

# ALIEN SPACE




A Project  
by  
Terry Urbahn

\$1.00

"...here he comes: a tiny little kid lugging a (toy wagon) and on it he's got a (goldfish in a bowl) - LOVE in a goldfish bowl - (attached to the wagon is a hand-lettered sign which) identifies this goldfish as none other than "BUBBLES THE INCREDIBLY BEAUTIFUL GOLDFISH" - which makes me want to grin like an idiot and which breaks my heart too because this kid wants to show the world his incredibly beautiful goldfish .... its sometimes a risky thing to show the world the things you really, truly love, because pretty soon the world swoops down like a vulture to look at what you love, and to put a price on what you love, and to think of marketing schemes, and men in suits soon show up with fountain pens and contracts...."

# New Plymouth's Govett-Brewster Art Gallery showcases local talent...

HEALTHY DEBATE 

*Alien Space Major Sponsor:*

**THE DAILY NEWS.**

TARANAKI  
**HERALD**

FRIDAY, SEPTEMBER 17, 1971

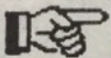
**ART SOCIETY  
HITS OUT  
AT GALLERY**

... to painting. As art critic Justin Cator  
wryly pointed out, "Cat painting is the ru-  
the arts litter — pushing coloured  
around on paper in the 1990s is as relevant  
licking your paws in a rainstorm." Howe-  
rather than practising the ancient craft of  
weaving, it seems clear to anyone with a  
knowledge of the latest trends in Cat Art to  
David Ertel's cats were in fact practising  
form of post-modern post-structural  
deconstructional post scratching. It is signi-  
cant that the cats worked as a collective group  
to deconstruct the chair coverings. Obvious-  
this was not the work of a mere Tom Cat.  
For those who are interested I suggest read-  
ing issue number 5 of that prestigious and  
provocative journal of art and culture  
idScratch, especially the article Rebooting  
the Cat, by Rupert Leopard. Leopard was  
scinated by the actions of his pet cat Jules.  
Every day Jules would be seen outside  
atching repeatedly at the same patch of  
t. Leopard quickly realised the full signifi-  
ce of the signifier to the signified and  
ted no time in documenting and recording  
s' every movement. The resulting docu-  
tation was exhibited in the highly ac-  
ned exhibition PussyFooting (curated by  
acie Pounce), as well as a live  
rmance/installation by Jules himself.

**PAUL HUTCHINSON**

**Some things you  
can do after  
visiting the  
Govett-Brewster  
Art Gallery...**

• CHECK ON BUS TIMES

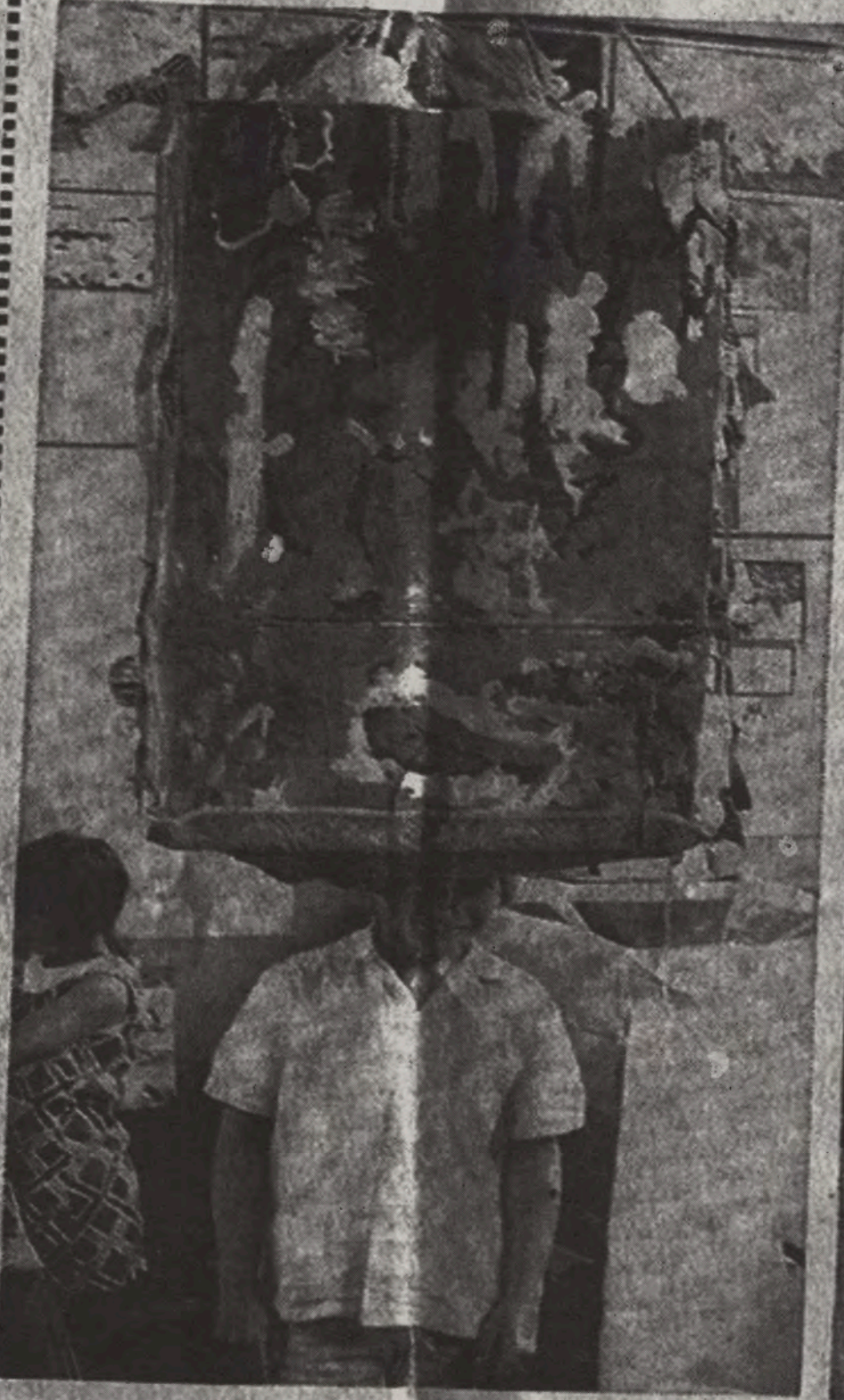
MR BREWSTER'S SEX THEORY\* 

\* NO RELATION !

*So in married life the man tends to throw off his excess strength and pass it to the woman. She turns the strength into magnetism. And by the interplay of bones and flesh between them, between hard and soft, the man getting harder and the woman getting softer, soft controlling hard, he, iron, responding to her magnetism with energy, passes more light and iron into her and receives back from her some of her magnetism. This magnetism energises the remaining iron in his body and both bodies are much invigorated electrically by perfect love, and each should feel on top of the world.*

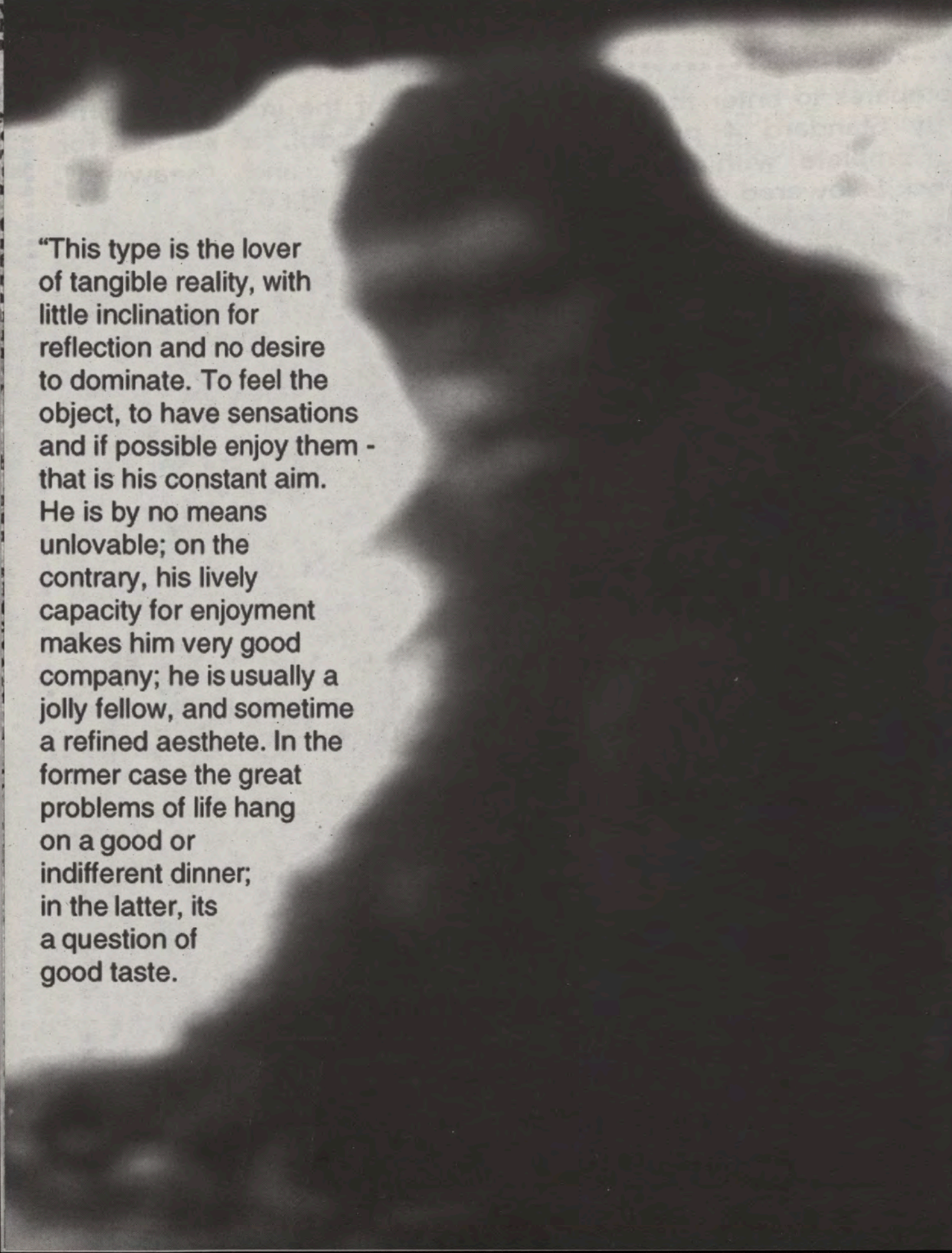
# 'I am a crab...'

