élite patrons and big-name artists.[2] In 2017, did the Venice Biennale demonstrate that it can still provide platforms for artists to experiment, test the boundaries and challenge institutionalised art forums? Was there any evidence of avant-garde gambits that resisted the paradigms of globalisation and institutionalisation?

THE VALUE OF AN INSTITUTIONAL APPROACH – ACCOUNTING FOR COMPLEXITY

Smith argues for an art world in a state of transition, where there are parallel currents of evolving art-world development within parallel national economies, not all of which are dominated by globalisation. In considering the role of the Venice Biennale, Smith's taxonomies, especially his "world currents," and specifically the top-level current (high art), provide a useful context of how art worlds, as networks and hierarchies of players, operate as movements and within institutional frameworks.[3] The notion of the "art world" and its constituent parts, including the art market, helps to contextualise an understanding of how biennales operate within it. These ideas also help to explain the institutional, economic and political forces at play when artists deploy avant-garde gambits to challenge the status quo.

The first of Smith's three currents comprises the global or top end of the art world and associated sub-currents. This is a mix of the spectacular and shock gambits, of re-modernisation and retro-sensationalism.[4] The second current, labelled the postcolonial, is defined by diversity, identity and critique.[5] The third refers to small-scale, modest, local and grassroots artist initiatives, encompassing the discreet counter-culture and counter-institutional artist-run collectives.[6]

The first current of contemporary art at the global level constitutes a definitive force in the art markets and the museums of the world's major art centres. The second current includes biennales and experimental art making. Since the 1990s, biennales have become a global phenomenon as art worlds have connected with each other. New communication technologies and escalating social media are continually shaping the future of contemporary art and expanding possibilities and opportunities.[7] It is within the context of these first and second currents, the top-tier and biennales, that this paper considers the 57th Venice Biennale, 2017. Smith's taxonomies of first-current sensationalism and spectacularism[8] help interpret the phenomenon of the biennales, including the Venice Biennale, past iterations of which have included spectacles like Marc Quinn's *Alison Lapper Pregnant* (2005) and Quinn's major exhibition on the island of San Giorgio Maggiore, Venice, for the 2013 Biennale.[9]

In 2017, Damien Hirst's *Treasures from the Wreck of the Unbelievable* upstaged Quinn. Exceeding anything that has gone before, Hirst's exhibition was more spectacular in the number of artworks, sheer size and material value of the sculptures on show.[10] Venice has long been a mixture of official, co-lateral and privately staged exhibitions. The Hirst–

Pinault machine, with the double-bill blockbuster at the Punta Della Dogana and Palazzo Grassi, deliberately slighted and subverted the time-honoured La Biennale di Venezia with a series of extravagant gala parties, some held weeks before the official opening event – and in so doing, slighted the Biennale's secretariat by refusing to celebrate the opening week. Beyond the micro-politics, this strategy positioned Hirst's exhibition as simply too significant to be dependent on the sanctions of the establishment. This is one facet of a multiple risqué gambit played by Hirst – that at least in theory, any artist can liberate their art practice from institutional curatorial dictates and, in this case, from the biennale's official approval. More significantly, by exploiting Venice, Hirst's ruse demonstrated that an audience can appreciate an actual aesthetic argument or 'counter-argument' indicative of a larger shift within the high art paradigm of contemporary art.

There has always been a distinction between the parallel art worlds of the art fairs and biennales. While this distinction is often thinly disguised, usually art fairs are the domain of commerce and openly supported by the art market; whereas biennales are considered serious-minded forums, the domain of experimental and art of substance, and supported by the art professions, institutions and foundations.

Figure 2. Damien Hirst, *The Diver*, 2014, bronze. Detail from *Treasures of the Wreck of the Unbelievable*, Punta Della Dogana, Venice 2017. Photograph: Peter Burton.

Sprawling throughout the two palazzos, Hirst produced 189 sculptures, brimming with extravagance, each in an edition of three plus two artist's proofs. By early May and the commencement of the La Biennale Vernissage, most, if not all editions, including the large museum cabinet displays of multiple gold- and jewel-encrusted 'artefacts,' had sold out. Reputedly, the artist has realised upwards of one billion dollars.[11] The proclivity for precious metals and stones, size and excess, exuding the wealth and prowess of a rock-star artist–collector (Hirst), are central to the narrative of the mythical collector and fortune-hunter, Cif Amotan II.

These 'treasures' will now decorate the mansions of Russian oligarchs, the Chinese élite and global derivative dealers. Hirst's sculptures included the voluptuous bronze, *The Diver* (2013), made of patinated bronze and beautifully (but not credibly) covered in pink and blue coral, and other vividly coloured sea creatures. Early on in the vernissage the press reported that it was Jason deCaires Taylor's exhibition (Grenada Pavilion) that had provided the original inspiration for Hirst. This was another example of Hirst blatantly adopting Picasso's maxim that "great artists steal."

By returning to figurative, ornamental kitsch and heavily laden historical narrative, Hirst deliberately derided the conceptualism of the biennale élites. Further, having traversed much of the excess, Hirst's trajectory extended beyond poking fun at the art collectors who lined up to buy his sculptures, demonstrating their "unhindered opulence, indiscriminately poor taste, and capriciousness."[12] At first glance, the audience was awestruck by the size of the exhibits, and the quantity and the grandeur of the venue. If they entered without any idea of what to expect, they sooner or later realised Hirst's ruse. While some were at first amused, others were offended by the extent of the intentional deception. For some, there was a sense of the emperor's new clothes when they eventually realised the artist's ploy and attempted to hide their gullibility.

Playing with the vacuity and banality of spectacle art is not new to Hirst. Nor is his willingness to challenge the art establishment. However, positioning his art as a Disneyland-like extravaganza, and as entertainment, was a bold and experimental gambit. The deliberately deceptive narrative, which faked authenticity and which simultaneously captivated while ridiculing his art and the audience, was a first for Hirst – and he did this at Venice.[13]

Smith's institutional art theory approach is useful in appreciating what is happening here. Firstly, it provides a way to describe the social, economic and political conditions that make art what it is today. Secondly, it provides a framework for the analysis of art as encompassed by a complex field of forces that are not visible in the artwork itself. These forces provide the means or the conditions for art to emerge. Thirdly, it contextualises art – in this instance at Venice 2017 – its making, exhibiting and collecting, and its sub-currents like the art market, within a larger social and economic field of interdependent networks of participants whose relationships, exchanges and working agreements constitute the entire art world. While Gerry Bell[14] and McNamara[15] contend that Smith inadequately defines 'contemporary art' relative to (post)modern art, he nonetheless provides a compelling account of how art is produced, consumed and traded in the post-1990 period, the era with which contemporary art at the 57th Venice Biennale is concerned.

The art world's top tier manifests a monumental phase of modernism that has been usefully explicated by a number of commentators. Iain Robertson holds that it is the "tax havens" and the "free ports" which reflect the movement of global surplus capital that are determining which cities will become the future centres for contemporary art.[16] James Henry traces the world economy and private offshore wealth creation, with the vast amounts of untaxed income that it produces. This is the milieu that produces the collectors. They seek commodities with ultra-high price tags. Henry seeks to explain the rationale behind these tax havens, why they exist and why there is so much surplus cash available in the world to spend on luxury goods such as contemporary art: "A significant fraction of global private financial wealth – by our estimates, at least $21 to $32 trillion as of 2010 – has been invested virtually tax-free through the world's still-expanding black hole of more than 80 offshore secrecy jurisdictions."[17]

The distribution of wealth in a global economy is crucial to an understanding of why there are super-rich collectors who can spend so much money on art, build huge museum edifices and create high demand for contemporary art. Don Thompson provides an economic analysis of the art market and the branded artists, museums, collectors, dealer galleries, art fairs, biennales and auction houses that make up the élite art world.

Figure 3. Tracey Moffatt, *My Horizon*. Exhibition at the Australian Pavilion, Giardini, Venice Biennale, 2017. Photograph: Peter Burton.

ARTISTS' AGENCY

The global art world presents a hierarchical and institutionalised setting where the behaviours and actions of a few very powerful participants affect the opportunities available to artists at regional and national levels. The differences in power and cachet at the regional and national levels are magnified in global art world activities such as Venice. At stake are the economic rewards that take precedence over symbolic rewards, as seen in the kinds of culture that circulate in this world and the ways that rewards are produced and accessed.

Artists, along with other art practitioners, appreciative of this global context, have limited choices. Gene Ray suggests that there are three.[18] They can opt to participate and, depending on their levels of success, journey "back and forth between the inside and outside" as opportunities arise and allow. Artists may go several rounds before they give up.[19] There is a remote chance that they may be selected and become a branded artist.[20] If they are selected, this will not be of their own making, nor have much to do with the quality and sincerity of their art making.[21] Alternatively, artists may choose to remain inside the art world (to a lesser or greater degree – depending on what they can achieve), and settle for adding more critically affirmative art to the quantity of commodity-driven international art styles. Thirdly, they can attempt to remain outside the system and operate in alternative nodes of art activity.[22] In reality, as artists lack any real self-determination over whether they are in or out, option one and two are the same. Eventually, these artists may realise that "working with the capitalist art system is necessarily a losing proposition."[23]

Options one and two reward only the branded artist, branded galleries and branded collectors. Artists such as Hirst, Jeff Koons and Takashi Murakami are entrepreneurs producing art priced to match the pockets of their collectors. They are more concerned with building their brand, their name and reputation (superstar status)[24] than with producing original work with their own hands.[25] They often direct the production of artwork which is undertaken by the large teams of artists and assistants they employ. The kinds of spectacular, wow-factor art they produce requires significant financial investment by branded galleries or collectors. These artists get to make what they like, choose which museum they will exhibit in, which branded gallery they will work with – or whether they will work with any – and, increasingly, which auction house they will access in order to sell directly to the public.

In a self-proclaimed collaboration with Rubens, Van Gogh and Leonardo De Vinci, Koons exhibited a line of bags at the Louis Vuitton department store in the central shopping area of Venice. Koons, a notorious appropriation artist, is infamous for turning kitsch images and objects into art. Here his gambit was to transform the canvas into handbags and backpacks, turning great art back into popular culture. Whereas Andy Warhol created screen prints of Renaissance art (for example, Botticelli's *Birth of Venus*, 1482), Koons has turned old masters into must-have, expensive ($4,000) fashion accessories.

A fourth possible option is where artists remain inside the global art system but attempt to resist or change – for ethical and non-artistic reasons – some of the control and influence exercised by super-rich patrons. A recent example of this is the nine artists who boycotted the Sydney Biennale 2014, forcing the resignation of director Luca Belgiorno-Nettis as the biennale chairman. They also forced withdrawal of the major sponsor, Transfield Services (owned by the Belgiorno-Nettis family), because of their contracts operating the controversial Manus Island and Nauru detention centres.[26] For Julian Stallabrass, this corporate sponsorship–migrant link is driven by the globalisation of the art world.[27]

Exploring these ideas through their art, the Korean National Pavilion at Venice 2017 featured works by Cody Choi and Lee Wan. Their joint exhibition, "Counterbalance: The Stone and the Mountain," explored conflicts and dislocation in contemporary Korean identity. Choi's contribution focused on social identity and dislocation in a neoliberal, global economy. Influenced by his upbringing in an era marked by social tumult amidst Korean modernisation, Choi's work has explored Koreans' relationship with the West from the perspective of assimilation and individuality. Choi and Wan are part of a younger generation of Korean artists examining the individual lives, traditions and global cultural phenomena exploited and shaped by global power structures in countries throughout Asia and beyond.

Figure 4. Cody Choi, *Venetian Rhapsody – The Power of Bluff*, 2016-17, neon, LED, steel, canvas, PVC. Day installation view at the Korean Pavilion, 57th International Art Exhibition, La Biennale di Venezia. Photograph: Riccardo Tosetto (courtesy of the artist).

Expanding on Becker's[28] influential writing on art worlds and Bourdieu's notion of symbolic capital,[29] Diana Crane explores the premise of two art worlds, one global and the other urban.[30] These differ in a number of ways – how they affect opportunities for artists, sellers and collectors; the characteristics of their participants; where art activities occur; the nature and production of the material that is created for display or sale; and in the reward systems that offer varying levels of symbolic or material rewards. Crane examines artist motivations in terms of symbolic and material rewards, hypothesising that power and prestige at the national level are magnified at the international level, where the global financial system dictates that economic rewards take precedence over symbolic ones.[31]

I define a global culture world as one in which a small number of organisations from several countries dominate the global production and dissemination of culture. Their activities affect the opportunities for creators, sellers and purchasers at the urban level. Global worlds need places where producers, sellers and buyers congregate and, in the process, develop a consensus about what they are doing and who is doing it best.[32]

Smith's third current of "under the radar proliferators" provides a more positive alternative here. These are artists who actively reject domination and pursue agency outside of the globalised art world. Utilising temporary and alterative spaces, social media and the internet, their motivation is less about their artists, and more about experimenting and about their art practice.

BIENNALES

The global art world accentuates the importance of economic rewards over symbolic rewards. Powerful participants from a few countries dominate production, exhibition, sales and profits. Fuelled by increasing income disparity concentrated in fewer yet highly mobile hands, 'high art' has become a vehicle conferring cultural credentials, prestige and sophistication on the one-percenters, who form the economic hub of their respective countries. As art fairs have grown and proliferated to support high art's excesses and dominance, a corresponding development of biennales has occurred, with counter-exhibition activities that support another, parallel art world in international communities across the globe. "The tension between the homogenising and anti-homogenising forces of globalisation is captured in the biennial, as it foregrounds both international and local art, and highlights the complex relays between them."[33]

Figure 5. Ann Imof, *Faust*, performers.
German Pavilion, Giardini installation,
Venice Biennale 2017.
Photograph: Peter Burton.

Over the past 30 years, biennales and triennials have become a major force, evolving as a structural exhibition option in their own right. Smith describes a continuum of sites for contemporary art exhibitions, with biennales falling somewhere between institutionalised structures such as museums, more specialised exhibition venues such as single artist or period museums, university gallery or research collections,[34] and open-ended art projects like Oda Projesi – Room Project[35] or Pacific Sisters.[36] The important point here is that with the more experimental structures undertaking exhibitions as part of their research, educational activities, temporary and virtual initiatives, the focus shifts – and the "event and the image prevail over the place and duration."[37]

At one end of this spectrum, biennales offer an open-ended statement clear of curatorial control. They are experimental, radical and innovative, and they offer new directions for future art practices. The art they encourage is more likely to be critical, drawn from symbolic and expressive practices, and displayed via new technology, video, cinema and social media platforms (YouTube, Twitter, Facebook, Instagram, etc.). Biennales facilitate communication exchange and connectivity between local, urban and international communities dislocated and otherwise unknown to the global art world. They are less likely to be tied up by the dictates of high art and art market forces, imposed themes, definitive displays and strong curatorial control.[38]

Some biennales, such as Venice,[39] and some Asian and Middle East biennales (such as Art Dubai), fall more at the spectacular, high art institutional end of the spectrum. Others, such as São Paulo, Havana, Manifesta,[40] Documenta and Gwangju,[41] are formed around the interconnectivity of local and international communities. There are, however, complex, divergent undercurrents in the ways that biennales develop, deviate and evolve. Before 2000, Venice demonstrated greater global outreach and was freer from institutional bureaucracy to experiment with curatorial arrangements and exhibition structure than has been the case since;[42] Gwangju 2010 took a step back, as prior to this it had been directed by younger, more philosophically, ethnically and geographically diverse curators; and in 2012 São Paulo, retreating from the influence of the international art world, moved from debating political and artistic questions (2010) to a 'safer' exploration of poetics.

However, as Smith notes, connections between formats "abound," and artists use biennales as gateways. It was evident at Venice, in 2017, that the high art agenda of Hirst, Koons and others stole the headlines, renewing the urgency and extremes of spectacularism. However, it was also palpable that, as the format of biennales evolves away from surveying art in the world and positioning local art in relation to the global, Venice is part of this evolving re-vitalisation and change. While the Central Pavilion continues to reach for a universal theme, and the national pavilions offer samplings of nation-state art making, there was evidence of experimentation in ideas and artworks – exhibiting critical aspects of art making in the world today and aspects of art in the world, as it is now and what it may be in the future (Smith's contemporaneity).

Awarded the Golden Lion for best National Participation, Anne Imhof's *Faust* (2017), exhibited in the German Pavilion, presented a unique combination of live art, installation, sound, painting and sculpture. This brooding set piece captured the anxious mood of contemporary times, where past freedoms once enjoyed and taken for granted are now threatened. Imhof's troupe – portrayed as hip, sexy and unique-looking youths – make intense eye contact with each other and their audience. Juxtapositioned with the experiences of contemporary life familiar to so many, the performers' attitudes, movements and interactions with the audience are full of angst, and are disconcerting. The artist's partner and muse, Eliza Douglas (an artist herself), performs as a dark beauty representative of the new Gothic-style youth of today – romantic, sublime, detached and disturbing.

Faust is a statement about contemporary life, about living lives exposed to social media. It is about our preoccupation with documenting every detail of life and how badly people treat each other, trapped in symbolic glass cages, where everything can be viewed, but nevertheless ensnared. It depicts the universal urban predicament of contemporary times.

Figure 6. Central Pavilion, *Viva Arte Viva*, curated by director Christine Macel, Venice Biennale 2017, migrants making artwork in the entrance to the pavilion. Photograph: Peter Burton.

A GLOBAL ART WORLD IN TRANSITION

Artist residences, crowd funding, new technologies and new gambits by institutions such as the Museo Nacional Centro de Arte Reina Sofia (Madrid) and the Van Abbemuseum (Eindhoven) have been put forwards as examples of an art world in transition. Claire Bishop contends that along with initiatives such as "L'Internationale," a number of institutions — in particular Van Abbemuseum, Ljubljana's Moderna Galerija, Antwerp's MuKHA, Barcelona's MACBA and Bratislava's Július Koller Society — share their collections, question centralising master narratives of art history, and investigate new paradigms of translocalism, offering real alternatives. She argues that these institutions are asking the "big questions — regarding our relationship to history, our consumption of images, the production of meaningful connections between different generations and geographies, and the envisioning of new social and political possibilities."[43]

Describing themselves as nomads of contemporary art who travel the world from one residency to another, there are artists who exchange their services and art production for accommodation and a studio. Art residencies began to emerge in the 1960s as vehicles for artists to resist the exchange value of art. Given that these residencies mostly focus on the production of site-specific artwork, it is arguable whether they do not in fact form part of the global art world hierarchy.[44] However, often residencies are linked to biennales or art projects. Thus, the status of the residency contribution as an alternative, according to Smith's spectrum of institutionalised infrastructures, to "open-ended inventiveness," will depend on which biennale, museum or project they are assigned to.[45]

Figure 7. Francis Upritchard, Various works, 2016-17, mixed media, Arsenale, Venice Biennale 2017, Photograph: Peter Burton.

Figure 8. Mark Bradford, *Niagara*, 2015, video. US Pavilion, Giardini, Venice Bienanle 2017. Photograph: Joshua White (courtesy of the artist and Hauser & Wirth).

In the Central Pavilion at the Giardini, Dawn Kasper's *The Sun, The Moon, and The Stars* (2017) presents a continuation of a body of work that involves her setting up a roving studio space as a work itself. For the VIP and press previews, she was spinning Marianne Faithfull vinyl and 'chilling with people,' surrounded by keyboards, a drum set, maracas, tom-toms, amps, mixing boards, recorders – and front and centre, the stately, fresco-topped Sala Chini. Kasper will be resident in the Pavilion for six months – the longest residency she's done yet. Whereas much of biennale director Christine Marcel's curated exhibition (in the Central Pavilion, Giardini and Arsenale) presents a mix of codes of contemporary practice with the figurative, traditional and historical (for example, Frances Upritchard/New Zealand, Juan Javier Salazar/Peru, Manuel Ocampo/Philippines, each offering political critiques of Euroamerican suppression of indigenous figurative traditions), Kasper's residency experiments with Viva Arte Viva, Marcel's curatorial theme.

But herein lies the biennale dilemma, elucidated by Smith – that it is a mistake to curate a specific, universal themed exhibition of 'this place and this time' when the value of the biennale model is its node-like structure and its "reliable unpredictability." Not singularity, but open-endedness. As a result, the Central Pavilion (now spilling out into much of the Arsenale) "implodes into melancholy re-modernism."[46] Experimentation, and any art with a semblance of the avant-garde, is more likely to appear at national pavilions in the Giardini or Arsenale or elsewhere, or in the co-lateral or unofficial exhibitions.

In contrast, new sculptures by Francis Upritchard, in The Pavilion of Traditions, addressed a world full of conflicts and shocks where art bears witness to the most precious part of what makes people human. Upritchard's sculptures

provided ground for reflection about freedom and other fundamental questions about contemporary life. At a time of global disconnection – economic, social and environmental – Upritchard has positioned her art making to embrace life, even if doubt inevitably supervenes. Within the framework of contemporary debates, the artist has assumed the role, the voice and the responsibility as something more crucial than ever before. The artist's voice is offered here to help shape the world of tomorrow, albeit with an uncertain note. Smith makes an essential point about biennales. By naming new technologies as a structural medium with subversive potential, is "this mistaking a medium for a subject?"[47] Whether the medium is biennales or new technology, it is the substance of the art making that matters most and this includes the ability of artists (and other art practitioners) to gain symbolic and financial rewards other than those dictated by top-down globalism and high art.

Mark Bradford's exhibition, "Tomorrow is Another Day," commissioned by the Baltimore Museum of Art and staged at the US Pavilion in the Giardini, leverages biennale-like resistance to globalising forces and international–local exchange off predictable institutionalised art making. Bradford's art practice exemplifies Smith's "paradoxes of the present." As the excesses of late capitalism unfold, with particularly difficult and urgent issues emerging – increasing inequality, marginalisation, war, immigration, environmental destruction and so on – Bradford's art provides a practical proposition, a 'how to' for addressing some of these complex realities. When the problems of the world seem so dire, is it is asking too much of art to provide the answers, or come to the rescue? Smith may be right – that rather than wrestle with a "necessary determination," possible alternatives include living with capitalism (as it declines and implodes), and with the resulting paradoxes of crisis and resolution. Bradford suggests that art can – and should – address the art world and its global high art excesses, with a commitment to mitigate at least some of these.

As a market star, Bradford uses the clout of his practice – generative of the paradoxes of world capitalism – leveraging off his formal practice with social action initiatives in alternative and unofficial sites. At the US Pavilion, Bradford's abstract art offers a discourse canvassing ideas of freedom from social definitions. Some of his art making, involving machine-sanding layers of street posters to make an abstract painting, has been described as mimicking Jackson Pollock's technical use of the 'drip.' His art has also been compared to Pollock's theatrical performance of aligning 'action' with painting, an art practice that became influential during the decades that followed.[48] The comparison suggests that Bradford has expanded painting by bringing the 'performance' of social practice into his studio, and also by tying his work as a painter specifically to his work with foster children and other at-risk communities.

In a storefront in the centre of the city, Bradford has partnered with Rio Teràdei Pensieri, a non-profit social cooperative that focuses on reintegrating incarcerated people into society. This collaboration, titled "Process Collettivo," provides support and employment opportunities to men and women prisoners. It is a six-year collaboration producing hand-crafted bags, accessories, and cosmetics made by prisoners in a temporary location in the centre of Venice, which are then offered for sale. Bradford's commitment to social engagement is anchored in his Los Angeles-based non-profit Art + Practice, an educational platform teaching practical skills designed to foster youth and local access to contemporary art.

Discussing resistance to the servility of the art world and the predicament of global art and institutionalised practices (involving museums, art fairs and some biennales), Julian Stallabrass argues that as long as capitalism is the dominant world system, art will be forced to toe the line.[49] In response, Smith optimistically poses the question, "Can curators best advance innovative art by investing their energies in creating new kinds of infrastructure?" He adds that late capitalism, or neocapitalism, is in the throes of breaking down in the face of "other world-shaping trajectories."[50] In turn, Stallabrass argues that the material forces driving biennials are the same as those driving the expansion of museums and other global art world institutions. Spectacular cultural events and institutions compete globally for investment, sponsors and tourists. Dominant art forces prevail, and "[j]ust as business executives circled the earth in search of new markets, so a breed of nomadic global curators began to do the same, shuttling from one biennale or transnational art event to another, from São Paulo to Venice to Kwangju to Sydney to Kassel and Havana,"[51] like branded artists seeking celebrity status.

GLOBALISATION OR POST-GLOBALISATION?

In any discussion of art and the global art world, the term 'globalisation' inevitably requires some attention and clarification. Some theories take the perspective of transformation, others of collision. Weibel argues that economic and political forces have led to the hegemony of the West – the nation state and capitalism – being threatened from within by "creative destruction" and "innovation."[52] Furthermore, he claims that globalisation is giving rise to the spread of a territorial system of nation states which, with the break-up of Western domination, will eventually be included (rather than excluded, as at present) in the contemporary global art world. This, he argues, is an opportunity – an alternative – for rewriting art, political and economic history on a global scale.[53]

On the other hand, globalisation theories such as those espoused by Negri and Hardt[54] hypothesise global domination with diminishing boundaries – and argue that the emergence of an international contemporary art world has erased the impact of geographical prerequisites as determining factors in the construction of an artist's success. Biennales serve as the medium of exhibition for this development (Smith,[55] Crane[56]). The resulting global dissemination, and the evolution of the biennale model from an exhibition based on national representation to one emphasising invited artists, represents the internationalisation of the contemporary art world (Smith,[57] Weibel,[58] Belting and Buddensieg [59]). This alternative model covers all countries and enables widespread and non-discriminatory (on the grounds of race, nationality, gender, etc.) artist participation and recognition. Hans Belting sums up this model: "More than one hundred biennales, in which travelling curators operate as global agents, present packages of international plus regional art to cosmopolitan audiences in ever-new venues. This is the quintessential constellation of art's globalisation."[60]

Iain Robertson provides a more nuanced view of cultural globalisation and its effects, one open to combining elements of the different theories and alternative viewpoints, making simple distinctions between the local and the global.[61] He refers to the effects of urbanisation and mass communication, and stresses in particular the capacity of people today to transition between local-, national- and global-orientated levels and thus negotiate different spheres. Further, he questions the tendency to consider local and global culture separately and as being in conflict.[62]

Figure 9. Cinthia Marcelle, *Chão de caça* (Hunting Ground), installation, Brazilian Pavilion, Giardini, Venice Biennale 2017. Photograph: Peter Burton.

However, as Crane, Stallabrass, Ray and others have argued, increasingly it is the economic power of wealth-generators such as Hong Kong,[63] free ports and tax havens [64] and other storage centres for wealth (London, Dubai, Singapore) that determines which nations or cities can operate as Free Zones (for example, Beijing),[65] making themselves dominant centres for art-buying collectors.

Crane proposes four models of globalisation – cultural imperialism, cultural flows or networks, reception theory, and cultural policy. Each of these reflects a specific view of how globalisation has shaped the production, distribution, reception and consumption of culture over the last 20-25 years.[66] These four models reflect a contemporary approach to the cultural globalisation debate and usefully clarify and qualify the effects of globalisation on the contemporary art world as a whole.

James Henry explores the political and economic forces operating to expand globalisation, the macrocosm which envelops the globe and provides favourable conditions for supporting and expanding the global art world. The global art world does not operate in isolation. It is part of a much wider global economy which is, in turn, determined by global political forces supporting policies of wealth creation and distribution.

