



*extended play*  
ART REMIXING MUSIC

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RODNEY GRAHAM (CAN)  
SEAN KERR (NZ)  
HILARY LLOYD (UK)  
CHRISTIAN MARCLAY (SWI/US)  
MICHAEL PAREKOWHAI (NZ)  
STEPHEN PRINA (US)  
PIPILOTTI RIST (SWI)  
KATI RULE (AUS)  
SCANNER (UK)  
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## **Acknowledgements**

### **Extended Play**

*Extended Play: art remixing music* is the latest in a series of Govett-Brewster Art Gallery exhibitions that has included *Drive: power, progress and desire* 2000, *Feature: art, life and cinema* 2001 and *Profler* 2002. The exhibitions in this series interpret the response of contemporary artists to prescient and unsettling developments in contemporary culture.

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Michael Parekowhai  
*Before Elvis... there was nothing* 1994/2003

## EXTENDED PLAY: LINER NOTES

GREGORY BURKE & SIMON REES

In 1989 the US military blasted General Noriega with deafening Rock music during its 10-day siege of the rebel Panamanian President's compound. Such use of Rock as a psychological weapon, a use repeated in the siege of the Branch Davidian compound in Waco, Texas in 1993, provides a prescient metaphor for Rock n Roll as a spent subversive force. By the late 1980s the rebellious teen spirit that fuelled Rock n Roll in the 50s, Rock in the 60s and Punk in the 70s had been subverted by the development of MTV and an increasingly corporatised music industry motivated by market share and thereby market manipulation. A new, over-packaged, pop phenomenon has been made possible by the conglomeration of music and video production and distribution industries. While the 1990s produced zones of resistance such as Rap and Indie-House, these forms have also been rapidly repackaged for mass appeal by music production houses, labels, distributors, television studios, magazine publishers (and even movie studios) that have increasingly become one and the same.

Against this backdrop many artists have taken a renewed interest in Pop music as a cultural form and in some cases have taken advantage of their position outside the music industry to make art/music/video that confounds market expectation. Perhaps in response to this a growing number of museums are presenting exhibitions that address interactions between art and music. To date many of these exhibitions have tended to anthologise a wide number of works, based on similitude. Others have explored the area of fusion, a space between art and music often involving performance. Still others explore the concept of the crossover; such as album covers designed by visual artists, commercial music videos directed by visual artists and even artists who have dual practices as visual artists and musicians. In many cases these exhibitions have featured a high proportion of audio-visual documentation as well as exhibits that could be best classified as "design."

*Extended Play* has a more specific focus. The exhibition brings together 17 contemporary artists who make artworks that explore the interaction of art and music but are clearly rooted in contemporary art. All of the works have been made to be experienced as art or in art contexts in the first instance, which means that even though the artists may make works reminiscent of MTV styled music videos, or redesign record covers, or even write and perform their own music, they do so as a conceptual strategy in the service of their art practice. As such they provoke an appraisal of contemporary art's tropes as much as they critique or extend the limits of pop music culture.

Artworks that interact with music's forms are not a new development. As early as 1913 Picasso and Braque used the shape of the guitar as a pictorial device in their leap from analytic to synthetic cubism. Soon after, Dadaist Tristan Tzara composed and performed automatic works that included hitting the action of a grand piano with a hammer and dragging iron chains across the strings. The Dadaist's spleen was often directed at the bourgeois concert hall and salon culture

traditions. Likewise, Frankfurt School theorist Theodor Adorno elevated the cabaret or pub in his essay 'The Social Situation of Music' (1925). The inter-connectedness of art and performance within the Dadaist milieu was forerunner to the foment that occurred at Black Mountain College (1933-56) between 1950 and 1953 when John Cage, Merce Cunningham, Jasper Johns, Robert Rauschenberg, and David Tudor met and established collaborative practices and cross-medium conversations that left a permanent mark on art and music history.

Inspired by Rauschenberg, Cage made a musical advance superceding all previous forms of composition and theory, replacing music with noise in the work *4'33"* first performed by artist David Tudor in August 1952. Performed on piano, *4'33"* was silent and encapsulated incidental environmental affects, and the sound within the auditorium. Significantly, the silence focused the audience on the spectacle of Tudor at the piano adding a visual dynamic to the performance, reflecting Wagner's *gestalt* theory of opera. Art remixed music. The influence of *4'33"* fed the Fluxus scene that emerged in SoHo around 1960 (of which David Tudor was a member). Fluxus combined elements of Dada, conceptual art, and resistance to emerging global pop culture, based on writing by Gramsci and Althusser. An important Fluxus strategy was the use of musical instruments in unconventional ways. For instance in his *Solo for violin* 1962 George Maciunas wrote instructions to: "scrape strings with a nail/ break string by over-tensioning peg/bite violin..." Ken Friedman's work *Orchestra* 1967 required the members of a small orchestra to play an album on stage at the same time (in a forerunner of sampling).

In 1965 Nam June Paik used an early model portable video camera to record and edit performance into videos for exhibition. His *Global groove* 1973 (32 min) is a definitive forerunner to contemporary video installation practice, and included footage of Japanese Pepsi advertising, Korean dancing, a Navajo chant, and Fluxus performances by cellist Charlotte Moorman with incidental, and recorded, soundtrack. Paik's constant video recording of his peers in performance coincided with Andy Warhol and Paul Morrissey. Warhol's Factory represents the moment in the 1960s when art met popular culture. Warhol turned to Rock as accomplice to his project and became 'producer' of Nico & the Velvet Underground (securing their first album deal). Significantly, Warhol and Morrissey used film projection in their Velvet Underground gigs. While the collaboration wasn't theoretically driven it represented a temporary ascendancy of art over popular music, as the musicians sought Warhol's imprimatur and learned to feed off an artist to make their work edgier. They also traded on each other's reputations with the aim of enhancing their fame (the basis of many of Warhol's friendships).

If the legacy of Dada, Fluxus and Warhol can be felt in *Extended Play* it is a fractured legacy. Bourgeois performance traditions targeted by Dada and Fluxus are now not as relevant to contemporary culture. Times have changed. Screens have become the principal setting for the consumption of music. Warhol may have championed Pop music but it is now the dominant form, proliferating in styles in synch with globalisation and emerging technology. While John Lennon

infamously stated that 'Before Elvis, there was nothing' this statement in itself is a Warholian gesture. Warhol is in fact the perfect exemplar for an industry driven by the consumption of style and the production of fame. To suggest then that the artists in *Extended Play* simply follow in the wake of Dada, Fluxus or Warhol is to ignore the reality that the avant-garde has swallowed its own tail (or tale). Instead, much like ethnographers, the artists sift Pop music's forms, in order to decipher their impact on contemporary culture.

In one sense the artists point to historical amnesia as a symptom of a current cultural condition where surface values are all that matter, as with Michael Parekowiak, in *Before Elvis... there was nothing* 1994/2003 and Christian Marclay, in *Guitar drag* 2000, which remind us of the social forces and racist histories that led to the birth of Rock n Roll. Such histories are of no importance to manufacturers and peddlers of contemporary music product, as reinforced by Jeremy Deller in his work *Advanced Capitalism Pt II* 1997 that features recordings of ticket touts in full flight trading current chart toppers for the highest prices. What counts is what sells, which in turn is dependant on the fleetingness of fame, rather than cultural or social relevance.



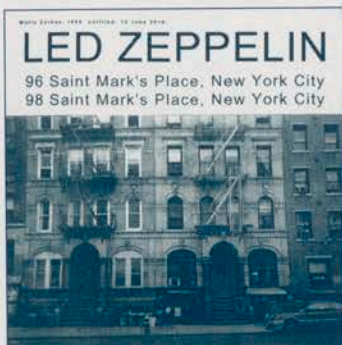
Kathy Temin  
*My Kylie collection: extended remix*  
Installation detail 2003

Fame and stardom and their relationship to neurosis are addressed specifically by a number of works in the exhibition. Works by Candice Breitz, Kathy Temin and Ronnie van Hout problematise the circuit of star/fan relations linked to the construction of [our] identity. Breitz cuts-up signature tunes/videos and spatially rearranges them across split screens destabilising our possessive identification: so that we can no longer assume the performer is singing to us or about us, revealing the detachment of Pop lyrics and the star persona. The proliferation of international media clippings in Temin's *My Kylie Collection: extended remix* 2003, about Kylie Minogue, engages a voyeurism heading towards stalking. Whether this reflects the artist (as fan's) obsession is debatable, but it certainly reveals that music is as much about image as performance; few of the articles are about the quality of Minogue's music. This emphasises the counter-productive tendency of fame and Pop music culture.

Van Hout takes this counter-productiveness to its outer limits playing the misunderstood genius, washed up star, or artist who fame and fortune have turned blind eye to. He reminds us that since Warhol contemporary art has increasingly echoed the trajectories and myths of Pop. Recently, on the back of a number of 'scandalous' works made by various artists, the media has mainstreamed contemporary art. It is now written about in tabloids and glossy [fashion] magazines, alike, and has become increasingly personality/star driven. As many words are spilled on a who's-who at gallery openings as on the art. David Bowie has become a contributing editor of art magazine *Modern Painters* and submits regular interviews with celebrity artists such as Tracey Emin,

Damien Hirst, and Jeff Koons. In this regard, the distinctions between scenes is disappearing, inviting speculation on contemporary art's claim to be primarily a discursive practice.

Artist Stephen Prina resists this trend in his 16mm film *Vinyl II* 2000, shot at the Getty Museum, that locates itself within the matrix of institutional power and the specific language of art, and essentialist notions of the master work. He uses Pop strategies (the score for string quartet, voice and French horn, is composed with Rock phrasing) as disruption in a stream of high art references that include Caravagghi painting, auteur cinema, cinematic deployment of orchestral music, Warholian cinema and temporality in art-performance. Interpreting the enjambment and juxtaposition requires particular knowledge, as the work articulates both distance and interplay between canonical and popular forms. Christian Marclay similarly mixes high art and Pop references in the work *Guitar drag*, which alludes to interconnections between Rock performance and Performance art in the late 60s. Marco Fusinato and Thurston Moore also enact a marriage of forms that reflects the interchangeable facets of art and music histories. Their installation of noise/painting shares Cage's suprematist impetus but their target is the capitulation of hard-edged painting and Rock to the high-production end of the market. Countering codes of reception for Pop music and monochrome painting they combine both and move into grunge.



Mutlu Çerkez  
untitled: 10 June 2018 1999

comparison between 'the readymade' and 'sampling', strategies that are chronologically distant but theoretically similar. Sampling is proof of technology's role in the transformation of music and art and another challenge to the myth of the 'originality of the avant-garde.' Scanner and Sean Kerr make work that reflects technology's construction of a mediascape of invisible and inaudible signals. They reach beyond the tropes of music to create their electronic soundtracks, Kerr into pure sound as source and Scanner to the farther reaches of the audible universe. Kerr plays with tonal sine waves synthesized with computer graphics. In *Echo days* 2002 Scanner produces a drum-and-bass type track from the echolocation signals of bats in flight, rendered audible by recording technology.

Scanner's gallery based projection sets a challenge to the cohesive nature of the music video, and reflects a history of artists' experimentation with the music/video. As early as the 1920s artist Len Lye radicalised painterly theories of kinaesthesia in his direct film animations set to music of the day. *Echo days* is a digitally animated reel of black and white aerial shots of cityscapes and landscapes, disrupted by a strobing whiteout effect linked to the interruptions of the soundtrack.

The spatiality of the projected video challenges the viewer to synthesise both the fracturing image plane and the picture with the soundtrack. Rodney Graham's *A little thought* 2000 attacks the sales and narrative driven MTV format with a depth charge. Like Prina, Graham's art is based on interpretation. His super-8 film footage, transferred to video, is packed with meaning and isn't what it seems. The beautiful footage is as much about cinema as the 3'45" country song it accompanies, and its beauty belies the tragic ballad it represents.