TERRY URBAHN prepares to enter the boundless world of the imagination. The "rock," devised by Standard 4 pupils at Welbourn School, is an aid for creative writing. Complete with paper mache "limpets" and "seaweed", the rock is lowered over Terry so that he can meditate.



vily  
hort  
itch  
  
tail  
its  
au-  
ook  
with  
the  
ner  
  
the  
nd-  
fs.  
ne,  
ids  
ng  
nd  
nd  
of  
rid  
  
he  
a  
nd  
at  
he  
  
is  
ll  
t,  
ve  
r  
t

of it because if a dinosaur only be a small sampling of  
goes past I will turn out the voice of small



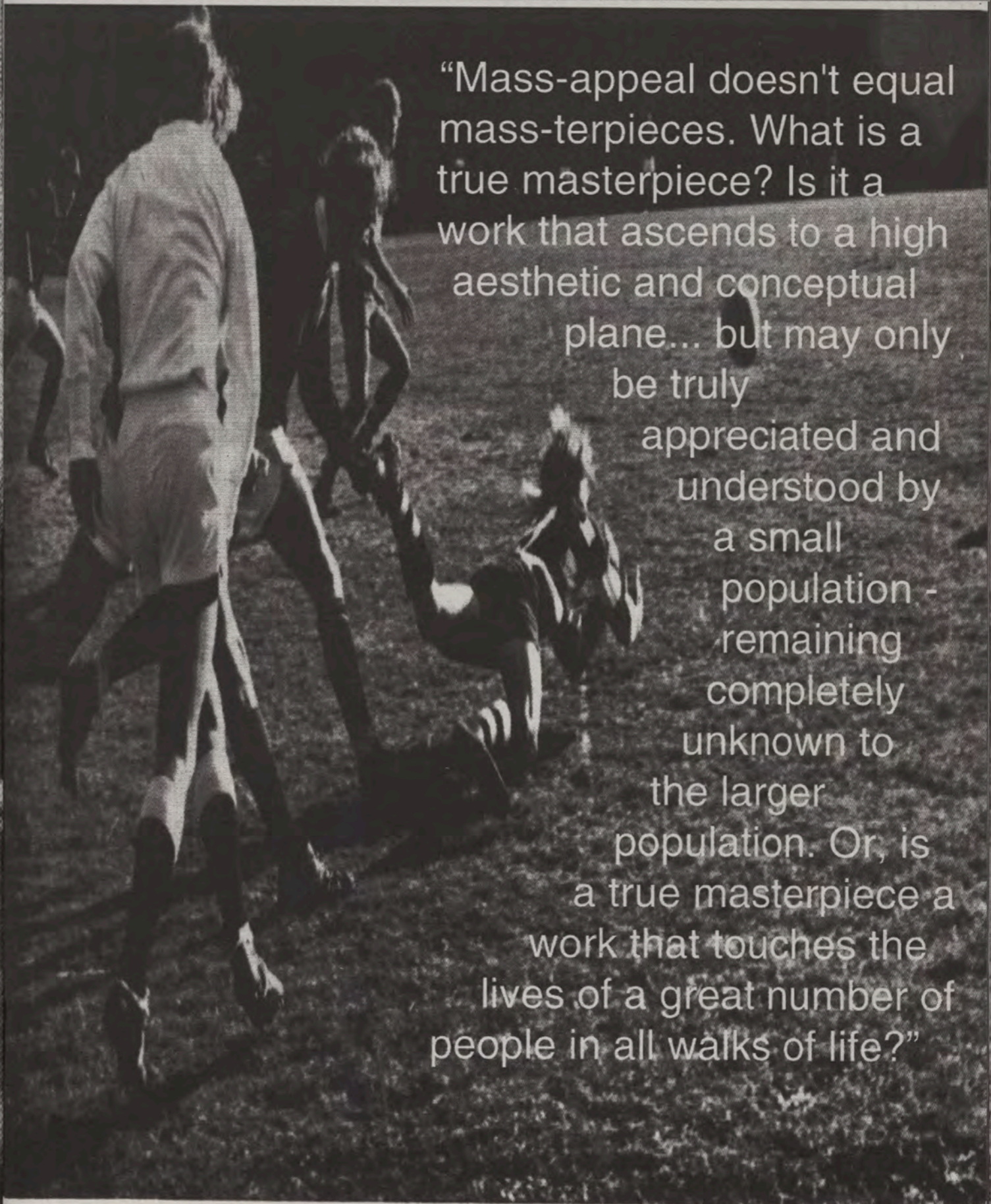
“This type is the lover of tangible reality, with little inclination for reflection and no desire to dominate. To feel the object, to have sensations and if possible enjoy them - that is his constant aim. He is by no means unlovable; on the contrary, his lively capacity for enjoyment makes him very good company; he is usually a jolly fellow, and sometime a refined aesthete. In the former case the great problems of life hang on a good or indifferent dinner; in the latter, its a question of good taste.

“He dresses well, as befits the occasion; he keeps a good table with plenty of drinks for his friends, making them feel very grand, or at least giving them to understand that his refined taste entitles him to make a few demands of them. He may even convince them that certain sacrifices are decidedly worth while for the sake of style. The more sensation predominates, however, so that the subject disappears behind the sensation, the less agreeable does this type become. He develops into a crude pleasure-seeker, or else degenerates into an unscrupulous, effete aesthete.”

"There are some artists who appeal to the masses. Of course, the masses are never all-inclusive. There are always those who will have a contrary view. It all depends on how one defines 'mass appeal'. Of the general population, only a small-subset pays much attention to art; and of that group, only a smaller segment are true devotees of contemporary art. Art, today, is not a mass media, and the idea of effecting the general populace with a work of art is a long, long shot at best."



"Mass-appeal doesn't equal mass-terpieces. What is a true masterpiece? Is it a work that ascends to a high aesthetic and conceptual plane... but may only be truly appreciated and understood by a small population - remaining completely unknown to the larger population. Or, is a true masterpiece a work that touches the lives of a great number of people in all walks of life?"



**Urbahn in Action**

## SCHOOL SURFING TEAM

Some jaundiced observers have called this process plagiarism, but no artist exists in a vacuum and all soak up influences and impressions from life around them; the true test is whether the creative outcome is greater than the sum of its parts. His mission was to promote a new awareness and appreciation of a cross-arts, cross-class creative process....there isn't one pseud involved, all the people are real.

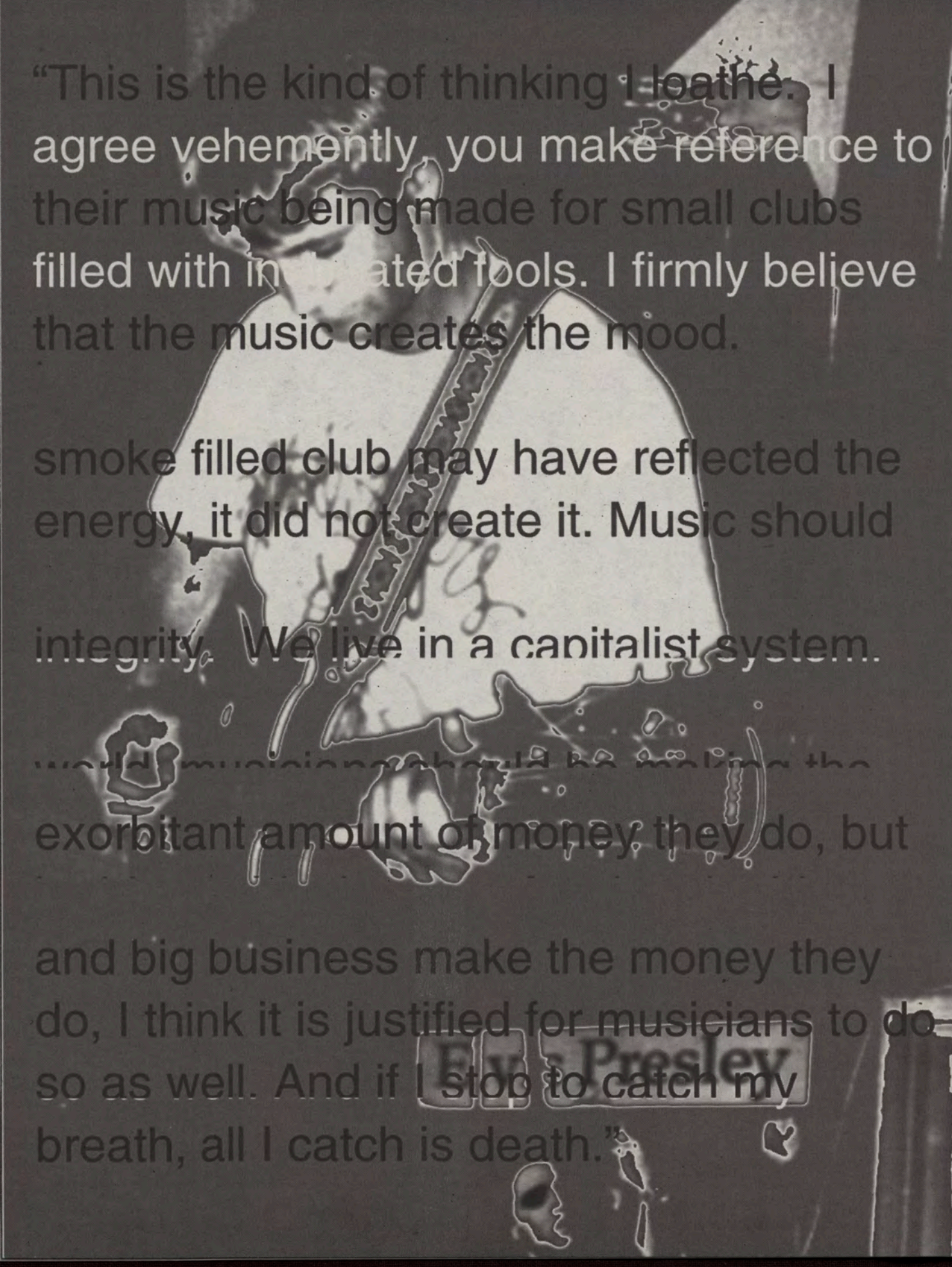
He began talking about the skinheads and his perception of them (he was still looking sweet with his jeans and perm - "a lean blond, enigmatic figure, wearing a pastel striped sweater and mustard-coloured sailor's flares. I'm midway between high art and low art - a mid-art populist and post-modernist Buddhist casually surfing his way through chaos of the late 20th century")

T. Urbahn

"All is mind, the universe is mental, nothing rests, everything moves: everything vibrates. All is duality, everything has poles, everything has its pair of opposites: like and unlike are the same. Opposites are identical but different in degree. Opposites are only two extremes of the same thing, with many varying degrees between."