Smith introduces a new paradigm – beyond globalisation, here referred to as "post-globalisation." He maintains that Euroamerican-centric globalisation is no longer plausible and in decline (as explained above), and that it remains uncertain whether the new evolving economies (China, India, Brazil and others) shaping "international and regional" influences will be of the same kind.[67] In support of his argument, Smith cites the not necessarily mutually supporting economies of liberal democracies (post World War II) and the unexpected consequences of their rise, including enormous costs to the environment and the breakdown of social cohesion, equality and peaceful cohabitation. These economies failed in their ability to regulate the worst excesses of neocapitalism and, in turn, the power influences that have shaped the globalised and high art world are also in decline.

ALTERNATIVE POST-GLOBALISATION OPTIONS

In his essay "This Way to Exit," Gene Ray considers Stallabrass's book *Art Incorporated* and concludes that, of the four options Stallabrass proposes as alternatives to participating in the global art world, it is the fourth that offers the most promise. The second and third options include political activism and the linked exploitation of technology and communication media to side-step the global art system.[68] Ray contends that these are problematic. While biennales and exhibitions apply thematic and curatorial approaches that explicitly criticise neo-liberalism, they are invariably neutralised by the institutions which host them. If nothing else, the "conventions of passive and isolated spectatorship" neutralise them.[69] While new technologies, such as the Internet, provide a medium to exit the gallery or museum, and have democratised artists' techniques of appropriation and displacement, they are not without their problems. They too can succumb to passive and isolated spectatorship, as well as consumerist activity contrary to politicised participation.

Ray redefines Stallabrass's fourth option as "to challenge the illusion of art's uselessness by producing works of explicit use."[70] Here Stallabrass intends to attack art's autonomy, as upheld by institutional and global art world hierarchies, by reviving avant-garde options to relink art with the everyday. A revival of avant-garde, anti-capitalist struggle on a global scale is considered feasible given current resurgences of political and economic activism, aided by qualitative increases in global connectivity, such as social media. Stallabrass refers to Hardt and Negri's book *Empire* to support his hypothesis. Ray goes further, referencing Stallabrass's ideas to suggest organising an avant-garde movement to neutralise and resist art world institutions through "deliberate rupture."[71]

As Ray points out, this cannot be achieved by individual artists working in isolation. It requires collective action by artists (and other art world participants), and there will need to be a critical mass of support generated. Furthermore, a call to act collectively cannot be isolated to the art world. It must extend beyond and be linked to live struggles and social movements across the globe. Both Stallabrass and Ray are responding to the struggles that

have arisen worldwide in response to the 2008 global economic crises; collective movements and resistance that have arisen since then, such as the Arab Spring; and the use of technologies and social media to communicate and organise such activism.

According to Smith, negative descriptions of top-down globalisation and a neo-capitalist Euroamerican hegemony are too limiting and do not adequately describe all the alternative economic forces at play in the world today. In attempting to provide an overarching framework to explain present and future possibilities, and what biennales offer to contemporary art making, the term 'globalisation' is too limiting. He cites the emergent-dominant-residual paradigm developed by Raymond Williams[72] – a continuation of the dialectical unfolding of human history as a process involving the continuous resolution of oppositions – to explain his notion of contemporaneity.

Contemporaneity accounts for the global forces and the political, economic and historical transformations of the world at work now, and in the future, that create the conditions for contemporary art. Although Euro-american hegemony is in decline, and the economies of countries like China, India and Brazil are commanding greater influence, the former will persist and is likely to take on new forms and alternatives to "late capitalism, along with many other world-shaping trajectories."[73] While not mutually dependant, the three currents within contemporary art operate within this paradigm. With the second current, the biennale and present gestures of "friction" and "connection," Smith arrives at post-globalism.

Figure 10. Damien Hirst, *Aspect of Katie Ishtar ¥o-landi*, 2015, bronze. Detail from *Treasures of the Wreck of the Unbelievable*. Punta Della Dogana, Venice, 2017. Photograph: Peter Burton.

CONCLUSION

Examining the shifting paradigms of biennales in general, and the 2017 Venice Biennale in particular, lends itself to an exploration of post-globalisation, rather than economic hegemony and domination by the global art world. In seeking to understand how the global art world works, the 57th Venice Biennale provides an exemplar of alternatives which artists and art practitioners can use to develop strategies to transition – not exit – a once dominant and institutionalised high art agenda. Paradoxically, experimental avant-garde gambits of art making are manifest at either extreme of the biennale continuum. While some extend the high, institutionalised art end of the biennale exhibition, others are helping to radically reshape the traditional biennale paradigm with new, more experimental art making. As Venice evolves, there is evidence that the art exhibited is becoming truly post-global. Once dominated by the high art agenda, Venice exhibitions now show the complexities of our age, the current predicament of the world – and of the 'worlds' in which it is contemporarily being made. Venice presents a "situation of contemporary art within contemporary conditions."[74] More importantly, this potentially opens up the biennale as a format to be re-shaped, and in turn offers significant potential for the development of art.

Back to Venice, and *Treasures from the Wreck of the Unbelievable*, where Hirst juxtaposes his fantasy Hindu goddess Kali with the Hydra of Greek myth and contemporary icons of Mickey Mouse, model Kate Moss and a bust of himself. As Schachter points out, in Hirst's essay "Why Cunts Sell Shit to Fools," the artist "denounced the disingenuous (in any sector) who insincerely sell sub-standard art to the unsuspecting. Why? Because they can."[75]

But contrary to Schachter's view, Venice is not an example of Hirst falling into the same trap without realising it. Far from it. Hirst's gambit is intentional and experimental; that he can make billions selling art to fools, "because the fools behave like they are supposed to – like fools." Hirst goes further. The art traders make fortunes from this foolishness, and the artist makes a 'killing,' which in turn creates a decline in quality. This is Hirst bragging about the lack of substance to his own art making. Hirst's experimental gambit is to employ a fantasy narrative, disguised as an historical account, and manufacture fake quality. In so doing, Hirst extends his discourse beyond Duchamp, Picasso, Warhol and his own previous gambits to ridicule the art audience and the art itself. Hirst sets up a Disneyland where art, art collectors and the audience participate in their own derision and demise as entertainment, the whole thing an unseemly, elaborate joke on the audience. Ridiculing the globalised contemporary 'high art' agenda, Hirst wears a tee-shirt to celebrate his own achievement – "Everyone's Filth."[76]

Living in such dire times, the predicament of moving paradigms rests more with the context in which the Venice Biennale finds itself, rather than with the biennale itself. In the social and political conditions of today, it is a big call to expect biennales and the art they exhibit to present propositions on how to address reality. Faced with an unprecedented acceleration in the system of art, together with social, economic and political challenges that are more extreme and disparate – possibly more than at any other time in history – art curators and artists struggle to find a voice to respond. Is it possible that art can provide an answer to today's conditions? It might be a more realistic proposition that art helps to ask the right questions.

The German Pavilion rattled the cage in an edifying way. It endeavoured to ask the right questions. It made people uncomfortable about the moment of scrutiny, the moment of the Faustian pact – here with global capitalism – when subculture is no longer subcultural. Imof's art asked how can one sustain a subcultural voice without just becoming a consumer–product advertisement?

In the meantime, Venice will continue to provide a forum for high art of many forms, including Hirst-like extravaganzas and the spectacular gambits of rock star artists and traders. These will continue to test the boundaries of the extremes of monied art and the extent to which its audiences will engage and tolerate it. The value of the biennale lies in its ability to absorb the contradictions and morph its own paradigms as it is shaped and reshaped by a multitude of interactions, currents and sub-currents; this is happening as the world itself moves into an era of post-globalisation.

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1   Terry Smith, "Contemporary Art: World Currents in Transition Beyond Globalisaton," in *The Global Contemporary and the Rise of New Art Worlds*, eds Hans Belting, Andrea Buddensieg and Peter Weibel (Cambridge, Mass.: MIT Press for SKM, Karlsruhe, 2013), 190.

2   Terry Smith, "Biennales and Infrastructural Shift – Part I," *Art Asia Pacific*, 79 (July–August 2012), 3, http://artasiapacific.com/Magazine/79/BiennialsAndInfrastructuralShiftPartI. Smith responds to Claire Bishop's review in *Artforum*, September 2011, where she argues that the Venice Biennale, at that time, had a "global reach and comparative freedom from institutional red tape and historical baggage to experiment freely."

3   The term "current" is a somewhat clumsy descriptor as employed here. The text would read more clearly if "current" was replaced by "trend," or more simply "section" within the contemporary art worlds.

4   Smith, "Contemporary Art," 188.

5   Ibid.

6   Ibid., 189.

7   Smith, "Biennales and Infrastructural Shift – Part I," 1-2.

8   Smith, "Contemporary Art," 188-9.

9   *Alison Lapper Pregnant*, 2005, was a huge, purple, air-inflated sculpture that dominated the entrance to Venice for the duration of the 2013 Biennale. Quinn's solo show, curated by Germano Celant, including sculptures, paintings and other art objects, provided an extensive retrospective of more than 50 works, including 15 new works.

10   The fantasy-narrative and carefully fashioned lie behind the exhibition relates to Cif Amotan II, the first-century freed-slave-turned-art-collector from Antioch whose ship, the *Apistos* (Greek for "unbelievable"), sunk into the Indian Ocean 2000 years ago, along with his colossal wealth of art and artifacts. In 2008, the wreck was discovered and his treasures were painstakingly recovered from the depths of the ocean. As the next stage in the story, Hirst and his team retrieve and restore these treasures and put them on display at Venice.

11   Kenny Schachter, "Is This Show Worth a Billion Dollars? A Few Thoughts on Damien Hirst's New Venture in Venice," *Artnet*, 24 April 2017,

     https://news.artnet.com/art-world/kenny-schachter-on-damien-in-venice-934115.

     See also Carol Vogel, "Damien Hirst is Back with an Underwater Fantasy. Will Collectors Care?," *New York Times*, 6 April 2017, https://www.nytimes.com/2017/04/06/arts/design/damien-hirst-francois-pinault-palazzo-grassi.html?rref=collection%2Fbyline%2Fcarol-vogel&action=click&contentCollection=undefined&region=stream&module=stream_unit&version=latest&contentPlacement=1&pgtype=collection.

12   Janelle Zara, "One Man's Trash is Damien Hirst's Treasure: In Venice, the Artist Offers His Grandest Work Yet," *ArtNews*, 21 April 2017, http://www.artnews.com/2017/04/21/one-mans-trash-is-damien-hirsts-treasure-in-venice-the-artist-offers-his-grandest-work-yet/ (accessed 25 March 2014)..

13   Ibid., 1.

14   Gerry Bell, "Terry Smith – What is Contemporary Art?," *Cap's Crits*, 15 July 2011, http://capscrits.blogspot.com.au/2011/07/terry-smith-what-is-contemporary-art.html (accessed 24 September 2014).

15   Andrew E McNamara, "What is Contemporary Art? A Review of Two Books by Terry Smith," *Australian and New Zealand Journal of Art,* 12 (2012), 252-8.

16   Iain Robertson, *A New Art from Emerging Markets* (Surrey: Lund Humphries, 2011), 192-6.

17   James S Henry, *The Price of Offshore Revisited*, July 2012, http://www.taxjustice.net/cms/upload/pdf/Price_of_Offshore_Revisited_1207226 (accessed 22 March 2014).

18   Gene Ray, "Avant-Gardes as Anti-Capitalist Vector," *Third Text*, 21:3 (May 2007), 241-55.

19   Terry Smith, "The Provincialism Problem," *Artforum*, 13:1 (September 1974), 57.

20   Thompson, *The $12 Million Dollar Stuffed Shark*, 64.

21   Ibid., 58. "Those who have broken the bind have done so largely because the system is structured so that several artists every few years *have* to break the bind."

22   Diana Crane, "Culture Worlds: From Urban Worlds to Global Worlds," paper presented at ESA Research Network Sociology of Culture Midterm Conference: Culture and the Making of Worlds, 14 October 2010, 2, http://ssrn.com/abstract=1692092 (accessed 27 June 2014). Whereas Crane (referencing H Bathelt and N Schuldt, "Between Luminaires and Meat Grinders: International Trade Fairs as Temporary Clusters," *Regional Studies*, 42:6 (2008), 853-68, at 864-5) refers to "nodes" with respect to trade fairs, in terms of "a temporary microcosm of an entire industry" Smith applies the term "nodes" to areas of activities where artists make their accommodations, adapting and trying to survive outside the global art world. Smith, "Contemporary Art," 186-92.

23   Ray, "Avant-Gardes as Anti-Capitalist Vector," 254.

24   Thompson, *The $12 Million Dollar Stuffed Shark*, 64-5 and 80-91.

25   Crane, "Culture Worlds," 7.

26   Mike Seccombe, "Biennale of Sydney Patron Luca Belgiorno-Nettis under Fire," *The Saturday Paper*, 28 February 2014, http://www.thesaturdaypaper.com.au/news/society/2014/02/28/biennale-sydney-patron-luca-belgiorno-nettis-under-fire/ (accessed 21 July 2014). "In one day this week, Luca Belgiorno-Nettis made more money than most of us will see in a lifetime. The share price of Transfield, the company his father started, soared almost 25 per cent. The spike on Monday followed the announcement that the company had won a $1.22 billion, 20-month contract to take over the running of the Manus Island immigration detention centre, in addition to its existing contract, entered in 2012, for the centre on Nauru."

27   Julian Stallabrass, *Art Incorporated: The Story of Contemporary Art* (Oxford, New York: Oxford University Press, 2004), 4. "The daring novelty of art, with its continual breaking with convention, is only a pale rendition of the continual evaporation of certainties produced by Capital itself, which destroys all resistance to the unrestricted flow across the globe of funds, data, products and finally the bodies of millions of migrants."

28   Howard S Becker, *Art Worlds* (Berkeley: University of California Press, 1982), 25-30.

29   Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature* (New York: Columbia University Press, 1993), 74-111.

30   Crane, "Culture Worlds," 1-2.

31   Ibid., 1.

32   Ibid.

33   Ibid., 3.

34   Examples of single artist collections are the Eastern Southland Gallery, Gore (Hotere collection), and the proposed Len Lye Museum in New Plymouth. Also foundations which include exhibitions as part of their research or artist programmes, such as the University of Otago's Hocken Library, the Wellington City Art Gallery and the Dowse Art Gallery, which specialise in exhibiting changing and special travelling and co-shared curated exhibitions.

35   A collective of women who staged community art projects between 2000 and 2005 in Istanbul.

36   Pacific Sisters was a collective of Pasifika artists who staged events and art projects in Auckland between 1998 and 2004.

37   Smith, "Biennales and Infrastructural Shift – Part I," 1-4. Smith uses as an example Oda Projesi's Room Project, a collective of three Istanbul-based women artists who have staged 30 shows since 2001.

38   For example, Massimiliano Gioni's preference for definitive and theme-curated exhibitions as director of the Venice Biennale 2013 and Gwangju Biennale 2010.

39   The primogenitor of biennales, the Venice Biennale, was first held in 1889. Over the period since its inception, Venice had offered a global reach and a degree of freedom from institutional red tape and historical baggage. However, critics observe that since 2005 Venice has become more institutional in its approach. Over the past three decades, the other biennales (and triennales) that have followed in Venice's steps departed from the grand and spectacular national, collateral and private events that now sprawl across the city of Venice for the biennale's six months duration.

40   Terry Smith, "Biennials and Infrastructural Shift – Part II," *Art Asia Pacific*, 79 (Sept–Oct 2012), 2, http://artasiapacific.com/Magasine/79/BiennialsAndInfrastructuralShiftPartII (accessed 11 May 2014). Manifesta is a nomadic biennale, changing location from one event to another, as it is intended to engage countries at the volatile borders of the European Union.

41   Founded in memory of the repression of the Gwangju Democratisation Movement in 1980, when over 3000 people were killed, wounded or went missing, the Gwangju Biennale has had a mixed history as one of the more experimental biennales (with innovative curators such as Charles Esche, Hou Hanru, Yongwoo and Okwui Enwesor). Gwangju, like Havana, Taipei and Istanbul, takes place on the margins, "where the economic stakes are lower but where the intellectual and the political stakes have never mattered more."

42   Claire Bishop, "Venice 11: Safety in Numbers," *Artforum* (2011), 1-3, http://artforum.com/inprint/issue=201107&id=28835 (accessed 23 July 2014).

43   Ibid., 3.

44   Belting et al. (eds), *The Global Contemporary*, 432-5.

45   Smith, "Biennales and Infrastructural Shift – Part II," 4.

46   Ibd., 3.

47   Smith, "Biennales and Infrastructural Shift – Part I," 3.

48   Andrew Goldstein, "Mark Bradford is our Jackson Pollock: Thoughts on his Stellar U.S. Pavilion at the Venice Biennale," *Art News*, 11 May 2017, https://news.artnet.com/exhibitions/mark-bradford-is-our-jackson-pollock-thoughts-on-his-stellar-u-s-pavilion (accessed 8 August 2017).

49   Stallabrass, *Art Incorporated*, 193-5.

50   Smith, "Contemporary Art," 190.

51   Stallabrass *Art Incorporated*, 33.

52   Peter Weibel, "Globalisation and Contemporary Art," in Belting et al. (eds), *The Global Contemporary*, 20.

53   Ibid., 27.

54   Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard University Press, 2000).

55   Smith, "Contemporary Art," 189-91.

56   Crane, "Culture Worlds."

57   Smith, "Biennales and Infrastructural Shift – Part I," 3.

58   Weibel, "Globalisation and Contemporary Art," 20-1.

59   Belting et al. (eds), *The Global Contemporary*, 28 -9.

60   Ibid., 29.

61   Ibid., 53.

62   Ronald Robertson, "Glocalization: Time-Space and Homogeneity-Heterogeneity," in *Global Modernities*, ed. Mike Featherstone et al. (London: Sage, 1995), 34. As emphasised when discussing cultural flows theory, new cultural forms may emerge as a consequence of the mixing of global and local culture, called hybridisation. The two notions sometimes overlap and represent what is referred to as the particular in the universal. As an example, Robertson refers to the nation state, which is universal in its organisation, yet clearly marked by its unique or particular features. Accordingly, Robertson proposes considering globalisation as "glocalisation," in which the global and the local are combined.

63   Robertson, *A New Art from Emerging Markets*, 193-4.

64   Ibid., 194-5.

65   Ibid., 195-6.

66   Diane Crane, "Culture and Globalisation: Theoretical Models and Emerging Trends," in *Global Culture: Media, Arts, Policy, and Globalisation* eds Diana Crane, N Kawashima and K Kawasaki (New York: Routledge, 2002), 1-25.

67   Smith, "Contemporary Art," 190.

68   Stallabrass, *Art Incorporated*, 188.

69   Gene Ray, "This Way to Exit: On Julian Stallabrass's Art Incorporated," Third Text, 21:4 (July 2007), 392.

70   Stallabrass, Art Incorporated, 195.

71   Ray, "This Way to Exit," 394.

72   Raymond Williams, "Base and Superstructure in Marxist Cultural Theory," *The Left Review*, 1:8 (1973), 3-16; repr. in *The Raymond Williams Reader*, ed. John Higgins (Oxford: Blackwell, 2011), 158-78.

73   Smith, "Contemporary Art," 190.

74   Ibid., 192.

75   Schachter, "Is This Show Worth a Billion Dollars?," 1.

76   Damien Hirst, "Why Cunts Sell Shit to Fools," 2004, http://www.damienhirst.com/texts/2004/jan--damien-hirst (accessed 24 July 2017).

LUKE ADAMS – NINETEENTH-CENTURY ARTISANAL POTTER

Rose McGowan
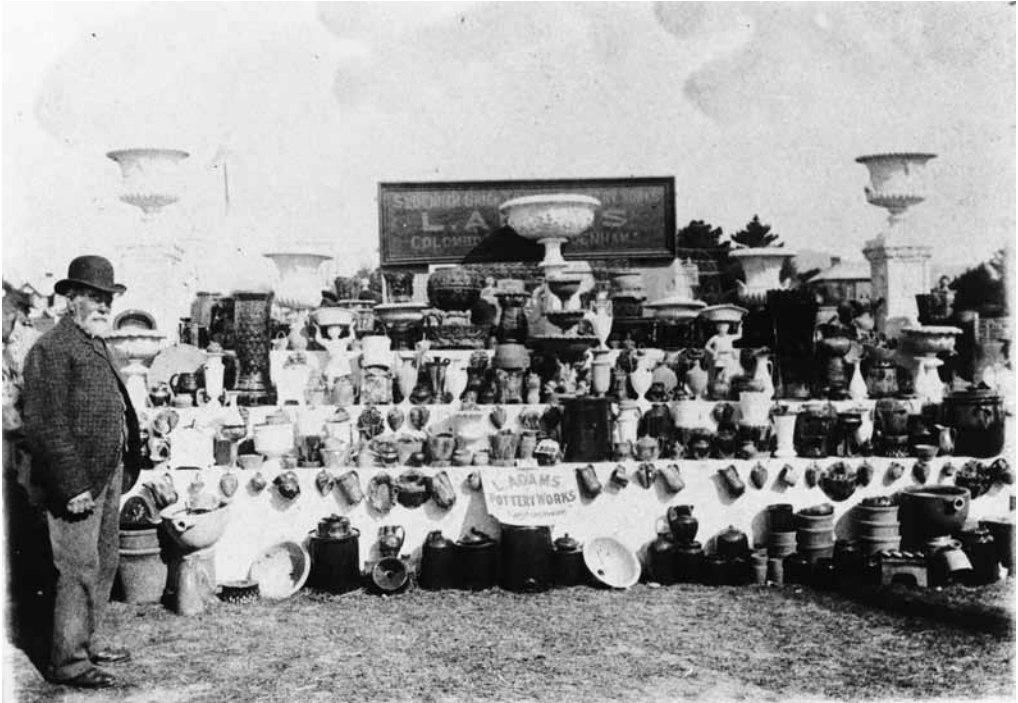
Figure 1. Luke Adams at November Show, 1897. Image: Canterbury Museum.

Luke Adams came from England with his wife and young children and the inherited knowledge from a lineage of clayworkers stretching back to the fifteenth century.[1] From the beginning, his interest and enthusiasm was for the production of colonial domestic and ornamental ware. His was a large artisanal establishment. Other clayworking companies of the time were manufacturing bricks, pipes and tiles as the mainstay of their industry, and domestic ware as a sideline.[2]

From our dining room window, we could look out at the 50-metre chimney at the brickworks over the river where Luke Adams worked from 1875 to 1880. I didn't realise it was such an important part of the landscape of my childhood until I watched it being demolished by explosives in the 1980s. The excitement of an explosion drew me home to watch. What I hadn't expected was the feeling of grief at its dissolution. After the explosion, the great chimney seemed to hang in the air in shock before it fell.

Some of the clay that was used by Luke Adams came from a mine in the hill very close to the end of the railway line that carried the coal and clay from the Malvern Hills to Christchurch. As children, we scrambled round on that hill. It rose behind our family bach, built on land won in a ballot by my mother. Kiddibricks, with "L Adams" stamped in the frog, had been a major feature of my solitary childhood play. They could be purchased by the scoop from a large barrel in the Luke Adams shop. The tactile feel, dimensions, colour and texture were very satisfying.

Luke Adams was born in May 1838 in Hampshire, the son of brickmaker William Adams. He served his apprenticeship in a village called Fareham, the home of bricks known as "Fareham Reds." Much of Victorian London was built with Fareham Reds, including the Royal Albert Hall. Chimney pots made in Fareham, with their distinctive white slip decoration, were vital for keeping the population of Victorian London warm.[3] Luke was trained not as a brickmaker, but as a country potter. His training wasn't confined to one aspect of the process, as in a factory, but in all aspects, giving him an all-round ability in the production of domestic ware. This set him up well for his future enterprise.

Sarah Jane Churcher and Luke Adams were married when he was 22. They had four children. Sarah died in childbirth in 1870. The following year, he and Mary Annie Stow were married. With many small potteries closing down around Hampshire, concern grew about his future as a village potter. At the age of 35, in poor health from a lung ailment, he was advised to seek a warmer climate and was very interested when he heard of William Neighbours' successful brickmaking enterprise in New Zealand; if Luke was to emigrate, William Neighbours would employ him at his Nursery Road brick factory in Christchurch.

This period in the early 1870s was known as "The Great Migration," the most significant period of immigration in New Zealand history. Colonial Treasurer Julius Vogel had an ambitious vision of assisted passage. At the time, pre-industrial craftspeople were being assisted to emigrate to New Zealand by being given free passage from Britain. By 1870, New Zealand was suffering an economic depression, with gold production in decline and wool prices down, and the land wars between British colonists and Māori had created a negative impression overseas. Vogel's idea was to borrow funds from overseas to build infrastructure such as roads and railways, and also to fund large-scale immigration from Britain and Europe. Vogel believed social order could be engendered by settling immigrants on land bought or confiscated from Māori, thus creating a "British Civilisation." The Māori population had reduced from a quarter of a million to less than 50,000 by the turn of the century through disease, social dislocation and land confiscation.

The colonial government's authority over all of New Zealand was cemented through Vogel's public works and immigration programme. Many agricultural labourers and village craftsmen – carpenters, painters, blacksmiths, bootmakers, milliners and brickmakers – were actively sought under the scheme. Although I have no evidence to suggest that the Adams family was a beneficiary of this scheme, the Vogel programme of assisted immigration from 1870 to 1873 was at its height during this time. The £5 fare for adults was waived and travel to New Zealand was free, although it was expected that immigrants would pay back the fare after they had established themselves and were earning a living. In May 1873, the Adams family boarded the *Punjaub* for the 16-week journey to New Zealand. Up to 40 people including their own baby daughter died on the voyage.[4]

Ripapa Island was the family's first landing place in New Zealand. Quarantined for nearly a month because of cases of fever on board the *Punjaub*, they finally disembarked in Lyttelton in September 1873. They settled at Sandhills (now Brooklands) by the Styx River and Luke began working for William Neighbours. Over the next two years they developed a firm friendship, but the brick factory failed to provide an outlet for Luke's dexterity on the wheel. When the opportunity arose, he left the brickworks and started work as an "expert thrower," responsible for establishing a department of "fine wares" at Austin, Kirk and Company, the owners of Farnley Brick and Tile Works in what is now Centaurus Road. Adams could throw a six-gallon pot weighing more than 26 pounds and standing 20 inches high on the wheel, a feat requiring great skill and strength. For this standard of pottery, it was necessary to use the superior fireclay mined and transported by rail from the Malvern Hills where the company owned many hectares of land.

Riding the 16 kilometres to his workplace six days a week along Brighton Beach, over the Heathcote River bridge at Ferrymead and round the bottom of the hills, must have been good for Luke as his health markedly improved. The brickworks became a thriving industry and by 1880 it was employing 71 workers. Luke Adams worked at his wheel ten hours a day. The company was known for its good remuneration for employees. Mr Kirk described the conditions at the works: "We pay wages varying from 4 pounds to 2 pounds and 2 shillings per week. The men who work in the sheds make full time, the men who work outside have broken time in wet weather. About half our men work outside all the year round."[5]

In 1880, Austin, Kirk and Company undertook a massive expansion programme financed by the Colonial Bank. A 14-chamber, circular Hoffman kiln, or ring oven, was installed. The 50-metre chimney stack reputedly made the kiln the largest and tallest in the southern hemisphere. This design, patented in Germany by Frederick Hoffman in 1858, was energy-efficient and economical. It revolutionised the brick and tile industry, allowing for mass production without the use of machines. The circular structure consisted of an endless tunnel which was divided into 12 to 24 chambers, all connected to each other and to a main flue leading to the chimney. Each chamber had an opening through which the bricks were loaded and unloaded, closed by a door or by a temporary brick wall. Each chamber, filled with 25,000 bricks, was fired in sequence. The heat from the fire not only baked the bricks to 1000 degrees Fahrenheit, but also preheated the bricks in the next chambers. When bricks were unloaded, air was drawn through the chamber in the opposite direction, cooling the already baked bricks in the preceding chambers. The fire was 'chased' around the tunnel in a never-ending process. Depending on the size of the kiln, it took between one and six weeks to complete a full circle. Austin, Kirk and Company gained a £500 bonus offered by the Canterbury Provincial Government for being the first to manufacture £1000 worth of salt-glazed wares.