The women artists in the show all tackle the legacy of packaged female beauty prevalent in the current music/video market. Rist's prosaic *I'm a victim of this song* 1995, in which she sings Chris Isaak's *Wicked game*, is a subversion of that song's glamorous video that starred a half-clad supermodel. Moreover, her rendition of the track reaches insane punk registers at a time when girl-bands are all doing silky smooth dance inflected R&B. Breitz and Temin riff on the concept of stars trapped by their image. Hilary Lloyd on the other hand presents a slide-documentary of the first woman deejay to make it big on the London scene, pointing out that Princess Julia made her way on the sub-cultural gay scene well in advance of her breakthrough to straight mainstream dance culture. Kati Rule presents a raw edged version of feminine pop image gaining ironic power from the fact she is an artist and not a musician. In her video *I'm a lover not a dancer* 2002 she dances in her garage to Michael Jackson's *Thriller*. It is a long way from the seamless choreography and market pliability of contemporary music video but packs-a-punch for it, questioning the limits of talent, or edginess over image, as a marker for success.

The reality gap between Rule's self-portraiture and music television reflects the social gulf that exists between the pop star and their audience. Andrea Bowers' *Nothing short of the softest word* 2002 positions itself in that socio-political vacuum. Footage of a young Chicano woman hustling a carwash, to raise money for a memorial to her two brothers shot dead on the corner she is pacing, is overlaid with bytes of music by Janet Jackson and Yoko Ono. While Jackson and Ono have both staked claim as 'sympathetic' stars they remain separated from the harsh realities of the young woman's plight. Yet, ironically, pop-music is still considered expressive of universal grief. The insidiousness of this pop-humanism is sub-theme of Rist's work as she tries to rid herself of Isaak's song that plays over and over in her head, while succumbing to its saccharine charms.

The artists in *Extended Play* provide an antidote. Mixing-up art and music they consider the structural boundaries of medium and genre, and the impact that music has on the shaping of the everyday media universe. They also restore an element of rawness and energy to both music and art. Because they aren't bound to music industry politics and market demands, they can produce alternative art/music/video. Artists remixing music can embrace irony, critique the music industry and keep things tough. Their work adds violent invective, a sense of experimentation, and a spirit of resistance to music at a time when market logic makes music seem benign. By moving into music the artists reinvest their art with a similar edge. This transformation reminds us of the ineluctability of the audible and the transcendent power of music.

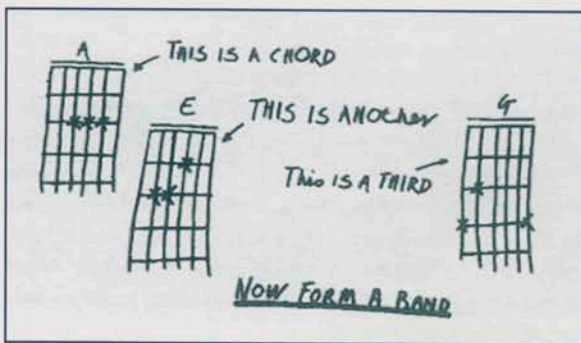


"THE BEST OF... A HOPELESS SITUATION" \_

IHOR HOLUBIZKY

Joe Strummer (1952-2002) outlived many of his music peers, survived the vagaries of the business, and reached the venerable age of 50. The obituaries told us that he was more than just another (once) 20-something iconoclast-musician, but a voice of his generation. Voices in popular music have often evoked the times, Bing Crosby, Frank Sinatra, and Elvis, but none of them could be remotely described as politically active. Bono of U2, far more successful commercially, said, "The Clash was the greatest rock band. They wrote the rulebook for U2".<sup>1</sup>

I never thought of The Clash as having a connection to the visual arts, nor being artful dodgers like U2, but Strummer went to art school, as did Clash bass player Paul Simonon. That new tradition began in the late 1950s in England with John Lennon, Pete Townshend (The Who), Keith Richards, Ron Wood, Charlie Watts (Rolling Stones), Ray Davies (The Kinks), Eric Burdon (The Animals), and Jimmy Page (Yardbirds and Led Zeppelin), among others. There would not have been a British Invasion without art school, and prior to this, England's contribution to popular music was slim—Gilbert & Sullivan and Noel Coward. The second 1960s wave included David Bowie, Brian Eno and Brian Ferry (Roxy Music), and Syd Barrett (Pink Floyd). By the 1970s art school was the new music breeding ground, spawning the industry term art band, or art rock. From England came the Gang of Four, Mekons, Wire, Ian Dury, Adam Ant, Buzzcocks, Psychedelic Furs, and Ultravox; American bands included Devo, Talking Heads, and Chris Stein (of Blondie); from Australia, Nick Cave and INXS; from New Zealand, members of Split Enz. The term was also applied widely, and many bands took on artfully obtuse names. There was no art *per se*, in Art of Noise, and no modernist credo in the British band Bauhaus. U2 joked that they attended the 'Brian Eno school of modern culture'.<sup>2</sup> Colin Moulding, bass player for XTC (only guitarist Andy Partridge had gone to art school) confessed, "We've always had the art-rock appeal rather than street credibility".<sup>3</sup> Arts schools and artist-run galleries were often the first performance venues, as it was for The Sex Pistols, but you didn't have to go to art school to appreciate the music. It was in the air and washed over a generation.



The Poles  
live in Toronto, circa 1977  
photograph by Don Pyle

left:  
"How to form a band"  
in *Sideburns*,  
London, 1976,  
fanzine in the collection of the author

facing page:  
The author  
playing at Lees Palace,  
Toronto, 1985



In the 1940s and 1950s American vanguard jazz and 'Ab-Ex' painting presaged the art and music link. This, however, was a form of dual-esoterica and did not have wide popular appeal.<sup>4</sup> Artist Richard Grayson, who went to school with John McKay, guitarist for Siouxsie and the Banshees, commented that the catalyst for the British cross-over lay in the class system: "In the fifties, sixties, and seventies, there was a very limited and delineated (in social terms) access to further education. Art school represented the only way that a talented arty working class kid could get to hang out for a few years thinking ...and getting arty ... but not necessarily into art".<sup>5</sup> If there was a distinction between the rage-optimism of early 1960s Pop and the rage-bleakness of the mid-1970s

Punk/New Wave scene, seeds of discontent were sown early on. John Lennon remarked, "My whole school life was ... a joke ... Art was the only thing I could do [but] frankly, I found it all as bad as maths and science".<sup>6</sup> Strummer was an art school dropout: "First I passed in art and English ... then just art [but] Central Art School was the biggest rip-off I've ever seen".<sup>7</sup> By the mid-1970s England had lost the lustre of swinging Carnaby Street and James Bond suave. It was a period of racial tension, economic instability and the highest unemployment rate since the 1930s, peaking at 30% for high school graduates in 1976. Artist/musician Simon Poulter wrote "I went to art



The Dead Boys  
New Yorker Theatre, Toronto, 1978  
photograph courtesy Don Pyle

facing page:  
Iggy Pop  
at the Masonic Temple, Toronto, 1978  
photograph courtesy Don Pyle

school to be in punk bands... in 1979 when I was 16. Many ... came from a working class/lower middle class background and access to education had become easier. It was a given that there were no jobs and if anything art school ensured that you would be unemployable. Overall there was no issue about musical skill, if anything this was an impediment."<sup>8</sup>

The American social background of the late 1960s and early 1970s was equally tumultuous, political assassinations, race riots and the divisions over US military involvement in Vietnam. If fewer American bands came out of art school proper, the scene embraced 'the art of bands' such as Pere Ubu (Cleveland), The Residents (San Francisco),

and the Velvet Underground. The *de facto* American art school was New York itself, a cultural crucible for vanguard composers, musicians and artists. Mayo Thompson of Red Krayola, a late 1960s Texas-born psychedelic band, collaborated with Art & Language in the early 1970s. Artist Robert Longo played guitar for Menthol Wars – later made music videos for REM and the Golden Palominos, and designed Glenn Branca's album *The Ascension*, 1981. Members of Sonic Youth played in Branca's early ensembles. Jean-Michel Basquiat played in the noise band Gray; Walter De Maria briefly played drums for the Velvet Underground. The Del-Byzanteens (New York) keyboard player was filmmaker Jim Jarmusch. Laurie Anderson crossed over to the mainstream industry without compromising her 'art', also evidenced in the output of Devo and

Talking Heads. It was possible to combine popular appeal with eclecticism and intelligence.<sup>9</sup> In Canada, Martha & the Muffins was one of several bands that came out of the Ontario College of Art in the mid-1970s after the tumult of a no-curriculum period.<sup>10</sup> Guitarist Mark Gane wrote, "Art college ... provided a setting where people were allowed (or even encouraged) to make 'mistakes'. In our highly structured lives, there are relatively few environments where this is allowed or even tolerated".<sup>11</sup> Artist Rodney Graham played guitar in the Vancouver-based band UJ3RK5, self-described as "crude low-fi music ... inspired by punk ethos", "with artists Jeff Wall and Ian Wallace".<sup>12</sup> Their locally produced EP was



picked up by a major label in the wake of Martha and the Muffins international success. AA Bronson of General Idea met David Byrne in New York in 1976 and brought Talking Heads to Toronto to play at A Space Gallery the next year.<sup>13</sup> General Idea also did art direction for Toronto bands, including Rough Trade. Singer Carole Pope's stage personae synchronised with the General Idea credo, "We knew that if we were famous and glamorous, we could say we were artists and we would be. We did and we are. We are famous, glamorous artists."<sup>14</sup>

The art world was (probably) drawn to the new music because of its transformative potential, and, in the 1960s, the actualisation of Pop music and Pop art through everyday life. The Beatles were talented musicians and song-writers, erudite, outspoken and independently hip (all the things that Elvis was not). Album covers became the vehicle for visual radicalism and entered homes where 'Art' did not.<sup>15</sup> British Pop artist Peter Blake designed the cover for the Beatles *Sgt. Pepper's* in 1966. Ian Dury had studied with Blake, and composed a theme song for his 1983 Tate retrospective. Richard Hamilton, the godfather of British Pop Art, designed the (extreme minimalist) cover for the so-called *White Album* in 1968, and its inside (maximal) collages, a link between art and advertising that Hamilton had set into motion in the mid-1950s. American (Swiss-born) photographer Robert Frank designed the Rolling Stones' *Exile on Main Street*, 1972, and the prince of Pop, Andy Warhol designed Rolling Stones covers in 1971 (the notorious, zippered *Sticky Fingers*) and 1977; John Cale's *The Academy in Peril*, 1972, and *Velvet Underground & Nico*, 1971 (for a period of time he was their image-maker). Francesco Clemente designed the cover for Mick Jagger's solo *Primitive Cool* in 1987. Other radical designs could have dropped out of current art practices, such as the Joseph Kosuth-like definition cover for XTC's *Go 2* in 1978, and the (equally stark) Talking Heads' *Fear of Music*, 1979.<sup>16</sup> One of the most ambitious covers was designed by Robert Rauschenberg for Talking Heads, *Speaking*





in *Tongues*, 1983, a transparent plastic package with three overlapping movable LP-sized foils. If music has the power to move a mass audience, film stepped in line. Richard Lester's day-in-the-life for the Beatles, *A Hard Day's Night*, 1964, was a breakthrough and the model for the pervasive music video industry that was to come: jump cuts, non sequiturs, 'shooting from the hip' and being hip. The Yardbirds appeared in Antonioni's *Blow-Up* 1966, and band documentaries were elevated to high art, Jean-Luc Godard's, *Sympathy for the Devil*, 1968, Martin Scorsese's *The Last Waltz*, 1978, and Jonathan Demme's *Stop Making Sense*, 1984. David Byrne wrote and directed the 1986 feature film *True Stories*. Byrne's character journeys to the fictitious Virgil, Texas (heartland America), the old-as-theatre device of on-stage (on screen) narration, to witness the town's 'Celebration of Specialness.' Byrne does not seek a truth about art or music or regionality, but accepts the entry into the everyday fairy tale. The film's karaoke scene peels away the pretentiousness of the music industry. A Talking Heads song *Wild Wild Life* is enacted by the town locals through various music-star personae, Billy Idol, Prince, etc. Byrne also takes a turn, performing out-of-body.