"The astral plane as well as the mental or spiritual planes have no space and no time. This is where we do our thinking or where a genius creates fantastic inventions, artists see pictures, musicians hear music, etc. The universe is rhythm, every cause has its effect; every effect has its cause. We start in motion the great cosmic energies to reflect this statement in the physical reality. This principle explains the true nature of energy, power and matter. Everything flows out, and in; everything has its tides; all things rise and fall. This principle of neutralisation applies in affairs of the universe, suns, worlds; in life, mind, energy, matter. There is always an action and a reaction, an advance and a retreat."





"This is the kind of thinking I loathe. I agree vehemently, you make reference to their music being made for small clubs filled with intoxicated fools. I firmly believe that the music creates the mood.

A smoke filled club may have reflected the energy, it did not create it. Music should

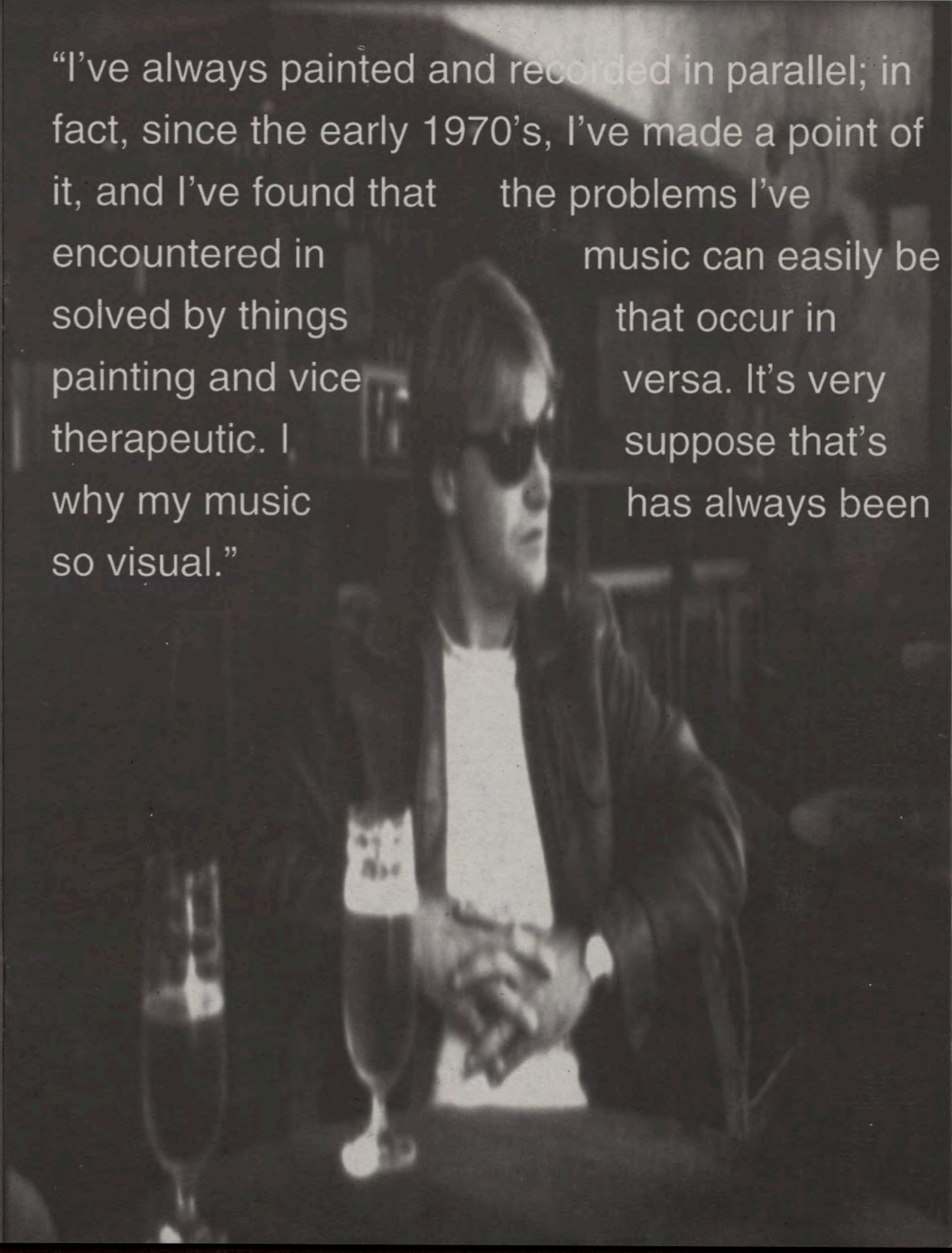
integrity. We live in a capitalist system.

World musicians should be making the exorbitant amount of money they do, but

and big business make the money they do, I think it is justified for musicians to do so as well. And if I stop to catch my

breath, all I catch is death."

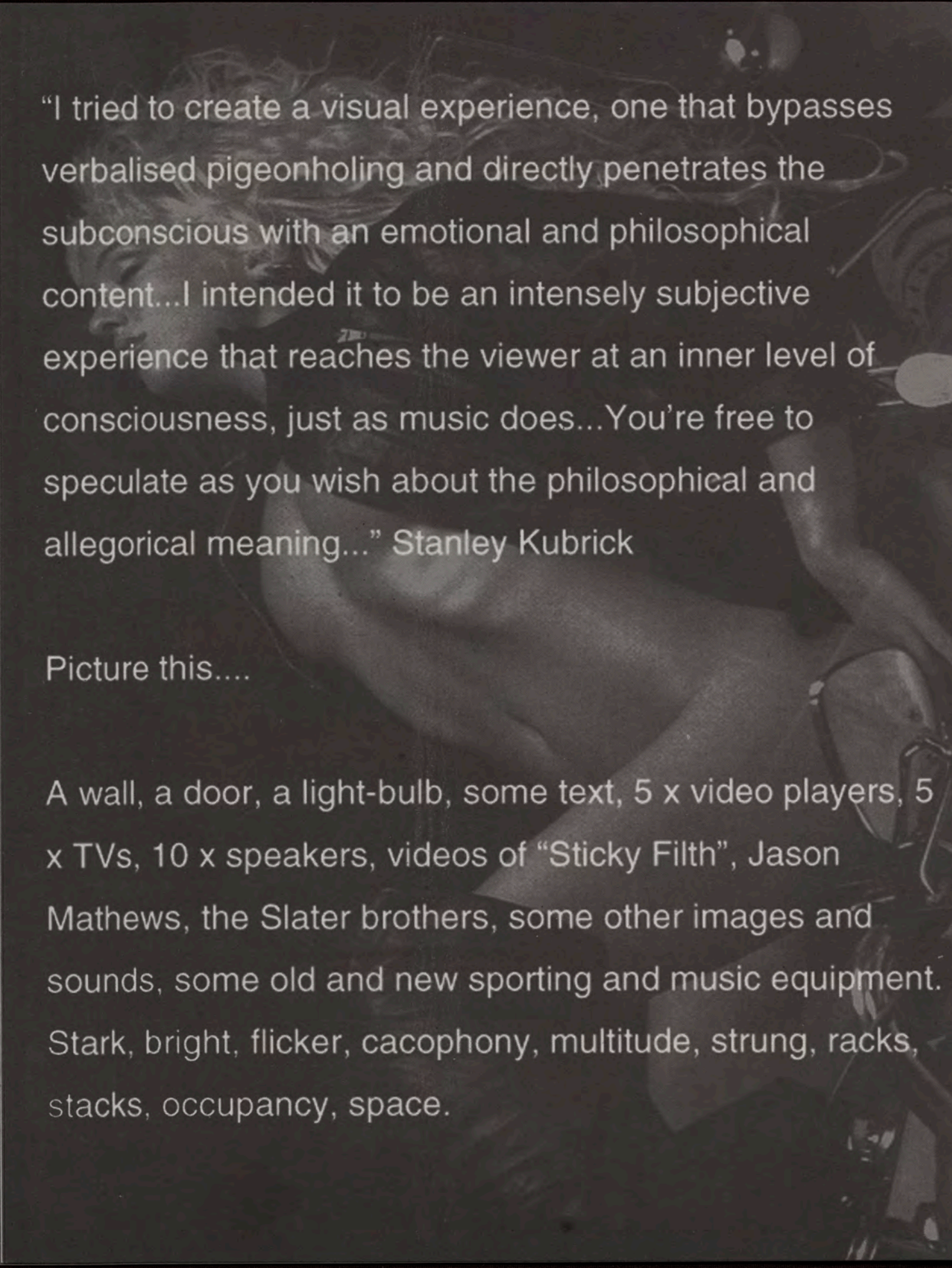
"I've always painted and recorded in parallel; in fact, since the early 1970's, I've made a point of it, and I've found that the problems I've encountered in music can easily be solved by things that occur in painting and vice versa. It's very therapeutic. I suppose that's why my music has always been so visual."



"Even the most perfect reproduction of a work of art is lacking one element: its presence in time and space, its unique existence at the place where it happens to be. This unique existence of the work of art determined the history to which it was subject throughout the time of its existence. The authenticity of a thing is the essence of all that is transmissible from its beginning when substantive duration ceases to matter and the authority of the object is threatened."