With the installation of the Hoffman kiln, Austin, Kirk and Company restricted its production to bricks, pipes and tiles. There are two conflicting stories about what followed. One holds that Luke Adams purchased the redundant

Figure 2. Luke Adams Pottery works, circa 1920. S W Perkins photograph,
Canterbury Historical Association collection. Image: Canterbury Museum.

plant and moulds, and the other that he was given them by the company to help him establish his own business. Luke's two eldest sons, William and Albert, who were 'playing truant,' along with a younger son, Frank, were taken out of school and employed by their father to help establish a pottery workshop. The four built a kiln at a rented site with a workshop in Carlyle Street. Thus Sydenham Pottery Works was established, but after a year the landlord summarily sold up, and the fledgling company was forced to move. Despite this crisis, Luke Adams was determined to carry on and a fresh start was made on 1 December 1882, on a site at 283-85 Colombo Street. This time, a more cautious Luke Adams signed a 21-year lease.[6] The two-storey building on the property became home to the growing family, with a shop fronting onto the street. Mary Adams' sister Jinny Stow also lived with the family and served in the shop. A new kiln was built with bricks provided by William Neighbours.

Luke Adams and his sons made an astute assessment of the market and developed the capacity to turn out popular items such as flowerpots, demijohns and ginger beer bottles, which were sold in great quantities. These items were economical to produce and ready sellers, the latter for Hayward Brothers' pickles and Sharpe Brothers' ginger beer. Luke and his son Frank, who also became a highly skilled thrower, worked at the wheel and Albert made all the moulds and the press-moulded ware including bread pans, butter jars and cream crocks up to six-gallon sizes, teapots, jugs and a large range of ornamental ware, much of which Luke designed himself.

Luke Adams cornered the market in the common flower pot. This early success enabled Adams to develop a sideline in ornamental wares. The most popular glazes were sage green, treacle brown, a rich cobalt blue and mustard. Mottled glazes were popular in the early years. Luke Adams worked almost every day from eight in the morning till nine or ten at night, and after tea by candlelight. If he was not working in the pottery in the evening he would be off after an early tea, with his horse and cart, to grow vegetables on an acre section at Radley.[7]
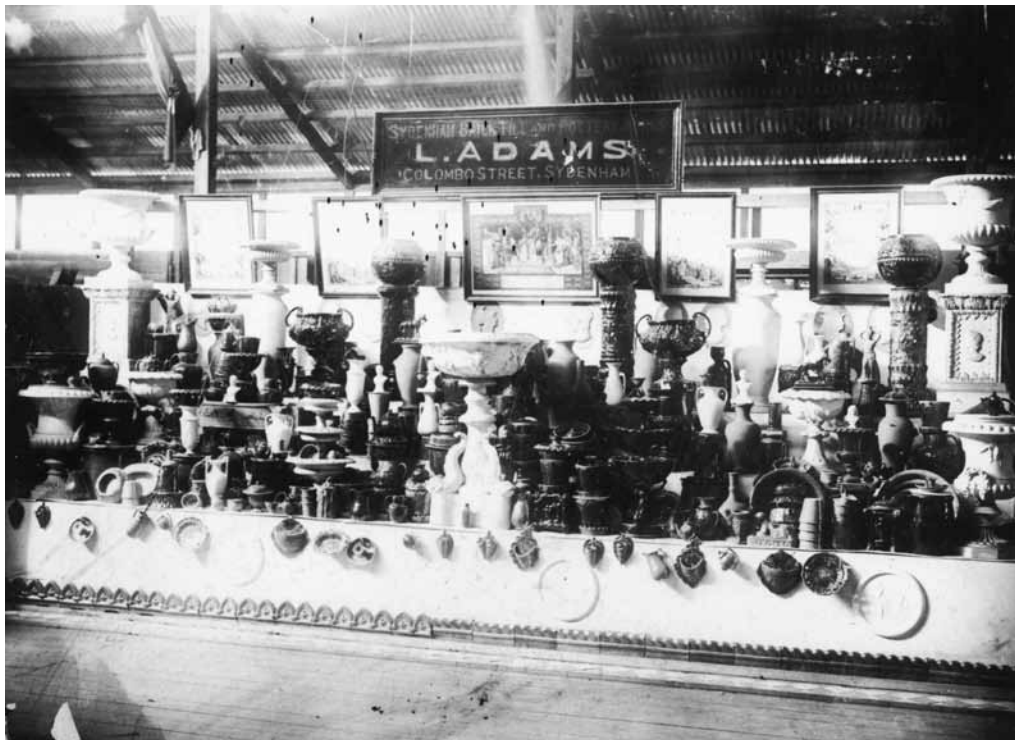

Figure 3. Luke Adams Potter Display, circa 1885. E Wheeler & Son photograph.
Image: Canterbury Museum.

At the 1885 industrial exhibition in Christchurch, Adams' pottery was described as displaying a great purity of design and a close adherence to classic models. "Figures and other artistic ornaments for the lawn or garden are shown, the most striking being a garden vase with dolphin supporters. Some very neatly made table ornaments, baskets and vases, and some very handsome candle sticks and plaques are also included."[8]

One of the reasons for the firm's success was the collaboration, innovation and the building skills shown by Luke and his sons. This gave them the capacity to continually improve the efficiency of the operation. They were the first to conceive of preparing clay in a brick-lined trough in the ground. Two Clydesdale hack horses took turns at plodding around the outside of the trough, dragging a large 150 kg stone through the clay and water to make a rough slip which was then sieved and run off into open pits to allow the water to evaporate. Later a slip-kiln was added to speed up the process. In 1894, a semi-portable steam engine was obtained. The power was used to drive a vertical pug mill and two wash mills for red and ware clays respectively. The horses were still employed to take clay in and ware out of the workshop. Clay came from as far afield as Brunner, Balclutha and Nelson, but much of it was sourced from the Canterbury region including Whitecliffs. The bottle, continuous, and tunnel kilns built over the years were a familiar feature of the Sydenham townscape. They were fired with wood and coal, and stoked with coke from the gasworks for cleaner burning (air pollution being of concern even in those days).

The Adams family was skilled at public relations. People were encouraged to visit the shop. When industrial exhibitions were held, Luke was to be seen working at the potter's wheel.

The company seemed to go into mourning after Luke died on 24 February 1918. Frank, who had taken care of nearly all the executive work of the firm, had retired six years earlier to grow fruit trees. The company was left in the hands of trustees and the plant and the wares deteriorated. Many pieces were sold as seconds or discarded during this time. In 1926, a meeting of family members was called when the pottery was under threat of closure. No one in the family wanted this outcome. H R Adams (Herbert), the youngest of Luke and Mary's sons, heartened by the family's commitment to invest as much money as they could spare in order to save the business, took on the responsibility of management. Credit was generously extended by companies who supplied materials to the Luke Adams Pottery. Albert, who had previously retired, agreed to come back to re-establish a high standard of workmanship.

Glassware was becoming a cheap and desirable alternative for household containers and its widespread introduction was another crisis to assail the pottery industry. In the 1940s, demijohns came to be regarded as unhealthy, as it was difficult to clean inside them. A former employee recalled that it "sounded the death-knell" for this part of the pottery and of course "the thrower and his domination on the wheel came to an end."[9] Fortunately, a local electrician Robert (Bob) T Daly, had started a small electrical factory and asked the pottery to make some electric radiator cones for him. The first attempt was quite successful, "if a trifle crude."[10] Seeing great potential in the fledgling electrical industry, Herbert decided to do some research and experimentation on these refractories. One of the trade's best kept secrets was the technique of slip-casting intricate shapes. By 1928, Bert Adams, with his knowledge of chemistry, combined with more than a little patience, had solved this problem and could now cast a neater and lighter product using a superior grade of material for high-grade commercial uses.

Expansion into this line of business led to the firm to become a sustainable and successful operation once again. Atlas stoves came on to the market in 1931, and Luke Adams Pottery supplied all of their requirements for ceramic parts, approximately 85,000 pieces per month. To cope with the rising demand, it was necessary to improve the workshop. In 1934, a concrete floor was put down and a foot-operated press was built. Then an improvement in clay preparaton was needed and a new filter press was obtained, giving a much improved supply of clay in both quality and quantity. A gas-fired kiln suited to firing electrical products was purchased. Arriving in cases from England, it was erected by Herbert. Mary Adams lit the kiln on her 90th birthday, 7 December 1934.

After Mary died in 1936, Luke Adams Pottery Ltd was registered as a company. Over the next few years, Herbert researched modern methods of clay treatment, and designed a whole new plant in collaboration with the director of

the New Zealand Pottery and Ceramic Research Association. The success of this enterprise kept the company going until its absorption by Crown Lynn between 1965, when Bert retired, and 1975, when the plant was demolished.

Carl Vendelbosch, who worked at Luke Adams Pottery Ltd in 1951, was employed to renovate all the company's old moulds. As a new immigrant from Holland, he struggled with Kiwi English when he arrived, but said that the people were marvellous. "There were fine, friendly people at that first pottery – oh yes it was a good time," Carl said. "The greatest shock was when a whistle went at 10 am and everybody walked away on my first day. It was smoko. That was a real revelation to us – to have 10 minutes off for a cup of tea."[11]

In later years, Annie (Luke and Mary's daughter) and Jinny Stow served in the factory shop. According to pottery historian Noeline Brokenshire, "With its weatherboards and wood floor and haphazard display of wares in the shop and the street window, it had an air of unobtrusive antiquity."[12] Marie Maindonald treasures the memory of visiting the shop with other young women to buy small inexpensive vases to brighten up their flat. She still has a creamy, pale yellow Luke Adams jug. The slightly rugged texture feels warm, and its shape is homely and simple.

Margaret Frankel, an early studio potter in Christchurch, taught pottery at Avonside Girls High School in 1939.[13] Luke Adams Pottery Ltd was her only source of clay, as it was too expensive to import from England. She used the company's lead glazes and the students' works were fired for her in the company kiln. Margaret recalled that "Miss Adams, who was in the shop, was a retired primary school teacher and that is very much what she was. When I used to go in as a grown woman she always treated me like one of her infants, I think. However she was very helpful and would do anything she could for schools."[14]

Students were given small lumps of clay by their teacher to make into animals or, most popularly, ashtrays. They would carve their initials and a letter for a colour for the glaze and the work would be returned a week later, magically transformed for the grand price of one penny. Noeline Brokenshire remembers, as a third former at Avonside Girls High, being delighted when her teacher presented her with "the poor but colourful beasts" she had made.

Luke Adams and family fostered the evolution of studio pottery in Canterbury. Doris Lusk who taught pottery at Risingholme with Margaret Frankel also took the class pottery to the company's kilns for firing.

In writing this essay, I found it disappointing that there is almost no record of Luke or Mary's family life or the everyday atmosphere of the pottery, which is why I have included Carl Vendelbosch's recollections. Researching this subject took me to Darfield Brickworks, the only operating brickworks in the South Island and the biggest in New Zealand. I was excited to see that they had some 'Kiddibricks' on display. I asked if they had any information about Luke Adams.

The manager sent me down to Kirwee to see Allan Hooper, a potter and woodworker, who used to run a brickworks in Darfield, and who knows all about the geology of the Malvern Hills and the historic and ongoing exploitation of clay deposits there. We went on a field trip to Whitecliffs and Glentunnel to find clay from deposits that have been used for 150 years. We visited the Lucknow pit, from which millions of tons of fire clays have been mined and which is now nearly depleted. Visiting the site of the kiln and workshop that John Hobbs built, at what is now Whitecliffs domain, we found some fragments of salt-glazed, coggled pottery, a lovely find. The trip reminded me how exciting it is to dig clay, process it and make clay body or glaze out of local materials, as Allan Hooper has often done.

I was drawn to Luke Adams as a subject because his life in Christchurch was spent doing what he loved, while responding to people's needs and making a living. I think that is a perfect, harmonious triangle.

Rose McGowan has a Diploma in Ceramic Art and is currently studying at the Dunedin School of Art at Otago Polytechnic in the final year of BVA in Ceramics.

1   Noeline Brokenshire, *Fired Clay: The Story of the Canterbury Potters' Association*, 1870-1989 (Christchurch: Canterbury Potters' Association, 2000), Pamphlett from Halswell Potters Club Archive.

2   *Christchurch City Contextual History Overview: Theme III: The Built City*, "Chapter 7: An Over-all View of the Development of Christchurch," https://www.ccc.govt.nz/assets/Documents/Culture-Community/Heritage/ChristchurchCityContextualHistory OverviewTheme111-docs.pdf (accessed 3 August 2017).

3   www.localhistories.org/fareham.

4   Jock Phillips, "History of Immigration – The Great Migration: 1871 to 1885", *Te Ara – the Encyclopedia of New Zealand*, http://www.TeAra.govt.nz/en/history-of-immigration/page-8.

5   Gail Henry, *Pottery in New Zealand: Commercial & Collectible* (Auckland: Heinemann, 1985).

6   New Zealand Federation of University Women, *Sydenham: The Model Borough of Old Christchurch: An Informal History* (Christchurch: New Zealand Federation of University Women, Canterbury Branch, 1977).

7   H R Adams, "A Resume in Brief of Notable Events in the 80 Years Since the Establishment of Luke Adams Ltd. 1881-1961." Manuscript National Library, Wellington.

8   Henry, *Pottery in New Zealand*, 90.

9   Ibid.

10   H R Adams, "A Resume."

11   www.theprow.org.nz/arts/carl-vendelbosch/.

12   Brokenshire, *Fired Clay*.

13   Margaret Frankel also taught pottery at Risingholme with Doris Lusk.

14   Brokenshire, *Fired Clay*.

CRASH: AN ODE TO VALERIE, ANNIE AND ELIZABETH

Rachel Hope Allan

Figure 1. Rachel Hope Allan, *Spit and Blow,* 2017, archival digital inkjet print on Epson Hot Press Bright, 285gsm, 1000 mm x 2000 mm.

Jean Baudrillard writes in *Simulacra and Simulation*: "From a classical (even cybernetic) perspective, technology is an extension of the body."[1]

Sharing the title of JG Ballard's novel of the same name, the series of works titled *CRASH* explores the textured collision between technology and human inquiry. The works are *as raw as rope burn and as black as the dull ache you only feel in your groin.* Accelerating into a world where steel and steam fuse with spit, rubber and desire, this series of works was rendered from photographic process of both the nineteenth and twenty-first centuries. *CRASH* deals with restraint, curiosity, violence and mimicry. It attempts to challenge perceptions of reality and explores the fetishisation of objects in both subject matter and process.

> *Offered up to me, as if by the motorway angel himself, was the vehicle versus vehicle, the so-called 'accident' that altered my delivery of the silver-soaked fibre. I had been waiting for it to happen, almost willing it into being, lusting over the broken glass and contusions, the impact: that moment when everything slows down, steel on steel, skin against seatbelt. When it is both incredibly loud, but unnervingly silent.*

> *You breathed life into me. Lifted my inert body up and away like a god. Our teeth touched and your saliva slid down my throat: my bruised lips and the pins and needles in my wrist the only reminder of our encounter. But you are here with me now, here with me always. When the lights flash and then everything goes black you stand beside me. One, two, three, breathe.*

What began in homage to JG Ballard's pivotal symphorophilic[2] novel *Crash*[3] emerges as something new. The photographic work from *CRASH* pulls focus on the fragility of life by centering on a cardiopulmonary resuscitation manikin as its subject and through the use of antiquated and contemporary photographic processes. From the semen-soaked pages smelling of oil and lube grows a similarly divergent picture.

I remember vividly the first time I learnt CPR[4]. Dressed in white knee-high socks and sandals, I was ushered into the school assembly hall. It was cold and had been raining and my woollen uniform itched against my skin. The hall was empty except for the cardiopulmonary resuscitation manikin and the awkwardly standing CPR instructor.

Something happened when I knelt at the manikin's side, when I first felt my breath inflate her plastic lungs, when I called her by her name: *Annie*.

She became real.

She became everyone.

Figure 2. Rachel Hope Allan, from the series: *sex & sedatives*, 2017, archival
digital ink jet print on Epson Hot Press, 285gsm, 500 × 500 mm.

In Paris, in the 1880s, a beautiful young woman's body was pulled out of the river Seine at the Quai de Louvre. She had no identification and her clothing did not point to her position in life. Her body showed no signs of violence, so her death was ruled a suicide. In accordance with the practice of the time, she was exposed/exhibited at the Paris morgue. Viewing bodies at the morgue was a popular pastime, but the body of *L'Inconnue de la Seine* ("the Unknown Woman of the Seine") was never identified or claimed. In addition, the mortician at the Paris morgue was allegedly so intrigued by the beauty and apparent smile of the unknown girl, that he had a death mask made of her face. L' Inconnue de la Seine's death mask thus became a cult object. It was hung in the polite homes of bohemian society and graced the wall of artists' studios. Her likeness became the erotic ideal of the period. But why is this melancholic tale relevant and why does it continue to be retold?

Rescue Annie, the manikin I encountered in the dusty assembly hall all those years ago, has L'Inconnue's face: or rather, she is the simulacrum of her; has her enigmatic smile. A nineteenth-century identity theft has relegated an unclaimed corpse's likeness to be poked and prodded, violated and victimised for eternity. Asund Laerdal was the toy-maker who gave the CPR manikin L' Inconnue de la Seine's likeness. He believed that she had a face people would want to rescue.[5] But this leaves L'Inconnue caught in a loop, unable to rest, succumbing to the will of the do-gooder or whim of the miscreant. She is coveted and abused, consigned to dusty cupboards and trunks, wiped down with rubbing alcohol and stuffed into bags. CPR course participants are taught to imagine that the manikin in front of them is indeed a real person. They are instructed to call her name as they approach.

Rescue Annie is an enigma, often referred to as "The Mona Lisa of the Seine." She is a vessel for us to project our own dreams onto, she is unattainable and silent. Elizabeth Bronfen wrote in *Over her Dead Body: Death, Femininity and the Aesthetic:* "She is desirable because she is distant, absent or not quite there, a dream, a phantom, a mediatrix, a muse."[6] The manikin itself generates the dual emotional quality of fear and attraction. Annie's likeness is almost invariably seen without a physical body, thus consequently she has no social body: she belongs to no one, asks for nothing and therefore is non-threatening.

Figure 3. Rachel Hope Allan, *Elizabeth Taylor*, 2015,
unique ambrotype, 165 mm × 125 mm.

The work in Figure 3, simply titled *Elizabeth Taylor* (2015) is a direct reference to the silver screen legend and protagonist's crush in Ballard's novel. The work has two utterances in its realisation: one chemical and one digital. The chemical photographic process, Ambrotype, literally means "immortal impression." Rescue Annie and my wet-plate photographic practice are entwined through their precarious and unique histories. The digital photographic process in essence is an exercise in duplicating or transposing the wet into dry by re-photographing the Ambrotype, forcing the chemistry into code, enlarging it and exposing the fragility of the chemical process by amplifying its pores. When viewed together, these pieces ask the viewer to fall headlong into a collision between the real and its simulation. Questions of authenticity and aura are provoked by the reveal of what lies beneath the digital. Code and chemistry collide, providing the impetuses for new life and expectations.

Figure 4. Rachel Hope Allan, *Helen Remington/Breathe for Me*, 2017, archival
digital ink jet print on Epson Hot Press, 285gsm, 500 × 500 mm.

Wearing lipstick smears, a plastic bag and fluid, an exhausted L'Inconnue is captured in violence. Here, the images expelled from the mechanical device depict the aftermath (the corpse). They are confronting due to their size and subject matter. But there is a quietness to the work. Car and camera arouse an indexical link, while the device and doll collide.

Figure 5. Rachel Hope Allan, *The Overpass,* 2017, archival digital ink jet print on Epsom Hot Press Bright, 285gsm,
1000 mm × 2000 mm.

In *The Overpass* (2017), Rescue Annie is cast as the one to be saved. Photographed alongside the interior of the rescue vehicle and before the resuscitation, this image allows the viewer to bear witness to the intensity of the act: the disembodiment of trauma and the uncanniness of coming back to life.

My Annie embodies all that require the kiss of life, her decapitated self wounded by my own impact upon her, her stillness reconciling her implicitness in the recreations acted out. Roland Barthes writes in *Camera Lucida* that: "A photograph however lifelike we strive to make it (and this frenzy to be lifelike can only be our mythic denial of apprehension of death) … is a kind of primitive theatre, a kind of tableau vivant, a figuration of the motionless and made-up face beneath which we see the dead."[7] A photograph, like a death mask, has the power to resurrect the past. It is a testament to the fact that the moment-of or having-been existed. "Photographs are a way of imprisoning reality, understood as recalcitrant, inaccessible; of making it stand still."[8] A photograph retains knowledge of a precise moment in time. It is physically touched or wounded by its subject. It is a testimony of that thing or moment having existed. It is the photograph that breathes life into my Annie, that resuscitates *my* Elizabeth, and it is the camera that wounds her.

The camera itself is a machine that both distances and protects its user, its controller, or its handler.

In *Towards a Philosophy of Photography*, Vilém Flusser suggests that "In the act of photography the camera does the will of the photographer but the photographer has to will what the camera will do."[9] The photographer is always limited by what the camera can do; "the freedom of the photographer remains a programmed freedom."[10]

Figure 6. Rachel Hope Allan, *do no harm*, 2017, archival digital ink jet print on Epson Hot Press, 285gsm, 500 × 500 mm.

Perverse acts of photography are inherent in my practice. Photographic techniques collide to produce images that clutch at the fluid hybridity of life, seizing it and holding the notion still enough to leave a definable trace. There is a physicality to my work. Large format cameras are removed from their anchors and cradled between thighs; there is an urgency owing to the demands of the techniques deployed. There is an apprehension of one's own death.

Convulsive beauty[11] is the fetishistic side of the marvelous. It is linked to the feminine and involves 'hysterical' confusion, delight and dread, attraction and repulsion. *CRASH* (the exhibition) picks at the seams of reality to expose the eerie, breathless flesh of the CPR training manikin and the fascination – and ultimately, fetishisation and personification – of a rubber device used to instruct CPR trainees.

In Ballard's *Crash*, body and technology entwine: metal, glass and skin intermingle with sweat and spit. Vaughan (the protagonist) stalks and constructs car crash scenes. He photographs the aftermaths, the wounds, the debris, the deaths. In *Crash*, the camera is used both as a weapon and fetishist device to highlight the protagonist's deliberate dance with death. Vaughan's pictures of wounds fused with steel, limbs with tarmac, become trophy pieces and reminders of automobile versus human. "It is the Accident that gives form to life …"[12]

"As Vaughan turned the car into a filling station courtyard the scarlet light from the neon sign over the portico flared across these grainy photographs of appalling injuries: breasts of teenage girls deformed by instrument binnacles …."[13] In *Simulation and Simulacra,* Baudrillard also refers to Ballard's novel: "Pleasure (whether perverse or not) was always mediated by a technical apparatus …"[14]. Like Vaughan, I use my apparatus, my device, to both distance me and enter me in the carnage. What I choose to photograph with is as integral to my process as my doll and my dog-eared copy of *Crash*. Baudrillard writes: "the shining and saturated surface of traffic and of the accident is without depth, but it is always doubled in Vaughan's camera lens. The lens stockpiles and hoards accident photos like dossiers."[15]

There is an obsession associated with ambulance-chasing and photograph-taking. That fleeting moment when your heart rate slows and your breath becomes shallow. Susan Sontag suggested that to "take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt."[16] In this series, there is a fusion of technology, sex and death, and a "new sexuality born from a perverse technology"[17] is achieved.

So, I search scrapyards for blooded remnants and retrieve anonymous gifts of manikins from my mailbox. I resuscitate and coax exhausted chemistry from its slumber, warming it against my body. I inflate my goddess and spit in her face, I retouch and rephotograph. I covet her. I seal my lips to hers in an attempt to resuscitate one man's fantasy and the myth of a girl too beautiful to fade away. She is my secret, my mother, my Annie, my Elizabeth Taylor. I am her Vaughan and he is me.

The boundaries between Ballard's fantasy and mine have blurred and mirror the balance between fiction and reality that has altered so significantly in the past decades.

In my photographs I rehearse a death, I rerun the resus. I magnify my fears and export the minute details of my hauntings. My offering to the highway angels is exported, enlarging the grittiness until it dissolves into the blackest of black. I exploit the imperfections of character and code. My mutilated Annie bears witness to this exploitation, enacting erotic celebrations of convulsive beauty. The images commemorate Her potency and Her future demise. They provoke confusion. She is inanimate but real, simultaneously dead and alive.

Interested in subterfuge, trickery and the alchemical magic of photography, **Rachel Hope Allan's** photographic work raises questions about the potential and expectations of image production in the twenty-first century. Allan holds a Master of Fine Art with distinction from the Dunedin School of Art, where she now lectures in photography and electronic arts. Allan's research practice is wide-ranging and extends from traditional, darkroom-based processes through to digital and alternative liquid photography. Her work deals with restraint, curiosity and mimicry, and she is interested in using her work to challenge perceptions of reality, and to explore the fetishisation of processes and objects. Allan exhibits locally and internationally in public museums, art galleries, project galleries and artist-run spaces.

1   Jean Baudrillard, *Simulacra and Simulation* (Ann Arbor, MI: The University of Michigan Press, 1994), 111.

2   "Symphorophilia "is a paraphilia in which sexual arousal involves staging and watching a disaster, such as a fire or an accident. The term was coined by John Money in his 1984 paper *Paraphilias: Phenomenology and Classification*, formed from the Greek root "συμφορά" ("symphora," *event, misfortune*) [J Money, "Paraphilias: Phenomenology and Classification," *American Journal of Psychotherapy*, 38:2 (1984), 164-78.] A special form of sacrificial paraphilia, for which a suitable name is symphorophilia (being erotically turned on by accidents or catastrophes), culminates in an arranged disaster, such as an automobile crash. Like a game of Russian roulette, it may end in death – alone or with the partner. However, flirting with disaster, rather than suicide and murder is the trigger responsible for autoerotic arousal and excitement. Being the daredevil who will live to risk a love-death again is an essential part of this paraphilia. As a photographic print is the positive made from its negative, so also the positive of self-crashing is arranging for a disaster to occur on the highway, and then watching the carnage from a preselected observation post. Disasters other than on the highway may be arranged – catastrophic fires, for example. For those members of the general public who have a touch of sadomasochism in them, disaster as an unrehearsed event is often a large part of the appeal of entertainment stunts and sports, from the circus to stock-car racing." https://en.wikipedia.org/wiki/Symphorophilia (accessed 19 April 2017).

3   JG Ballard, *Crash* (London: Jonathan Cape, 1973).

4   "Cardiopulmonary resuscitation, commonly known as CPR, is an emergency procedure that combines chest compression often with artificial ventilation in an effort to manually preserve intact brain function until further measures are taken to restore spontaneous blood circulation and breathing in a person who is in cardiac arrest." https://en.wikipedia.org/wiki/Cardiopulmonary_resuscitation (accessed 30 April 2017).

5   Jeremy Grange, "Resusci Anne and L'Inconnue: The Mona Lisa of the Seine," *BBCNewsMagazine*, 16 October 2013, http://www.bbc.com/news/magazine-24534069 (accessed 30 April 2017).

6   Elizabeth Bronfen, *Over her Dead Body: Death, Femininity and the Aesthetic* (Manchester: Manchester University Press, 1996), 205.