The idea that the music industry could be an art unto itself did not escape Malcolm McLaren, the impresario of British Punk. He attended art schools between 1963 and 1971. McLaren's foray into the London fashion scene with Vivienne Westwood culminated in his 15-minute idea, the Sex Pistols. The 1980 film (begun in 1978) *The Great Rock N' Roll Swindle* (directed by Julien Temple) 'flogged the dead horse' of the Sex Pistols and laid out McLaren's Situationist leanings, he was the film's 'artful dodger.' The culmination for McLaren's 'art' was to be 'in retrospect' at The New Museum, New York in 1988. In contrast, the 1980 film *Rude Boy*, mixed Clash documentary narrative with British kitchen-sink dramas of the 1960s *Reality Bites*.<sup>16</sup>



David Buchan in *Fruit Cocktail*  
Toronto Masonic Temple. 1978  
photograph AA Bronson  
courtesy the David Buchan estate,  
AA Bronson (General Idea)

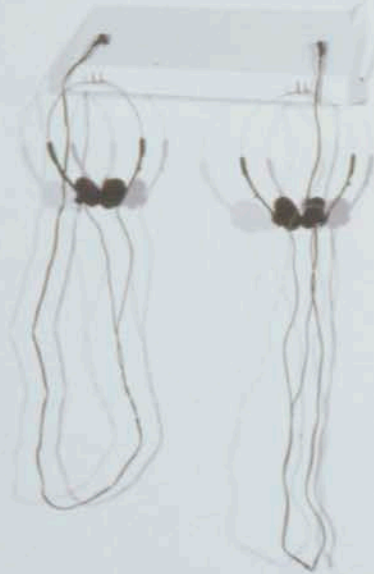
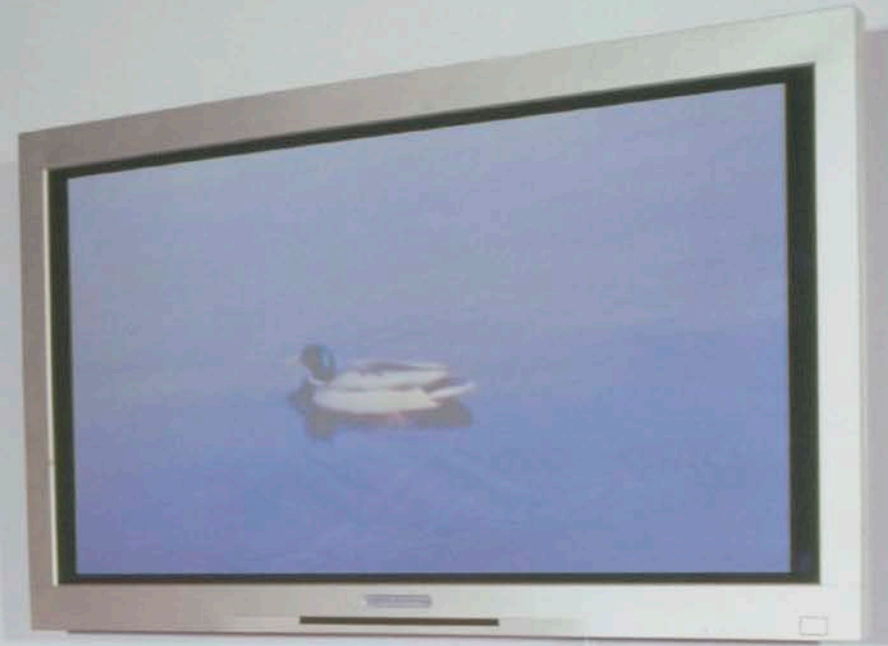
facing page:  
General Idea  
in *Towards an audience vocabulary*  
photograph Jorge Zontal  
courtesy AA Bronson (General Idea)

Rodney Graham: "One of my dreams is to become a rock star-cum-painter, like Ronnie Wood and David Bowie". Matthew Higgins: "But surely the down side of that scenario is that your art would never be taken seriously?" Rodney Graham: "I know. It's a hopeless situation".<sup>17</sup>

The cultural hothouse of art and music, unwittingly fostered by the failure of art schools to 'produce' visual artists yet encouraging music by default, came to end by the late 1980s. The music industry wrested back its control and it was business as usual, a blend of fashion, media gossip and lifestyle where 40-something white executives babble Hip-Hop jargon, and product marketing is aimed at pseudo sub-culture. Even the once fiercely independent record scene questioned what constituted alternative music. Paul Simonon is now a painter and talks enthusiastically about Canaletto and the British modernist painters.<sup>18</sup> Nick Cave expresses his admiration for historical religious and modernist painters.<sup>19</sup> Bryan Ferry collects Victorian and 20th century painting. David Bowie made the *ARTnews* world's top 200 collectors list in 2002, and is on the editorial board of *Modern Painters* magazine.

For a moment, 20 years music opened the door to art in a remarkable and unimaginable way. There is a visual arts legacy, as in this exhibition artists mine the iconography and mythology of popular music in 'unpopular' ways, but the industry legacy is the lesser child. Music videos and some of their directors have been elevated to artist status, and most music videos try to out-art each other. Punk rage is just another mannerism and life style. Get tattooed and pierced, dress badly, be awkward and sullen, and play loud guitar. Yet playing loud guitar is not so easy and still has transgressive qualities, its transformation from a minor instrument when it was electrified and entering into messianic sign value when Pete Townshend inadvertently smashed his guitar on stage in 1964. New York composer Rhys Chatham put down his flute when he heard The Ramones and picked up a guitar as a serious instrument. He has plans to follow his symphony for 100 guitars with a 1000 guitar version. At that volume, it has to be art.

- 1 Quote from BBC online, Monday, 23 December 2002.  
 2 Simon Duff. Posted on <[www.musicfromthemovies.com/pages/reviews/milliondollarhotel.html](http://www.musicfromthemovies.com/pages/reviews/milliondollarhotel.html)>.  
 3 Roy Trakin "The New English Art Rock" in *Musician* #30, February 1981.  
 4 Posted on <http://chalkhills.org/articles/Musician8102.html>.  
 5 Jazz-art curiosities are the LP covers for Charles Mingus *Ah-Um*, 1959 and Dave Brubeck Quartet, *Time Out*, 1959. Both featured abstract art done by S. Neil Fujita, a graphic designer working under contract for Columbia Records. Evidence of vanguard churlishness was (Australian painter) Tony Tucson's response to the use of a Jackson Pollock painting for the Ornette Coleman's 1960 *Free Jazz* album cover, "great painting being used to market inferior music". Quoted by Robert Rooney in *Weekend Australian* 13 May 1989.  
 6 Email to the author 10 January 2003. Grayson also noted that artist Eduardo Paolozzi described Stuart Sutcliffe, the pre Fab Four period Beatles bass player, as the single most talented student he ever had.  
 7 <<http://www.beatlesagain.com/bjohn.html>> Paul McCartney, who turned to painting, remarked, "I had this big block in my head that only people who went to art school were allowed to paint." BBC website, 30 April 1999.  
 8 *Weekend Australian*, 28-29 Dec 2002, p.13.  
 9 Email to the author 7 January 2003. Poulter also noted that music was accepted as a part of the art school process.  
 10 Canadian artist Dianne Bos was an art student at Mount Allison University (New Brunswick) in the mid-1970s, geographically remote, even for Canada. She recalled the frequent school trips to New York, "which meant I went to COG to see The Dead Boys, Television, Richard Hell and the Voodoos... and a Laurie Anderson sound-work exhibition". After graduation, Boss was the vocalist/key-board player with the Toronto electro-wave TBA, 1981-82. The band's objective was "to be as intelligent as Talking Heads -- who didn't?". TBA's first gig was a support act for William Burroughs in a Toronto club. At the time, mixing subcultures had no boundaries.  
 11 In 1971, the British artist and educator Roy Ascott was appointed as president of the Ontario College of Art and instituted a curriculum in which students were expected to 'create their own problems.' Formal classes had been cancelled and faculty was expected to wait for students to arrive in the studios. The experiment lasted one year and Ascott was dismissed.  
 12 Email to the author, 10 January 2003.  
 13 Whitechapel, London, 2002: Rodney Graham interviewed by Matthew Higgins. p. 76.  
 14 Email to the author 28 December 2002.  
 15 *FILE* magazine (Toronto), Glamour issue vol. 3, no. 1, 1975.  
 16 The album cover came into being in 1939, when a young graphic designer Alex Steinweiss, at Columbia Records saw the bare packaging most frequently used, as a potential 'canvas' for creative advertising. The advent of the LP record in the 1950s, and more sophisticated printing technologies, and more durable vinyl, fueled the industry of the album cover art. EXIT Art, New York, organised a travelling exhibition in 2001-2, including more than 2000 album covers.  
 17 There was a history of record company antagonism towards designs proposed by Talking Heads. The reality of the industry is played as conspiratorial farce in the 2001 film *Josie and the Pussycats*, based on a pre-Spice Girls, Hanna-Barbera animation, An all-girl band is plucked from obscurity by a record company, and their one-week (!) meteoric rise to stardom is revealed as part of industry subliminal teen marketing and product placement. The band itself is neither good nor bad, and the film's 'message' is probably wishful thinking, band loyalty and ethics.  
 18 Whitechapel, *Ibid.* p. 83.  
 19 Neil Spencer, *The Observer*, 10 October 2002.  
 20 Quoted from *Maariv* (Israeli newspaper) interview, April 1995.



Rodney Graham  
*A little thought 2000*



Andrea Bowers  
*Nothing short of the softest word 2002*

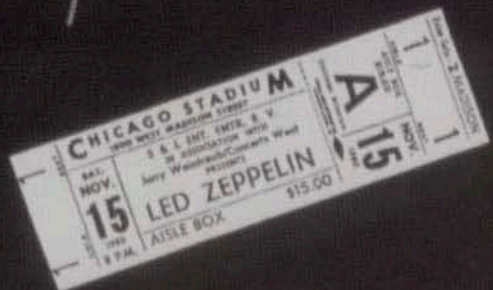


Candice Breitz  
*Double Karen (Close to you) 1970/2000*

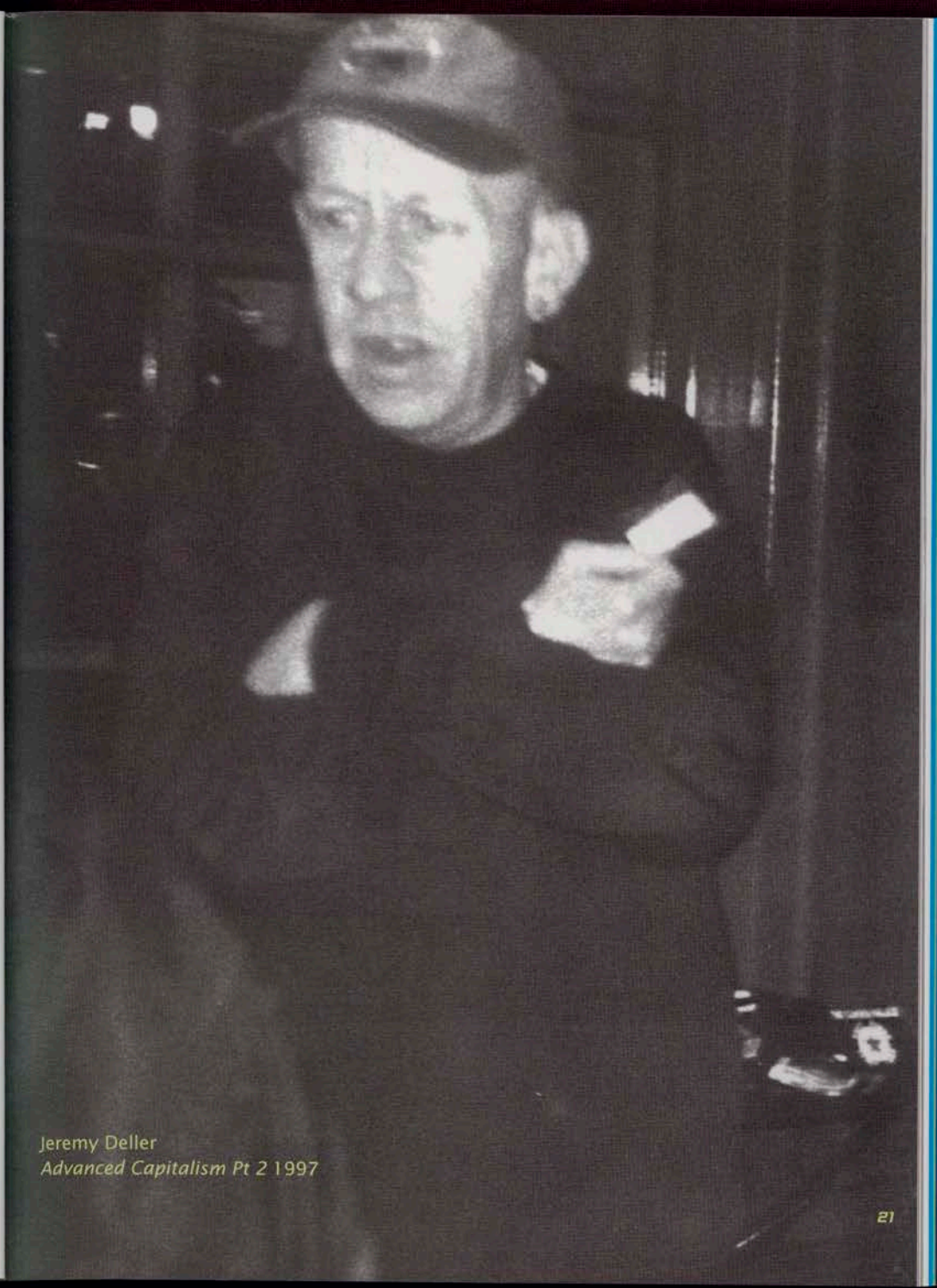
Mutlu Çerkez, 1999, untitled: 17 June 2018.