"It is only in the post-modern or so called post-industrial age that the concept of autonomy begins to reveal its ideological nature. Autonomous art not only destroys our notions of the wholistic work, but also dispels the illusion of the artist as transcendental creator."

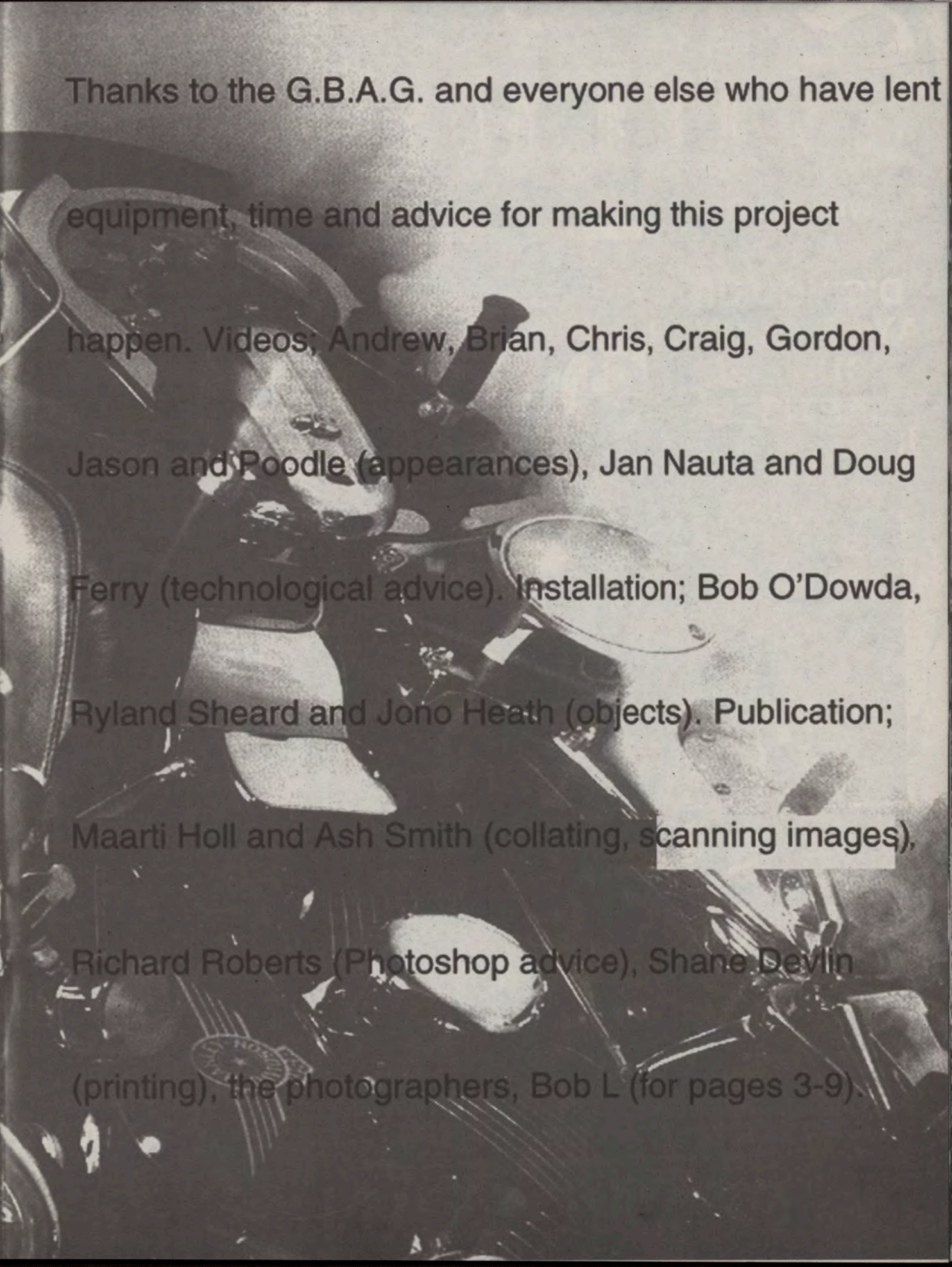
"Real life is becoming indistinguishable from the movies, this means a stunting of the mass-media consumer's powers of imagination and spontaneity although quickness, powers of observation, and experience are undeniably needed to apprehend [film] at all. Nevertheless sustained thought is out of the question if the spectator is not to miss the relentless rush of facts. Even though the effort required for his response is semi-automatic, no scope is left for the imagination. Those who are so absorbed by the world of the movie, by its images, gestures, and words that they are unable to supply what really makes it a world, do not have to dwell on particular points of its mechanics during a screening."



"I tried to create a visual experience, one that bypasses verbalised pigeonholing and directly penetrates the subconscious with an emotional and philosophical content...I intended it to be an intensely subjective experience that reaches the viewer at an inner level of consciousness, just as music does...You're free to speculate as you wish about the philosophical and allegorical meaning..." Stanley Kubrick

Picture this....

A wall, a door, a light-bulb, some text, 5 x video players, 5 x TVs, 10 x speakers, videos of "Sticky Filth", Jason Mathews, the Slater brothers, some other images and sounds, some old and new sporting and music equipment. Stark, bright, flicker, cacophony, multitude, strung, racks, stacks, occupancy, space.



Thanks to the G.B.A.G. and everyone else who have lent equipment, time and advice for making this project happen. Videos; Andrew, Brian, Chris, Craig, Gordon, Jason and Poodle (appearances), Jan Nauta and Doug Ferry (technological advice). Installation; Bob O'Dowda, Ryland Sheard and Jono Heath (objects). Publication; Maarti Holl and Ash Smith (collating, scanning images), Richard Roberts (Photoshop advice), Shane Devlin (printing), the photographers, Bob L (for pages 3-9).