7   Roland Barthes, *Camera Lucida* (New York: Hill & Wang, 1981), 31-2.

8   Susan Sontag, *On Photography* (London: Allen Lane, 1978), 14.

9   Vilém Flusser, *Towards a Philosophy of Photography* (London: Reaktion Books, 2000), 35.

10   Ibid.

11   Hal Foster, *Compulsive Beauty* (London: MIT Press, 1993).

12   Baudrillard, *Simulacra and Simulation*, 113.

13   Ballard, *Crash*, 134.

14   Baudrillard, *Simulacra and Simulation*, 116.

15   Sontag, *On Photography*, 15.

16   Ibid.

17   Ballard, *Crash*, 13.

Artist's Pages

THE BERTHA REVOLUTION

Sarah Baird

Bertha, a custom-made mannequin from my Honours work, "The Custom Mannequin Project" (2014), informs my Master's project, "The Bertha Revolution" (Figure 1). Bertha is solid, strong and pissed off. The Bertha mannequin was constructed from the body parts of eight different women. Always nude, she has nothing to hide. She's got a toned leg and a flabby leg. One of her arms is shorter than the other. She's not a body type that exists, but people still identify with her. The project begins with the manifesto:

The Bertha Revolution Manifesto

I am sick of your shit

Post-feminism is a lie constructed to keep us complacent

Inaction never favours the oppressed

We will never be silenced.

Figure 1. Sarah Baird, *Bertha Mannequin*, 2014.

The manifesto is presented as five 260cm-tall drawings which were created using one of two wall-mounted drawing machines built for the project. It outlines the demands Bertha has for the revolution "she has started." The 300 34cm-high slip-cast ceramic Bertha figures serve as a permanent, passionate 'supporting audience' for 300 A2 posters and the manifesto drawings. The manifesto is a way of framing the content of the posters and indirectly informs the slip-cast figures. The posters draw attention to the sexist, misogynistic and offensive interactions that myself and others encounter every day. Input for the posters was sought by talking to other people on social media, an important factor in ensuring that a range of voices was included. The common thread within each poster is that everything detailed there has happened to someone (including myself). The progress of the project has been regularly posted to social media channels using #BerthaRevolution.

The drawing machines were devised as a method of realising my drawings without involving a third party or commercial printer. The machines are entirely open source; all the code and plans are freely available online. The machines utilise Arduinos to control two stepper motors which move the belts attached to the pen. Each essentially functions as an XY plotter in a 'V' format. Arduinos are small micro-controllers that can be programmed to perform a variety of actions. A small servo motor attached to the pen-holding device lifts the pen off the page, enabling it to travel without leaving a mark. Images for the drawing machine to reproduce are created using vector-editing program Inkscape. The resulting image is sent to the Arduino for drawing via Dan Royer's Makelangelo software.[1]

My machines have an uncanny ability to create marks in the same order that I initially drew them on my computer, in effect making the machine an extension of my hand. The design of the drawing machines is such that they will never perform with total perfection, which is something I'm learning to deal with. My large machine has more slack and vibration in the timing belts which hold the pen compared to the smaller one, resulting in wobblier lines at the outer edges of the paper. If I give both machines the same image, they don't turn out quite the same (Figure 2).

Figure 2. Sarah Baird, large drawing machine in studio, 2017.

A secondary idea for this build was the notion of time-saving and multitasking. I always planned to have the machine producing images while I focused on other tasks. For me, these other tasks are working in the studio, research, working part time and the mundane domestic chores one must perform to sustain everyday life. The reality is that, firstly, the machine is mesmerising to watch. Secondly, it can't be trusted, as unforeseen things often occur. The pen runs out or a counterweight gets caught on something, straining a motor which pulls the belts out of alignment, and so on. Finally, errors in the code can result in the machine not performing as expected. As a result, I don't often get other tasks done. A 'domestic guilt' starts to set in because if I'm not spending all day in the studio or working part

time, I'm sitting in front of a computer figuring out the next drawing and supervising a machine drawing it. A great deal of unseen labour has to occur before an image is ready to be drawn.

The larger drawing machine was used to draw out the pattern pieces for a large-scale (260cm high), three-dimensional Bertha figure cut from MDF. This links the work of the drawing machines to the ceramic Bertha figures. I've accomplished this by rendering a digital three-dimensional model of the Bertha mannequin, then dividing the model into slices which were sent to the drawing machine to draw. The drawn pattern pieces were then traced onto MDF and cut out using a jigsaw. The resulting figure is a set of pieces that stack together (Figure 3).

Figure 3. Sarah Baird, *Giant Bertha* (work in progress), 2017.

Alongside the fact that I am a woman, the technology used to build and code the drawing machines led me to investigate how women are treated within technological fields. Many people's first reaction when I outline the project (and thus reveal my ability to build, wire and code such a machine) is mere shock that I have the knowledge to do it. I've fixed many technology-related issues, much to the astonishment of the owner. Not because the problem is fixed, but because they "didn't pick me as someone capable of doing it." I get the same reaction when someone learns I can service my own vehicle. What these people actually mean is that they didn't expect a woman to be capable of performing such tasks. What they fail to understand is that my gender has no bearing on my ability to perform these masculine-coded tasks. People are clearly confused when I don't perform to my gender. Yet, I receive no reaction when people learn I can sew, as that skill is socially coded to my gender.

Women are seen as technologically inferior as, under the patriarchal system, our place in still seen as 'being at home with the kids,' even when you don't have any. This still remains the case when women are in paid employment. This exclusion of women from technology dismisses the importance of technology in everyday life. As unpaid labour is also unseen, so too is the technology used, especially within the home. If domestic labour was to become paid labour, the gendered stereotype of women being technologically incompetent would begin to disappear.

The cultural coding of these acts as belonging to either women or men is inherently damaging and does not allow for someone to discover their own identity freely. Judith Butler dismisses the notion that people should perform acts coded to their gender, which in turn should match their sex.[2] This is why I prefer the term 'men-gendered' over 'male-gendered,' as male denotes a sex, not a gender.

Butler's gender theory further reinforces Judy Wajcman's argument that technology is gendered 'man' by default. In a patriarchal society, your relationship to technology depends on your gender. Wajcman states that "[m]achines are extensions of male power and signal men's control of the environment."[3] Their masculinity and their identity depends on their ability to use and fix machines. Women's use of machines isn't seen as an identifier of their identity. Men use tools, women use utensils. The skill level involved between using tools and utensils is no different – except that generally it's assumed that women rely on men or tradespeople to repair them,[4] thus putting men in control of the tools/utensils/machinery complex.

I encounter this man-centred technological control in my current workplace. Women operate many of the machines, yet (in most cases) it's the men that are responsible for their maintenance and repair. A company representative for a machine in my department was genuinely surprised that a group of women are responsible for its maintenance and repair. When asked how we knew what to do, I replied, "with common sense and the instruction manual that you provided with the machine." The machine is located and used within the sewing department, an area always staffed by women. Of course, the people in the department have the knowledge and skill required to sew, but to be responsible for maintenance and some repair work seemed too far-fetched for that particular sales representative.

Figure 4. Sarah Baird, Berthas and posters, test installation photograph, 2016.

My perceived incompetence (on account of my gender) to maintain and repair equipment that I'm well versed in operating was another factor in my decision to build the drawing machines, rather than having an outside party print my images. It ensures that I control as much of the processes involved as possible. I am solely responsible for the operation and repair of the machine. The mere fact that I am capable of building, wiring and editing code for the drawing machine puts me in a position of wonderment among some people.

The figures of "The Bertha Revolution" are an array of 34cm-high ceramic Berthas modelled on the Bertha mannequin. A master plaster mould was taken from the initial clay sculpt, from which wax positives were poured. Thirteen plaster moulds were made from the waxes in order to expand the number of figures rapidly. They were slip-cast using red clay, bisque-fired and spray-painted using an acrylic semi-gloss. Glazing was not an option, as the higher temperature required for the glaze firing results in the figures collapsing at the ankles. Painting the figures in five different colours makes the group appear larger, compared to using a single colour. As a way of visually linking the posters to both the MDF and ceramic figures, the paint colours were matched to the colour of the sugar paper used for some of the posters (Figure 4).

During the exhibition, audience members will be neither the tallest or shortest figure in the room. When looking down at the ceramic Berthas, the giant Bertha will be towering over them. By using these two extremes of scales, I hope that the audience will be encompassed within the work and feel that 'Bertha' is always watching them. The figures will be displayed in such a way that the audience can walk and stop among them, putting themselves into the group. It is my hope that as visitors read the posters on the wall while standing among the Berthas, they will be compelled to become a part of the Bertha Revolution.

The figures were poured on a strict schedule of three evenings a week, then removed from the mould or 'birthed' the following morning, four or five at a time. Any more than this would lead to the figures becoming too dry in their moulds, resulting in limbs detaching. I prioritised certain details, chiefly their ability to stand and the position of their 'righteous fist' (the right fist), over speed.

Whether it's her angry, righteous fist, passionate commitment to feminism, her rotund belly or fat ankles, Bertha is a figure everyone seems to relate to. This sentiment was also voiced in my past projects – people often felt validated by seeing a mannequin possessing features that they could identify with. My project expresses a personal account of global problems from the viewpoint of myself and others around me. It emphasises that there are still fights to be won and that feminism is never going to be over.

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1   "The Makelangelo Art Robot", http://www.makelangelo.com (accessed 4 July 2016).

2   Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1999).

3   Judy Wajcman, *Feminism Confronts Technology* (Cambridge: Polity Press, 1991), 89.

4   Ibid.

Exhibition Report

MILK

Kiri Mitchell

Milk was first exhibited at the Dunedin School of Art Gallery in March 2017. The show comprised three large sculptural works and a 20-minute stop-motion claymation film titled *How to Decorate a Cake*. The intention of this body of work is to critique a narrative found in human interest documentaries where the 'abnormal' aberrations of the human body become a commodity for our viewing pleasure. A subgroup of these programs are dedicated to the phenomenon of bed-bound, morbidly obese individuals. The obese body, vulnerable to critique, becomes an illustration of physical and emotional dysfunction in the flesh.

However, in these pseudo-documentaries a fascination with the logistics of looking after a bed-bound individual takes precedence over identifying the complexities of the psychological and social factors involved in creating that body. *Milk* is positioned within a feminist framework and identifies the ease with which wives and mothers are cast as enablers and perpetrators of harm. As we cry out from the comfort of our armchairs, "Just stop feeding them!" the work questions a narrative which promotes the negating of individual responsibility and promotes social smugness. It critiques an environment in which the manipulation and presentation of information and our social conditioning ensures that stereotypes continue to be perpetuated.

However, the film revels in and exploits the comedy of the fat body and its abjection and alternates between validating a mother-blame culture and ridiculing it. The scale of the sculptures and the emotive narrative embedded in the stop-motion film are intended to provoke viewers, to make them aware of their own physicality and create a sense of psychological discomfort. I use Susan Stewart's 1984 essay, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, and the Collection* to discuss the strategies used in *Milk* in relation to scale, narrative and the concept of the spectacle.[1]

| Figure 1. Kiri Mitchell, *Milk*, 2017, Beryl. | Figure 2. Kiri Mitchell, *Milk*, 2017, Raymond. | Figure 3. Kiri Mitchell, *Milk*, 2017, Cakestand. |

Figure 4. Kiri Mitchell, *Milk*, 2017. Dunedin School of Art Gallery.

The body depicted always tends towards exaggeration, either in terms of the convention of the grotesque or the convention of the ideal. There are few images less interesting than an exact anatomical drawing of the human form.[2]

On entering the gallery space, the audience was confronted with a 3m-high bust modelled after a character from the stop-motion film. Her name is Beryl. Clutching her ample bare breast, she offers it to all who enter – mother's milk, the elixir of life, manifested in plaster. To her left is her obese son Raymond. He lies naked atop a round table, an asymmetrical blob of flesh. If he was a real boy he would be unable to remove himself from the table. He is repulsive yet compelling; made from latex and pillow foam, his form yields to the touch. Lying there prostrate, mouth open and ready to receive, he is full of unadulterated desire, searching for the elusive nipple. Raymond's gaze is fixed on a three-tiered cakestand where 12 dummy cakes depict an aged Beryl, iced and glazed, offering a spent nipple. On the end wall of the gallery the film *How to Decorate a Cake* is playing.

The film is a black comedy set in a meticulously handcrafted industrial bakery, where extraordinary feats of cake decoration and baking are achieved.

The film follows the life and times of Raymond, a monstrous passive male whose life is dominated by mother Beryl, wife Rayleen … and feeding. A testament to a labour of maternal love and the versatility of breast milk, the film explores themes of co-dependency, fetish and desire. Using the model of reality television programs on the obese, *How to Decorate a Cake* oscillates between blaming the women in Raymond's life as enablers of his appalling physical condition and highlighting Raymond's missed opportunities to save himself.

The film titillates the viewer with intimate details of the characters' private lives, exposing the perversions which leave them vulnerable to scrutiny.

Figure 5. Still from *How to Decorate a Cake*.

Figure 6. Still from *How to Decorate a Cake* (Beryl).

How to Decorate a Cake, on the one hand, and the sculptures of Beryl and Raymond, on the other, are restatements of each other. While each work is able to function individually, together they present the audience with a different experience of the same subject matter. Having received a deluge of sensory stimuli, the audience is left to assimilate the information presented and consider their own position within this dysfunctional set of circumstances.

SCALE AND NARRATIVE

In Susan Stewart's 1984 essay, she describes her research as a "study of narrative, exaggeration, scale, and significance."[3] She identifies her use of language and narrative to code the experience of scale. The two parts of her text that relate to my own project are the 'miniature' as a metaphor for interiority and the 'gigantic' to signify the exterior. I have used Stewart's essay to help identify the distinction between the two parts of the project – the physical experience of scale in relation to the sculptural work and the implied experience of scale depicted in the miniature world of the stop-motion set. Thirdly, there is the narrative they both share, the commodification of the spectacle.

THE GIGANTIC

It is the girth of the sculpture of Raymond that suggests he is monumental. If he were to stand, he would only be 150 cm tall, the height of a small man. The audience is merely given a gesture of scale – it is the viewer's own understanding and preconceived ideas about the obese body that creates the physical experience of Raymond. The scale of Beryl is more explicit as she dominates and overwhelms both the room and the viewer. There is

Figure 7. Still from *How to Decorate a Cake* (Rayleen).

Figure 8. Still from *How to decorate a Cake* (Raymond).

Figure 10. Kiri Mitchell, *Milk*, 2017, Raymond.

Figure 9. Kiri Mitchell, *Milk*, 2017.
Dunedin School of Art Gallery.

nothing obscure about Beryl and Raymond's narrative and what is implied by their scale, the exposed breast and yielding flesh. Beryl is Raymond's world and Raymond is Beryl's baby – she is ready for a lifetime of service devoted to him. The three-tiered cakestand supporting the 12 'spent' Beryls pays homage to this self-sacrifice.

The gallery space is a theatre without a stage; it is a "democratic space."[4] According to Stewart:

> But it is not simply the fact that this space can be directly confronted which makes it democratic; its democracy, its reciprocity, depends upon its *public* quality. It is just beyond the space that each culture variously determines as the private and just within the space that a culturally determined perception defines as remote. It is a space occupied by the other, the space of dialogue.[5]

The two figures are caricatures of caricatures, parodies of the characters from the film. The dummy cakestand mocks the seriousness of obesity and the dysfunctional relationship between a mother and her son. The exaggeration within the narrative and the scale of all the sculptural works function as tools to create a space for the absurd and for dark humour to rub up against the uncomfortable truths of 'real' people's lives.

THE MINIATURE

This macabre humour is explored in more depth in the stop-motion film. The set is a self-contained environment, like a dolls' house, where the toys inside inhabit a private world. Assuming that the audience comes with an understanding of how a stop-motion is made, my hope is that they will receive the film in a spirit of wonder at this fantastical world where anything is possible. *How to Decorate a Cake* is not a slick, flawless production – fingerprints embedded in the plasticine unmistakably carry the traces of the handmade. This strategy empowers the audience, as the flaws in the characters' construction invite the possibility of creating one's own world.

The narrative of *How to Decorate a Cake* is entirely set within the confines of the bakery. The building becomes a metaphor for the psychological entrapment of all its occupants; they are doomed to repeat the destructive cycle of unhealthy behaviours. The stop-motion reflects Stewart's notion of 'miniature' as a metaphor for interiority:

Figure 11. Still from *How to Decorate a Cake* (Beryl).

Figure 12. Still from *How to Decorate a Cake* (Rayleen).

> The toy is the physical embodiment of the fiction; it is a device of fantasy, a point of beginning for narrative. The toy opens an interior world, lending itself to fantasy and privacy in a way that the abstract space, the playground, of social play does not. To toy with something is to manipulate it, to try it out within sets of context, none of which is determinative.[6]

While the 2D projection distances the audience from the visceral content of the film, the viewer is in no doubt about the implications of abusing the flesh and its ever-changing manifestations within the film. The scale of the projection transforms the miniature world of stop-motion from an intimate experience into a spectacle of the flesh.

SPECTACLE

The scale of the film's characters projected onto the gallery walls mimics the scale of the sculptures. The democratic space collides with the private space of the stop-motion. The narrative is amplified and the two works oscillate between public and private, the miniature and gigantic. This spectacle unifies the works, likening *Milk* to the 'freak shows' exhibited as part of the carnival sideshows of the past, as well as the reality television shows of the present which have provided the source material for the project. As Stewart says:

> In contrast, the viewer of the spectacle is absolutely aware of the distance between self and spectacle. The spectacle functions to avoid contamination: 'Stand back, ladies and gentlemen, what you are about to see will shock and amaze you.' And at the same time, the spectacle assumes a singular direction. In contrast to the reciprocal gaze of carnival and festival, the spectacle assumes that the object is blinded; only the audience sees.[7]

Figure 13. Still from *How to Decorate a Cake* (Rayleen).

Figure 14. Still from *How to decorate a Cake* (Rayleen and Raymond).

While the sculptures and the film affect the audience in different ways, they come together insofar as they critique television documentaries such as UK television's Channel 4 "Body Shock" series (first aired in 2006), where it has become normalised to view the aberrations of the human body paraded on our screens.

Documentary series such as "Body Shock" optimise occasions to present lengthy film footage of obese persons naked in shower stalls, suffering the indignity of struggling to wipe their genitals after going to the toilet or receiving sponge baths in beds they may never leave. It is possible that these segments are shown so that the audience is able to fully appreciate the discomfort of being burdened with such a cumbersome body. The reality is far more cynical. Shielded from scrutiny by being on the 'right' side of the screen, the audience is free to indulge in the voyeuristic spectacle of distorted flesh. These programs have reduced obese individuals to freaks of nature, objects of fascination for our viewing pleasure.

Milk perpetuates the role of the audience who sit in front of the television screen judging the fiascos of others' lives. The audience remains safe in the knowledge that regardless of whether or not their physical appearance falls within the norms of society, their bodies will not betray them, nor will their personal failures. As Stewart puts it: "Often referred to as a 'freak of nature', the freak, it must be emphasized, is a freak of culture. His or her anomalous status is articulated by the process of the spectacle as it distances the viewer, and thereby it 'normalizes' the viewer as much as it marks the freak as an aberration."[8]

The contemporary freak show lulls the participants into thinking that they are being given an opportunity to articulate their predicament in order to educate a hostile society. By so doing, they may hope to pave the way for mainstream society to allow them to assimilate and be accepted as 'normal.' But how receptive is this audience really? "Repeatedly in the history of the freaks it has been assumed that the freak is an object. The freak is actually captured and made a present of to the court or to the College of Surgeons, as the case may be. Or the contingencies of the economic system force the freak to sell himself or herself as a spectacle commodity."[9]

Kiri Mitchell is a lecturer in drawing and studio methodologies in the Dunedin School of Art at Otago Polytecnic. She holds an MFA from the DSA. Her research investigates the power relationships between men and women manifested through a critical feminist perspective on the abject.

1   Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham, NC: Duke University Press, 1993).

2   Ibid., 115.

3   Ibid., ix.

4   Ibid., 107

5   Ibid.

6   Ibid., 56.

7   Ibid., 108.

8   Ibid., 109.

9   Ibid., 110.

TOUCHING JEWELLERY: THE VALUE OF TOUCH FOR VISITORS TO CLINKPROJECT3: COLLABORISM

Lesley Brook

INTRODUCTION

The collaborative jewellery project *CLINKProject3: Collaborism* at Te Uru Contemporary Gallery in Auckland, New Zealand, explored ways that visitors to the gallery could be engaged with the jewellery. The project team members designed and offered three separate opportunities for visitors to touch the exhibits on 24 and 25 August 2016. Visitors could touch and try on jewellery made collaboratively by the project team; they could use the materials and tools provided to make their own pieces of jewellery; and they could pick up a pen or a lipstick and draw on a designated wall (referencing a jewellery-maker's workbook of sketches). Amongst other things, the project team hoped to challenge the "don't touch" message in galleries, and hoped that visitors would gain understanding about objects through touching them.

Classen has identified four major reasons for touching objects, including artworks, which were important for adult museum visitors historically: learning, enjoyment of objects, connecting with the makers and users of objects, and accessing power.[1] Using *CLINKProject3: Collaborism* as a case study, this article examines visitors' reasons for touching contemporary jewellery and considers the ongoing relevance of these four historical reasons for touching. A wide range of synthetic and natural materials was available for use. The jewellery pieces produced by the project team and by the visitors reflected both this variety of materials and the individuals' different skills and ideas.

Observation of the *CLINKProject3: Collaborism* visitors on 24 and 25 August 2016 revealed the extent to which visitors availed themselves of the opportunities to touch. Interviews with visitors were conducted in the gallery over the same period. Visitors were approached for interview if the researcher had the opportunity to speak with them. There was no attempt to ensure a representative sample of visitors, but very young children were excluded. No visitors declined to speak with the researcher. To ascertain the impact of touching and of interaction with the artists, one visitor in each group was asked an open question about what value there was for them in the opportunities for public interaction provided by *CLINKProject3: Collaborism*. Quotes are from notes made contemporaneously with the observations and interviews. Each visitor is identified by two numbers – the sheet number in the observation notes and the number of the visitor on that sheet.

PERMITTING TOUCH

The current default position in museums and galleries continues to be the prohibition of touching by the visiting public.[2] Permission therefore needs to be expressly given where touching is permitted. Permission can be communicated, for example, through the way an exhibition is designed,[3] through showing how visitors could physically engage with jewellery,[4] or through having an effective facilitator.[5] Classen observes that visitors are accustomed to controlling their desire to touch;[6] they may therefore feel uncomfortable touching, even where it is permitted.[7] Or touch may be attractive in part because it involves crossing a commonly imposed boundary.[8]

Permission to touch, and encouragement to do so, was given verbally by the *CLINKProject3: Collaborism* team members in the gallery on 24 and 25 August. The gallery counted a total of 113 visitors to the gallery over the two days when the opportunities for touching were available at the start of the exhibition. From observation, and to a lesser extent also from interview, 42 of the 113 visitors (37%) are known to have taken one or more of the opportunities to touch, by touching or trying on jewellery, by drawing on the wall, or by making jewellery. Twelve of these were children and the remaining 30 were adults.

Thirty of these 42 visitors were interviewed, six children and 24 adults. Of the remaining 12 visitors who touched but were not interviewed, six were very young children and six were members of groups of visitors of which another member was interviewed. Another 21 visitors were interviewed who did not take any of the opportunities for touch.

Some visitors to *CLINKProject3: Collaborism* seemed to share the frisson of excitement to which Clintberg referred at being allowed to do something that is normally not permitted.[9] For example:

"There aren't many places where you would be encouraged to do this – a bit disarming …." (3/10)

Overheard: "Fancy being allowed to do this and not being arrested." (4/1)

"Feeling a bit naughty, drawing on the wall." (6/2)

"Don't usually get to touch things in a gallery." (1/9)

The *CLINKProject3: Collaborism* exhibition continued after the team left the gallery, until 30 September 2016. During

this period, visitors had the opportunity to touch and try on jewellery made by team members and by visitors on 24 and 25 August. Permission to touch the jewellery in the exhibition was communicated by gallery staff to visitors on their arrival. During the last week of the exhibition, visitors were given the opportunity to take home an item of jewellery of their choice. The gallery reported that most of the jewellery was taken, mainly by adults.

REASONS FOR TOUCHING

Learning

The first of the historical reasons for touch identified by Classen[10] is learning about the traits of the objects touched – for example, by assessing their weight, texture, materials, condition and other physical qualities, including bringing objects closer to the eyes and turning them over. Candlin confirms that touch can still today be a valid means of acquiring rational knowledge about objects.[11] People learn from touching because the touched object is new and unfamiliar.[12] Some qualities of objects may be best discerned and appreciated from touch.[13] Clintberg recognises that individuals have different tactile skill levels, so will not all learn the same things from handling the same object.[14]

Two of the visitors to *CLINKProject3: Collaborism* expressly recognised that touch contributed to learning, and another two described learning about materials from touching and trying on jewellery. For example:

> "Great, this type of interaction, lacking in a lot of exhibitions. Way of future to learn by touch and interaction with people who know what they're doing, artists. Always wanted to touch." (5/5)

> "I enjoyed my fingers feeling what they were like, quite surprised at what was being used. Look and see things and think that would be nice as …. Feeds imagination by giving something to look at." (1/1)

Enjoyment of objects

The second historical reason for touching identified by Classen is that it enhances enjoyment of the objects touched, creating intimacy by physically connecting people with the objects.[15] In the words of Candlin, touch promotes "curiosity, investigation, desire and a love of objects"[16] and can evoke an emotional or imaginative response to the objects touched. Merely to touch may not be enough; we must handle the object to physically engage with it.[17] Touch with active movement contributes to the intimacy between a person and a piece of art.[18]

The art form that most seems to invite touch, and to be perceptible to touch, is sculpture.[19] People are more engaged when they reach out to connect with and explore sculpture by touching it.[20] As Wiggers has identified, contemporary art jewellery has sculptural qualities, and jewellery invites touch because of its relationship to a real or implied body which it adorns.[21]

Three visitors to *CLINKProject3: Collaborism* spoke generally about enjoyment. Two others commented positively about the opportunity to do something. Later visitors demonstrated their enjoyment by taking home one of the pieces of jewellery.

Connection with people

While the second historical reason for touch connected people with the objects touched, Classen's third historical reason for touch was to connect people with the creators and users of the objects;[22] touch enables visitors to bridge time and sometimes also space to experience intimacy with these others, including an increased appreciation of their skills and understanding of their lives. As Candlin observes, touching objects still gives visitors a "strong sense of connection and identification with the original users or makers."[23] The ability to connect with the creator of an object through touching it may depend upon the nature of the creative process – for example, the degree of touch and skill required in creating the object. It is with handmade objects especially that touch is essential.[24]

The *CLINKProject3: Collaborism* jewellery was new and therefore did not afford visitors the opportunity to experience any connection with earlier users. Nevertheless, two visitors appreciated seeing other visitors' drawings on the wall:

"Enjoyed seeing what other people have done and think what else you could do." (6/2)

Although none of the visitors interviewed mentioned that touching objects gave them any sense of connection with the makers of the objects, because the team members were on site visitors had the opportunity to interact with them directly. Most of those who touched were observed to talk with one or more team members, and another 11 visitors interacted with team members although they did not also take the opportunity to touch objects. The artists themselves provided contextual information to visitors about their work and formed a community onsite that visitors could connect with through conversation and participation. The conversations observed and overheard between artists and visitors indicate that visitors appreciated having contextual information about the making of the jewellery. For example:

"Interesting to find out what they were doing. Nice to be involved … It was fun." (2/4)

"It was great, never been in a gallery where can talk to people making things." (3/12)

"Good just to take your doubts, ask how they did it. Interesting to have them here." (4/4)

Power

Classen describes the fourth historical reason for touching as accessing the supernatural power which some objects were perceived to have.[25] This was so even for paintings – for example, kissing a picture of a saint, or seeking inspiration through physical contact. Howes elaborates that this was done for the purposes of healing, to gain power or well-being.[26] Some visitors and/or museum warders still assume some objects have power for good, or for evil.[27] Pye agrees that today some objects are seen as having power that is transmitted through touch – for example, relics, good luck charms and lockets.[28]

Even without the transference of power, touching can have a therapeutic effect. For example, the therapeutic potential of touch has been explored for the elderly,[29] for patients,[30] and for refugees.[31] Pye identifies additional reasons for touch – regaining cultural identity and evoking memories of earlier events or places – which can also be therapeutic for some people.[32] None of the *CLINKProject3: Collaborism* visitors mentioned any expectation of accessing power or receiving any other therapeutic benefit as a result of touching the jewellery on display.