# LED ZEPPELIN Chicago 15 November 1980

*complete recording*



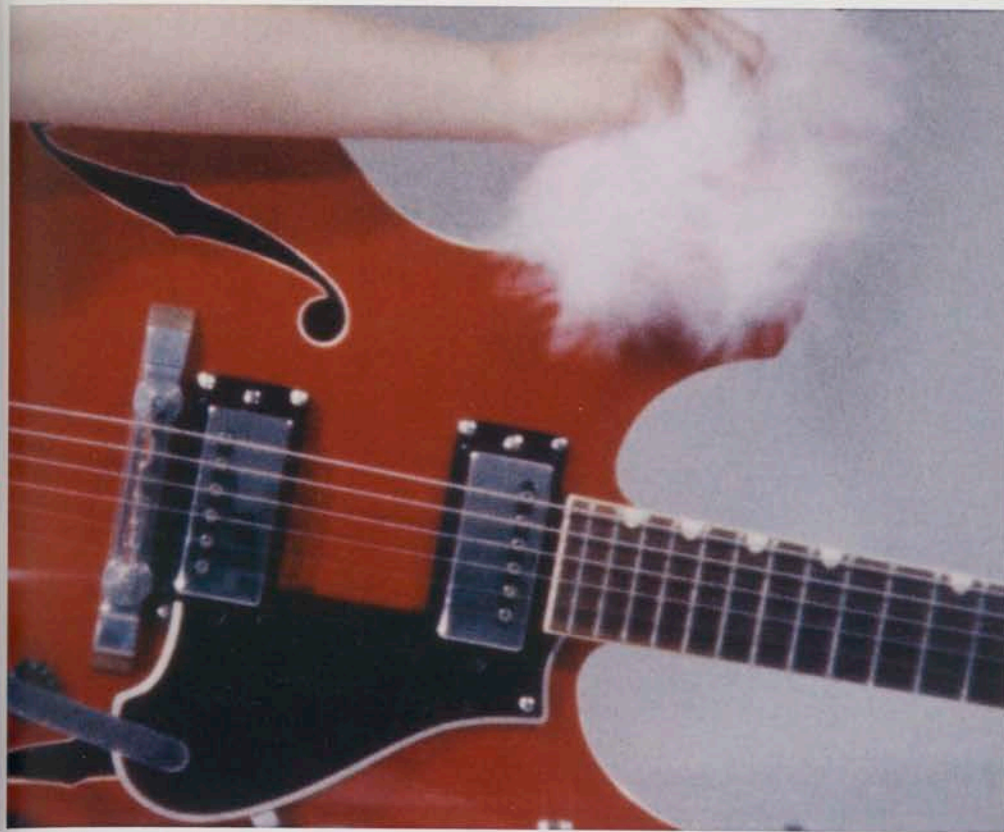
Mutlu Çerkez  
*untitled: 17 June 2018 1999*



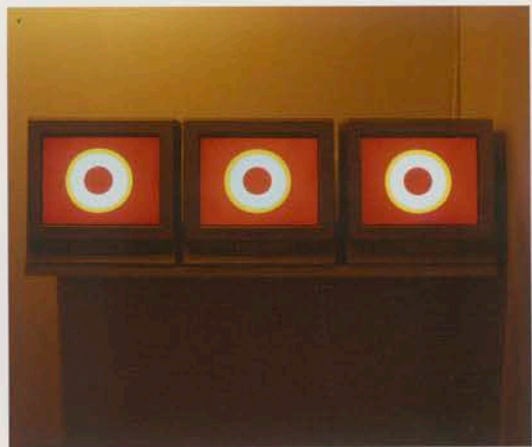
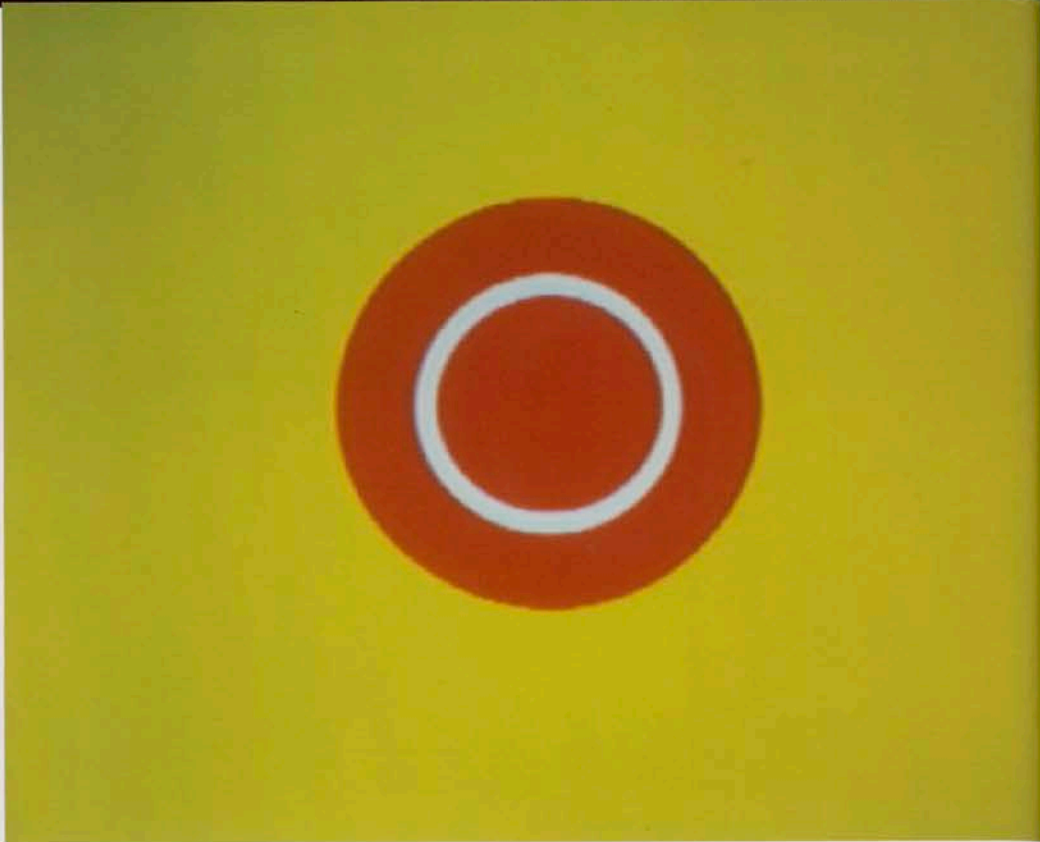
Jeremy Deller  
*Advanced Capitalism Pt 2 1997*