# Sticky

WITCHSIDE

DIG YOU UP  
MAY BE A LOVER  
YOUR LIFE  
BAPTISED

# WITCH



SUISIDE

YORKSHIRE RIPPER  
FLOWERS  
THE BURNING  
WEEP WOMAN WEEP

# WEEP WOMAN WEEP

# Sticky Filth: an Interview with



Craig

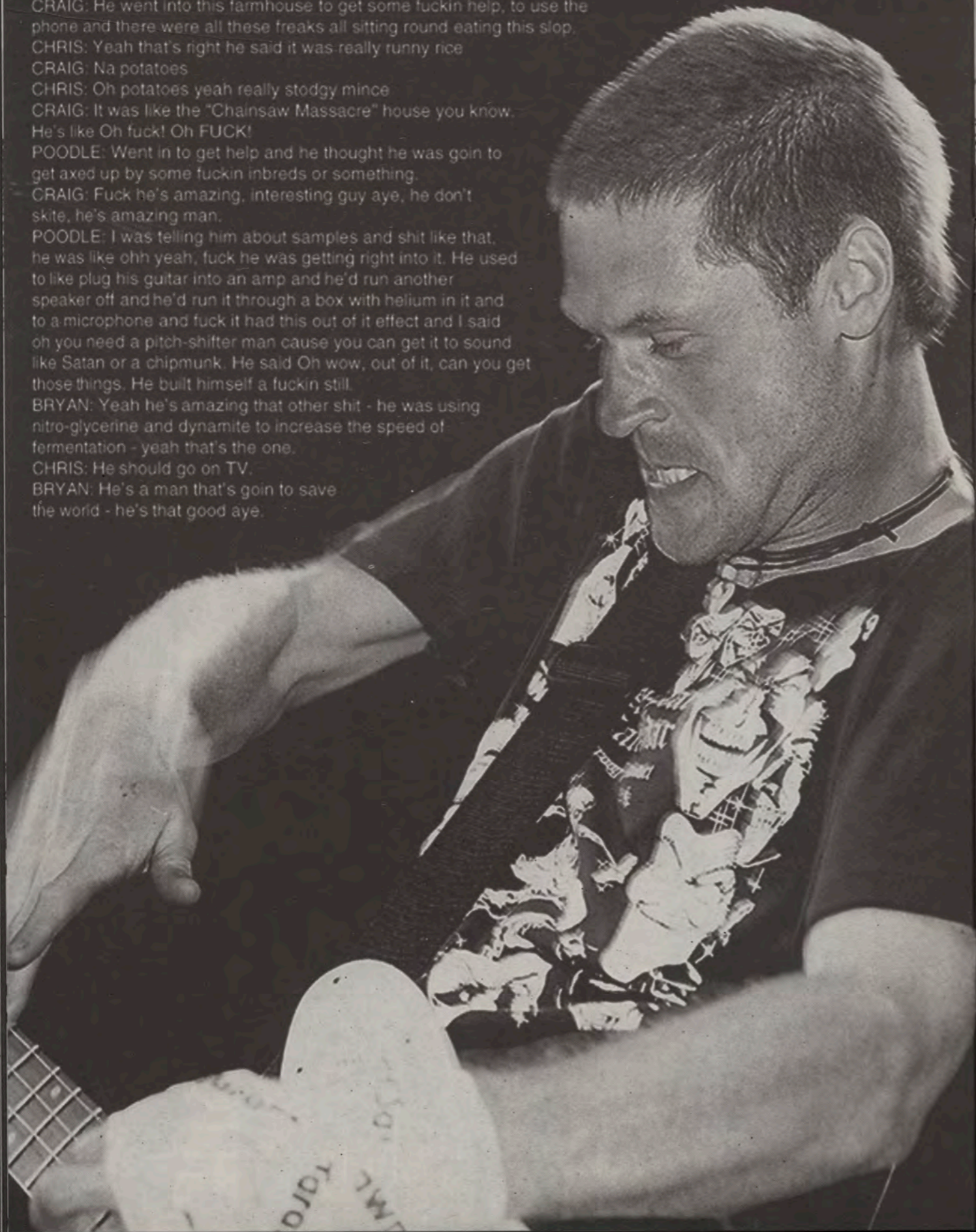


Chris



Paul

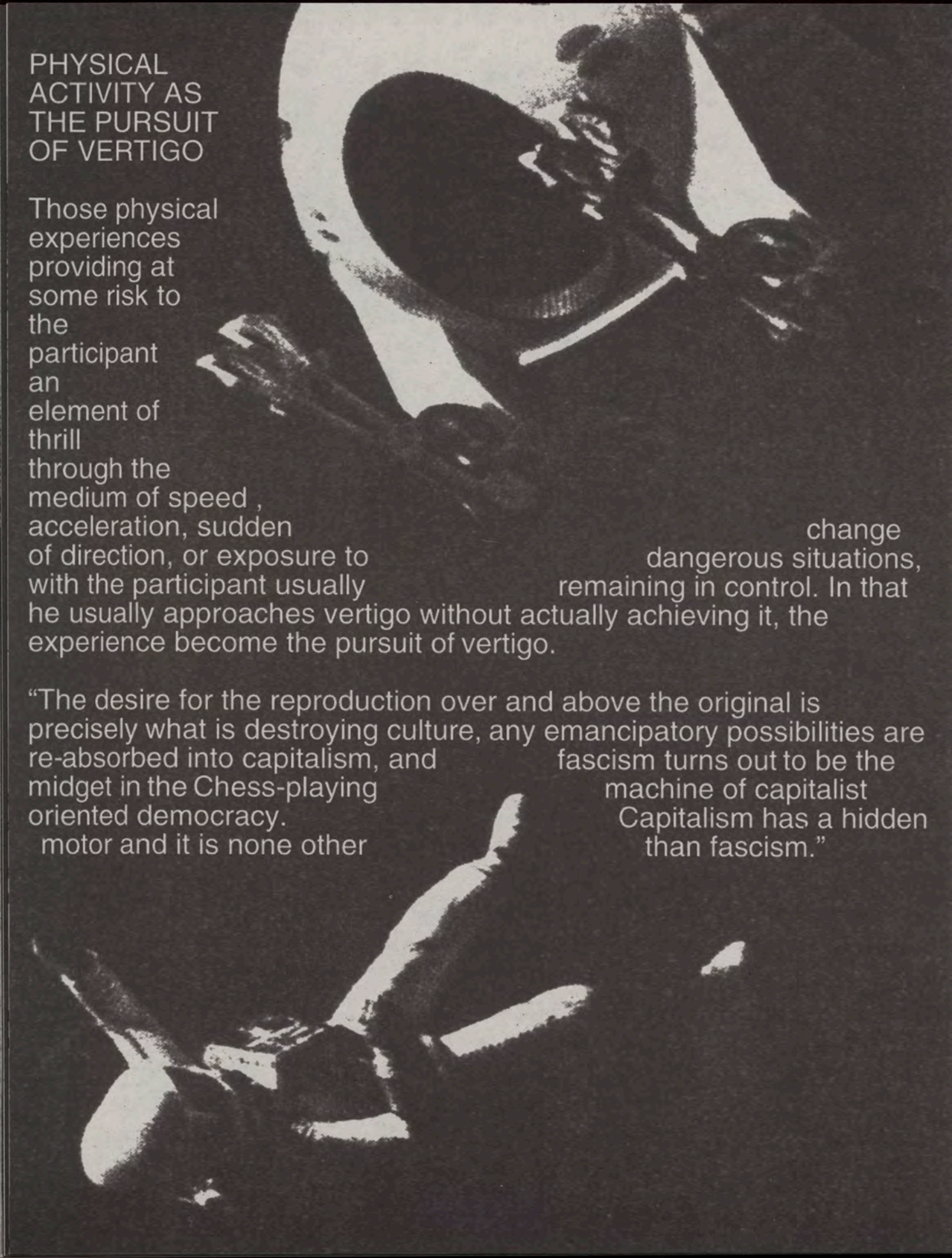
CRAIG: He went into this farmhouse to get some fuckin help, to use the phone and there were all these freaks all sitting round eating this slop.  
CHRIS: Yeah that's right he said it was really runny rice  
CRAIG: Na potatoes  
CHRIS: Oh potatoes yeah really stodgy mince  
CRAIG: It was like the "Chainsaw Massacre" house you know. He's like Oh fuck! Oh FUCK!  
POODLE: Went in to get help and he thought he was goin to get axed up by some fuckin inbreds or something.  
CRAIG: Fuck he's amazing, interesting guy aye, he don't skite, he's amazing man.  
POODLE: I was telling him about samples and shit like that, he was like ohh yeah, fuck he was getting right into it. He used to like plug his guitar into an amp and he'd run another speaker off and he'd run it through a box with helium in it and to a microphone and fuck it had this out of it effect and I said oh you need a pitch-shifter man cause you can get it to sound like Satan or a chipmunk. He said Oh wow, out of it, can you get those things. He built himself a fuckin still.  
BRYAN: Yeah he's amazing that other shit - he was using nitro-glycerine and dynamite to increase the speed of fermentation - yeah that's the one.  
CHRIS: He should go on TV.  
BRYAN: He's a man that's goin to save the world - he's that good aye.



CHRIS: (in Pommie accent) OK - so where's the Vellotto Rosso then lud - essential priming - this is essential to Rock n Roll. Have you seen a movie called "Wild at Heart"? EVERYONE: YEAH! CHRIS: Pictures or on video? I went to the pictures yeah its wicked - like they had this bit at the beginning of it like its all dark and this guy lights a cigarette and its like sort of wwwwooooooo kkkkkssss hhhhhhhhhhhh you know all slow motion its wicked aye that bit its like wicked photography you know its like a real close-up of a match you know the guy sort of lights his cigarette.  
POODLE: Do you remember the name of the director - Peter Lynch?  
CHRIS: Yep Peter Lynch  
David Lynch EVERYONE: David Lynch David Lynch David Lynch THAT'S IT!  
BRIAN: Peter King, lynch "Drowning by Numbers". Jackson...Peter Greenaway...Peter Jeffries bud...Peda File...HA HA HA HA !!!

POODLE: You seen "Drowning by Numbers" - is that Peter Greenaway? Who did "Reservoir Dogs" - who did that one? - forgotten his name. BRIAN: Who did "Natural Born Killers"? CHRIS: Oliver Stone - no that's not the same guy CRAIG: Fuck he really went over the top on "Natural Born Killers" I couldn't keep up with it just total visuals. How those cartoons would come on heaps of out of it shit. Yeah he did that "Doors" movie - pretty out of it scenes. POODLE: Yeah mushroom scenes yeah its pretty mush like that. CRAIG: Yeah he must have taken drugs I reckon. CHRIS: Was it a good movie? (from a distance) POODLE: Ohhhhhh it was all right you know CHRIS: I can't stand the Doors - I hate the Doors - I HATE THEM!! POODLE: I don't mind them BRIAN: yeah but that's the test of anything aye, music, art, film, anything. If its still got you know quality 10 15 20 years down the line aye CRAIG: I like touring aye - discovery BRIAN: You discover people places you come across videos movies records POODLE: Some of the people you meet up with aye are just like CHRIS: They said they were going to come down for the gig and then they said we couldn't be fucked and I said well there you go, that's just the typical New Plymouth attitude, you know, "can't be fucked" and I said wh cares, we're HUGE everywhere else anyway...yeah, and we're RICH. I said...do you luv me? and she goes AWWWW, well do you luv me?

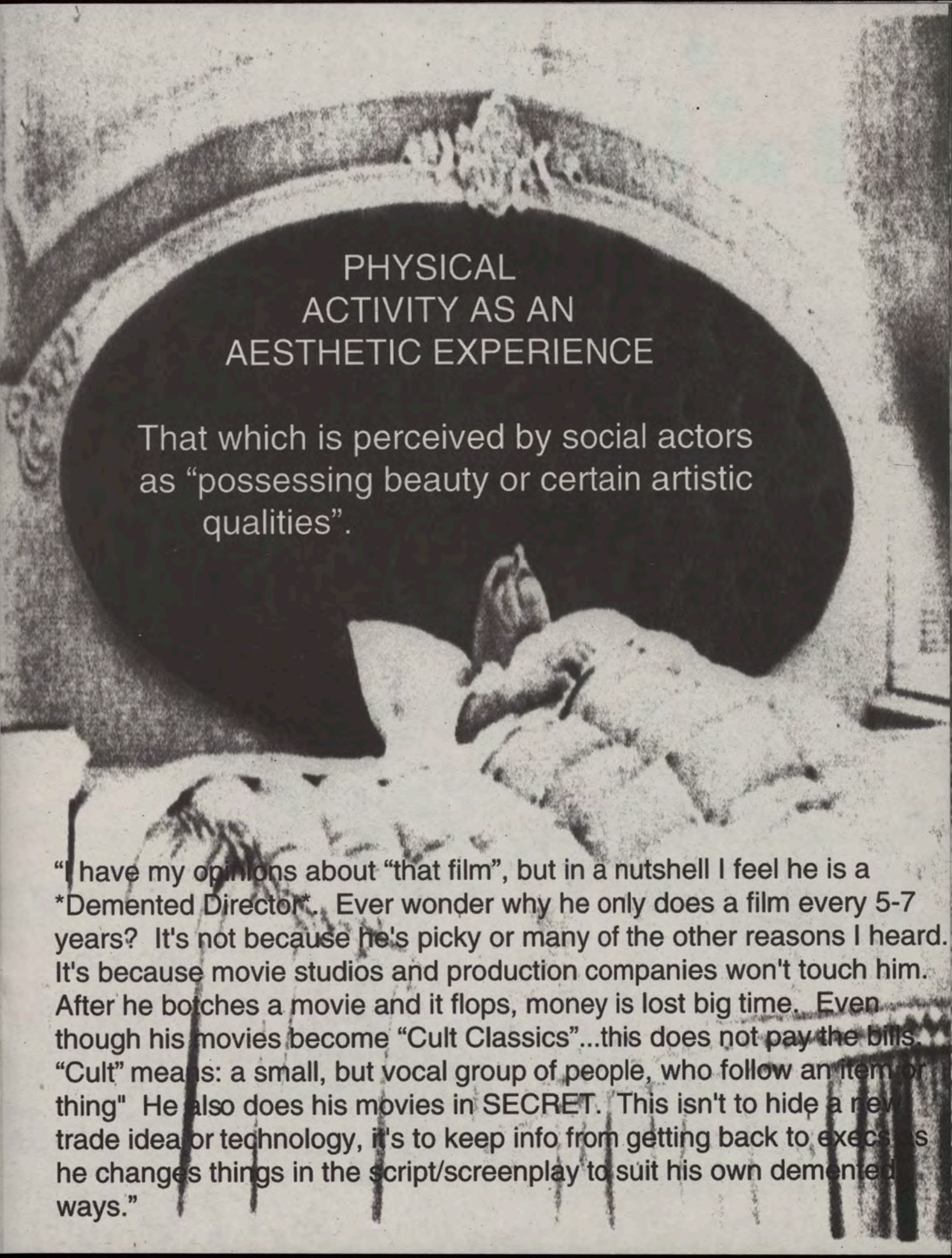




PHYSICAL  
ACTIVITY AS  
THE PURSUIT  
OF VERTIGO

Those physical experiences providing at some risk to the participant an element of thrill through the medium of speed, acceleration, sudden change of direction, or exposure to dangerous situations, with the participant usually remaining in control. In that he usually approaches vertigo without actually achieving it, the experience become the pursuit of vertigo.