Play

While a sense of play may enhance both learning and enjoyment of objects, it is suggested that play may be an additional and distinct reason for touching, to express creativity. Candlin has observed that the recent reintroduction of touch to museums is often intended primarily for visually impaired people, or for children, "as if materiality and touch becomes irrelevant once maturity is reached."[33] She associates touch with playing: visitors who touch statues of animals in the British Museum are pretending that the animals are real. It has been recognised that adults these days need to play, to slow down and temporarily escape from stressful conditions.[34] Playful activities, such as interactive art systems that invite the audience to play,[35] provide opportunities for people to exercise their imagination and creativity.[36]

Inviting visitors to engage in making art goes beyond touching objects made by others.[37] Art making facilitates learning about the materials and the art making processes, and additionally cultivates creative potential. McGee and Rosenberg opine that "[a]s we increasingly spend more and more time staring into screens, the opportunity for creative engagement that is physical, as well as social and intellectual, is more important than ever …." In one interactive space, they report that "[a]rt created by previous visitors was on display to offer inspiration for those unsure of how to get started."[38]

Six visitors to *CLINKProject3: Collaborism* expressly associated touch with playing or being childlike. Seven more visitors appreciated the licence to get creative themselves by making or drawing with no expectations about what was produced. In this context, it seems that the visitors considered the freedom to touch and use materials, engaging both their imaginations and their hands, was something enjoyable in itself, not necessarily because of the connection with the objects or the learning that might result.

"Something quite nice, being able to pick things up and have a play." (1/9)

"To play with different materials, don't often get to play, to become a child again." (1/10)

"Adults being like kids is the way to go." (2/13)

"Just like being a kid really, being allowed to be a kid. Should be more of this, allowing people to do. We're not encouraged to do this, uptight, this is 'wrong'." (3/10)

"Shouldn't be just for kids, permission to play." (5/6)

"Looked interesting/crafty, thought two-year-old would be interested." (1/9; both accompanying adults were also observed to engage in making)

REASONS FOR NOT TOUCHING

Observations and interviews revealed that many visitors were not able to take any of the opportunities to touch because they were not aware of them. Two visitors noticed the jewellery but assumed they were not permitted to touch it:

"Thought it was interesting they'd left it there, anyone could touch it." (5/1)

"Admired but didn't know could try on." (5/5)

Some visitors were aware that touch was permitted, but reported a variety of reasons why they did not take any of the opportunities to touch. Lack of time prevented some visitors from participating (2/13-14, 7/1-3).

Two family groups (1/9-11, 4/6-8) did not want to encourage a young child to draw on the wall when that activity is not permitted at home. Another family permitted their young child to draw on the wall, but when asked about the value of the activity for him, a parent said, "might be bad if he starts doing it at home." (6/12). This was not an issue for families with older children who could perhaps appreciate that different rules might apply in different situations.

Five visitors were reluctant to take part for personal reasons, although some of these nevertheless enjoyed watching and even talking with the team members:

"Not an active participant, prefer to observe." (2/3)

"I'm an observer, but might come back." (4/9)

"Would need to stay longer or come back to get over timidity." (3/10)

"Didn't draw because not spontaneous." (4/4)

One of these visitors was known to the team to be a jeweller, so her comment suggests that the public nature of the activities may have been a barrier to participation:

"Little bit confronting to be interactive, not knowing what to do, if have done it right." (2/4)

CONCLUSION

The design of the *CLINKProject3: Collaborism* project successfully incorporated opportunities to touch to engage visitors, with 37% of visitors taking at least one of the three opportunities to touch: touching or trying on jewellery, drawing on the wall, or making jewellery themselves. Some visitors were unaware of the opportunities and therefore unable to avail themselves of them, so the exhibition design could be improved in this respect. However, not everyone will want to touch; even where visitors were aware they had permission to touch, some members of the public preferred not to.

The four historical reasons for touching objects identified by Classen (2012) were learning, enjoyment of objects, connecting with others, and accessing power. This case study shows that the first two of these reasons for touch – for learning and to enhance enjoyment – were relevant to *CLINKProject3: Collaborism*. The opportunities to play and to be creative were also valued.

The third reason for touching was not relevant, because the presence of the *CLINKProject3: Collaborism* artists at the gallery on 24 and 25 August meant that connection with the creators was available directly. The visitors valued the opportunity to interact with the artists on site. Being new objects, the jewellery did not have prior associations; therefore, it was unsurprising that the fourth historical reason for touching objects – to access power, or more broadly for therapeutic benefit – was not mentioned by visitors in interviews.

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2   Fiona Candlin, *Art, Museums and Touch* (Manchester: Manchester University Press, 2010).

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8   Alberto Gallace and Charles Spence, "The Neglected Power of Touch: What the Cognitive Neurosciences Can Tell us about the Importance of Touch in Artistic Communication," in *Sculpture and Touch*, ed. Peter Dent (Farnham: Ashgate, 2014), 107-24.

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10   Classen, "Touch in the Museum;" Classen, *The Deepest Sense*.

11   Fiona Candlin, "Touch, and the Limits of the Rational Museum or Can Matter Think?," *The Senses and Society*, 3:3 (2008), 277-92, doi 10.2752/174589308X331323.

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13   Gallace and Spence, "The Neglected Power of Touch."

14   Clintberg, "Where Publics May Touch."

15   Classen, "Touch in the Museum;" Classen, *The Deepest Sense*.

16   Candlin, "Touch, and the Limits of the Rational Museum."

17   Bernadette Lynch, "The Amenable Object: Working with Diaspora Communities through a Psychoanalysis of Touch," in Chatterjee, *Touch in Museums*, 261-72.

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19   Mark Paterson, *The Senses of Touch: Haptics, Affects and Technologies* (Oxford: Berg, 2007), 79-102.

20   Driscoll, "Pictorial Essay B: Playing with Fire."

21   Wiggers, "Curatorial Conundrums;" Veiteberg, "Touching Stories."

22   Classen, "Touch in the Museum;" Classen, *The Deepest Sense*.

23   Candlin, "Touch, and the Limits of the Rational Museum," 287.

24   Elizabeth Pye, "Introduction: The Power of Touch" and "Understanding Objects: The Role of Touch in Conservation," in *The Power of Touch*, ed. Elizabeth Pye (Walnut Creek: Left Coast Press, 2007), 13-30 and 121-38; Veiteberg, "Touching Stories."

25   Classen, "Touch in the Museum;" Classen, *The Deepest Sense*.

26   David Howes, "Introduction to Sensory Museology," *The Senses and Society*, 9:3 (2014), 259-67, doi: 10.2752/174589314X14 023847039917.

27   Candlin, "Touch, and the Limits of the Rational Museum."

28   Pye, "Introduction" and "Understanding Objects."

29   Laura Phillips, "Reminiscence: Recent Work at the British Museum," in Chatterjee, *Touch in Museums*, 199-204 .

30   Guy Noble and Helen Chatterjee, "Enrichment Programmes in Hospitals: Using Museum Loan Boxes in University College London Hospital," in Chatterjee, *Touch in Museums*, 215-23.

31   Lynch, "The Amenable Object."

32   Pye, "Introduction" and "Understanding Objects."

33   Candlin, "Touch, and the Limits of the Rational Museum," 279.

34   Babak Taheri and Aliakbar Jafari, "Museums as Playful Venues in the Leisure Society," in *The Contemporary Tourist Experience: Concepts and Consequences*, eds Richard Sharpley and Philip Stone (New York: Routledge, 2012), 201-15.

35   Ernest Edmonds and Lizzie Muller, "On Creative Engagement," *Visual Communication*, 5:3 (2006), 307-22, at 308, doi:10.1177/1470357206068461.

36   Taheri and Jafari, "Museums as Playful Venues."

37   See, for example, Wiggers, "Curatorial Conundrums" and Clintberg, "Where Publics May Touch."

38   Carrie McGee and Francesca Rosenberg, "Art Making as Multisensory Engagement: Case Studies from The Museum of Modern Art," in *The Multisensory Museum: Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory and Space*, eds Nina Levent and Alvaro Pascual-Leone (Lanham, MD: Rowman & Littlefield, 2014), 29-44, at 30 and 42.

THE RETURN OF THE RETURN TO CASTLE WOLFENSTEIN – THE FUCK CHAIRS

Michael Morley and Morgan Oliver

The Audio Foundation invited The Fuck Chairs to produce an installation and performance for the opening of the Nowhere Festival in 2016. Combining ongoing video gaming and digital audio research TFC produced a discussion around ideas of immortality, play, memory, substance, and art. Relying heavily on the extended gothic metaphors of Death Metal and employing thousands of plastic toy animals, blocks, cars, boats, planes, and soldiers of every conceivable nation, and Spyro the dragon, the installation was a celebration of post-realization rave culture suspended in a time loop.

The Fuck Chairs – The Return of the Return to Castle Wolfenstein

Audio Foundation, Poynton Terrace, Auckland, November 2016.

M-68 Viper Rocket case, two wind-chimes, 5000 plastic toys, Persian carpet, disco lighting, electric fan, digital video projection, smoke machine, perfume and paintings.

Dimensions variable.

The Return of the Return to Castle Wolfenstein The Fuck Chairs

The Fuck Chairs
The Return to the Return to Castle Wolfenstein
Derelict Desire, War Ghosts, and Mad Castle Politics
Michael Morley and Morgan Oliver
Audio Foundation November 2016
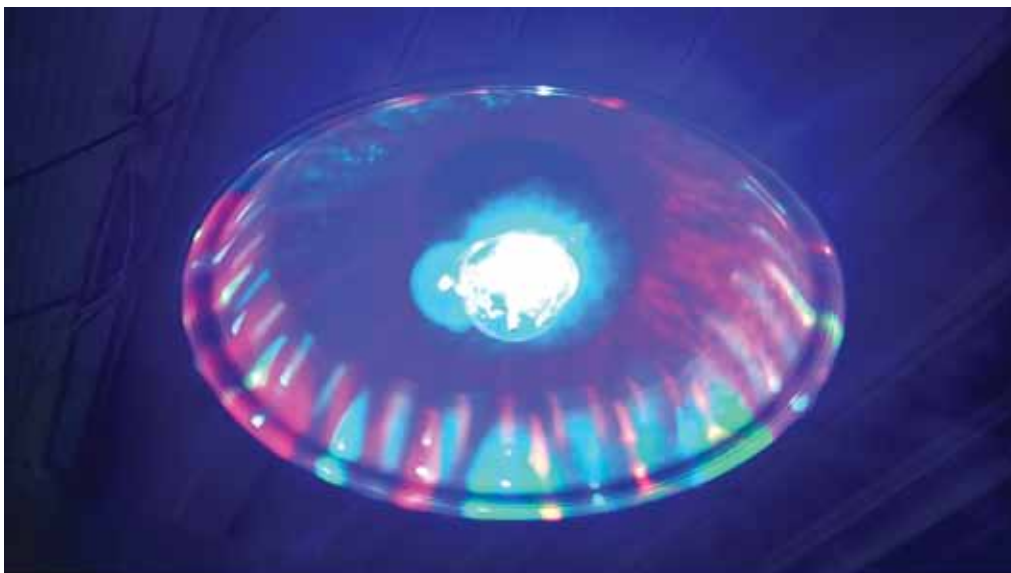
1. Psychic Dance Hall

A cool breeze fans my face as I stand in the garden,
listening to the bells and chimes of the continuous
faraway. My eyes are closed but the sun warms my lids
and allows me to hallucinate the blood red glow of the
primordial. A scent of dirt and trees and flowers fills my
head with the giddy illusion of paradise, a hidden and
forgotten dead end in the real search for answers.
Fly in an order of the temptress, the annihilator
Boom, Boom, Boom, Boom...

2. Derelict desire

Counting out the lines of pseudo-ephedrine from the single plastic bag allowed for certainty within the uncertain world that enveloped and made whole the world of the dystopian nightmare of the everyday that paraded itself as normal. Hijacked planes now crashed and burned at any number of international airports on a daily basis. The real desire lay in being able to arrive at ones destination alive and to then be able to get out of the terminal unscathed by the bullets delivered by the stoned and drunk snipers that patrolled the empty parking lots that ringed the facility. They were more intent on just a little bit of fun than causing a fatality, not that that mattered at all. Fallen travellers usually remained on the sidewalk outside the entrance for days before wolves, coyotes, foxes, big-cats and rats carried off the remains, not enough time for the Police to arrive and investigate, but just enough time for them to be seen to assist with the well publicised hose down of the entrance pavilion - Presidents, Prime Ministers, Ministers, Senators, Mayors, Councillors, Cub leaders, etc

3. War Ghosts

Birds sing and chorus in the branches of the trees above.
In the early morning, before the sun has really crested the
hills across the harbour, it is difficult to discern all of the
different species, but three or four remain constant.

I know this because I remain there beneath the brow
of the hill for days. Green light and birdsong reflect off
the tin roofs in the valley. Days pass. The weather gets
discernably warmer. Seven heads are holed.
Back at the biv though faces and fists are lit up. Id been
away so long. I pushed on to Out-Ram Fence.

I have no idea of time, that shit has filed off into infinity
and beyond girl.
You ain't no way gonna say what is the begining and the
end
eusa the end
the end
theend.

Crawl away now

crawl ... crawl...
The darkness of the hall, the sound of the rats
the corridor, the pit
Faint darkness, sliding along the space between the wall
and the floor, the ground and the earth, the stone and the
river.

Lay there for a long time. Stone cold. Swatting moths
and grinding at the stone. I emerged at some point into
blinding light and fell amongst the grass. My leg had
healed badly and was canted at a distressing angle below
the knee.

Above the sky doesn't really seem to change, the constant
intensity of the light and a constant sense of time, and of
no time. We had traveled across the main plateaux, the
first in a series of terraces elevated one upon the other,
generations, eternal generations, and beyond. If we could
have measured distances, areas, or volumes then we may
have been able to make sense of the space in front of us.

IF AN ELECTRON MOVES AND NO-ONE HEARS IT, DID IT MOVE? CHARLOTTE PARALLEL AND THE AUDIFICATION OF THE INVISIBLE WORLD

Mark Wong

Figure 1. Serangoon/Coney Island hydrophone recording, Singapore, 2017, Photograph: Charlotte Parallel.
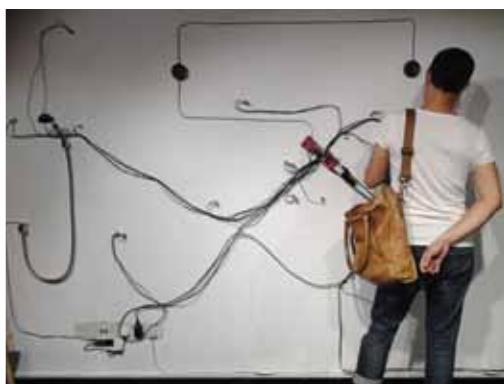
Figure 2. Installation view from opening night of *When do the trees sleep?* at Instinc Gallery, Singapore, 2017, Photograph: Peck Hoon.

On my first meeting with Charlotte Parallel, she hesitates when I refer to her as a "sound artist." The reasons for this become clear as I become better acquainted with her practice. While many of her artworks have their most obvious expression in sound, the way these sounds have been generated come from diverse sources – light, electricity, the electromagnetic field and more.

Would a term like "art physicist" come closer to describing what she does? Sound scientist? Online, she has referred to herself as an "art worker." While these descriptions fall short on their own, when considered together, they help us start to grasp at the wider implications of her work. In 2015, she assembled a "mobile sonic research kit" that she carries with her when she goes out to work. The kit consists of a DIY light-to-sound transducer, a stethoscope microphone, a hydrophone and a digital audio recorder.

In the YouTube documentation of her 2015 work, *Data Processing System – A Sonic Cartography of Venice*, one sees Parallel walking the night-time cityscape carrying a 25 × 25 cm solar panel with wires dangling, attached to a metre-long steel rod. This image brings to mind several figures: Fukushima scientist carrying radiation detector; gold prospector using metal detector to find treasures in the earth, or, more mundanely and closer to home, the mosquito fumigator and grass cutter. Parallel sweeps her device in front of LED signs, shop window displays and other sources of night-time illumination, as passers-by inevitably look on. By directly connecting the solar panel into an amplifier, she makes audible the electric currents produced, which, depending on their physical attributes, result in hums and stutters, moans and whines.

Expanding her project to Singapore, Parallel's methodology has brought her all around the island to record different sound phenomena, which she has used to build an interactive wall-mounted sound map (modelled after the mass rapid transit map). She has used both the terms psychogeography and psychogeophysics to describe her methods, both equally apt as the former is concerned with the effects of the urban environment on our psyche, while the latter broadens its scope to look at the total physical conditions of the earth that mould our dispositions.

The transduction of night-time light sources in our urban environment into sound draws attention to Singapore's intense light pollution, as does the title of her work, *When do the trees sleep?*. A 2016 *Business Insider* headline screamed, "Night doesn't exist anymore in Singapore," reporting on a study which ranked the city-state #1 on the light pollution charts. It is through this transformation of light into sound that Charlotte is able to make us aware of the enormous amount of lumen "noise" that blights our environment. We Singapore urbanites are so used to the persistence of artificial light that we are oblivious to the way it has changed the behaviour, circadian rhythms, and biochemical and biological processes of humans and the natural environment. But the conversion to sound helps jolt us out of our collective unconsciousness … at least for now it does. Imagine the day when sound pollution reaches such levels that the burr of static glitch is met with utter indifference.

One thing to understand about Parallel's light-to-sound transducer, though, is that it is not directly measuring light levels, but the flow of electrons which are created by the photovoltaic quality of the solar cells. Strictly speaking, what is being audified is not that which is visible (light), but that which is invisible (electricity). Parallel's work makes perceivable the invisible world of lighting networks which turns Singapore's night into day and extends the number of hours we can work, play and shop, while reducing the time we sleep.

Parallel's use of the hydrophone taps into another invisible network. By recording the sounds of Singapore's shores and canal systems, she gives us a new perspective on our water bodies and adds new meaning to the phrase "deep listening." Secretly, I am hoping that the government will commission Parallel to work on its ABC Waters programme – which stands for Active, Beautiful, Clean Waters – for she manages to reveal our waterways as the vibrant system teeming with life and activity that they are. Our water bodies sustain us and an entire ecosystem. This is evident when Parallel excitedly lets me listen to the strange and hypnotic clicking sounds that she found in the waters of Pulau Ubin, which she has not heard elsewhere and which she believes to be Ubin's coastal shrimp. The hydrophone reveals the energies which lie beneath calm waters, the buzz of underwater movements that we on the surface are not privy to.

In *When do the trees sleep?* Parallel's techniques penetrate the visible world to give us a listen to unseen forces around us.

Figure 3. Pulau Ubin Hydrophone recording, Singapore, Photograph: Lio Cheung, 2017.
https://soundcloud.com/portc/hydro-pulau-ubin

Figure 4. Listening to the Soho2 information board using solar panel transducer, Singapore, 2017, Photograph: Lufang Hsiung.
https://soundcloud.com/portc/sg-solar-streets

Mark Wong (b.1982, Singapore) works in and with sound to devise listening strategies for new and intense possibilities of being. His diverse practice includes gallery installations, improvised performances, compositions for film and dance, and live DJ-spinning. He also writes on sound and music.

Charlotte Parallel completed her Master of Fine Arts at the Dunedin School of Art in 2016. Alongside her own practice, Parallel manages an artist-run space, the Anteroom, in Port Chalmers. Parallel was awarded the Asia NZ Residency at Instinc Gallery, Singapore, in January–March 2017. The residency was an opportunity to focus on her research interests in sonic cartography and audifying processes of transduction; her inquiry was realised through interactive sculpture, collaboration and performance.

A TRICK OF THE LAND

Hannah Joynt

Figure 1. Hannah Joynt, detail of *Te Araroa Drawing Expedition*, 2013, eighty-five drawings (selected), coloured pencil, 170x235mm.

This article will present an overview of my 2017 MFA project, "A Trick of the Land." In my studio research, I developed a practice of drawing the landscape from an experiential position. Drawing the landscape is an active engagement with my subject, and the images I make are embodiments of my experience of being in the land rather than representational portraits of a place, scene or view. A key aesthetic that underpins my way of drawing is alluding to perspectival depth by textural variations rather than through a traditional linear perspective formula. It is the texture that I ultimately see as the foundational, primordial building block of my drawing language.

Figure 2. Hannah Joynt, *The Reservoir Samples*, 2015/16, ten drawings, pastel on paper, 200 × 200mm.

Aesthetic diversity in my practice is due to many reasons including material, environmental and sensory considerations and my desire to explore, as broadly as possible, my experience of the land. Thinking through drawing is a key studio methodology, and realisation is achieved through repetition. The abundance of work generated from such process prompted me to devise a typological framework to categorise what I was doing. In my dissertation, I considered my studio work through a four-part typological framework. By examining my work in this way, it became apparent that there were drawing systems that I was working with for each typology that favoured particular techniques, methods and aesthetic qualities.

Figure 3. Hannah Joynt , *Travers Wetlands Series*, 2017, three drawings, pastel on paper, 500 × 500mm.
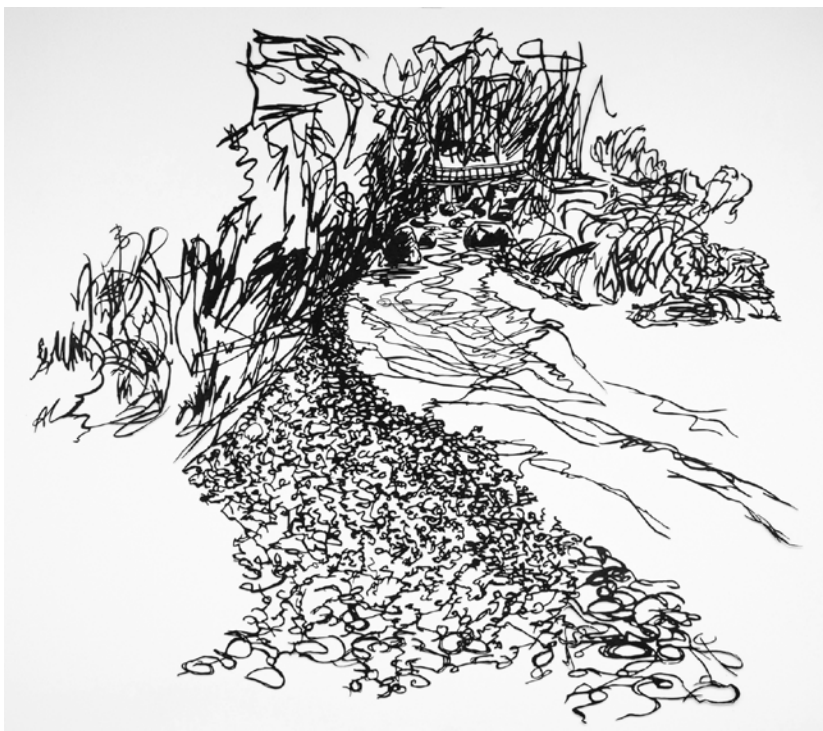
Figure 4. Hannah Joynt , *Dart Swing Bridge*, 2016, charcoal on MDF, 2.4 × 2.4m.

The four typologies were defined as follows:

Sketch – a quick spontaneous notation

Render – a long, careful study

Sample – a detailed fragment

Vector – a transformation from one form to another

In the final exhibition, "A Trick of the Land," I curated the gallery to correspond with the structure of the dissertation in that each wall was dedicated to a different typological way of drawing. The exhibition comprised: A series of 85 (selected) 170 × 235mm landscape sketches titled *Te Araroa Drawing Expedition*, which I made e*n plein air* during a long-distance walking journey (Figure 1), corresponding to the typology of *sketch*; *The Reservoir Samples* (Figure 2), a group of ten 200 × 200mm pastel s*amples* made by drawing e*n plein air* very small fragments of particular scenes at a local lake, corresponding to the typology of *sample*; *Travers Wetlands Series* (Figure 3), a series of three 500 × 500mm pastel *renders* made in the studio, derived from photographs and sketches of the Travers Wetlands, corresponding to the typology of *render*; *Dart Swing Bridge* (Figure 4), a 2.4 × 2.4m laser-cut drawing made using vector graphics and laser cutting, corresponding to the typology of *vector*; and the 5 × 2m charcoal drawing titled *Views from a Sacred Mountain (Mt Wakefield)* (Figure 5), a work that blended methods from all four typologies.

I developed the framework to give structure to the abundant and diverse products of my studio practice, which in turn informed a discussion around 'drawing as language,' with specific regard to landscape experience.
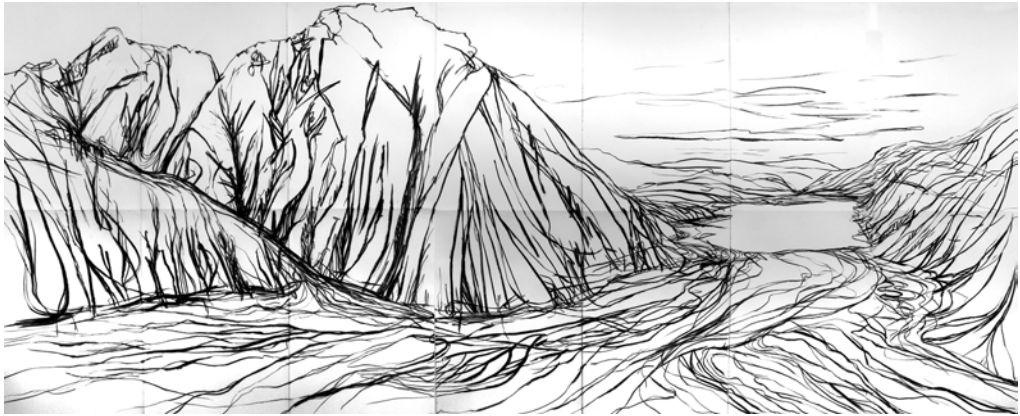
Figure 5. Hannah Joynt, *Views From a Sacred Mountain (Mt Wakefield)*, 2016, charcoal on paper, 5 × 2m.

The combination of phenomenological experience and systematic method is structuralism in embodied practice. Structuralist thought evolved alongside linguistic theory – hence my enquiry into how drawing functions as a language.

French literary theorist Ferdinand De Saussure, a seminal figure in the development of structuralist thought, saw language as a system of basic units that when used together infer meaning.[2] Basic units, which he termed phonemes, constitute sounds, letters and words. For language to function, it ultimately depends on the relationships between the phonemes when used together. When I apply this idea to drawing, it seems relatively logical that point, line and tone are the phonemes of drawing. Line is as fundamental to the typology of *sketch* as tone is to *render*, as colour and texture are to *sample*, as point is to *vector*.