Thurston Moore/Marco Fusinato  
*TM/MF 2000*



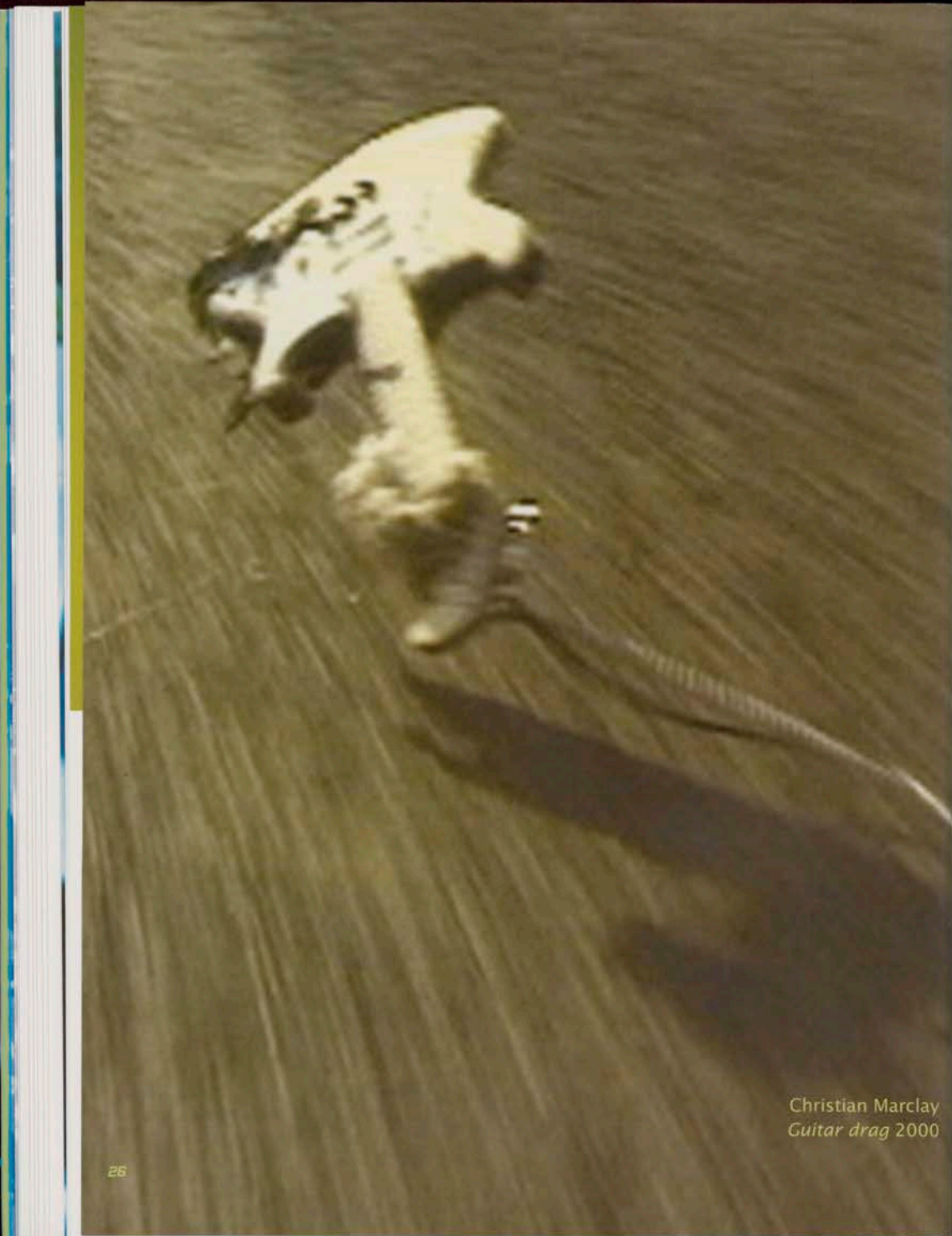
Rodney Graham  
*A little thought 2000*



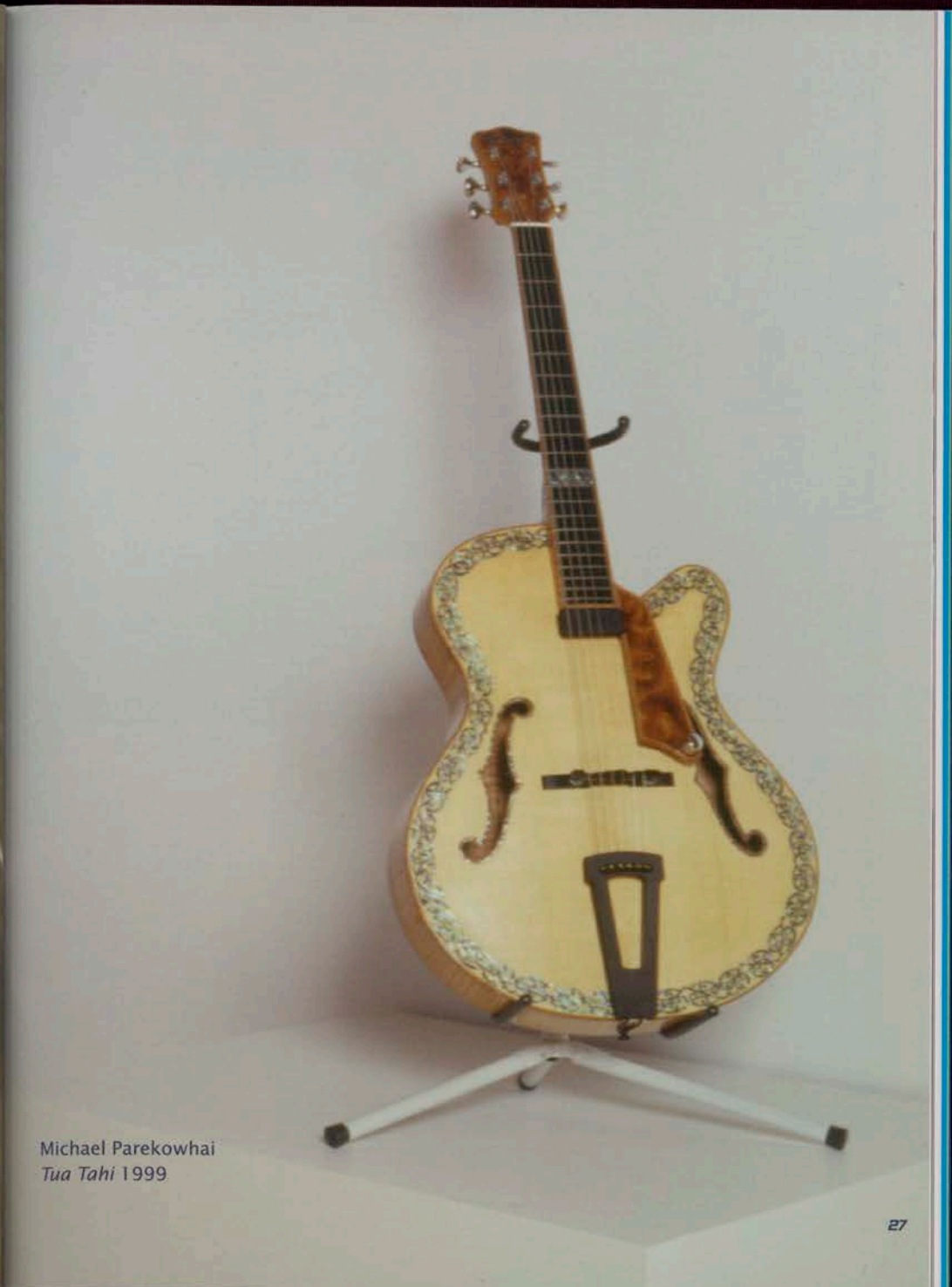
Sean Kerr  
*Pop Dot II* 2003



Hilary Lloyd  
*Princess Julia slide projection* 1997



Christian Marclay  
*Guitar drag* 2000



Michael Parekowhai  
*Tua Tahi* 1999

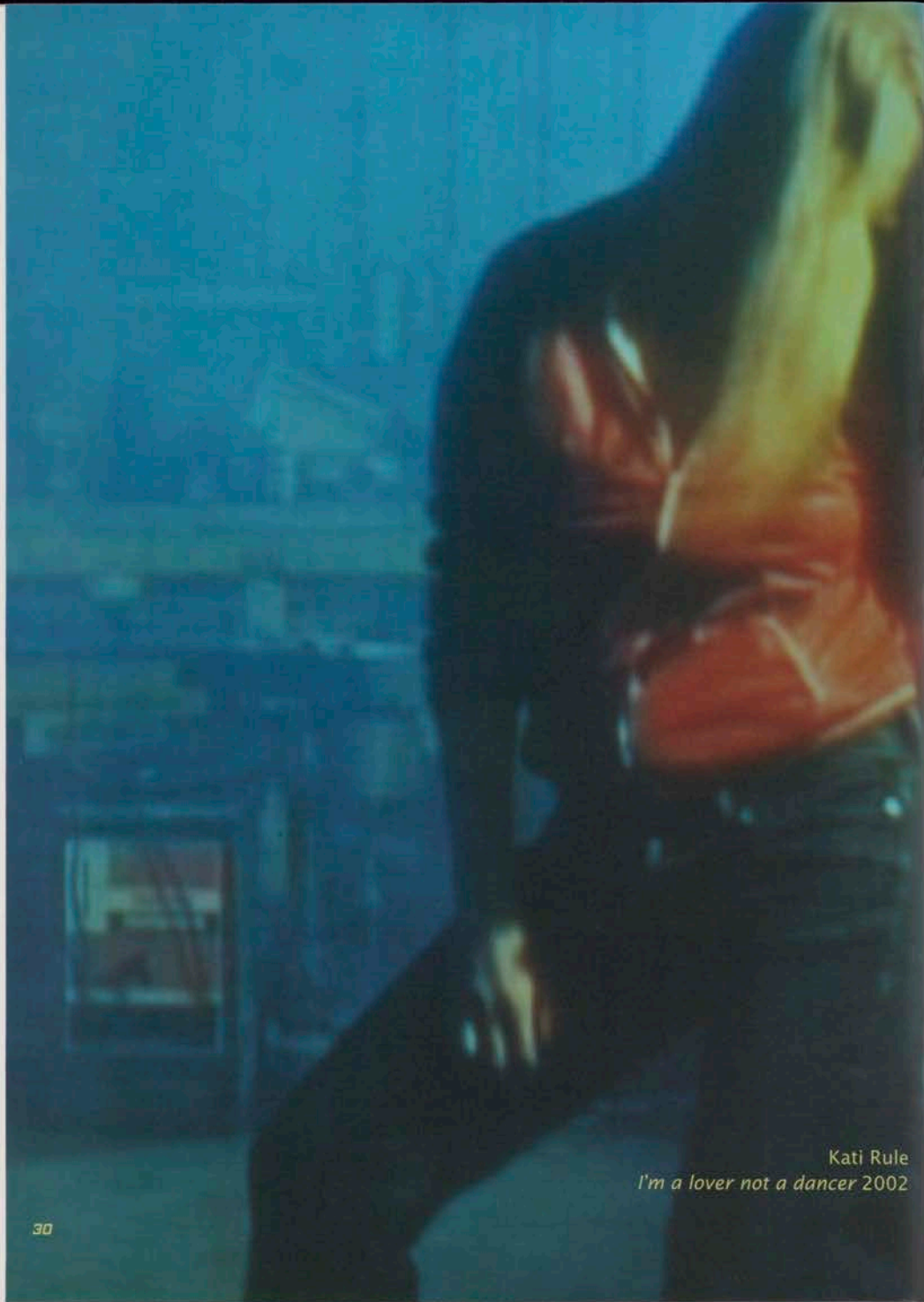


Stephen Prina  
*Vinyl II* 2000



Pipilotti Rist  
*I'm a victim of this song* 1995

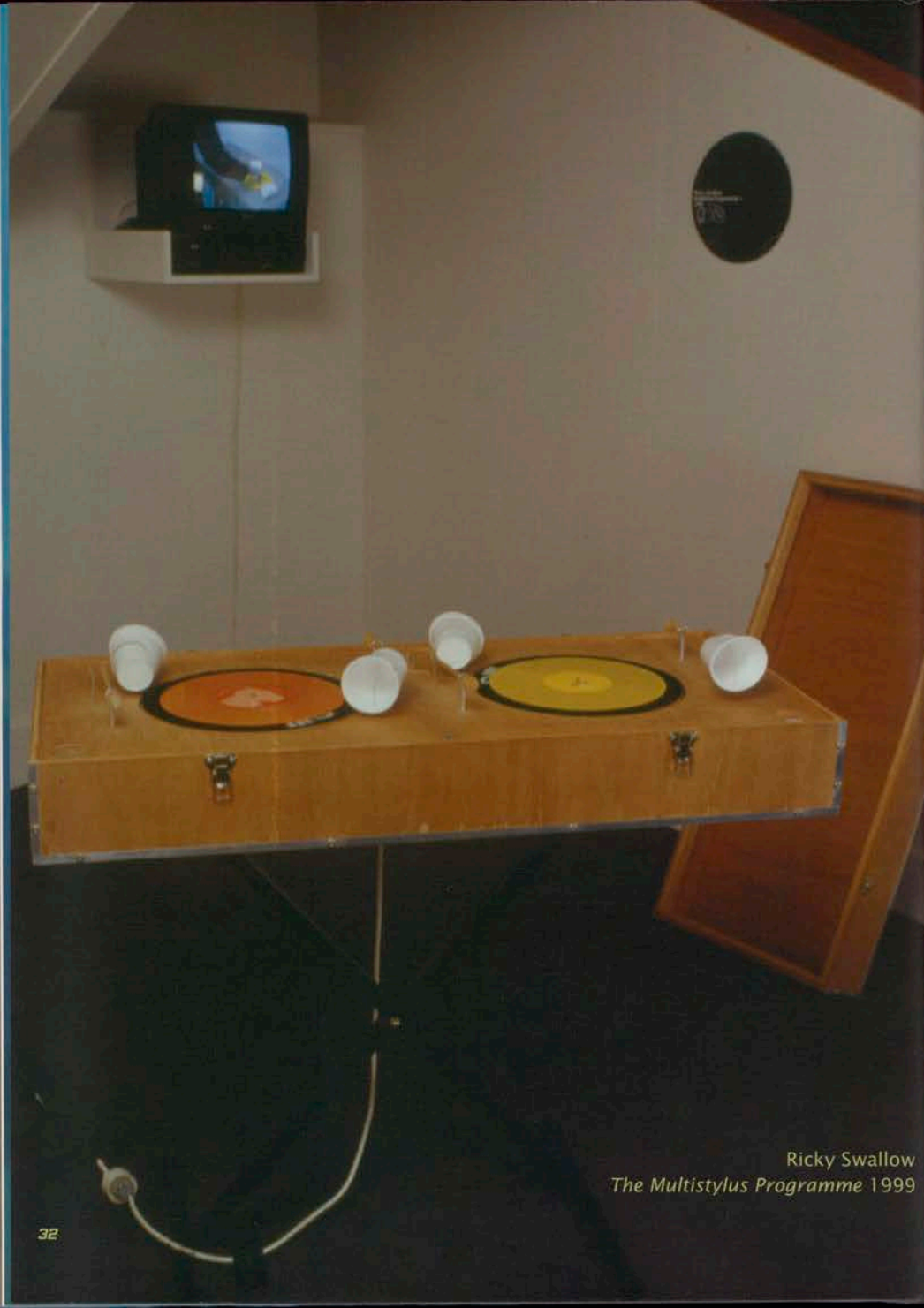




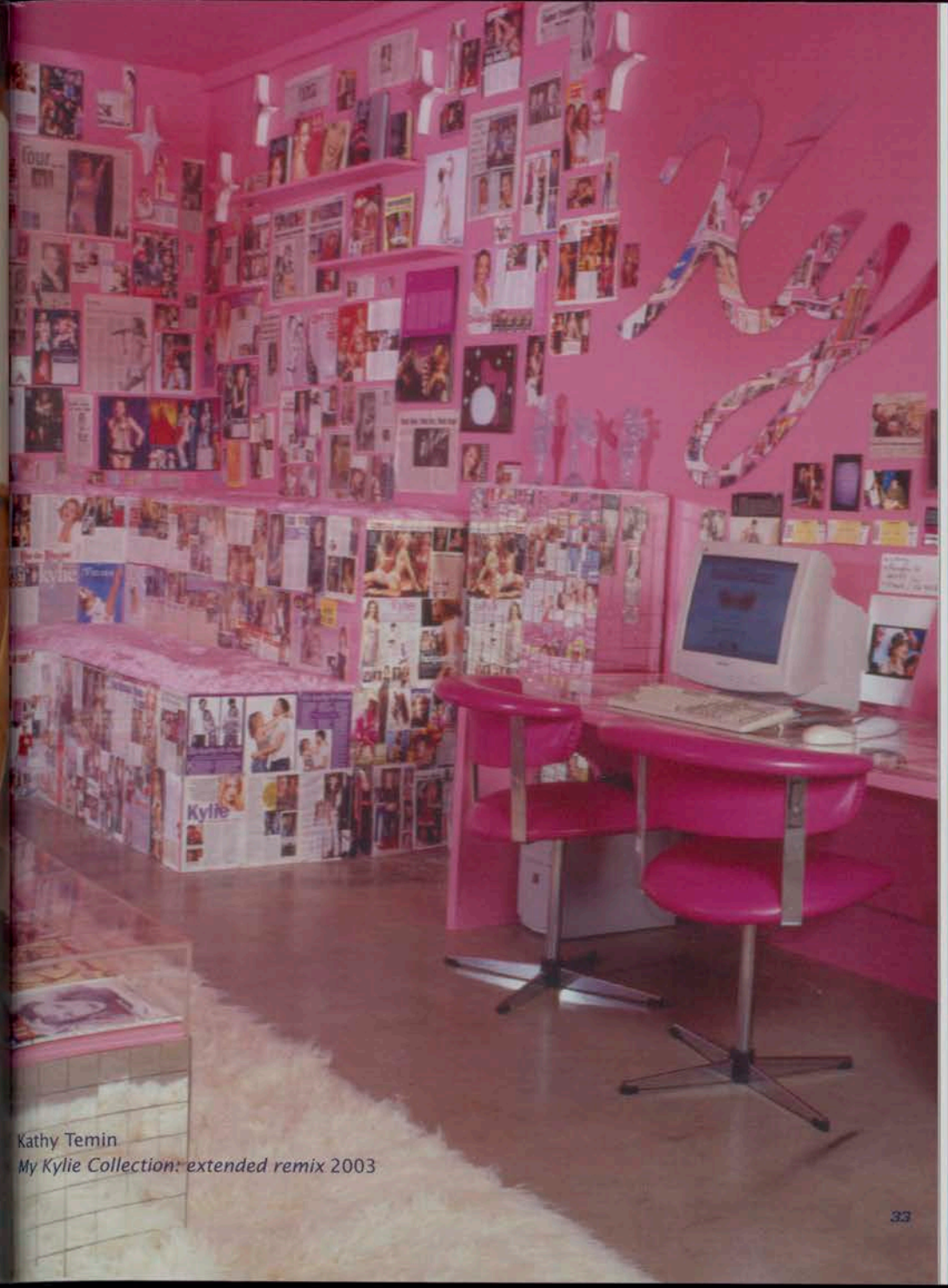
Kati Rule  
*I'm a lover not a dancer* 2002



SCANNER with Katarina Matiassek  
*Echo days* 2002



Ricky Swallow  
*The Multistylus Programme* 1999



Kathy Temin  
*My Kylie Collection: extended remix* 2003



Ronnie van Hout  
*Drinking again* 2001  
*House of the rising sun* 2002

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| <p><b>p21</b> Jeremy Deller<br/> <i>Advanced Capitalism Pt 2</i><br/>         1997<br/>         looped CD<br/>         courtesy the artist<br/>         Photograph: Jeremy Deller</p>  | <p><b>p25</b> Hilary Lloyd<br/> <i>Princess Julia slide projection</i><br/>         1997<br/>         80 x glass mounted 35mm slides<br/>         courtesy the artist</p>  | <p><b>p26</b> Christian Marclay<br/> <i>Guitar drag</i><br/>         2000<br/>         looped DVD 16'<br/>         courtesy the artist and<br/>         Paula Cooper Gallery, New York</p>   |

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1994/2003  
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*Tua Tahī*  
1999  
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Auckland

p28 Stephen Prina  
*Vinyl II*  
2000  
16mm film 21'  
courtesy the artist and  
Margo Leavin Gallery, Los Angeles

p29 Pipilotti Rist  
*I'm a victim of this song*  
1995  
looped DVD 5'09"  
courtesy the artist and  
Galerie Hauser & Wirth, Zürich

p30 Kati Rule  
*I'm a lover not a dancer*  
2002  
Looped DVD 2'  
courtesy the artist


p31 SCANNER with Katarina Matiassek  
*Echo days*  
2002  
looped DVD 4'  
courtesy the artists

p32 Ricky Swallow  
*The Multistylus Programme*  
1999  
mixed media installation  
Chartwell Collection,  
Auckland Art Gallery Toi O Tamaki

p33 Kathy Temin  
*My Kylie Collection: extended remix*  
2003  
mixed media installation  
courtesy the artist, and Hamish  
McKay Gallery, Wellington and Anna  
Schwartz Gallery, Melbourne

p34 Ronnie van Hout  
*Drinking again*  
2001  
*House of the rising sun*  
2002  
looped DVD 8'  
courtesy the artist  
*Wanted*  
1995  
embroidery on stretched cotton duck  
500 x 350 mm  
Stuart McKenzie and Miranda  
Harcourt collection,  
Govett-Brewster Art Gallery,  
New Plymouth

## STATEMENTS ON WORKS ARTISTS' BIOGRAPHIES



Hilary Lloyd  
*Princess Julia slide projection* 1997

## ANDREA BOWERS\_

In the video, shot in Andrea Bowers' Los Angeles neighbourhood, a young woman with extremely long hair and very short shorts stands on a street corner holding a sign advertising a car wash to raise money for the family of a gang shooting victim. The victim, a young man, had been shot and killed on the same street corner as his brother 2 years earlier. Holding the sign over her head, like she was at a protest march or vigil, the woman tries to beckon cars from a very busy road. She hopes that they will buy into her tragedy despite their need for a car clean. At the end of the video loop a young boy about 9 or 10 stands behind the young woman and wraps his arms around her. It is unclear as to whether he is sympathetic about the RIP or about no cars having pulled into their lot during the course of the video.

The soundtrack originates from 2 songs: Janet Jackson's *Don't It Seem to Always Go* that samples Joni Mitchell and Yoko Ono's *Will You Touch Me*. The songs are about love and memory, and the two recording artists have both staked their careers on aspects of social identification with their audience: Ono famously cast herself as a spokes model for love itself, in her "Bed In" with John Lennon in 1969. And Jackson was star of black director John Singleton's second film *Poetic Justice* a love story set in South Central L.A.'s worst 'hood,' Compton. Bowers' video, however, expresses the distance that exists between the lives of Ono and Jackson – or any mega-star for that matter – and the suffering of young urban women.

There is also an elegiac note to Bowers' work that reflects the universal experience of songs expressing on our behalf when we can't find our own words to convey pathos, regret, or joy. Songs also play an important role in personal, and collective, memory often recalling or capturing details of a particular moment or person. To this extent Bowers makes the audience identify with the plight of the woman in the work.

### selected biography\_

1965 born Wilmington, United States. Lives and works in Los Angeles, United States

#### Selected solo exhibitions

- 2002 *From Mouth to Ear* Goldman Tevis, Los Angeles, United States
- 2000 *Andrea Bowers: one and the same body* ARCO Project Room, Madrid, Spain
- 1999 *Moving Equilibrium* Sara Meltzer's On View, New York, United States

#### Selected group exhibitions

- 2002 *Videodrome* New Museum, New York, United States
- 2001 *Retake* Groos Neuer Aachener Kunstverein, Aachen, Germany
- 2000 *Radar Love* Galleria Marabini, Bologna, Italy

#### Further reading

- 2000 David Hunt "Andrea Bowers" *Frieze* #50, pp. 94-95