“The desire for the reproduction over and above the original is precisely what is destroying culture, any emancipatory possibilities are re-absorbed into capitalism, and fascism turns out to be the machine of capitalist midget in the Chess-playing oriented democracy. Capitalism has a hidden motor and it is none other than fascism.”



PHYSICAL  
ACTIVITY AS AN  
AESTHETIC EXPERIENCE

That which is perceived by social actors as “possessing beauty or certain artistic qualities”.

“I have my opinions about “that film”, but in a nutshell I feel he is a \*Demented Director\*. Ever wonder why he only does a film every 5-7 years? It's not because he's picky or many of the other reasons I heard. It's because movie studios and production companies won't touch him. After he botches a movie and it flops, money is lost big time. Even though his movies become “Cult Classics”...this does not pay the bills. “Cult” means: a small, but vocal group of people, who follow an item or thing” He also does his movies in SECRET. This isn't to hide a new trade idea or technology, it's to keep info from getting back to execs as he changes things in the script/screenplay to suit his own demented ways.”

"Straight to the freezing works after finishing school, I think it was compulsory for most surfers at that time - straight to the freezing works - pretty good money - seasonal work. Sort of played on and off, rugby and League for a few years...used to go out quite a bit...socialising...mainly surfing."



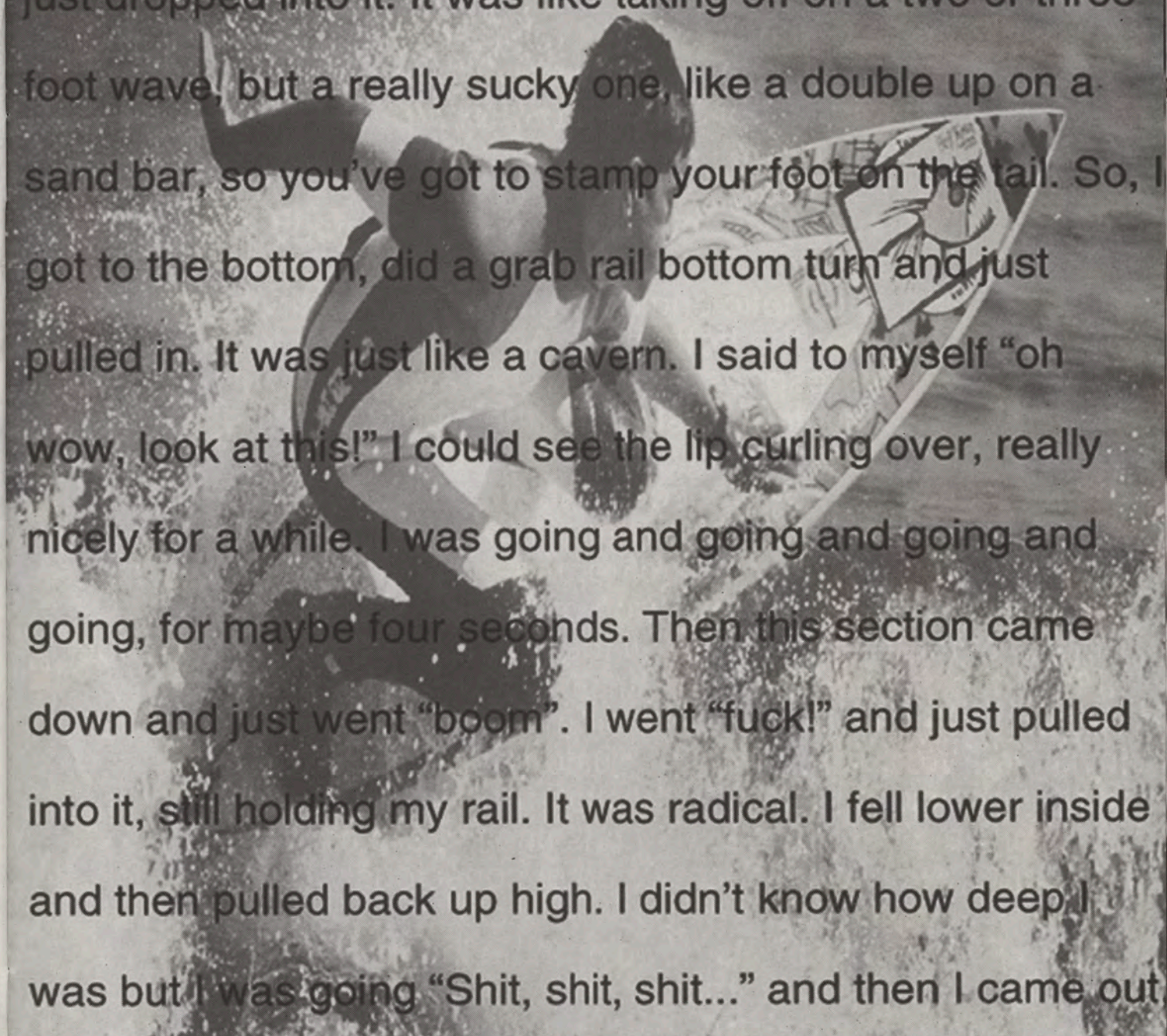
"Sponsor gets all my clothes and equipment...its pretty good...if you're in the top three you get a little bit of money...but if you don't win its more or less just enough to get around...getting to different places."

"Pretty much up to date, cross between hard-core, rap and that."

"Its just the versatility I think you can do quite a lot of different things, you can do just about everything in Taranaki if you're a sportsperson. Surfing, rugby, tennis in the summer, skiing in the winter, its a pretty hard place to beat if you're an all-round sportsman...or sportsperson hahaha."



"You get your big professional from the TV and its quite hard to talk to them because you're on different levels, different wavelengths of thinking, its hard trying to explain to people who don't surf. A lot of people don't understand some of the language surfers talk."



"I remember just taking off knowing I was on the section. I just dropped into it. It was like taking off on a two or three foot wave, but a really sucky one, like a double up on a sand bar, so you've got to stamp your foot on the tail. So, I got to the bottom, did a grab rail bottom turn and just pulled in. It was just like a cavern. I said to myself "oh wow, look at this!" I could see the lip curling over, really nicely for a while. I was going and going and going and going, for maybe four seconds. Then this section came down and just went "boom". I went "fuck!" and just pulled into it, still holding my rail. It was radical. I fell lower inside and then pulled back up high. I didn't know how deep I was but I was going "Shit, shit, shit..." and then I came out followed by a thick spit as it blew out. I looked back at the blow-out and felt it. It was really, really good."



## PHYSICAL ACTIVITY AS AN ASCETIC EXPERIENCE

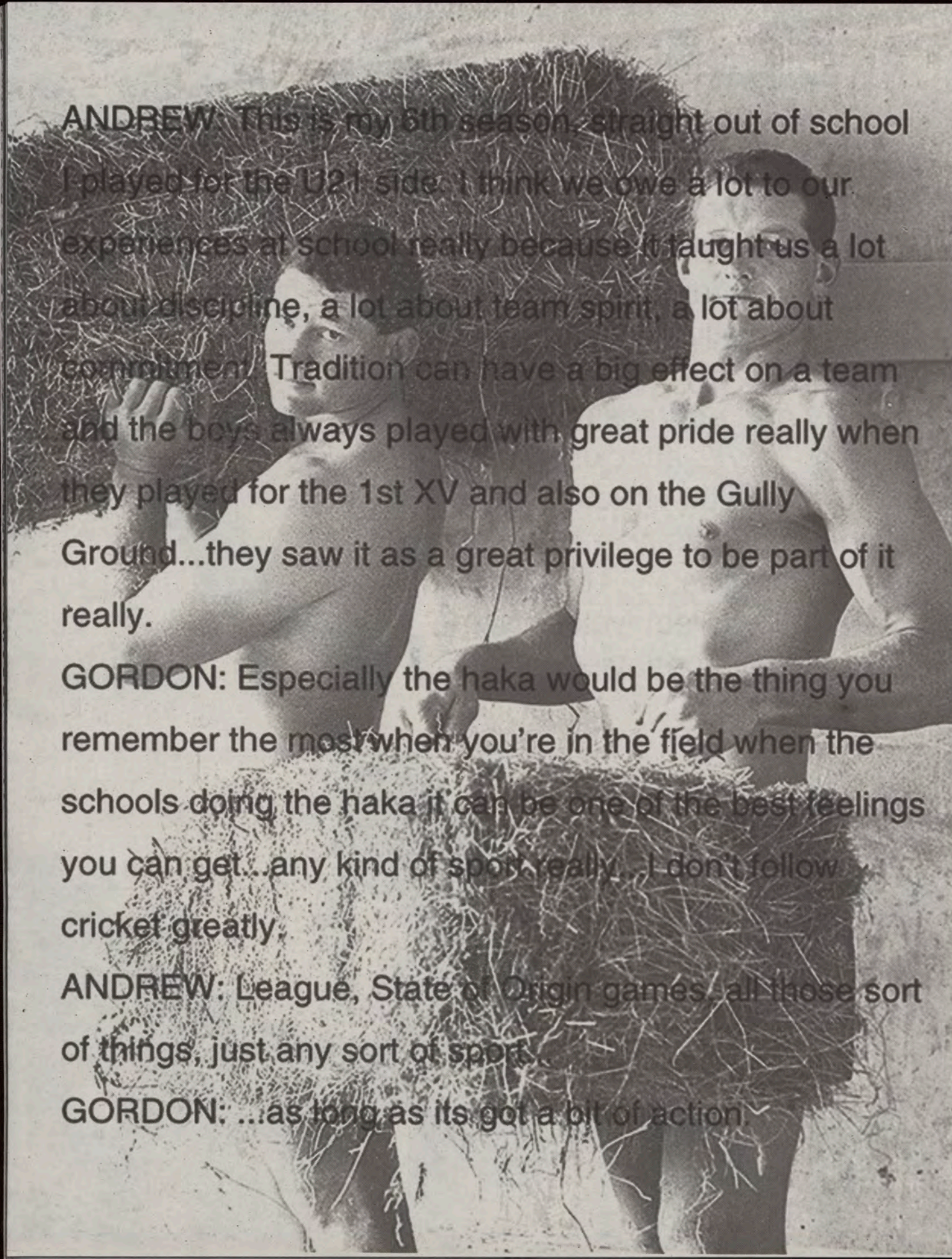
Competition whereby physical activity for him involves long strenuous, and often painful training and stiff competition demanding a deferment of many gratifications.