An example of assembling basic units to represent a scene is evident in Figure 6. During my work for the *Te Araroa Drawing Expedition*, I made a drawing of a tree-clad valley wall. The trees were a mix of endemic native species, naturally ordered in a very complex, irregular pattern. Therefore, I approached the scene in a systematic way and used a different type of mark (that had a likeness to the form) for each tree (Figure 7). The drawing is an assemblage of signs rather than a realistic approximation. I had codified visual phenomena and took notes in a text-like way; a drawer's shorthand.

Later in my MFA project, "A Trick of the Land" (2016), I began to enquire more deeply about drawing as language, and made a small series of graphic interpretations of trees, *Tree Glyphs* (Figure 8). I derived the tree glyphs from a sketch made during a trip up the Dart Valley in 2015 (Figure 9). Sampling from the drawing fragments that depicted beech trees, I redrew the marks as individual characters or signs. I didn't pursue this line of enquiry directly, as it seemed like another project entirely. Rather, I was mindful of the way that I was making text-like marks as glyphs.[2]

French anthropologist Claude Levi-Strauss further developed the notion of language systems and applied it to cultural phenomena such as myths. He found that while myths differ between peoples, there are basic themes and components that are universal. He proposed that the common themes were due to the fundamental workings of the human mind.[3] Thus, linguistic systems can be applied to a wide range of phenomena.

For example, Capability Brown, a father of English landscape design, understood landscape composition from a linguistic stance. In an interview with the writer and philanthropist Hannah More, he described his grammatical approach to how trees, plantings, water and meadows worked together. "Now there," said he, pointing his finger, "I make a comma, and there, pointing to another spot, where a more decided turn is proper, I make a colon; at another

Figure 6. Hannah Joynt, *Mixed Forest in the Taramaku River Valley*, 2013, coloured pencil on paper, 150 × 210mm.

Figure 7. Hannah Joynt, sampled from *Mixed Forest in the Taramaku River Valley*, 2013, coloured pencil on paper, 150 × 210mm.

part, where an interruption is desirable to break the view, a parenthesis; now a full stop, and then I begin another subject."[4] Brown regarded the different elements involved in landscape design as basic units of his landscaping language.

As my project concerns drawing the land, the question, "Is there a drawn language of landscape?" must be considered. It seems logical to understand the language of landscape by first examining its most fundamental units – for example, foliage. In his drawing manual *The Elements of Drawing,* John Ruskin discusses the procedure for learning to draw foliage.[5] The first step is to practice drawing individual leaves from many different angles, then begin to draw them in clusters, "sprays of leafage," finally working up to a full bush. Units (leaves) form bigger units (trees) that are part of a whole drawn ecology.

We can further consider mark-making, particularly of foliage and trees, by comparing a drawing by Pieter Breugel (the Elder), *Mountain Landscape with Ridge and Valley*, 1552, (Figure 10) and *Landscape* (date unknown) by William Gilpin (Figure 11). In *Mountain Landscape with Ridge and Valley*, a small pen-and-ink sketch, marks of dots and lines get smaller in the background to create a convincing depth. The foreground tree on the left, positioned next to small-scale plants and fields, promotes the high viewpoint and elevates the viewer above the scene. Single hatched lines describe the vertical planes of distant mountains. Similar, more heavily inscribed lines describe and bring forward the vertical terrain just below the foreground tree. Puffy

Figure 8. Hannah Joynt, *Beech Tree Glyphs*, from 2015/16 sketchbook, pen, 150 × 210 mm.

Figure 9. Hannah Joynt, *Dart Lake Drawing*, 2015, pencil on paper, 150 × 210mm.

circular forms, representing shrubs and trees in the mid ground, graduate to dots and flicks in the background. If the dots and flicks of the background were considered in isolation from the rest of the picture, then they would just be abstract texture, but it is in the context of the rest of the image that they make sense. Basic units of dots and flicks gain meaning because of context.

In Breugel's sketch, the foliage of the foreground tree is made as a series of loops resembling a repetition of the number 3.[6] Bunched, loopy foliage is interjected by vertical strokes of a sectioned tree trunk. It is believed that the ink was a later addition to the drawing made in the studio, while the initial *plein-air* drawing was done in chalk.[7] Thus, the tree was rendered by repeated glyphs.

A similar mark technique and approach to foliage is recognisable in William Gilpin's drawing. Light in pencil pressure, rapid in mark-making, Gilpin has framed the mountains in the background by trees with thick leaf clusters. While the foliage is more loosely scribed than in the Breugel drawing, the loopy number 3 gesture is still evident. It is my guess that the tree appearing in each drawing is of a species that has a similar visual pattern. If, for example, it were a variety of pine, where the foliage forms dense needles, the marks would have been made quite differently. The number 3 mark scribing the texture of foliage could be seen as a basic unit (such as a letter), the bunching of foliage interjected by vertical trunks is a level higher (such as a word), becoming an entire tree (a sentence) and spreading out and diminishing into the distance (as a paragraph).

Both Gilpin and Breughel have used a common hierarchy of landscape drawing language to depict a tree. Yet a drawing language is also artist-specific as a result of facture, which is affected by many variables including materials, educational influences, subjectivity and the physiology of the artist.

In my studio practice, basic units (individual marks) are affected by materials, surfaces, scale and the forms of objects represented. The basic units of each typology are particular to that typology, which generates a distinctive aesthetic. For example, in in the typology of render, tonal layering is a basic unit, making drawings soft and atmospheric (see Figure 12).

However, there is more to the language of drawing than simply shading, dots or lines, as a linguistic system can be identified in my work and my typologies can be seen as different vocabularies. Part of the reason I imposed strict typological separations on my work was to aid my practice toward achieving technical mastery. By the end of the project, having achieved a level of fluency with each vocabulary, I indulged my artistic licence and began to blend the typologies towards new and more unexpected dialects of drawing.

Figure 10. Pieter Brueghel the Elder,
Mountain Landscape with Ridge and Valley,
c.1552, pen and ink on paper, 204 × 295mm.
Image sourced https://commons.wikimedia.org

Figure 11. Gilpin, William. *Landscape*.
Date unknown, graphite on paper, 154 × 225mm.
Image sourced http://www.tate.org.uk/art/artworks/gilpin-
landscape-t09536, CC-BY-NC-ND (3.0 Unported)

"Structures aren't some kind of universal, timeless truth waiting to be uncovered. Rather, structures are fictions that we create in order to be able to interpret the world around us."[8]

My drawing language is my fiction – there is absolutely no guarantee how the viewer will read it. French philosopher Roland Barthes discussed the poststructuralist idea of the "death of the author." He said: "It is language that speaks, not the author; to write is … to reach the point where only language acts, performs and not me."[9] Communicating with my viewers relies on them having a pre-existing knowledge of drawing conventions. I argue that despite facture, there is a universality at all levels of my drawing language, from the basic phonemic level (e.g., dots, lines and shading) to glyphs and motifs to a whole constructed scene, and this makes my drawings accessible to a wide audience. By exhibiting drawing that spans a wide typological spectrum, I invite viewers to expand their own fictions as ways of considering landscape representation.

I have more control over the effect of scale on the viewer than over any other aspect. Each typology has a specific approach to scale. For example, *sketch* made *en plein air* is small, creating a more private and intimate relationship with the viewer. *Render* made in the studio is a domestic size (up to one metre wide) and can be viewed comfortably from a middle distance of several metres. *Sample* is intended to build a sense of an overall whole by presenting small bites, asking the viewer to travel between them and to imagine the absent parts for themselves. *Vector* is large and intended to provoke a sense of embodiment, a mark-making trajectory. While I don't have control over how the *content* of the works might be perceived, scale is one aspect I have more control over.

Because of their experiential origin, my drawings risk simply dissolving into self-centred, gratuitous mark-making that disregards the viewer. Deanna Petherbridge articulates the difficulties faced in a sketch:

Figure 12. Hannah Joynt , *Grey Pines*, 2015, pastel on paper, 710 × 710mm.

Attention has been constantly turned to sketching by artists and theoreticians alike, whether applauding its agile unfinished spontaneous and revelatory qualities or challenging it as a dangerous sloppy and indulgent practice, particularly hazardous for students. What fluctuates within the erratically swinging historical pendulum of ideological affirmation and condemnation is not the rejection of the sketch as such but a discussion of the degree to which the ideas developed from rough, initial drawings should be reworked or finished.[10]

I extend this difficulty to all forms of drawing, for any method is in danger of being only artist-centred and disregarding the viewer. I have come to realise that my goal is to establish something that resembles the Hegelian idea of art, for myself and the viewer: a landscape drawing that sits somewhere between intellectual understanding and sensual experience.[11]

There is a persistent tension aroused by the pressure to publicly exhibit drawings that derive from private experiential beginnings for the development of a drawing language. Language evolves "from certain occasions or activities."[12] Merleau-Ponty points out that language emerges from relating to a world to which our bodies are inevitably tied.[13] My drawing language actively develops as I explore new places, in new ways and draw with new, different and unexpected materials. My drawing is a manifestation of being embodied in the world.[14]

Hannah Joynt has been working in the School of Design at Otago Polytechnic since 2007 and is a lecturer in creative studies. Her teaching practice is informed by her art practice. Since graduating with a BFA from the Dunedin School of Art in 2006, Hannah has been building her reputation as an emerging artist in the South Island of New Zealand. In 2009, she won the COCA Anthony Harper Contemporary Art Award (Christchurch) and, in 2010, the Edinburgh Realty Art Award (Dunedin). Hannah will graduate with an MFA with distinction from Otago Polytechnic in December 2017.

1   Anne D'Alleva, *Methods and Theories of Art History* (London: Laurence King Publishing, 2012), 126.

2   In archeology, a glyph is the term for a carved or inscribed symbol, including pictograms, ideograms or symbols that are part of a writing system such as a letter, syllable or ideogram. In typography, a glyph describes the typographic variations for the representation of elemental symbols, letters or characters.

3   D'Alleva, *Methods and Theories of Art History*, 126.

4   Quoted in Peter Willis, "Capability Brown in Northumberland,".*Garden History*, 9:2 (Autumn 1981), 158.

5   John Ruskin, *The Elements of Drawing: In Three Letters to Beginners* (London: Smith, Elder & Co., 1859), 81.

6   Manfred Sellink, "The Dating of Pieter Bruegel's Landscape Drawings Reconsidered and a New Discovery," *Master Drawing*, 51:3 (2013), 314.

7   Ludwig Munz, *Bruegel Drawings: A Complete Edition* (London: Phaidon Press, 1961), 3.

8   D'Alleva, *Methods and Theories of Art History*, 131.

9   Roland Bathes, *Image – Music – Text* (London: Fontana/Collins, 1977), 143.

10   Deanna Petherbridge, *The Primacy of Drawing* (New Haven and London: Yale University Press, 2010).

11   Howard Riley, "Drawing: Towards an Intelligence of Seeing," in *Writing on Drawing: Essays on Drawing Practice and Research*, ed. Steve Garner (Bristol: Intellect Books, 2008), 153.

12   John McNorton, "The Choreography of Drawing: The Consciousness of the Body in the Space of a Drawing," unpub. PhD diss. (Royal College of Art, London, 2003), 26.

13   Maurice Merleau-Ponty, "The Body as Expression and Speech", in Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith (London: Routledge & Kegan Paul, 1962), 26.

14   Ibid.

FISH TRAILS: AN INTERACTIVE FLOOR PROJECTION

Martin Kean

Figure 1. Installation view of *Fish Tails* projection on floor outside lifts.

During August 2017, wandering through the ground floor Hub of Otago Polytechnic's H Block, you might have stumbled upon an animation of fish and heard the sound of water in a stream, projected onto the floor carpet. If you stepped into the animation, the fish moved out of your way and made space for you. This was an interactive floor projection, a project undertaken by Year 1 and 2 School of Design students as part of an interdisciplinary study.

AIM

The project engaged students in research and storytelling, describing something about the place, locality and environment within their given exhibition space. The aim of the design problem of the project was to utilise 'interactive projection' and sound as media for storytelling; the project also had to involve an audience within a sense of play, while sharing a closer examination of the site.

The ground floor of a five-storey concrete building became both the site for the students' research and their exhibition site – a small area of nondescript carpet outside the building's lift doors, where hundreds of students, staff, and visitors pause each day, idling for a few minutes while waiting for the lift.

PROCESS

The students started by researching the specific site, discovering that, long ago, part of the Ōwheo (or Water of Leith) stream passed directly underneath the building of H Block, on Otago Polytechnic's campus. Through their research, they discovered that urban development had encroached on the stream's natural path and and covered its flood plain. They asked a number of questions: What happened? Why does the Ōwheo flood? Why was the stream diverted? What's being done about it?

DISCOVERY

The students discovered that from the late 1800s and into the mid 1900s, concrete and stone walls had been built along the Ōwheo in places to prevent bank erosion. A concrete channel was added in 1929 and extended in the 1950s. The negative effect of concrete channeling was to make flooding more severe as the Ōwheo overflowed its banks. Recently, the Otago Regional Council has extended the width of the stream's banks, from Leith Street to Forth Street, planting grasses and reeds that recover well after flooding.

The students noted that the stream has been home to a variety of wildlife and plantlife, and chose to focus on the introduced fishlife in its waters, species introduced early in the settler era. Using Adobe Illustrator, design students drew and painted both trout and salmon shapes as animation sprites, then animated the sprites in Adobe After Effects to create distinct cycles of fish movement. With help from Patricia Haden, principal lecturer in Computing and IT at Otago Polytechnic, students used the Processing computer programming language to randomise the animated fish trails within a projection window.

Projected from above the lift waiting area, randomised swimming fish played on the carpet below, for people to walk over, kids to lie on, even jump on. Using further coding, and utilising Kinect for Xbox One, the projection space was made interactive – when a person moved into or through the projection space, the fish slowly moved out of the way, eventually forming trails around the intruder. The animation on the carpet became a playful, interactive space. Posters on the wall near the projection summarised the project and imparted information on the state of the stream: "Taking away the man-made walls and putting in new plants have helped the stream return to a more natural flow."[1]

SUMMARY

This project displays how technical, historical and environmental research can come together like tributaries to inform a project. The interactive element in the animation creates a "third space" beyond the projected light and the carpet 'screen.' Randall Packer discusses the Third Space as

> a shared, social space: collective space, transcending the first and second spaces as a place of 'OTHER,' a place of open possibilities, a place of NEW POTENTIAL for going beyond the physical and the representational. This is why third space experience is so provocative. It is outside of time and space, not limited to those rules and limits. It is transcendent, it is connected, it is spatial in terms of a sense of active play that takes place in a space without borders like worm holes, instant trajectories that defy distance and geography.[2]

This interactive "third space" allowed the audience to add their footfalls on top of the fish; the audience created the narrative in their own minds – telling themselves that although the Ōwheo stream had been covered over by a building, people still walk on the stream hidden below. In his book *The Language of New Media*, Lev Manovich discusses "two spaces … connected through their meanings" and asks "what will happen if two spaces seamlessly merge?"[3] This project demonstrated two spaces converging with the footfalls of the audience to create a "third space" of imagined narrative.

The result is a kind of metaphoric mapping, a digital interaction that has feet as its input instead of mice and keyboards. The audience becomes comfortably complicit in an interaction with the digital, as they play foot-touch with digital fish swimming across a carpet, all within a safe space. Scott Contreras-Koterbay and Łukasz Mirocha discuss the "new aesthetic" of digital art in their book *The New Aesthetic and Art: Constellations of the Postdigital*: "The very idea of digital space as luxuriant is fascinating, as is the notion of 'touching' algorithms, and through this conceptualization of a physicality in the digital … It's not because video has become more personal, it's because the technology behind the video has driven our aesthetic standards away from the human towards the pervasively digital."[4]

Interdisciplinary student collaborators together contributed to the project's successful outcome. The students found a suitable design solution to a storytelling problem, with many people enjoying how the carpeted lift area was transformed.[5]

Martin Kean is a Senior Lecturer in the School of Design at Otago Polytechnic, focusing on design for print and screen, typography, prepress, web design and digital skills.

1   S Funnell, T Pahuru, S Sreedhar, L Ward, K Watt and A Withinshaw, "Student Report and Poster," Dunedin, Otago Polytechnic School of Design, 2017.

2   Randall Packer, *Third Space: Place of Other*, 26 September 2014, http://www.randallpacker.com/third-space-place/ (accessed 18 September 2017).

3   L Manovich, *The Language of New Media* (Cambridge, Mass.: MIT Press, 2001).

4   S Contreras-Koterbay and L Mirocha, *The New Aesthetic and Art: Constellations of the Postdigital* (Amsterdam: Institute of Network Cultures, 2016).

5   Link to Vimeo showing video of the projection: https://vimeo.com/229079479.
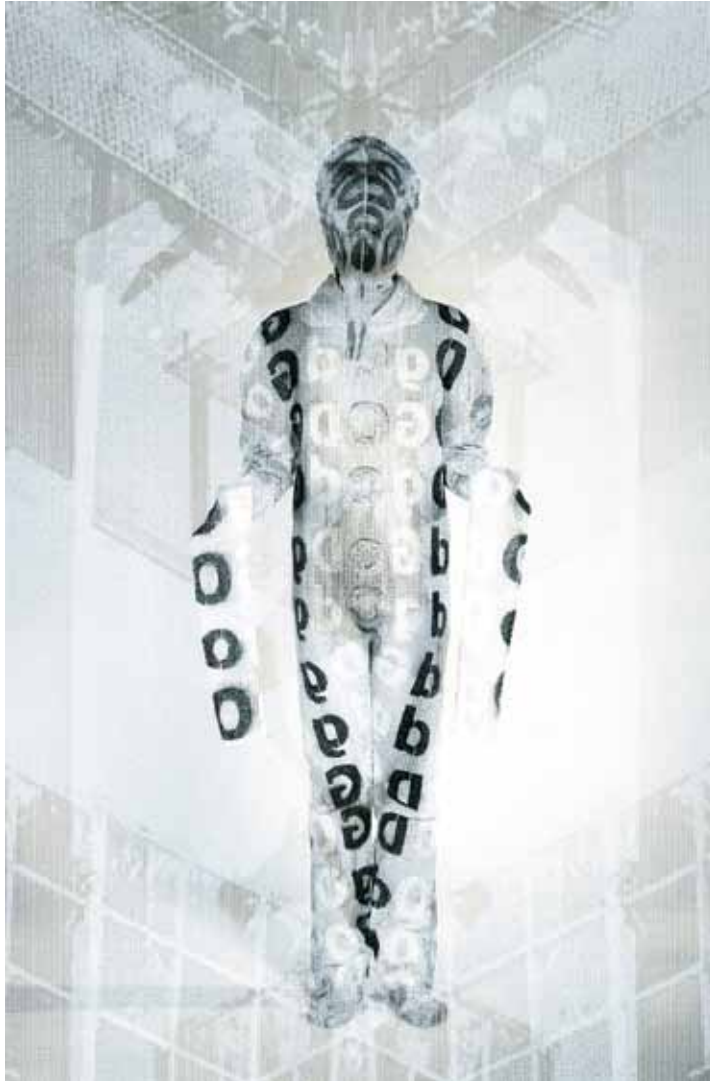
SEMAPHORE

Neil Emmerson

Figure 1. Neil Emmerson, *Spare Room*, 2016, screen and digital print on arches velin and black card, acrylic paint. Photographer: Andrew Barcham.

This exhibition report has two parts. In the first, I provide a brief description of the context of this Melbourne-based project and its various outcomes. The second part is an essay by Bridie Lonie that was published in a catalogue produced for the exhibition. Alongside the texts, photo-documentation of the work will illustrate the shift of exhibition context between the gallery and the street.

"Semaphore," exhibited at Project Space/Spare Room at RMIT University in Melbourne (7 October–17 November 2016), was the result of the 2016 Print Imaging Practice Residency program that I had engaged with earlier in the year.[1] The month-long residency occurred as part of an ongoing engagement with The News Network (TNN), a trans-Tasman research group formed in 2015 by Marian Crawford and involving a group of artists and academics in Melbourne, Canberra, Auckland and Dunedin. This group considers the ways in which the news media, in all of its various manifestations, impact on the range of fine-art print practices represented by this group of artists, who work with print as a major focus of their individual practices.

Initially, the group met in Dunedin in 2015, hosted by the Print Studio Residency Program at the Dunedin School of Art. This residency resulted in an exhibition in the Dunedin School of Art Gallery, "ON AIR," and set the scene for a continuing engagement with the group that resulted in the residency program at RMIT offering print workshop access through TNN participant Richard Harding, who leads the Print Imaging Practice Studio.[2] RMIT is arguably the bastion of print practice in Melbourne, indeed in Australia, with a long and esteemed history of providing training and education in traditional and, more recently, in expanded print practice.

Through the RMIT School of Art Galleries and the Print Imaging Practice Studio, the Lightscapes Project was also offered to the TNN group during 2016. Lightscapes is a public lightbox project situated in Rodda Lane, which is located off LaTrobe Street within the RMIT campus district at the northern edge of the Melbourne CBD and is accessible 24/7.[3] This resulted in "Broadcast," which illuminated a part of Melbourne's famed laneways during June 2016.

Neil Emmerson is a Senior Lecturer and coordinates the Print Studio at the Dunedin School of Art. Neil has a Master in Visual Arts from the Sydney College of the Arts, University of Sydney. His research expertise spans a broad range of Print-related technologies, Identity Politics, Queer Theory, and Gay and Lesbian History. His work is held in the collections of major public institutions including the Auckland Art Gallery, Australian National Gallery in Canberra, the Art Gallery of New South Wales in Sydney and the National Gallery of Victoria in Melbourne. In 2006 he was awarded the Fremantle Print Award. He has been an artist in residence with Cork Printmakers in Ireland in 2013, and at RMIT University in Melbourne in 2016.

1   https://www.rmit.edu.au/events/all-events/exhibitions/2016/october/semaphore.

2   https://dunedinprintlab.wordpress.com/projects/the-news-network/.

3   http://art.rmit.edu.au/our-work/lightscapes/.
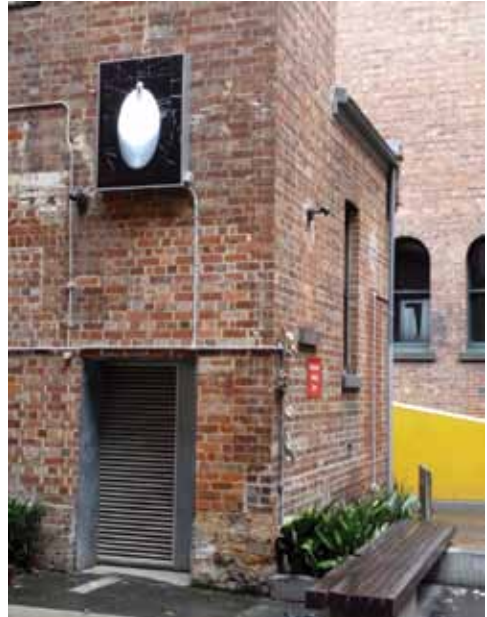
Figure 2 and 3. Neil Emmerson, *Untitled (broadcast/urinal),*2016 and
Untitled (broadcast/figure), 2016, digital print on clear acrylic, metal light box.

Figure 4. Neil Emmerson, *Urinal*, 2016.

Figure 5. Neil Emmerson, *Figure*, 2016.

Figures 6-8. Neil Emmerson, *Spare Room,* 2016, installation views, screen and digital print on arches velin and black card, acrylic paint. Photographer: Andrew Barcham.
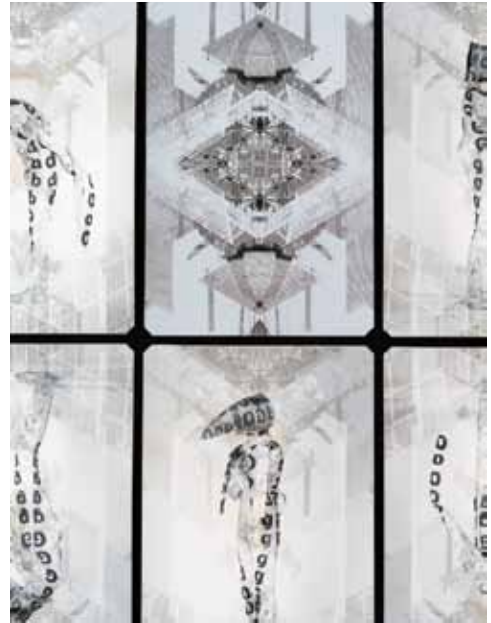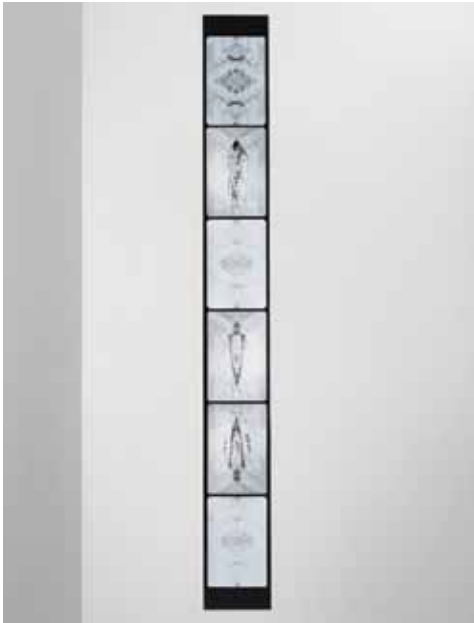
Figures 9-12. Neil Emmerson, *Spare Room,* 2016, installation views, screen and digital print on arches velin and black card, acrylic paint. Photographer: Andrew Barcham.

BRIDIE LONIE,

Semaphore is a signaling system based on a rotational arrangement of gestures, sometimes using flags. It was designed in France in the nineteenth century as a form of communication across distance, often in a military context. We see its continued daily use in the signals of on-ground airport traffic controllers who ensure safety as the plane taxis into its final landing site. Neil Emmerson's use of the term is at once ironic and redemptive. The gay man who has been hurled from a high building in Syria in an anti-homosexual gesture will not land safely. The photographs that were immediately sent around the world are designed to form communities of approval or dissent. Emmerson folds the original image into a dense network of pattern and sign, providing within the spaces art offers an alternative landing.

Throughout his career Emmerson has attended to situations where men find their personal choices inextricably connected with the political. Schooled in a Foucauldian analysis of sexuality, Emmerson investigates the heterotopias that offset the classic signifiers of masculinity. Mao Tse Tung's mythic heroic young soldier Lei Feng (*Gui Nan Feng* 1994) was seen as an object of desire for men and women alike and is commemorated in a bridal dress made of handkerchiefs printed with the hero's portrait. . In *Habitat* (2002) he worked with insider signs indicating assignation points near War Memorial Parks. In 2004 he made a series of works indicating the ways that that the torturers of the Abu Ghraib atrocities betrayed their own sexuality as they tortured their prisoners at Abu Ghraib. In another series, *inhabit me (like a memory)* (1993), the queered exposure of that usually private anatomical entity, the anus, was laid out in multiples for an audience for whom it is a mark of beauty.

Emmerson is a printmaker. That means that his practice is steeped in the politicized forms of the multiple, the indexical habits of pressure and repetition, the democracies of dissemination and dispersal, the habit of moving onward and outward, the sense that meaning never defaults to a singularity but moves across and within a wider field of signification. As Warhol realized, the work works best when it reaches a point at which it is repeatedly, and potentially infinitely, unique. Whether that urge for repetition is a specific feature of male sexuality or, as Hal Foster suggests a desire for dominance over ever increasing moments of experience, to alleviate or to irritate the moment of traumatic encounter, it is a consistent feature of Emmerson's practice. Even his large works, where the print blanket itself is used, contain doubles or triples.