- 1999 Marilu Knode "Unfinished History" *Art/Text* #65, pp. 93-94
- 1998 Michael Darling "Crowd Control" *Frieze* #38, pp.52-53

## CANDICE BREITZ\_

*FOUR DUETS* (2000) spans thirty-five years of Pop music sentimentality. The music videos that serve as the source material for the work are: Karen Carpenter's *Close To You* 1970, Olivia Newton John's *Hopelessly Devoted To You* 1977, Annie Lennox's *Thorn In My Side* 1985 and Whitney Houston's *I Will Always Love You* 1993. The Govett-Brewster Art Gallery is presenting Breitz's Karen Carpenter and Annie Lennox works.

Revisiting and re-cutting the ballads, Breitz dramatises the absurdly inescapable longing that allows songs like these to endure from generation to generation. In each of the works the same performer appears on two television monitors in a contained gallery space that reflects the dominant colour scheme of the video. The footage is edited so that the singer is caught in a schizoid grammatical loop on one screen singing first-person pronouns "I, me, my" on the other the second person pronoun "you." The two screens are caught in an endless call-and-response, that sound something like the noise a CD makes when it gets caught in the player: "I, I, I, I, me, me, me, you you, you."

The jerky head movements that Annie Lennox makes in the *Double Annie* work her spiky blonde image whip lashing across the screen return her to her early Punk days with *The Tourists*, and transforms the song from ballad into an aggressive chant. The effect makes it impossible, or undesirable, to mimic. Mimicry is a central theme of Breitz's work, as the "I" and "you" can be read as Lacanian signifiers that express the power of the mirror stage even in later life, and musicians (rather than our parents) become a model for self-fashioning in adolescence. The impossibility of copying Annie reflects the impossible distance that actually exists between celebrity and fan, and the uselessness of air-guitar as a rule for life. The endless repetition "me, me, me, me" by Karen Carpenter is a black-humorous comment on idolisation as we all know that Karen couldn't commensurate her self with her image, and can identify the tragedy it must have represented for any hardcore Carpenters fans.

### selected biography\_

1972 born Johannesburg, South Africa. Lives and works in Berlin, Germany

#### Selected solo exhibitions

- 2001 *The Soliloquy Trilogy* Galleria Francesca Kaufmann, Milan, Italy
- 2000 *Candice Breitz* New Museum of Contemporary Art, New York, United States
- 1999 *Group Portraits* Galleri Roger Björkholmen, Stockholm, Sweden

#### Selected group exhibitions

- 2002 *Africaine: Candice Breitz, Wangechi Mutu, Tracey Rose and Fatimah Tuggar* The Studio Museum in Harlem, New York, United States
- 1999 *The Passion and the Wave* 6<sup>th</sup> International Istanbul Biennale, Istanbul, Turkey
- 1995 *Johannesburg Biennale* Africana Museum, Johannesburg, South Africa

#### Further reading

- 2001 Renate Plöchl & Martin Sturm (eds.) *Candice Breitz Cuttings* OK Centrum, Upper, Austria
- 2000 Christopher Phillips "Report from Istanbul: band of outsiders" *Art in America* April pp. 70-75
- David Hunt "Candice Breitz: fighting words" *Flash Art* March/April, pp. 84-86
- 1999 Yilmaz Dziewior "Candice Breitz: Galerie Johnen & Schöttle" *Artforum* March, p. 123

## MUTLU ÇERKEZ\_

For a number of years Mutlu Çerkez has been researching the seventies super-group Led Zeppelin amassing specialist knowledge about the plethora of bootleg 'Zep' concert recordings. Bootlegs, vinyl, session recordings, and re-issues, exist for the sake of fans and aficionados anxious for a new experience of work they know all too well. And concert recordings always have a freeform edge over studio recordings as they retain an element of the 'anything could happen' buzz of attending a concert, as well as minor variations in the songs themselves. Çerkez' fascination with Led Zeppelin's bootlegs announces him as an obsessive fan and an insider.

In his work, Çerkez redesigns and presents copies or variations of existing bootleg album covers. Sometimes he changes the covers to refer to art-history that announces another set of expertise to the expert art audience. For instance the cover of the work *untitled: 26 June 2018 1999*, which riffs of the bootleg album *III To Get Ready*, reads "Led Zeppelin Istanbul 1985" and changes a red square that appears on *III To Get Ready* to a black square. Suddenly the work, made for the 1999 Istanbul Biennale, is about the history of painting in as much as it is about music. It also links the album cover works back to Çerkez' major body of work *notes for an unwritten opera* that involves black monochrome painting.

This linkage, ties the album covers back to Çerkez' oeuvre based on a complicated conceptual self-portraiture project. For the last 20 years Çerkez has developed work out of his personal history: the legacy of his Australian/Turkish heritage; and his experience of art history, becoming an artist at a time when Australian conceptualism and the appropriationist phase of post-modernity were in crisis, or nearly exhausted. In showing off his album collection, a popular form of adolescent show-and-tell and a manner of conversation between fans, Çerkez is also revealing his artistic knowledge without giving the game away. He appropriates from music's stylistic history without repeating art's moves.