"The surgeon and cameraman share in common the apparent act of penetrating into the web of reality to come up with fragments assembled under "new laws," something which neither the magician nor the painter are capable of doing. The magician and the painter refer to a wholistic totalizing representation of reality. They are the producers of what has become a fetishized autonomous work. By way of contrast the figures of the surgeon and cameraman, and nowadays the cybernetician or genetic engineer plunge into reality itself and reassemble it from the bottom up. Along with the global controller who is responsible for the behaviour of every part, any possible way of understanding the whole from these reassembled fragments is impossible. The maker vanishes at the moment reality is reassembled. Art escapes the gravitational pull of ritual and aura by virtue of its thoroughgoing technization of representation and, importantly, the complementary technization of perception itself. Other modes of representation allow their equipmentality, the residue of their technique to remain strictly visible, whereas video, by virtue of its extreme technization makes the technical aspects invisible. Video provides the illusion of a more direct apprehension of reality. Distraction replaces concentration. Evidently a different nature opens itself to the camera than to the naked eye if only because an unconsciously penetrated space is substituted for a space consciously explored by man. Individuality itself breaks down and the individual viewer becomes equivalent to mass culture through mass reproduction. The destruction of uniqueness renders even the western metaphysical subject obsolete...it is this obsolescence of the unique which is reflected in our own culture of commodity obsolescence. The culture industry as a whole has moulded men as a type unfailingly reproduced in every product."

## PHYSICAL ACTIVITY AS CARTHASIS

Emphasis upon the release of tension precipitated by frustration through some vicarious means (the notion that a reduction in tension is achieved by expressing hostility and aggression, either directly by attacking the instigator of the frustration or more commonly, through venting one's hostilities through some equivalent form of aggressive behaviour.





ANDREW: This is my 6th season, straight out of school I played for the U21 side. I think we owe a lot to our experiences at school really because it taught us a lot about discipline, a lot about team spirit, a lot about commitment. Tradition can have a big effect on a team and the boys always played with great pride really when they played for the 1st XV and also on the Gully Ground...they saw it as a great privilege to be part of it really.

GORDON: Especially the haka would be the thing you remember the most when you're in the field when the schools doing the haka it can be one of the best feelings you can get...any kind of sport really...I don't follow cricket greatly.

ANDREW: League, State of Origin games, all those sort of things, just any sort of sport.

GORDON: ...as long as its got a bit of action.

ANDREW: On the TV the other day we saw the surf life-saving finals...showing a bit of competition and a bit of guts, you know, something like that usually gets the interest.

GORDON: The Mountain is always home I guess that's where your roots are and that, you always when you come home, but it might get cold in best of both worlds the sea, and things up there...its not too big,

you know, look for it the winter the skiing its got

enough

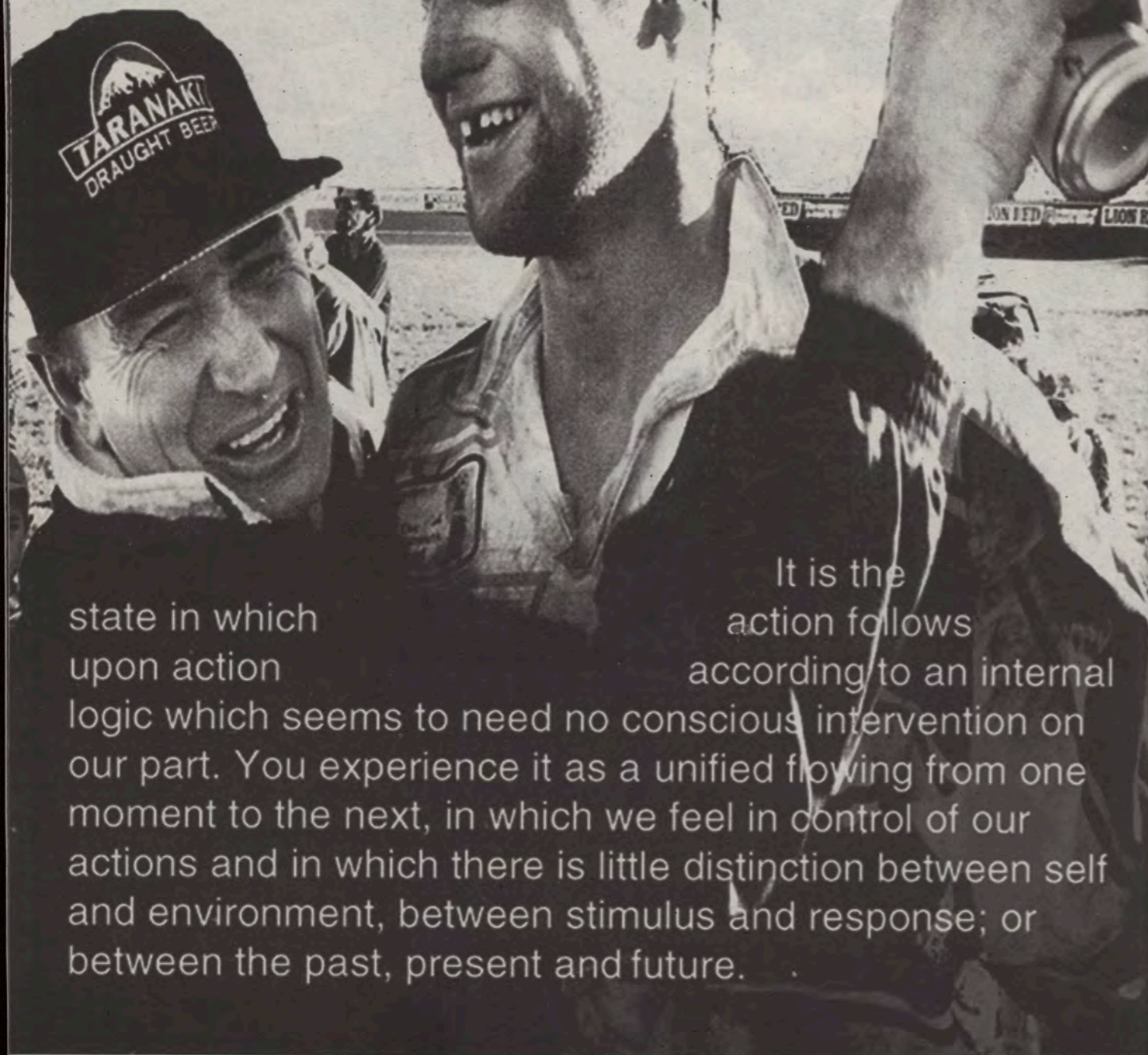
happening

in it..



ANDREW: Its primo aye, it really is...the game is getting all money orientated now, who's got the most money getting the best players sort of thing. I don't know if its good for the sport really. People say its meant to be an amateur game but there's a hell of a lot more professionalism out there than what people think.

Flow denotes the wholistic sensation present when we act with total involvement. It is the kind of feeling after which one nostalgically says, "That was fun" or "that was enjoyable".



state in which action follows upon action according to an internal logic which seems to need no conscious intervention on our part. You experience it as a unified flowing from one moment to the next, in which we feel in control of our actions and in which there is little distinction between self and environment, between stimulus and response; or between the past, present and future.

# seriously fit

Then it's back into the van and off to the United clubrooms for the final test. Allen says it is worse (if that is possible) than the Beep test. Appropriately, it is called the fatigue test.

Again a series of cones are put on the floor and everything is quite straightforward. They have to run to the first set of cones five metres away and back, then to the second set 10 metres away (and back), then to the third set (20 metres) and back. They have to complete this exercise six times, starting every 30 seconds. That means the quicker they are the more rest they get in between.

Allen is three-four paces quicker than Slater and starts with 16.21s and finishes in 17.27 for the sixth. Both men are seriously fit, although they are suffering at the moment.

Just 10 minutes later it is time to go on to other things. But any thoughts of two professional sportsmen going home to rest could not be futher off the mark.

"Lunch, lots of it, then work," says Slater who works on the family farm.

"I've got to go straight back to work, we're flat out," says Allen, who helps his father Steve out in his Auto Electrical shop in Stratford.

Both are pleased with their results. It is the best they have recorded and the selectors should be impressed.