Repetition is also structurally present in Emmerson's use of the theatrical in gesture and of costume. The point of theatre is that a performance will be repeated. The individual actor steps into a role that provides a vehicle for utterances within a community of actors. In *Habitat* (2002) his actors have been hidden within the night and unseen, except for the as it were abandoned shoe lying beside the hedge. However after the Abu Ghraib works he began to design a series of costumes that were initially exhibited on hangers, as if they were body bags, but in more recent works are worn, inhabited by people whose faces are invisible but whose body language is made more apparent by the abstraction of their faces. These costumes are stamped with the initials G.O.D (Gay On Demand) and engage with the carnivalesque reversals of roles implicit in military organizations.

In his Goya-like reproductions of the forced performances of the Abu Ghraib victims, *I was his…* (2005) Emmerson drew from the already infinitely reproduced images of the victims of the Abu Ghraib atrocities. In *Semaphore* he draws on digital images designed to permeate targeted communities. We see a gay man blindfolded, photographed from below as he is thrown from a tall building. The photographer has focused on the strength of the man's chest, the falling man gesture, the heads of those who threw him, looking down as he falls. The witnesses see what we cannot see, the ground on which he will break, his physical beauty thrown as a challenge to the gay viewers of this image on the net.

Emmerson commemorates this man's death in a field of pattern and form in which the continually falling man - a trope repeated since 9/11 – will be held within a matrix of shape and pattern that stabilize that falling, keeping him in suspension, in a kind of ongoing life that resists the prejudice and hatred that killed him. Just as the photograph was disseminated in unimaginably large numbers, Emmerson counters that dissemination in a kaleidoscopic multiplying of the image within print.

Emmerson's knowledge of print history is always active. Goya is here: Goya's images often included the all-important onlookers' acts of witnessing, compliance and consent. From a very different tradition and time, Emmerson has picked up the way the man's shadow, resembles uncannily Yves Klein's redemptive *Leap into the Void* (1960). The tactic of repetition insists on the connection between all of the parts. The installation is built of the repetition of the image itself, mirrored in a potentially infinite field that forms chevrons and arabesques, bridging the iconoclastic and iconic traditions of artmaking. Emmerson regards his practice as a field of queering that draws on the orientalism within which, when concealment was more necessary, it consistently found a home. One of the strengths of this work is its play between the radically straightforward image of the man falling, blindfolded, and the masked figures of those who seem helpless to stop this, semaphoring within costumes as if drawn from Noh theatre, trapped in a playing out of predetermined roles and carefully structured signs designed for a world of distance and difference.

Bridie Lonie is an Emeritus Member of Otago Polytechnic, a lecturer in Art History and Theory at the Dunedin School of Art and a PhD candidate in the Department of History and Art History at the University of Otago, New Zealand.

THE EYE OF THE WEARER

Margo Barton

The 2016 Intellectual Fashion Show, an exhibition mounted by the New Zealand Fashion Museum and held at the Gus Fisher Gallery, Auckland, New Zealand, called for artists and designers to respond to one of the costumes' titles which artist June Black had used as the basis of her 1959 Intellectual Fashion Exhibition. Black's metaphorical costumes were said to have "explored ideas concerning the way in which 'costumes' enhance and protect our fragile psychological states."[1]

I am a fashion designer and milliner and, through my practice as fashion curator of self and of others in fashion parades, exhibitions and events, I have developed a keen interest in the interaction between the wearer and their clothes and accessories. This artist page focuses on Costume 14 in the 2016 show, *The Costume to Face the World of the Commonplace*, an ensemble made up of a sun bonnet which is accessorised with a swimsuit. Both of these pieces provide sensory experiences for the wearer that go beyond the purely visual.

Figure 1. *The Costume to Face the World of the Commonplace*, 2016, for the New Zealand Fashion Museum Intellectual Fashion Show Exhibition and Catalogue 2016. Fashion and millinery: Margo Barton. Model: Olivia at Unique Model Management. Photograph: Fraser Chatham.

More often than not, critiques of fashion focus on visual aesthetics, with the aim of 'getting the look,' and sometimes on the technical and making expertise involved. There is a lack of discussion about tactile aesthetics or enquiry into the intimate relationship between wearer and fashion object, identified as "the hedonic experience of touch."[2] In addition, the user experience through wearing is overlooked in most fashion reviews. Why is this so? Is it possible to communicate an intimate fashion wearing experience to those on the outside, to those not wearing?

THE COSTUME

The methodology of designing the costume was informed by a phenomenological approach, vision, touch and movement coalescing as "complex tactile phenomena."[3] In contrast to the purpose of much millinery created to protect the wearer from the sun, or to add aesthetic value to the wearer's personal design style – whether they are on the street or in catwalk shows and exhibitions, designed as spectacle for the audience to enjoy – the millinery and swimsuit designed as a part of the 2016 Intellectual Fashion Show was created to be a sensorial experience for the wearer.

Figure 2. *The Costume to Face the World of the Commonplace*, 2016, for the New Zealand Fashion Museum Intellectual Fashion Show Exhibition and Catalogue 2016. Fashion and millinery: Margo Barton. Model: Olivia at Unique Model Management. Photograph: Fraser Chatham.

Costume 14's swimsuit is novel in its construction and shape. It is not made of a two-way stretch textile, the customary fabrication of contemporary swimwear – instead, a one-way stretch fabric is tailored to fit the body, unlike commercial swimwear of this century. The bathing suit is made of plush velour, a textile which is the knitted version of velvet, and with its thick pile, soft and luxurious to touch and wear, the swimsuit could be described as cosy – not an attribute of traditional swimwear. The velour textile provided the ideal characteristic by which swimwear can equip the wearer to face the world of the commonplace, contradictory to what is expected, both comforting and exposing the wearer. Visually, these attributes could be understood in this way when displayed on a shop mannequin or a live model, both in the gallery and the catalogue.

"Fashion is the armour to survive the reality of everyday life." Bill Cunningham.[4]

Millinery is the discipline or craft of making artefacts which are worn on the head, a process and product. The word is both verb and noun, and millinery, the sun bonnet in this case, possibly more than any other article of clothing or accessory, can both attract and deflect attention. The hat can act as a disguise or a costume to enable the self to adopt an identity, an 'other' personality, both for the world to observe and for the self to occupy. The hat shields the self from the world and shields the world from the self. The well-considered hat can also assuage the troubled mind by providing a haven, a secure place to face the tediously dull world of the commonplace and, furthermore, to celebrate the uncommon in millinery wearing.

It is fair to assume that hat wearing was commonplace when June Black initiated her project in 1959 – photographic evidence in the newspapers of the era shows seas of hats adorning the masses. Millinery wearing is not commonplace in the twenty-first century.

"The bygone object always gives the appearance of being a wallflower. Beautiful though it may be, it remains 'eccentric'."[5]
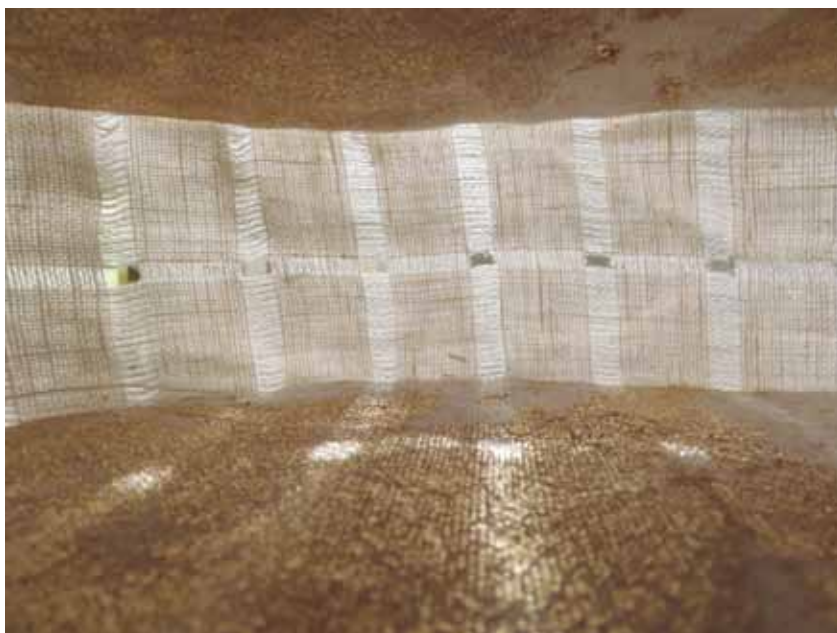

Figure 3. *The Costume to Face the World of the Commonplace*, 2016, for the New Zealand Fashion Museum Intellectual Fashion Show Exhibition and Catalogue 2016. The wearer's view – shards of sunlight shining through the pulled thread work onto the gold leaf inside the brim of the sun bonnet. Millinery: Margo Barton. Wearer: Margo Barton. Photograph: Margo Barton.

The bonnet, out of time and out of place, is a bygone object and is thus viewed as a signifier of individual fashion style. The bonnet shields the wearer from the sun's harsh rays; it is a fashion accessory, and bygone object, and these particular attributes are easily understood when viewed. The sun bonnet can be donned as a conventional, albeit fashion-forward, beach hat; while the viewer can see it, this bonnet does not reveal all of its properties to the viewer. The bonnet is also transformable; housed within the spacious brim is texture, colour and light; sensory matters provided solely for the wearer's delight. The sun bonnet becomes a little haven from the world, architecture for the head, and for the mind, and a delightful mechanism for facing the world of the commonplace. An uncommon experience designed to face and conquer the dreary commonplace.

Fashion is designed to be worn, to be inhabited, is a thing that is to be known intimately, by being worn triggering an experience of tactile aesthetics felt through touch and motion.

> "Movement and time are not only an objective condition of knowing touch, but a phenomenal component of tactile data."[6]

Can the experience of wearing be communicated to the viewer? After much reflection on my contribution to the exhibition, I believe that the exhibition viewer, catalogue reader and indeed the reader of this artist's page will not fully understand the essence of the costume without wearing the hat, without the experience. It is only when the sun bonnet is placed on the head, and when the wearer chooses to transform the brim, to open it, to place their face inside the architecture, and to cosset their head and themselves from the world around them, that the visual, aural, spatial and tactile experiences involved are communicated. Only then, through clothing the psyche does this hat becomes *The Costume to Face the World of the Commonplace*.

CONCLUSION

Fashion garments and accessories are designed to be interacted with by the wearer – anything less is falling short. I suggest that to truly understand the garment or accessory, participation is required in the form of wearing.

> "The body is the ultimate instrument of all our external knowledge, whether intellectual or practical … experience [is] always in terms of the world to which we are attending from our body."[7]

In engaging in designing, wearing and communicating *The Costume to Face the World of the Commonplace*, I have uncovered a rich area of future research into a language of wearer experiences in a fashion context.

Corporeality gives the worn object meaning – you had to be there.

Margo Barton is the Academic Leader for Fashion at Otago Polytechnic. She has a Dress Design Certificate from TAFEs Fashion Design Studio in Sydney, Australia, and worked in the fashion industry for many years. Her PhD is from RMIT, Australia. Margo's research, both designing and writing, focusses on the discourse between the designer and the wearer, especially for emerging fashion. This incorporates her Citizen Stylist project work. Margo has been a member of the Executive Board of iD Fashion Week Dunedin since 2001 and Deputy Chair since 2015.

1   Sheridan Keith, "Fashion and the Intellect," in *Intellectual Fashion Show 2016*, ed. Linda Tyler (Auckland: Blikfang Art and Antiques and the New Zealand Fashion Museum, 2016), 5.

2   Alberto Gallace and Charles Spence, "Tactile Aesthetics: Towards a Definition of its Characteristics and Neutral Correlates," *Social Semiotics*, 21:4 (2011), 569.

3   Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith (London: Routledge & Kegan Paul, 1962), 368.

4   Glenn O'Brien, "Landmarks of Fashion," *New York Times*, 14 March 2014, 21.

5   Jean Baudrillard, *Revenge of the Crystal: Selected Writings on the Modern Object and its Destiny*, 1968-1983, ed. and trans. Paul Foss and Julian Pefanis (London: Pluto, 1993), 36.

6   Maurice Merleau-Ponty, *Phenomenology of Perception*, 367.

7   Michael Polanyi, *The Tacit Dimension* (London: Routledge & Kegan Paul, 1967), 15.

Symposium Report

AN OVERVIEW OF THE CTANZ 2017 SYMPOSIUM[1]

Pam McKinlay

This year's theme for the Costume and Textiles Association of New Zealand's (CTANZ) two-day symposium was "Fibre: Connecting People." An exhibition of the same name ran alongside the symposium at the Waikato Museum, curated by Yanni Split of Creative Fibre. A vibrant display of textiles and garments, fibre art and craft explored the perspectives of migrants as represented through favourite pieces from their homelands. Richly embroidered clothing, delicate lacework, intricate handcrafted pieces in crochet, felt work and traditional dress all featured in the show. Traditional dress garments and textile heirlooms sat alongside works by modern practitioners of traditional fibre arts.

According to the symposium page on the CTANZ website, "The global connection of textiles allows cultures to express their values, emotions and heritage through textile story telling. This intimate connection allows textiles to speak of their journey, its social and physical environment expressed through pattern, colour, fibre, texture and stitch."[2]

Figure 1. CTANZ 2017 Symposium. Photo montage: 1. Dance costume – detail (Kiribati);
2. Marion Moreno (Chile), The Women of Chile; 3. Rag rug on sack substrate (England);
4. Tivaevae (Cook Islands); 5. Set of plate protectors (cotton bobbin lace – Denmark);
6. Silk wedding gown (Japan), Photograph: Pam McKinlay.

The symposium presentations over the two days fell roughly into three themes: the stories behind the frocks (conservation and research into dress and textiles); garments and textiles as art; and textiles as vehicles for the transmission and translation of ideas, expressions of different cultures and identity.

Doris Du Pont opened the symposium with an appeal for open-heartedness and mutual cultural exchange, which she saw as offering unparalleled opportunities for the enrichment of society. In her keynote presentation she unpacked the story behind the *Flaunt Suit*, a case study of mutual collaboration across two cultures involving

Du Pont, a Pakeha designer, and John Pule, a poet and painter from Nuie. Her collaboration on the *Flaunt Suit* (2003) was a coming together of art and fashion. The screen-printed design of the fabric was based on a work on paper by Pule, translated into a repeating textile pattern and transformed into a highly tailored garment.

The tailoring of the piece was a comment on fashion as the domain of the white, middle-class West, and also on the notion of tailoring to accentuate the idealised "norm" of feminine curves, which is given precedence over cultures where garments are wrapped and tied. Fashion is not just clothing, it is a vehicle to present oneself. It is the façade by which one can reinvent oneself and also a means to conform, to fit into the current tribe. It is a performance of clothing involving the creator, wearer and audience or commentators. The prevailing Western hegemony highlights the irony that in order to acquire a certain status and acceptance, a Pacific Island woman needs to dress and acquire status via Western dress. The *Flaunt Suit* hit the runway as a key piece of Doris de Pont's runway show, "Let's Gather Here," held in St Kevin's Arcade, K-Road, Auckland, as part of Fashion Week 2003. "Let's Gather Here" presented an alternative view of New Zealand and the Pacific at the time and made waves in Europe and the US as well as closer to home.

Figure 2. Doris du Pont, *The Flaunt Suit*, 2003, Photograph: Pam McKinlay.

What *do* nuns keep in their pockets? While this was not something I had ever thought to ask myself, I learnt that Mother Suzanne Aubert of the Sisters of Compassion kept a Bible and a cheese sandwich in hers. Chrissy Teley gave an illuminating talk about the clothing goings-on under a nun's habit in a kind of anatomy lesson involving habit layering, hoods and frills. The ornate frill on Aubert's cap had vexed her as she asked questions about the vow of poverty sworn by women religious. The vow was a commitment to a life of simplicity and austerity, but "that" frill seemed at odds with the simplicity espoused in every other aspect of the nun's garb. This was an intriguing talk which covered both the history and "sacred geometry" of women religious's garments and "nun dolls" across the centuries, and the influence of the aesthetic of the French peasant dress on the design of the habits worn by Aubert's order. (Incidentally, at the symposium there were an uncanny number of people in the room who were familiar with the workings of a goffing iron.)

Firmly in the vintage historical camp was Dr Tracey Wedge, whose presentation investigated sightings of textiles allegedly made for Mary Queen of Scots in New Zealand museum collections, including a fragment held in the Otago Museum. Upon these threads hung tales which spanned 500 years of history – tales of conquest, colonisation and the allure of the "black queen" as an important historical figure used to capture the public imagination. The care with which these delicate fragments had been preserved revealed how they had been cherished as family treasures before making their way into public collections, along with the stories of their provenance. However, close examination and comparative research revealed that these pieces were unlikely to have been touched by the hand of the Queen, as claimed. Nevertheless, they remain valuable as the surviving scraps of ornate, ancient garments and remind us that such textiles were a symbol of birthright during their period and an expression of extreme wealth and power.

Leaping forward to the nineteenth century, Gracie Matthews looked at links between dressmakers and fashion in her forensic discussion of two wedding gowns – the same but different. This was a tale of the migration of ideas from fashion catalogues and the influence of international shipping routes on fashion directions in New Zealand. American journals and catalogues were more readily available than their European counterparts, purely in terms of sailing time. We rustled through the history of another silk taffeta, "The Burwell Dress," with Prescilla Gear who traced the journeys of Lily Rea, captain's wife, from the Liverpool docks in 1858 and the dress's many journeys across the Atlantic and sub-continental shipping routes until its arrival in the Southland Museum collections in Invercargill.

Fast-forwarding, this time to 1970s Waiwhetū, Migoto Eria took us on a tour of weaver Erenora Hetet's personal wardrobe. This talk ranged over the beautiful woven cloaks for which Erenora is famous to the clothes designed and worn by her as a housewife. All her clothes were made by Mrs Maisey, seamstress, of Lower Hutt. At the 'for best' end of her wardrobe were the garments made for the Mrs Wellington competition, which revealed an operatic influence in their style and the use of elaborate embroidery. Some of Erenora's everyday outfits were embellished with screen-printed elements designed and applied by her husband, carver Rangi Hetet.

The seamstress theme was also evident as Rosemary Deane delved into the trunks and pulled out favourite pieces from the Norma Evans collection, now housed at the Rotorua Museum. A farmer's wife who had lived most of her early married life in hardship on marginal land, later in life she became president of the Women's Division Federated Farmers and the Country Women's Institute. Norma's wardrobe was influenced mostly by the *Australian Woman's Journal* in the days when pattern instructions were economical and a knowledge of sewing skills was assumed in the reader – e.g., "Sew side seams, put in zip." As a skilled tailoress Norma was extremely resourceful, also making her own accessories to complete her unique style, including bread jewellery and millinery. One piece of headwear she made from a recycled felt hat – the brim of which she steamed at train stops in the jets of steam from the engine she was travelling in on her way to her father's funeral.

"Mending," once a formal part of the New Zealand curriculum for young girls, has fallen by the wayside in the wake of cheap clothing and loss of skills. In her research into items in museum collections which had undergone stitching repairs, Dr Stella Lange has spent many nights trawling through *Papers Past* in her investigation into the value of mending. She concluded that "Repair" is the missing "R" in Reduce, Reuse, Recycle. Her research using key words turned up many advertisements for boarding houses, and it became apparent that the availability of "mending" as an in-house service was a feature in ads for accommodation for men. Not so for women – who, it was assumed, would have these skills by virtue of their gender. (The presence of a piano was the other means by which to sort the wheat from the chaff when searching for superior lodgings.)

Also on the theme of repair, fresh from Fashion Revolution month in Dunedin, the instigator of New Zealand's first Sewing Lounge and the travelling SEW LOVE truck, Sarah Lancaster, shared her tales from the road. At pop-up sewing DIY pit stops, she took sewing to the people in a road trip to promote a "make it, mend it, up-cycle it" attitude for the twenty-first century. Bringing people together over the sewing machines in her mobile workshop, she shared her sewing skills and her unique brand of SEW LOVE, in the process saving jeans from the landfill, one patched denim knee at a time. Fix-it cafes and sewing lounges are starting to appear around the world in a reaction to over-consumption and as the hidden social and environment costs of fast fashion become apparent.

In keeping with the migration theme, Christine Keller told her story of coming to New Zealand as a German immigrant, teaching at the Dunedin School of Art and now sharing her skills with community and master-weaving classes at her new venture, Dunedin's LoomRoom. The two self-built flying-8 looms (fly-shuttle countermarch looms with eight harnesses) she started with, designed by Hamburg weaver Andreas Moeller, were the first looms of their kind in Australasia. The revival of traditional loom weaving has also seen social enterprise initiatives such as Operation Tea Towel, run by Keller and her apprentice Adrienne Martin, and special art projects involving bespoke items such as the Balmer series tea towels designed and woven by Keller and Pam McKinlay for a recent art and science project. Bringing the theoretical ideas of scientists to a wider audience through the medium of textiles, and

specifically weaving, was the subject addressed by Pam McKinlay, drawing examples from the Balmer series and other textile works.

Cloth and the rites of passage featured in Glenys Mann's talk. Cloth holds within itself the silent imprint of energy and memory of wear on the body over the years. Her practice as an artist incorporates these cloth documents'"coded maps of the path each person has taken" in her work, often with a garment's surface enhanced by embroidery, and here and there a series of mending marks and other stitchery.

"Dolls of Resistance" was a chilling presentation by Rosie White. Her art looks at the plight of women and children trapped in modern-day slavery – the dark side of human trafficking for labour and sex in New Zealand (New Zealand!). She tells this challenging story through the modality of dolls – as a form of protest and also because dolls are used in recovery counselling with children by Hagar New Zealand, an organisation that works with survivors of this severe form of human rights abuse.

Personal narratives had been incorporated in the cloth and design work of Masters design student Sonya Elspeth. A research trip to look at plant resources used in the making of siapo took her to her parents' birthplace to discover the roots of siapo manufacture and design, helping her unravel ideas of belonging in a journey of personal discovery. The final part of her project explored the narratives of three people she was very close to as she incorporated elements of traditional design with modern techniques (such as laser etching) into her final cloth and garments.

Vigorous discussion followed "Unpicking Patriarchal Threads from Textile Art" by Leafa Wilson, who looked at the hierarchical nature of language in textiles and its distorting effect on the definition of art and craft – women's work is seen as craft and men's work as art. Her talk was richly illustrated with examples ranging from an ornate piece of crewel needlework done by a friend (hobby-craft?) through to Ani O'Neill's textile works (art) and an array of contemporary New Zealand embroiderers. These stitched works have given impetus to the art of embroidery as a form of textile protest art – its potency residing in the vitriol of the message delivered through what is conventionally viewed as a quasi-Victorian ladylike pastime.

Re-contextualising "nana-stitching" for the twenty-first century, textile artist and embroiderer Margaret Lewis entitled her talk "Wanna be in my Gang?" Well known for her street performance work, *the street loves nana*, in which she uses chicken wire as her canvas, her new project was influenced by Gary Glitter and came about as a protest piece against former Whanganui mayor's Michael Law's anti-patch law aimed at bike gangs. Gangs have ways of being identified, using symbols of inclusion which are also simultaneously symbols of exclusion. The backs of Margaret's jackets featured a central panel of needlepoint. For these works, she sourced phrases from many nationalities about belonging in the community, which she embroidered on the fronts. The fronts of the jackets also had special buttons and badges sewn on them, insignia acquired from other "tribes" – e.g., military badges from the First World War and Rotary badges.

One presentation had it all – fibre connecting people across cultures, religion, history, time, and across the oceans and the process of colonisation, as well as wealth, pomp and pageantry. Costumier Gracie Matthews turned raconteur as she recounted an urgent request to source possum fur for a traditional Aboriginal dance troupe in time for a special performance for Pope Benedict's visit on World Youth Day in Sydney in 2008. Asked if she could supply traditional "kangaroo for the men and possum for the women," she knew that procuring kangaroo skin wouldn't be a problem, but possum skin would be difficult as possums are protected wildlife in Australia. In desperation, she turned to a New Zealand fur agent.

Prior to the 1820s, possum skins were an important element of indigenous women's dress in southeast Australia – for warmth in the cooler climate and also for cultural reasons. The first skin gifted at birth, possum garments were then added to during childhood and were used in all ceremonies involving women. Ultimately, the owner would be buried in these garments, meaning that very few remain. Designs painted on the inside of the skins were restricted

to the area where the wearer was brought up. With the arrival of Christian missions, indigenous people were given blankets for warmth and "dissuaded" from their traditional hunting practices.

Gracie's tale of the procurement of her skins included the significance of dreamtime dances, a brief history of the introduction of possums to New Zealand, and continued though her moments of torture as the skins arrived but were held up in Customs and other bureaucratic byways. With the day of the performance fast approaching, parts of Sydney were effectively closed down as security was ramped up and the skins, albeit tantalisingly close, were no nearer to the dancers. There was a happy ending and a gripping photo finish as the dancers finally took to the stage at an event attended by up to 400,000 people at Randwick Racecourse.[3]

The programme for the CTANZ symposium for 2017 was varied and diverse, unpacking the stories behind treasures both intimate and public and tracing their passage to our shores from around the globe. Fibre art and fashion continue to play a key part in new histories as new paths are walked and relationships are forged in our increasingly global home. The makers and the wearers give us access to new ideas and vibrant cultural exchange transmitted via the language of textiles. I look forward to attending the next CTANZ symposium "Unbound: Liberating Women" to be held 21-23 September, 2018, in Dunedin.

Pam McKinlay has a Dip HSc (Clothing/Design and Textile Science) and a BA in Art History from the University of Otago. She works predominantly in textiles, photography and sculptural installation.

1   CTANZ 2017 Symposium, Waikato Museum Te Whare Taonga o Waikato, Hamilton, 19-20 May 2017.

2   http://costumeandtextile.co.nz/symposium-2007-fibre-connecting-people/.

3   "Hundreds of Thousands of People fill Randwick Racecourse," *ABC News*, 20 July 2008, http://www.abc.net.au/news/2008-07-20/hundreds-of-thousands-of-people-fill-randwick/229602. Up to 400,000 people filled Randwick racecourse in Sydney to hear Pope Benedict XVI lead the final World Youth Day mass on 20 July 2008 (see photo).

THE MAKING OF A KURTA

Rekah Shailaj

In this paper, I have assessed and analysed my persistent engagement with the *kurta*, a traditional Indian garment from my birth culture. Many scholars and authors have described this garment, explaining its cultural significance, form and structure. In her book *Costumes and Textiles of Royal India*, Ritu Kumar includes detailed working drawings of different versions of the kurta, which are a useful source for understanding how the different components of the garment can be arranged.[1] A textual analysis has been utilised here to formulate an understanding of these traditional garments in relation to their historical context, making methods and material applications, before analysing and applying this knowledge within my own design practice. In this report, I concentrate on asking why and how a single item of traditional clothing has informed the direction of my design work.

In a conference paper delivered in Tokyo in 2014, I said:

> When I migrated to my adopted country the exposure of people wearing the ethnographic clothing was completed erased from my daily visual context. The shrinking visual presence of the Indian ethnographic clothing made them the 'other' which would be encountered only in selected places such as within the boundaries of my home and while socialising with my Indian friends. I would qualify 'other' as not just the strange 'other' but also that intimate/special 'other.' The involvement with the traditional clothing is deeper than the surface, it is in the composition of my Self, within me. I would not have experienced them in this light had I continued living in India.[2]

In my design practice, the kurta is the one piece of clothing in which I invest my time again and again, with no clear direction but with compelling cultural engagement. It is a different kind of freedom I experience as a migrant when I utilise the kurta to create my hybrid identity. It is the freedom of representing my lived experiences in their accessible manifestations, which might not be exactly the same as the 'real.' In its new form, the kurta has become a strong, monumental element of my design practice, re-formed by its making process.