### selected biography\_

1964 born London, England. Lives and works in Melbourne, Australia

#### Selected solo exhibitions

- 2001 *Poster Design Variations* Anna Schwartz Gallery, Melbourne, Australia
- 2000 *Selected Works from an Unwritten Opera* KIASMA, Museum of Contemporary Art, Helsinki, Finland
- 1999 *a design for an overture curtain for an unwritten opera* Anna Schwartz Gallery, Melbourne, Australia

#### Selected group exhibitions

- 2002 *It's a Beautiful Day: new painting in Australia: 2 Th* Ian Potter Museum of Art, Melbourne, Australia; Art Gallery of New South Wales, Sydney, Australia
- 2001 *Art/Music: rock, pop, techno* Museum of Contemporary Art, Sydney, Australia
- 1999 *The Passion and the Wave* 6<sup>th</sup> International Istanbul Biennale, Istanbul, Turkey

#### Selected readings

- 2002 Bala Starr *It's a Beautiful Day: new painting in Australia: 2* Art Gallery of New South Wales, Sydney
- 1999 Rex Butler "Mutlu Çerkez: the year 2025 will not take place" *Art/Text* #64, pp. 58-63
- 1996 Trevor Smith 33 1/3 Canberra Contemporary Art Space, Canberra

## JEREMY DELLER\_

"Advanced Capitalism' is a term for the economic system inherent in most Western democracies. This work is about its consequences, in both political and social terms. *Part 1* is a poem written about the aftermath of the death of Princess Diana and placed among tributes to her in the Mall. *Part 2* is a covert recording of ticket touts plying their trade outside a number of concert venues; their mantra is the most simplistic explanation and demonstration of the free market economy."

According to market logic a band's success is judged by one thing alone: sales. Never mind the critics or the reviews or the amount of influence a band is considered to have had on music or culture thereafter, their place in the pecking order is determined by the income they generate for the producers and label. And awards, The Grammys, MTV Awards, *NME* Reader's Poll, *Rolling Stone* Top 100 are only counted as a tool to re-market an album or single at the tail end of its chart run: what really counts is the *Billboard Top 100* the industry magazine's record of weekly and annual sales.

The transcript of the ticket tout's sales patter reflects market logic, as they make no distinction between bands, or styles. The *Billboard Top 100* similarly ignores genre, even if the awards divide groups and songs into styles: Pop, Rock, solo artist, new artist and so on. The black marketers are as happy to sell tickets to Fun Lovin' Criminals as they are to the Madhouse Party, Neil Finn, Ian Dury and Anthrax.

*Advanced Capitalism Pt 2* reminds us that despite the levels of adulation and argument we pour in to following our favourite bands, their fortunes are determined by our spending power alone. Deller's work seems particularly prevalent at a time when producer driven Pop, by the likes of Shania Twain, Britney Spears and \*NSYNC is leading the market and leaving even the likes of Madonna or Oasis behind.

Jeremy Deller, *Life is to Blame for Everything: collected work & projects 1992-99*, Cornerhouse Books, London, 2000, p. 27

### selected biography\_

1966 born London, England. Lives and works in London, England

#### Selected solo exhibitions

- 2002 *I Love Melancholy* Low Gallery, Los Angeles, United States
- 2001 *The Battle of Orgreave* Orgreave, South Yorkshire, England
- 1996 *Migrateurs* Musée d'art moderne de la ville de Paris, Paris, France

#### Selected group exhibitions

- 2003 *The 4th Age* Pitti Palace, Florence, Italy
- 2002 *Rock My World* California College of Arts and Crafts, San Francisco, United States
- 2000 *Protest and Survive* Whitechapel Art Gallery, London, England

#### Selected readings

- 2002 Jeremy Deller "A Thousand Words" *Artforum* November, pp. 170-171
- Karl Erickson "Jeremy Deller" *Flash Art* March/April, pp. 104-105
- 2001 Alex Farquharson "Jeremy Deller, The Battle of Orgreave" *Frieze* September, p.108

## MARCO FUSINATO\_

This collaboration between artist Marco Fusinato and Sonic Youth guitarist Thurston Moore is produced as counter-point to the limits of commercial music culture and the 'crossover'. Generally speaking, crossovers arrive at a reproducible product; an album cover, set design, or music video. Fusinato and Moore resist this trend, however, striving to produce a singular installation greater than the sum of its parts.

Ten guitar-noise tracks were recorded on video by Thurston Moore and sent to Marco Fusinato, who painted ten red monochromes in synch with them, each painting a discrete event enacted for the exact duration of the noise. The tracks/paintings are mainly played out over one to two minutes. The monochromes are painted in enamel on masonite board, using found objects to apply the paint: a set of cheap brushes, a plastic bag, an aluminium can. In one instance, both artists used beer bottles as instruments; Fusinato to apply his paint, Moore as a distorting slide on his guitar strings.

The result is a collaborative installation linked by the language of 'grunge' that pushes both Fusinato's paintings and Moore's music in new directions. (Grunge subverts ideas of technique, schooling, or genre as an approach to medium). Though 'edgy,' when playing with Sonic Youth Moore works within the market paradigm of the three-minute Pop song comprised of verse, guitar solo, and chorus. The guitar tracks in *TM/MF* are non-representational and hover between conceptual free-style and the noise work of Tony Conrad.

Similarly, the non-representational paintings become temporal, and as such are made over as a performance residue or as aberrant and detached monochromatic music video screens. The panels' temporality, painted in a matter of minutes, demystifies the relationship between artist and canvas, elevating brute concept and process over reflection. Moreover, Fusinato and Moore thrash the deadly legend of modernist painter Jackson Pollock, who hammed-up the choreographic physicality of his painting when collaborating with film maker Hans Namuth and composer Morton Feldman.

### selected biography\_

1964 born Melbourne, Australia. Lives and works in Melbourne, Australia

#### Selected solo exhibitions

- 2002 *Revolution* Gus Fisher Gallery, University of Auckland, Auckland, New Zealand
- 2001 *[03.00/4sp/-:-:- (performance)]* The Studio, Sydney Opera House, Sydney, Australia
- 2000 *TM/MF* (with Thurston Moore) Australian Centre for Contemporary Art, Melbourne, Australia

#### Selected group exhibitions

- 2001 *Art/Music: rock, pop, techno* Museum of Contemporary Art, Sydney, Australia
- 1999 *The Collected Works: going public at the Govett-Brewster Art Gallery, 1970-2000* Govett-Brewster Art Gallery, New Plymouth, New Zealand
- 1998 *Primavera: the Belinda Jackson exhibition of young artists* Museum of Contemporary Art, Sydney, Australia

#### Selected Bibliography

- 2002 Tanya Peterson "Marco Fusinato: photographs" *Eyeline* #67, December, p.53
- 2001 Donna McColm "Monochromes, a distorted history of influence and identity, RED, YELLOW, BLUE" *Eyeline* #46, pp. 20-21
- 2000 Simon Rees "Thurston Moore/Marco Fusinato" *Artext* #71, p. 92
- Cindy Thoennessen "Initial Reactions" *Oyster* #31, pp. 58-59

## RODNEY GRAHAM\_

In *A little thought* Rodney Graham plays a philosophical game with the music video format related to his broader practice that involves the complicated re-presentation, repackaging or appropriation of existing works or cultural affects, particularly in relation to cinema and the moving image. This work is part MTV video and part commentary: it reflects a standard music video format in as much as it denies the form's imperative.

Rodney Graham sings a solo Country/Folk ballad about love. In synch with the 'country' setting the footage is a picaresque of nature. To watch the video and settle into Graham's baritone and slow guitar is to experience 3'45" worth of fairly easy listening, 'adult contemporary Pop'. Not the sort of video that would play in a teenage demographic 'Video Hits' slot, but would get airtime after midnight along with Jonathan Richman or Johnny Cash. Look and listen harder, as with the majority of Graham's work, and something darker and more complex licks around the edges, appearing like a ghost-in-the-machine.

The most apparent visual anomaly, shots spliced into the pastoral footage, is a woman caressing a red guitar with a white feather puff. Appearing like an interruption in the reel, these scenes seem to reflect the lyric "A little thought that's gone astray/ can leave your mind in disarray." The lyrics play in juxtaposition to the idyll of the major footage which shows trees in springtime blossom, ducks floating on a pond, scenes shot from a car on a well tended mountain road in what may be described as 'east coast resort country.' We hear in the lyric that this road actually represents the site of a car crash from which the lover's relationship never recovered.

Shot on degraded super-8 film, and transferred to DVD, the work relates to Graham's other work such as *How I became a ramblin' man* 1999 or *Fishing on the jetty* 2000, works that contain a subtle critique of cinema. *A little thought* looks much like the musical interludes in films such as *Love Story* (1970) or scenes of Paul Newman fooling around in an idyllic farmyard to the strains of Burt Bacharach's *Raindrops keep falling on my head* in *Butch Cassidy and the Sundance Kid* (1969). These scenes were non-sequiturs in the narrative like the red guitar in Graham's video.

### selected biography\_

1949 born Vancouver, Canada. Lives and works in Vancouver, Canada

#### Selected solo exhibitions

- 2002 *Rodney Graham* Whitechapel Art Gallery, London, England
- 2001 *City Self/Country Self* Donald Young Gallery, Chicago, United States
- 2001 *What is Happy, Baby?* Hamburger Bahnhof, Berlin, Germany

#### Selected group exhibitions

- 2002 *(The World May Be) Fantastic* 13<sup>th</sup> Biennale of Sydney, Art Gallery of New South Wales, Sydney, Australia
- 2001 *Feature: art, life & cinema* Govett-Brewster Art Gallery, New Plymouth, New Zealand
- 2000 *...The Nearest Faraway Place...* Dia Centre for the Arts, New York, United States

#### Further reading

- 2001 Rachel Kushner "Rodney Graham talks about the phonokinetoscope" *Artforum* November pp. 116-117
- 2000 Jan Estep "Rodney Graham" *New Art Examiner* February, pp. 48-49
- Barry Schwabsky "Inverted Trees and the Dream of a Book, an interview with Rodney Graham" *Art on Paper* September/October, pp. 64-69
- 1998 Alexander Alberro "Rodney Graham's Vexation Island, Loop Dreams" *Artforum* February, pp. 72-75, 108

New musical styles advance hand-in-hand with new instrumentation and recording technology. At the leading edge of advances are musicians who are researchers in as much as they are composers or performers. Since the 1980s progress made, particularly by *Fairlight* industries, in the area of electronic recording and synthesizer technology has had a major impact on music. The range of sound effects available on keyboards manifested itself in the British 'New Wave' lead by the Manchester bands Joy Division/New Order and Depeche Mode. Similarly the remixing ability of new recording technology spawned 'sampling' first heard on the Detroit dance scene and the work of Deejays Derek May and Eddie Fowlkes, and in the early Rap recorded on the Def Jam label by crews such as Run DMC and Public Enemy.

Sean Kerr has spent a number of years experimenting with digital video and audio recording technology and the sound/vision animation potential of the Apple computer; often making audience interactive work. The Apple computer, and in particular the recent *i-Book* loaded with composition software has become standard issue for artists working in the field of both sound and animation. *Pop Dot II* is a graphic animation of a single tonal sine wave. The tone has been edited, and the pitch altered, to create a broader tonal texture. In addition the wave has been interrupted, using a sequencer, to create rhythms. Displayed on five television monitors, Kerr has assigned different coloured dots to each tonal texture, which appear on screen in a flashing sequence as their tone plays. The resulting compositions echo hard edged modernist abstraction.

The work is a sophisticated representation of 'old school' computer and video 'dot-graphics.' In early music video animation the images and sound were produced separately, and one or other effect was made in reference to the existing soundtrack, or image. Generally speaking the music was produced on electronic piano keyboards. Kerr's work does away with the instrument altogether, using pure sound as source and synthesizes the image with the music, creating a digital kin-aesthesia. The Dots are sound/music as image rather than images illustrative of music, reflecting technology's ability to produce sensory symbiosis.

