

CREASE ISSUE2 EDITORIAL

Eve Armstrong, Rachel O'Neill and Susie Pratt

PUBLIC / PRIVATE, TUMATANUI / TUMATAITI THE 2ND AUCKLAND TRIENNIAL

Composing an issue of Crease around the 2nd Auckland Triennial allows us to engage directly with processes of selection that inform the production, presentation and reception of art works engaged in such an event. Selection can be both generative and limiting and it is this point of tension that Crease focuses on.

Crease places dialogue at the centre of an engagement with contemporary art issues in order to explore how they have been contextualised in the Triennial. We have released this second issue of Crease three weeks before the end of the Triennial in order for it to be the impetus for debate. Conversations between artists, audience members, curators and art works in the issue allow it to operate not just as an archive or repository for opinion but extend it into further interactions as an ongoing discussion.

The short reviews collated by Eve Armstrong present viewers' perspectives on the Triennial to suggest that the articulation of debate is grounded in the range of responses and the range of possibilities that emerge when disparate opinions are situated together. Matt Ross's interview with Mark Adams looks at the way contextual framework affects reception of the work in relation to the artist's larger project, practice and intentions. The tension a work might have with how it is represented, interpreted or approached via supplementary texts is a focus of Tahi Moore's article, while the idea of playing with clichés emerges in the discussion between Rachel O'Neill and Tiong Ang. Simon Denny talks directly to Public/Private co-curator Ewen MacDonald and discusses how the relationships within and between works along with their reception have recourse to the curatorial framework of the Triennial. The Artist's Talks enter Chloe Lane's article 'A Little Wooden' to elaborate on the necessity for structured forums that support critical engagement with artists, their works and the curatorial framework that informs their representation.

Crease's feature article 'The Auckland Project' looks at the involvement of local emerging artists in the George Fraser Gallery as they orientate their works around the process of response itself, what it means to respond, whether this is to a theme, an artwork, a space or processes internal and external to their practices. This exploration extends similarly to the viewers investigation of what responding might involve.

The poster image, selected from the extended concertina of images in Polly Borland's photographic installation The Babies, engages with the interest this issue takes in processes of selection and the moments that define our various positions. Much like the photograph implies, it is by having a site to perform to - such as a camera, a person, a magazine or the public domain - that we are required continuously to generate a position and in this way articulate new means of defining ourselves within our respective contexts.

The material contained in this issue is increased on the website www.crease.org.nz. The Crease website features interviews with co-curator Ngahiraka Mason, triennial artists Jacob Kolding and Emiko Kasahara and extended unedited interviews from the publication.

The Auckland Project

Rachel O'Neill and Susie Pratt

Background: Louisa Bufardecì, *A Walk Around the Periphery of the Constituency of Malviya Naga*, 2004

The six artists in the Auckland Project exhibiting in the George Fraser Gallery as part of the Triennial Public/Private draw on the process of response, whether to a theme, an artwork, a space or the invitation to participate in a workshop with Melbourne-based Artist Louisa Bufardecì. The emphasis is on the demands a response makes in terms of limits, exclusions and task setting in the works of the six graduate and undergraduate artists Eve Armstrong, Simon Denny, Kirsten Dryburgh, Tahi Moore, Rachel O'Neill and Susie Pratt that is extended to similarly engage a viewer in the demands a response might involve.

The artists in the Auckland Project have chosen to respond to the process based emphasis of the Project and Bufardecì's proposed theme of map-making by the inclusion of a wall text in the exhibition space comprising a set of 6 instructions:

Instructions for Artists

1. Listen to and interpret Louisa Bufardecì's Project
2. Respond to Bufardecì's 'process of map making that reflects on the validating aspect of maps'
3. Conceive and install artwork in 5 days
4. Meet with Louisa Bufardecì and Ewen MacDonald to discuss outcomes
5. Alter artwork at any point during show / do not alter artwork at any point during show
6. Remove artwork on the 31st of May

The inclusion of these instructions suggests the artists wish to negotiate the project in terms of active engagement by implying that the understanding of their works is not to be reached via definitions but through tasks and interaction. A concentration on the setting of tasks emphasises the construction and demands of relationships, edifices, ideologies, maps and other negotiable structures that extend this project beyond reading through either the theme of 'mapmaking' that was proposed in conjunction with Bufardecì's artwork for the space *A walk around the periphery of the constituency of Malviya Naga* or the Triennial theme Public/Private.

The six artists utilise the opportunity given them to take up the curatorial role otherwise reserved by Ewen MacDonald and Ngahiraka Mason elsewhere in the Triennial to look at the reading of individual works in terms of the relationships formed or disabled when other works are presented in shared space. The use of distinct keys for each work shifts emphasis from using the resonances that emerge between the works as the best means of reading them, to an amplification of the more resistant demands one work makes on another. Kirsten Dryburgh's employment of a key to navigate and plot the movements of insects within the George Fraser Gallery draws out the way a key makes the 'whole' operable (as we are able to follow the insect trail, even exchange it on game cards with others) while at the same time internalising itself, commenting on its own situation and its potential to cross into the territory of other works in the space.

What is or is not made transferable to a viewer extends to points of entry and exit in the collaborative work *To you, my friend, and you* from Simon Denny and Tahi Moore. The generous title of the work bestows the work not only 'To you', but pressurises the viewer to receive the work and in turn the viewers' capacity to use what is given. The work centres on a map of the location of libraries in Auckland as if to not only plot ideologies but to conflate them with their sites of storage and distribution. The hand-drawn map allows us to retrace the artists' "intimate experience" by following them around the ideological territory of their "favourite Libraries", insuring that their experience can be revisited and made applicable to all. This generous applicability attends to the viewers use of the information given to them, where the viewers' place of exit in the work is also the point where they limit, gauge, acknowledge or apply their particular capacity for reception of what is given them.

A co-ordination with the local Auckland environment, its residents and the surplus that emerges from city living, is the focus of Eve Armstrong's Urban Redevelopment Campaign. The Urban Redevelopment campaign offers Sightseeing Tours that allow participants to track waste, sites of detritus and the systems in place to manage them. Through the use of pamphlets, posters and flags to advertise the campaign, Armstrong constructs a series of temporal souvenirs that suggest (potential) waste is a consideration of any act of participation and production. It is through the different tasks the advertising material set - whether flag or tour guideline - that proliferates particular kinds of active engagement.

In Susie Pratt's work *Yet another example of the porousness of walls*, the process of co-ordination is also a process of exclusion as the build up of information means signs become layered on top of each other obscuring select information from public view. Pratt extends the frame of a hoop caught in a tree branch in a large print that forms part of the installation into a continuing series of drawings of advertisements and other depictions that bear erasures in the shape of hoops. The work suggests that structures of exclusion and in this case transplantation and erasure are also definitions of conduct, similar to the way signs on a map reduce information so that we can perform to a landscape. The use of the hoop operates to suspend the process of configuration and to activate devices of framing and exclusion.

The use of the acronym for the organisation established in Rachel O'Neill's work, the AABOH Project, suggests that miniaturisation and reduction play a key role in what it means to possess and operate within a logistical, ideological and public space. The AABOH Project recruits volunteers to adopt proposed bits of regional motorway by inviting viewers to leave their name, and select a diagrammatic section of highway drawn on tape and dispersed through the gallery. Reduction in O'Neill's work suggests that the viewer has the opportunity to articulate their public environment, that which they possess only in a collective way, in an idiolectic fashion, where reduction and subscription make the viewers ability to use the landscape a transportable activity.

[Extended version available at www.crease.org.nz including interviews with Louisa Bufardecì and Ewen MacDonald]

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