THE ACTION OF MAKING

Making is an action-based, hands-on exercise. As the hands are busy with the activity, the mind tries to make sense of it, analyse it and formalise its order. Making should result in "learning that includes hands-on practice, the processing of enhanced seeing and perception, and contextualized understanding, all elements of 'critical making'." [3]

Making that stems from curiosity about an object or a system will be supported by the physical response, which starts from the purest and simplest form of action and which will create understanding of the object in a sequential manner. For example, the progressive development of a wrap into a shift dress with sleeves – into a kurta with side slits, and so on – shows how functional requirements inform the arrangement of a garment. According to Leslie Hirst, a lecturer in foundation studies at the Rhode Island School of Design (RISD), "critical making is not something that just happens to people with certain gifts or abilities. Rather, critical making involves absolute focus and an enormous amount of doing that is often hard to qualify while it is being done." [4]

For a deeper understanding of the making process it is essential to ask the question, Why is the act of making so satisfying? One's connection to the act of making helps to facilitate the process of making meanings. As Toby Slade puts it, "To look seriously at art objects of the everyday, such as clothes – their discourse and practices, their meaning-bearing forms and their codes of internal and external interpretation – is an essential, and often neglected, component of any study of modern aesthetic."[5]

The kurta is one of several Indian garments that became significant within my practice, and I wanted "to establish new meanings that were placed within an expressive context."[6] Matt Ratto proposes that "with its emphasis on critique and expression rather than technical sophistication and function, critical making has much in common with conceptual art and design practice … the final prototypes are not intended to be displayed and to speak for themselves. Instead, they are considered a means to an end, and achieve value through the act of shared construction, joint conversation, and reflection."[7] The transformation of a traditional kurta into a new version of kurta has enacted the critical process of making kurta meaningful. It is no longer a static, traditional form of clothing.

Figure 1. Kurta design with paper modeling.

WHAT IS A KURTA?

The kurta is a traditional piece of clothing which has limited meaning when placed outside its original cultural context. As a staple item of the Indian wardrobe, it signifies values such as nationalism, masculinity, the utilitarian; its signification is altered outside its traditional cultural parameters. The role of the kurta in creating a cultural identity is displaced once it is removed from its natural location and placed outside its traditional boundaries. Its adoption in a new context leads to its reconstruction within the realms of cultural difference, creating a hybrid fashion identity.

As an Indian, I have experienced the kurta both in its 'pure' form and also within the liminal space of cultural difference. I have translated it into new variations and iterations. As a wearer, my identity is dislocated by the untrained eye, and seeks location. Jennifer Craik proposes that "fashion is a technique of acculturation – a means by which individuals and groups learn to be
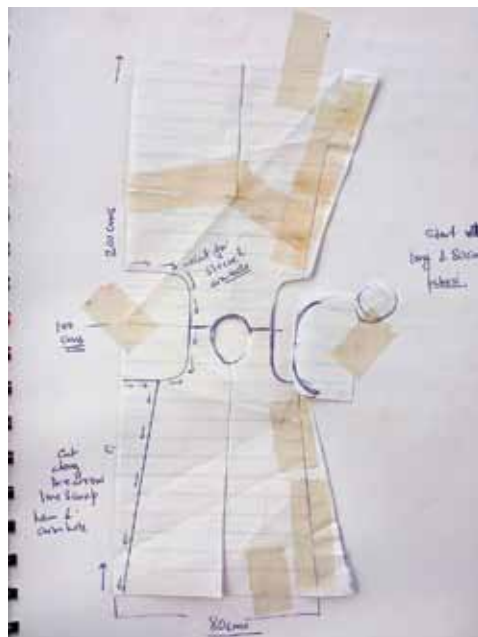

Figure 2. Plan for paneling.

Figure 3. Kurta design, all-in-one style.

Figure 4. Kurta, aerial view, silk organza.

visually at home with themselves in their culture."[8] In this sense, cultural differences can challenge the phenomenon of fashioning oneself in the comfort of one's own dominant culture. In fact, they actively disrupt this process and latch onto the plurality of fashion identity.

Within my practice, I celebrate this disruption and explore creative responses to fashioning the body through dress. This occurs within the dimension of liminal space, where the kurta is explored and transformed through making meaning and giving the wearer an identity – which is comforting and challenging at the same time.

In its flattest form, the kurta is a two-dimensional image of a form, with the front and back joining at the side seams, thus turning it into a three-dimensional form with space inbetween its tubular structure. This space can be further explored in terms of the garment's volume. As the side seams are moved apart from each other, widening the surface area of front and back, the volume within the structure increases correspondingly.

If we compare it to Western garments, the kurta can be closely related to a shift dress, with probable origins in the basic wrap used in ancient times. Its structure derives from the geometric shapes – rectangle, trapezium and irregular diamond – used in its construction. Although the arrangement of these shapes follows a regular pattern, the variations are achieved by altering the sizes of these elements, as well as the shape of the neck opening and functional pockets. Taking an aerial view of a kurta pattern, it appears as all-in-one shape broken into smaller rectangular panels. Is there a real need to break the structure of a kurta into these panels? Yes, in some cases it is interesting to observe how the width of the panels is dictated by the woven widths of fabric. This almost makes it essential to section the garment into panels in order to make it accessible to the widest possible size range.

Discussing the vestimentary cultures of India, Anamika Pathak characterises the kurta as a garment worn both by men and women. In her brief account of the kurta, Pathak states: "another very important costume depicted in art is the kurta or the Persian shirt. These kurtas have an opening at the neck and slits on the sides. Some of the women's kurtas have slits on the sides and give the impression of a four-pointed hemline. Another style of the kurta was with a crossover flap and side openings …."[9]

Ritu Kumar also gives a detailed account of kurtas, describing them as made of straight panels of fabric stitched together at the selvedge to form a tunic with wide sleeves attached at right angles. In the colder regions of northern India, they are worn as an over-garment with *paijama*[10] and *ghaghras*.[11] Women's kurtas have evolved in a number of different ways, showing a variety of shapes derived from the components of a basic kurta, ranging from straight and gored panels to gathered panels, right-angled sleeves to curved set-in sleeves, as well as various neck openings such as keyhole shapes, besides the placket openings.

The shape and form of the kurta creates a defined space between the body and the garment which is critical to the phenomenological experience of these garments. As a unisex garment, this phenomenological experience would be expected to vary between the two genders. Analysis of the pockets as a physical feature of the garment is critical in this regard. Pockets are generally more important in menswear than womenswear, as indicated in the top left kurta drawing in Image 1. Here, the in-seam pockets are used mostly to house the wearer's keys and wallet, meaning that the structure is bag-shaped both at the front and back of the garment, purely for functional purposes. The kurta's adoption as the key garment by politicians in India emphasises its masculine appeal and sense of dignity. The use of the kurta as both menswear and womenswear has led me to explore the use of pockets in my designs for womenswear, where they bestow a certain attitude on the wearer, as opposed to merely functional usage.

A PERSONAL STORY: WHY IS THE KURTA IMPORTANT?

The story of the kurta comes alive in the autoethonographic accounts of myself wearing it when I lived in India more than two decades ago. In the Western context, the kurta might be viewed as a straightforward, uncomplicated, underwhelming piece of clothing; however, I believe that it has a special character imbued with nostalgia, a longing for the past. Due to its cultural specificity, its aesthetic appeal is limited to its place of origin. I am interested in exploring the "critical making" of a kurta, and the way that the nostalgia attached to the kurta from the past is projected into the present "third space,"[12] a totally new space. This "third space" is unsettling and unpredictable.

The materials of the kurtas which I create today are not limited to fabrics and trims. They also include intangible materials, such as the lived experiences and memories of wearing one. Has the kurta become a transformative element in my design practice? The kurta has definitely been transformed, as it is now remade from the memory of a garment which has been unmade several times in order to understand the structural arrangement of its components. The need for remaking it is not limited to the constraints of its 'pure,' traditional form, but evokes something that is close to it and yet new and exciting.

The transformed kurta is made in a new liminal space, the hybrid space, the breeding place for creativity, which Homi Bhabha defines as the "third space." Within my design practice, the traditional kurta worn in India has been intercepted by the creative process of hybridity. Bhabha proposes that the "notion of hybridity is precisely about the fact that when a new situation, a new alliance formulates itself, it may demand that you should translate your principles, rethink them, extend them."[13]

For me personally, the meaning of the kurta has been recreated through the medium of memory – memories of getting them custom made from the local tailors with variation in their length, and also of purchasing ready-made kurtas in handspun and woven fabrics (*khadi*) from specialist stores. My knowledge of its structure and form also came from the first-hand experience of observing my mother making them. As the supporting devices required for cutting were not available at home, my mother would often seek our assistance in holding the fabric while she cut the various panels of the garment. While this did not equate to a first-hand experience of making, it was the memories of these moments that made the act of making at a later time in my life compelling and meaningful.

Figure 5. Silk organza kurta in unconventional fabrics.

Figure 6. Kurta with soft inbuilt sleeves.

Figure 7. Long kurta dress in menswear fabrics.

Figure 8. Long kurta with open side slits.

Figure 9. Kurta dress using bias bag technique.

Figure 10. Long kurta dress with short side slits, shirt hems and traditional kurta pockets.

DESIGN WORK AS WE SIFT THROUGH THE DIFFERENT IMAGES OF A KURTA AND ITS REMAKING

According to Jessica Barness and Amy Papaelias, "new modes of inquiry and analysis are evidenced in conceptual interfaces, critical mapping and experimental frameworks. These interfaces, maps and frameworks move beyond clarifying and visualizing information to uncover critical making approaches that ask more questions than they answer."[14] The design solutions within my practice are informed by such critical observation and the spirit of inquiry essential to the making experience.

Kurta is part of my unconsciousness – it surfaces to consciousness every time I engage with the design process. The traditional, original form of the kurta is now absent from my designs and has been replaced by its hybrid form, as shown in the images reproduced here. These unconventional designs could be described as kurta-dress, kurta-shirt, kurta-top, kurta-jacket, rather than pure kurta, jacket, shirt, dress and top. Some designs that are closer to the pure forms of kurta are however made from unconventional materials. The traditional features of the kurta have been tweaked and altered to creative versions that incorporate features such as very long side slits, starting from the underarm area of the body; all-in-one front and back sections with only a single seam; and swapping panels to alter the silhouette of the garment.

The questions that arise within my design work often find answers in the creative spaces, in the liminal spaces, in the hybrid encounter. This is a happy place for me to reside and design.

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1   R Kumar, *Costumes and Textiles of Royal India* (London: Christie's Books, 1999).

2   RR Shailaj, "Ethnographic Clothing: Mapping Personal and Wider Interest from Fashion Perspective," in Proceedings of the 16th Annual Conference for the International Foundation of Fashion Technology Institutes (IFFTI 2014): The Power Of Fashion, Tokyo, Japan, 27-31 January 2014 (Tokyo: Bunka Gakuen University, 2014), 156-64.

3   *The Art of Critical Making: Rhode Island School of Design on Creative Practice*, eds R Somerson and ML Hermano (Hoboken, NJ: John Wiley & Sons, 2013), 19.

4   Somerson and Hermano, *The Art of Critical Making*, 32.

5   Toby Slade, *Japanese Fashion: A Cultural History* (Oxford and New York: Berg, 2009), 1, http://domainelongchamp.com/books/download/asin=1847882528&type=stream.

6   Shailaj, "Ethnographic Clothing."

7   Matt Ratto, "Critical Making: Conceptual and Material Studies in Technology and Social Life," *The Information Society: An International Journal*, 27:4 (2011), 252-60.

8   J Craik, *The Face of Fashion: Cultural Studies in Fashion* (London: Routledge, 1993), 10.

9   A Pathak, *Indian Costumes* (New Delhi: Roli & Janssen BV, 2008), 30.

10 The *paijama* is a trouser-like garment, worn by men and women alike; it varies in girth, length, fit and material.

11 The *ghaghara* is a skirt with lots of gathers, worn by women; the flared ghaghara is made of several gored triangular pieces stitched together.

12 In *The Location of Culture*, Homi Bhabha explains the concept of "third space." He states that "the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom." Homi Bhabha, *The Location of Culture* (London and New York: Routledge, 1994), 210, 211.

13 Ibid., 216.

14 J Barness and A Papaelias, "Critical Making at the Edges," *Visible Language*, 49:3 (special issue, December 2015), 4-11, at 4.

Poem

LOUNGE ROOM TRIBALISM (FOR GRAHAM FLETCHER)

Jack Ross

I've been living with this painting of Graham Fletcher's, from his *Lounge Room Tribalism* series, for quite some time. It used to be on the wall of our rather small flat, and somehow gave the impression of an extra space opening off the living room. It was very tempting to imagine stepping into that room, and even further: into the garden dimly visible beyond its well-lit expanses. Now it hangs in a much larger room, but it still has a tendency to transfix passers-by who can see it through the window. I imagine that it exerts a hypnotic influence over them, as it does over most of our visitors. The poem is an attempt to sum up some of the things I myself have seen in it over the years.

Dr Jack Ross works as a Senior Lecturer in Creative Writing at Massey University's Auckland Campus. His latest book, *The Annotated Tree Worship*, is due out in 2017 from Paper Table Novellas. He is also the managing editor of *Poetry New Zealand*. He blogs at http://mairangibay.blogspot.com/.

Graham Fletcher currently lives and works in Dunedin where he is a senior lecturer in painting at the Dunedin School of Art. Fletcher has exhibited extensively in New Zealand and abroad since the late 1990s. His works are held in collections around the country, including Te Papa Tongarewa Museum of New Zealand and Auckland Art Gallery Toi o Tāmaki. Further abroad, collections include the National Gallery of Victoria, Australia and Queensland Art Gallery, Gallery of Modern Art, Australia. Recent solo exhibitions include: *Dear Stranger*, Gow Langsford Gallery, Auckland (2016), *Spirit Rooms*, Sophie Gannon Gallery, Melbourne (2017), and an upcoming survey show to be exhibited at Gus Fisher Gallery, Auckland (2018).

LOUNGE ROOM TRIBALISM

Faux sauvage

that was the term we coined

for our in

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design phi

losophy

unholy

amalgam

of Gauguin

and Magritte

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naïve

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to the cor

ridor that

you can't take

beside the

window look

ing out on

that wild lawn

Figure 1. Graham Fletcher, *Untitled (Lounge Room Tribalism),* 2009, oil on canvas, 1500 × 1200mm. Photograph: Alex North.

CLOSE ENCOUNTERS OF THE EUROPEAN KIND: CAPTAIN JAMES COOK AND NEW ZEALAND DESIGN HISTORY

Gavin O'Brien

INTRODUCTION

European colonisation of New Zealand began when Captain James Cook claimed the country for the British Crown in November 1769. Subsequent accounts of New Zealand's history have consistently favoured an approach that seeks to establish "national identity," an approach refuted by more contemporary historians as "a colonizing tool."[1] This essay takes a close look at Cook's arrival in New Zealand as a defining moment in New Zealand's colonisation, one of particular significance to the history of New Zealand design. Much of its content is based on an oral history account of Cook's arrival provided by Te Horetā Te Taniwha (more commonly referred to as Te Horetā) who, as a young boy, was an eye-witness to it. Te Horetā's account was transcribed in 1852, by which time he had become an old man and a leader of his people.

I suggest that this account has much wider relevance to design history than simply to the history of New Zealand design. While its intrinsic significance to British design history seems obvious, so too is its relevance to "global design histories," a relatively new (and welcome) approach to design history championed by Sarah Teasley and others.[2] For as Teasley and her cohorts have persuasively argued, "Global history is emphatically not an attempt to write a new master narrative;" in fact, quite the opposite is true; thus "to be concerned with the global is in some ways to think independently of geography."[3]

Nonetheless, some particularly vexing questions remain to be addressed, not least the slippery task of establishing some common understandings (or otherwise) of the nature of *design* itself. A well-grounded understanding of this term is of particular significance to any account of New Zealand design history, as the historian must resolve the dilemma that is presented in the case of the indigenous people of New Zealand, the Māori – a culture that, prior to colonisation, had neither any written language nor any equivalent understanding of *design* in the European sense of the term. While it may be tempting to regard this situation as an issue of little more significance than some form of linguistic aberration, to do so is to entirely miss the point.

There is no equivalent word in the Māori language for design, because there is no equivalent concept for it in Māori visual culture. In acknowledging this cultural divide, Māori scholar Julia Paama-Pengelly notes that "while such terms are useful for comparative purposes, it is important to remember that foreign conventions are being applied to Māori visual culture."[4]

An additional conundrum is presented by the term 'postcolonial,' which resists any attempt at a singular or definitive identity. In the New Zealand context, it would be woefully simplistic to account for postcolonialism by considering only events of the period postdating the country's change in status from a colony to a dominion in 1907. In a seemingly paradoxical take on the subject, Giselle Byrnes convincingly negates such a literal understanding: "postcolonialism does not simply signal an end to colonialism, but rather, it suggests a critical engagement with colonisation … and seeks to undermine the structures, ideologies and institutions that gave colonisation meaning. Postcolonialism thus engages with ideas of plurality and the co-existence of multiple discources."[5]

Extrapolating on this thinking, Byrnes also questions popular understandings of New Zealand's history that are based around the quest for national identity, an approach which she describes as "not only an artificial construct, but in fact, a colonising tool."[6] This approach has been reflected in a marked tendency to characterise (or rather caricature) New Zealand's identity through notions of what makes us unique, distinct or exceptional. As a consequence, it has produced a rather inward-looking and insular view of New Zealand's history, a construction that is predominantly the work of white, middle-class males.

This (annoyingly), is particularly true of much of the popular discourse around New Zealand design history, which uncritically celebrates a perceived trait of inventiveness that is believed to characterise what it is to be a New Zealander. In countering this kind of narrative, Byrnes suggests that a more productive discourse is to be found by reconsidering "the world in New Zealand rather than New Zealand in the world," and she calls for "a transnational approach to history which focuses on the shared ties and common features across, above and beyond national boundaries."[7]

CAPTAIN COOK MEETS TE HORETĀ TE TANIWHA

That said, I now want to discuss several excerpts from the central text that provides the design history focus of this paper.[8] This text is a transcript of an oral account of the arrival of Captain James Cook in Mercury Bay on New Zealand's north-east coast in early November 1769. It is a compelling record of the initial impact of European culture on Māori society, the more so as it is told from a first-hand Māori perspective. Apart from a very brief (and bloody) encounter with Dutch navigator Abel Tasman in December 1642, Cook's encounter with the Māori of Mercury Bay was the earliest encounter between Māori and European colonisers, preceded only by his landing in Poverty Bay on 8 October, when he became the first European to set foot in New Zealand.

Te Horetā's narrative is particularly significant from a postcolonial design history perspective, not only because it is the earliest recorded account to give voice to the Māori experience of design, but also because it illustrates the primacy of oral history in Māori culture, a methodology that only gained academic respectability in European historiography in the second half of the twentieth century – although, as Paul Thompson reminds us, "It was the *first* kind of history" [italics original].[9]

Aside from this methodological significance, Te Horetā's account provides a compelling insight into some of the very earliest recorded experiences of Māori with European design, experiences occasioned by Cook's rediscovery and colonisation of New Zealand.

Figure 1. Louis John Steele, Kennett Watkins,
Arrival of Captain Cook; An incident in the Bay of Islands,
29 November 1769 1890, oil on cardboard,
Auckland Art Gallery Toi o Tamaki,
gifted in memory of Frank Anthony Eden, 1988.

The effects of Cook's incursion on the Māori population were immediate and profound; Te Horetā's account makes this abundantly clear. For this reason, it serves as a highly revealing case study of the interaction between the two cultures, and provides some particularly telling insights with respect to the twin themes of connectivity and exchange that are central to the focus this paper. These themes are graphically depicted in a late-twentieth-century painting, co-authored by John Louis Steele and Kennett Watkins, of the meeting witnessed by Te Horetā (Fig. 1). The painting is titled *Arrival of Captain Cook; an Incident at the Bay of Islands* and serves to depict and extrapolate on much of Te Horetā's account.

In the painting, Cook is seen explaining to a Māori chief something of the nature of gunfire. This meeting took place following an incident where the chief's brother was injured by small shot when one of Cook's men discharged a firearm, albeit with the intention of intimidation rather than any attempt at mortal injury. In Cook's hand is a sample of the small shot fired at the chief's brother, and he also holds a bullet that is capable of killing a human. Cook is presumed to be explaining the difference between the two. He is depicted in full-dress uniform, as it was his custom to dress formally on going ashore in order to impress the natives, a behaviour mirrored in the dress of the chief with whom he is engaged.

A group of Māori, including some children and a seated woman, are depicted to the left of the view, their weapons on the ground beside them, symbolising that this was a peaceful (although puzzling) encounter. The rowboat that waits close by the shore was the source of much consternation and bewilderment. Cook's ship, the *Endeavour*, is pictured in the background.[10]

Te Horetā recalls the occasion:

> We lived at Whitianga, and a vessel came there, and when our old men saw the ship they said it was a *tupua*, a god (some unknown thing), and the people on board were strange beings. The ship came to anchor, and the boats pulled on shore. As our old men looked at the manner in which they came on shore, the rowers pulling with their backs to the bows of the boat, the old people said, "Yes, it is so: these people are goblins; their eyes are at the back of their heads; they pull on shore with their backs to the land to which they are going."[11]

Te Horetā continues his account by describing how some who were witnessing the event ran off and hid in the bush, leaving only the bravest to face the arrival of the blue-eyed, white-skinned strangers. However, it is the conceptual norms with respect to the design of the different kinds of boat described to which I wish to draw particular attention.

A Māori waka (or canoe) is paddled with the occupants facing the direction in which they are moving, and the more elaborate waka such as the waka taua (war canoe) feature a carved stern that is the highest element of the craft. By comparison, in European boats, the stern is the lowest part of the boat – hence the bewilderment among Māori regarding the about-face approach of the European rowboats.

Conversely, although Cook and his crew were well familiar with the form of the waka and other Polynesian canoes from their prior experiences in the Pacific, European misunderstanding of the nature of the waka is evidenced as late as the end of the nineteenth century. This is clearly illustrated in a painting by Australian artist Eugene von Guérard, produced between 1877 and 1879 (Fig. 2), where a waka is depicted on Lake Wakatipu with Mount Earnslaw in the background. If you can permit yourself to ignore the rather sublime and romanticised landscape in which it is pictured, you may notice that the waka is, in fact, painted in reverse – hence the stern has been incorrectly depicted as the prow.

Returning to Te Horetā's account, we find further instances of his wonderment in the face of the incomprehensible events that were unfolding before his eyes and the eyes of his fellow Māori, especially in regard to the introduction of European weaponry. Nonetheless, Te Horetā and his friends were curious to discover more:

Figure 2. Eugene von Guérard, *Lake Wakatipu with Mount Earnslaw*, Middle Island, New Zealand, 1877-1879
oil on canvas, Mackelvie Trust Collection, Auckland Art Gallery Toi o Tamaki, purchased 1971.

> Now, some of the goblins had walking-sticks which they carried about with them, and when we arrived at the bare dead trees where the shags roost at night and have their nests, the goblins lifted the walking-sticks up and pointed them at the birds, and in a short time thunder was heard to crash and a flash of lightning was seen, and a shag fell from the trees; and we children were terrified, and fled, and rushed into the forest, and left the goblins all alone. They laughed, and waved their hands to us, and in a short time the bravest of us went back to where the goblins were, and handled the bird, and saw that it was dead. But what had killed it?[12]

Despite their fear of the goblins' powers, Te Horetā and friends subsequently visited the strange-looking ship, where he received a gift from "the chief goblin" (Captain Cook), whom he greatly respected. This precious gift became a personal treasure (taonga) of his encounter and connectivity with "the chief goblin,"[13] and empowered him in many ways.

I and my two boy-companions did not walk about on board of the ship – we were afraid lest we should be bewitched by the goblins; and we sat still and looked at everything we saw at the home of these goblins.

> When the chief goblin had been away in that part of their ship which he occupied, he came up on deck again and came to where I and my two boy-companions were, and patted our heads with his hand, and he put his hand out towards me and spoke to us at the same time, holding a nail out towards us. My companions were afraid, and sat in silence; but I laughed, and he gave the nail to me. I took it into my hand and said "*Ka pai*" ["very good"], and he repeated my words, and again patted our heads with his hand, and went away. My companions said, "This is the leader of the ship, which is proved by his kindness to us; and also he is so very fond of children. A noble man – one of noble birth – cannot be lost in a crowd."[14]

Te Horetā valued his nail, not just as his personal taonga, a gift from the "chief goblin," but also for its utility value as a multi-purpose tool which he carried about with him constantly:

I took my nail, and kept it with great care, and carried it with me wherever I went, and made it fit to the point of my spear, and also used it to make holes in the side-boards of canoes, to bind them on to the canoe. I kept this nail till one day I was in a canoe and she capsized in the sea, and my god was lost to me.[15]

Thus, iron – a cornerstone material of the world's most powerful industrialised culture, which had ventured to New Zealand from the opposite side of the globe, yet as unknown to Māori as New Zealand was to the British – was introduced, and momentarily lost, to Māori.

But Te Horetā's taonga was a portent of much to come.

I suggest that Cook's arrival in New Zealand marked the advent of the world's most powerful economic and and colonial power into an unknown society of oral historians, and that this defining moment in the colonisation of New Zealand was thoroughly enabled by European *design* – through a number of manifestations such as Cook's ship, his uniform, the ship's rowboats, firearms, and Cook's gift to Te Horetā.

Thus design is seen as a powerful, indeed pivotal agent of colonisation, while inferences as to *the design of history* tacitly underpin writers' understanding of the cultures they discuss.

Has not design history, too, been substantially colonised by the world's most powerful industrialised economies?

So, where to from here?

When American designer Charles Eames was asked to name the three most important things about design, he replied, "The connections, the connections, and the connections."[16]

His thoughts are elegantly paralleled in a widely cited Māori proverb:

"He aha te mea nui o te ao. He tāngata, he tāngata, he tāngata!"

What is the most important thing in the world? It is people! It is people! It is people!

Gavin O'Brien's work is primarily focussed on design history, specialising in New Zealand design history, in particular oral history and the history of technology. He is a graduate in Fine Arts and Architecture and has principally worked in architecture, screen printing and plastics fabrication. Until recently, he worked as a Senior Teaching Fellow, Design Studies, University of Otago. Gavin is now a Senior Lecturer in the School of Design at Otago Polytechnic.

1   Giselle Byrnes, "Rethinking National Identity in New Zealand's History," paper presented at the Dominion Status Symposium, Legislative Council Chamber, Parliament Buildings, Wellington, 26 September 2007, https://nzhistory.govt.nz/files/documents/giselle-byrnes-national-identity.pdf.

2   *Global Design History*, eds Glenn Adamson, Giorgio Riello and Sarah Teasley (Abingdon-on-Thames: Routledge, 2011), 3.

3   Julie Paama-Pengelly, *Māori Art and Design: Weaving, Painting, Carving and Architecture* (Auckland: New Holland, 2010), 18.

4   Byrnes, "Rethinking National Identity," 11, 12.

5   Ibid., 2.

6   Ibid.

7   Ibid., 6

8   John White, *The Ancient History of the Māori, His Mythology and Traditions*: Vol. V. Tai-Nui   (Wellington: Oxford University Press, 1961), 88-93.

9   Paul Thompson, *The Voice of the Past: Oral History* (Oxford: Oxford University Press, 1978), 19.

10   White, *The Ancient History of the Māori*, 89

11   Ibid., 89.

12   Ibid., 90.

13   Ibid., 91.

14   Ibid., 91-2.

15   Ibid., 92.

16   Attributed to Eames in Georgia Bizios, Architecture Reading Lists and Course Outlines (Durham, NC: Eno River Press, 1998), 494.