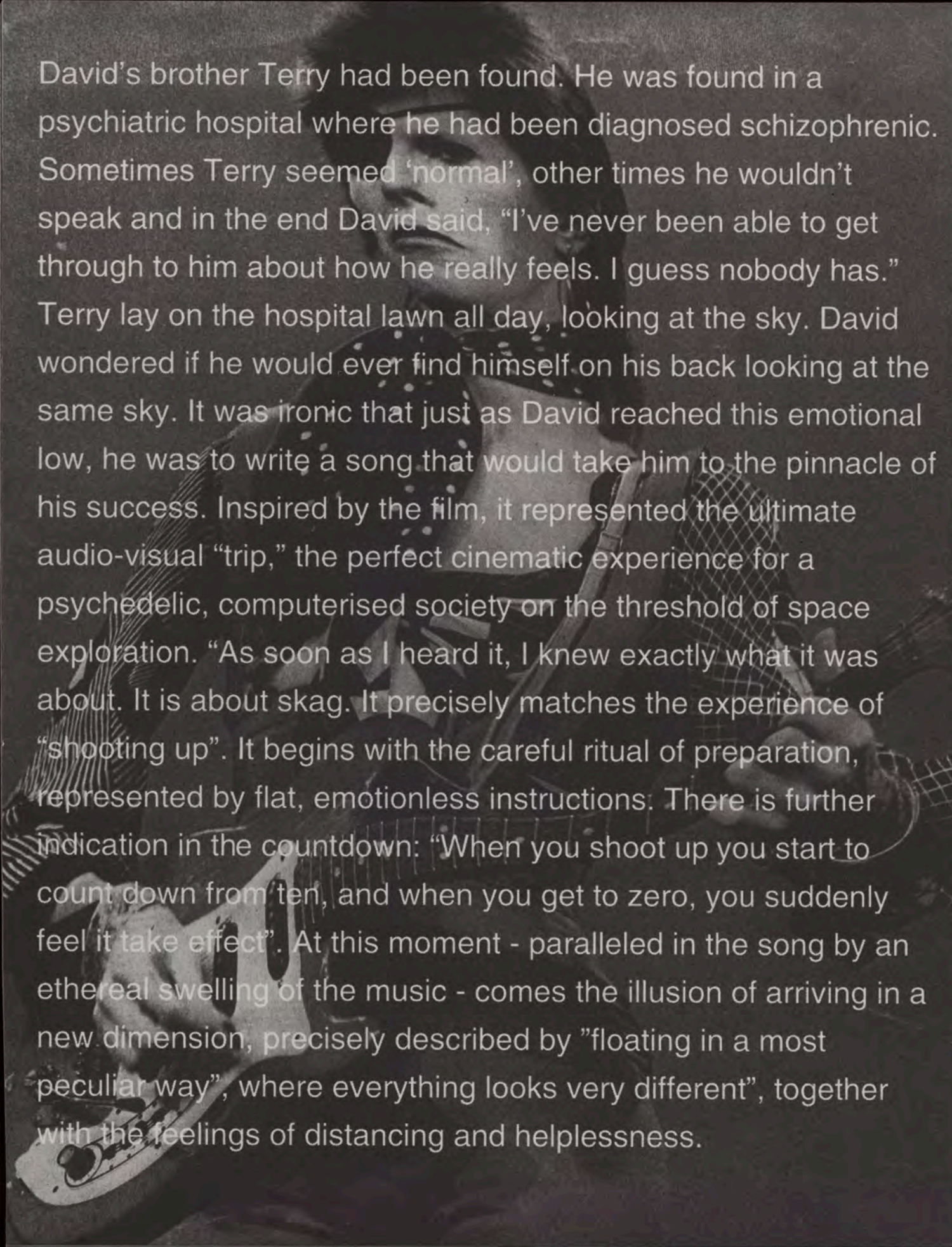
It would be interesting to see how Richard Loe's numbers compare.

After watching Allen and Slater, Jazz Muller's famous quote after one grueling training session under coach Ivan Vodanavich in the 1970 All Black tour of South Africa springs to mind.

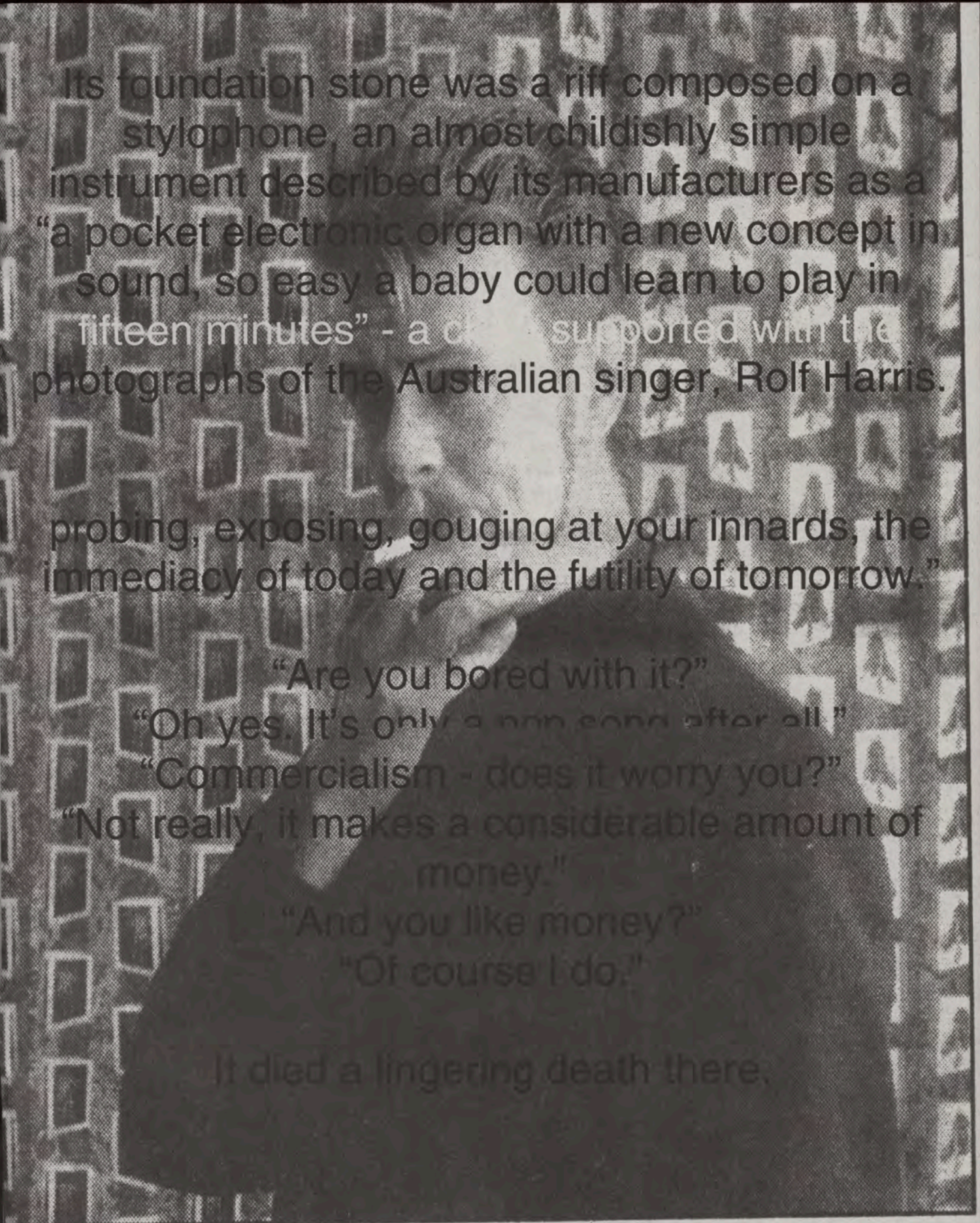
"A few more matches and I should be fit enough for the training sessions."



**STRAINING:** Gordon Slater is feeling the pinch during his sprint.



David's brother Terry had been found. He was found in a psychiatric hospital where he had been diagnosed schizophrenic. Sometimes Terry seemed 'normal', other times he wouldn't speak and in the end David said, "I've never been able to get through to him about how he really feels. I guess nobody has." Terry lay on the hospital lawn all day, looking at the sky. David wondered if he would ever find himself on his back looking at the same sky. It was ironic that just as David reached this emotional low, he was to write a song that would take him to the pinnacle of his success. Inspired by the film, it represented the ultimate audio-visual "trip," the perfect cinematic experience for a psychedelic, computerised society on the threshold of space exploration. "As soon as I heard it, I knew exactly what it was about. It is about skag. It precisely matches the experience of "shooting up". It begins with the careful ritual of preparation, represented by flat, emotionless instructions: There is further indication in the countdown: "When you shoot up you start to count down from ten, and when you get to zero, you suddenly feel it take effect". At this moment - paralleled in the song by an ethereal swelling of the music - comes the illusion of arriving in a new dimension, precisely described by "floating in a most peculiar way", where everything looks very different", together with the feelings of distancing and helplessness.



Its foundation stone was a riff composed on a stylophone, an almost childishly simple instrument described by its manufacturers as a "a pocket electronic organ with a new concept in sound, so easy a baby could learn to play in fifteen minutes" - a claim supported with the photographs of the Australian singer, Rolf Harris. probing, exposing, gouging at your innards, the immediacy of today and the futility of tomorrow."

"Are you bored with it?"

"Oh yes. It's only a non song after all."

"Commercialism - does it worry you?"

"Not really, it makes a considerable amount of money."

"And you like money?"

"Of course I do."

It died a lingering death there.

HOME IMPROVEMENT . . . David ~~Byrne~~ moves into wallpaper

This publication is produced on the occasion of  
the artist's project

**Terry Urbahn: Alien Space**

**Govett Brewster Art Gallery**

**New Plymouth**

**30 October - 10 December 1995**

The Govett-Brewster Art Gallery wishes to thank the following:

**GOVETT-BREWSTER**

For their willing participation in the project:

Jason Mathews

Andrew and Gordon Slater

Sticky Filth  
**FOUNTAIN**

For their enthusiastic support of the exhibition project:

Bob O'Dowda Menswear, New Plymouth

Musical Services, New Plymouth

Vertigo Total Surf, Oakura

For their generous support of this publication:

Creative New Zealand

The Daily News, New Plymouth

Published by Govett-Brewster Art Gallery, P.O. Box 647, New Plymouth,  
New Zealand.

ISBN: 0-908848-12-9

This publication is supported by Creative New Zealand,  
Arts Council of New Zealand Toi Aotearoa