### selected biography\_

1968 born Wellington. Lives and works in Auckland, New Zealand

#### Selected solo exhibitions

- 2002 *Bartley Nees Project* Bartley Nees Gallery, Wellington, New Zealand
- 2001 *DOT part IV* Moving Image Centre, Auckland, New Zealand
- 2000 *Minimalist Massacre Part 4* Manawatu Art Gallery, Palmerston North, New Zealand

#### Selected group exhibitions

- 2002 *Media City 2<sup>nd</sup>* Seoul Biennale, Seoul Museum of Art, Seoul, South Korea
- 2001 *Prospects 2001* City Gallery, Wellington, New Zealand
- 1998 *Leap of Faith* Govett-Brewster Art Gallery, New Plymouth, New Zealand

#### Selected readings

- 2002 Sean Kerr "The Conversation" *Digital Sublime, Media City 2<sup>nd</sup>* Seoul Biennale, Seoul Museum of Art, Seoul, p. 73
- 2001 Mitchell Whitelaw *Stacker* Artspace, Sydney
- 2000 Felicity Milburn *Uneasy Spaces* Robert McDougall Art Gallery, Christchurch

"I DJ mainly on the gay scene, especially in London. The gay scene globally has always had a bigger vision in a way. Nowadays it's in our culture to have a club existence, it's there, it's not frowned upon. My mother was horrified when ... I mean she's never even been in a club. She didn't really understand what I was doing when I started DJ-ing, she didn't get it at all. It was sort of, "ooh." To her a club was some sort of sleazy Soho joint. I mean that's one kind of club and maybe there's a generation of people out there and it hasn't even dawned on them that that could be a lifestyle. Nowadays everyone goes out to a club sometime in their life, whether they like them or not they would still go and see, and it wouldn't be frowned upon."<sup>1</sup>

Hilary Lloyd's work charts the rising importance of club and deejay culture in Pop culture. Deejay Julia Fodor reminds us that it has only been recently that clubbing and dance music have been considered a serious musical form and a lifestyle, or career, option. Though Princess Julia works on the gay scene, in which dance clubs are an established venue for cultural expression, since 1988 Dance music has become a major market force. The English summer of that year is when the first large-scale 'raves' were held, that paved the way for the increasing fame of DJ's or Electronic musicians such as Fatboy Slim or Paul Oakenfold.

Lloyd shows us Princess Julia getting ready for the gig, dressing up as it were and doing hair, make-up, and high heels. By depicting Princess Julia's preparation Lloyd focuses on the performance aspect of deejaying, reminding us that spinning a set is every bit as showbiz as singing or playing guitar in a band. It also reflects the anticipation that we all feel before heading to a gig or dance party. The installation plays with our memory, as we are forced to imagine the soundtrack to the silent work. The interiority of this manoeuvre mirrors the predominance of headphones as means of listening to this style of music, deejays wear headphones while playing so to some extent are cut-off from the audience.

<sup>1</sup> Hilary Lloyd "Interview with Princess Julia" *Hilary Lloyd, CASCO Projects*, Utrecht, 1997, pp 1-6.

### selected biography\_

1964 born Yorkshire, England. Lives and works in London, England

#### Selected solo exhibitions

- 2000 *Kino Der Dekonstruktion* Frankfurter Kunstverein, Frankfurt, Germany
- 1999 *Hilary Lloyd* Chisenhale Gallery, London, England

#### Selected group exhibitions

- 2000 *New British Art 2000: intelligence* Tate Britain, London, England
- 1999 *Go Away: artists and travel* Royal College of Art, London, England
- 1998 *Accelerator* Southampton Art Gallery, Southampton; Arnolfini, Bristol, England

#### Selected readings

- 2001 Søren Grammel *Videonale 9* videonale9, Bonn
- 1999 Alex Farquharson "Accelerator" *Frieze* #47 June/August pp.99-100



## CHRISTIAN MARCLAY

In *Guitar drag* Christian Marclay strips performance, captured on video, to its basics. He places an amplifier on the tray of a pick-up truck, plugs in a brand new red Fender electric guitar that is tied to the tow bar and drags it behind the truck for several miles of country: down dirt roads and across fields. The resulting track is extremely loud, it sounds like the guitar is being murdered.

Shot in Texas, the work also engages with myths about the Southern States of America. Rock n Roll was born of the South, for instance. Ironically, its antecedents are Black music yet *Guitar drag* looks a lot like a lynching, as if Marclay was tearing at Rock's racist roots.

By the end of the video the guitar is ruined, linking the work to a history of art-performance in which musical instruments were damaged or destroyed. Musical instruments were often tortured in performances by the Dadaists, active during WWI and the 1920s, and by Fluxus artists in the 1960s and 1970s. Though the Dadaists and Fluxus artists tended to destroy concert chamber instruments such as violins or pianos.

In addition, *Guitar drag* makes a conceptual work out of the myth of the guitar trashing Rock band axe-man. A particularly pertinent example is Jimi Hendrix's guitar and anthem trashing renditions of *Star Spangled Banner* and its assertion that "the star-spangled banner in triumph shall wave O'er the land of the free and the home of the brave!" Marclay's version adds a realistic-edge to the act at a time when Rock antics are more about showmanship than invective; it's been a long time since concert nihilism was linked to a political or anti-social agenda. The work, experienced at high decibels, has distinct associations with the Japanese Noise underground. The Japanese Noise artists really subvert the packaged-Pop trend of Japanese teenage culture, they don't do fashion or costuming, and produce such massive volumes of noise as to threaten the health of their audience. Marclay's work sets a similar challenge to the MTV generation.

### selected biography

1955 born San Rafael, United States. Lives and works in New York, United States

#### Selected solo exhibitions

- 2001 *Christian Marclay* Museum of Contemporary Art, Chicago, United States
- 2000 *The Sounds at Christmas* New Museum of Contemporary Art, New York, United States
- 1997 *Arranged and Conducted* Kunsthau, Zurich, Switzerland

#### Selected group exhibitions

- 2000 *Le temps, vitel* Centre Georges Pompidou, Paris, France
- 1999 *Videodrome* New Museum of Contemporary Art, New York, United States
- 1996 *Art and Film Since 1945: hall of mirrors* Museum of Contemporary Art Los Angeles, United States

#### Further reading

- 1999 Bernhart Schwenk "Telephones 1995" *48th Venice Biennale Venice Biennale*, Venice, Italy
- 1998 Roselee Goldberg and Laurie Anderson *Performance: live art since 1960* Harry N. Abrams, New York
- David Krasnow "Spin Doctor" *Artforum* November, p. 43

## MICHAEL PAREKOWHAI

In his catalogue introduction to his major installation *Ten Guitars* 1999, Michael Parekowhai speaks of his 1970's childhood view of the coolness of owning a guitar. Such fervor for the hip-ness of rock and roll by young Maori in New Zealand was not new, as evidenced in Parekowhai's work *Before Elvis...there was nothing* 1994/2003. Taken by photographer Ans Westra in the 1960s the image depicts Maori kids acting up in front of the camera replete with broom handle microphone, in a localised early version of 'air guitar'. Imposed over the image Parekowhai quotes John Lennon's infamous statement "Before Elvis... there was nothing".

The image is for Parekowhai 'readymade' but his repositioning relies on an orchestration of readymade references: Westra's photograph, Lennon's statement and its visual rendition courtesy of a Maori graffitist commissioned by Parekowhai. Therefore, while exhibiting high-end production values, the work eschews artistic connection to Parekowhai, save for the fact that Westra's photo is of kids taught by Parekowhai's mother, meaning that personal connection is provided only through the filter of another artist. The work's power rests in the ironic juxtaposition of the image and script, given the debt Presley owed to non-Western moves and beats.

While the work seems to critique cultural appropriation or amnesia, it can also be read as an assertion, implying that Elvis and Rock marked a liberating moment for young Maori. This double edge is characteristic of Parekowhai's practice and can be felt also in the installation *Ten Guitars*, for which Parekowhai commissioned immaculately crafted new guitars. Featuring inlaid Maori motifs the guitars recall the 1950s era of Maori show bands and later the 1960s and the Englebert Humperdinck classic *Ten Guitars*. Conjuring an image of blissful unity this upbeat song became a Maori standard, particularly with the young who had left their tribes and flocked to the cities searching for prosperity. Its popularity with Maori fueled the stereotype of the happy go lucky Maori, ready with guitar in hand to lead a party sing-along. Again the work can be seen alternatively as a celebration, an attack on cultural stereotyping, or a comment on the indefinite and slippery relations manifest within a globalised culture.

### selected biography

1968 born Porirua. Lives and works in Auckland, New Zealand

#### Selected solo exhibitions

- 2002 *All There Is* Gow Langsford Gallery, Auckland, New Zealand
- 2001 *Patriot: ten guitars* The Andy Warhol Museum, Pittsburgh, United States
- 1999 *Kitset Cultures* djamu Gallery, Australian Museum, Sydney, Australia

#### Selected group exhibitions

- 2002 *(The World May Be) Fantastic* 13th Biennale of Sydney, Art Gallery of New South Wales, Sydney, Australia
- 2001 *Bright Paradise* 1st Auckland Triennial, Auckland Art Gallery Toi o Tamaki, Auckland, New Zealand
- 2000 *Flight Patterns* Museum of Contemporary Art, Los Angeles, United States

#### Further reading

- 2002 Justin Paton "Michael Parekowhai" *Frieze* #67, May, p.95
- Simon Rees "13th Biennial of Sydney" *Flash Art* July/September, p. 66
- 2000 Gregory Burke "Michael Parekowhai" *Art/Text* #69, p. 92
- Jeff Gibson, "Third Asia-Pacific Triennial of Contemporary Art" *Artforum* January, p. 111
- 1999 Jim and Mary Barr "The indefinite article: Michael Parekowhai's riff on representation" *Art Asia Pacific* #23, pp. 72-76

"Every *mythos* involves a latent *logos* which demands to be exhibited. That is why there are no symbols without the beginning of interpretation; where one dreams, prophesies, or poetises, another rises up to interpret. Interpretation organically belongs to symbolic thought and its double meaning."<sup>1</sup>

The Georges de La Tour painting that is the subject of *Vinyl II* doesn't materialise until the film's final frames. It is almost denouement, definitely deferral, begging the question, what have we just seen? A description of the film's *mis-en-scene* provides little clue. The opening shot settles on a section of a pale male torso, illuminated by a candle. The steady-cam pulls back very slowly to reveal the body of Christ illuminated. Synchronously, a single note is played on strings and filled by a horn. The camera continues to pull back, a violin bow moves into frame, making apparent the painting's edges. The camera reveals four women comprising a string quartet. The camera concentrates on the musicians; a French horn player pulls into view with microphones and recording equipment. The musicians play in unison articulating a theme, without counterpoint, akin to a guitar track performed on orchestral instruments. Moving at interminable pace the camera swings through adjacent galleries, returning to the quintet and Prina wearing a red boiler suit who sings in high pitch pop-voice the description of de La Tour's *Musician's Brawl* (1625-27).

The work confounds expectation. It combines traces of so many cultural forms that no style is privileged. One thing *Vinyl II* is not is a bright and shiny market driven Pop video or Pop ballad, though its production values and vocal style reflect hallmarks of that form. This said the work is shot on film stock, in real-time, to mirror avant-garde cinema. The slow pan technique and concentration on painting recall Tarkovsky and Fassbinder. Prina wrests art, and music, away from cinema, making them subject rather than attendant. Because Prina's work is named after Andy Warhol's film *Vinyl*, a reading against Sontag's 'camp' could decipher the work: treating Prina's film as a lesson in taste far removed from the Rock ethos of "three-chords-and-the-truth."

<sup>1</sup> Paul Ricoeur *Freud and Philosophy: An essay on Interpretation*, Yale University Press, New Haven and London, 1970, p19.

### selected biography\_

1954 born Galesburg, United States. Lives and works in Los Angeles, United States

#### Selected solo exhibitions

- 2001 *Galerie Max Hetzler, 1991 (Ten Years After)* Frederich Petzel Gallery, New York, United States
- 2000 "It Was the Best He Could Do at the Moment" *Reprise* ArtPace, San Antonio, United States
- 1999 *Push Comes to Love* Margo Leavin Gallery, Los Angeles, United States

#### Selected group exhibitions

- 2002 *In Capital Letters* Kunsthalle Basel, Basel, Switzerland
- 2001 *Beau Monde: toward a redeemed cosmopolitanism* 4<sup>th</sup> International Biennial, SITE Santa Fe, Santa Fe, United States
- 2000 *Departures: 11 artists at the Getty* The J. Paul Getty Museum, Los Angeles, United States

#### Further reading

- 2002 Jeremy Gilbert-Rolfe "Les limites de la Peinture" *La Part de l'Oeil* #17-18, p. 65
- 2001 Edward Leffington "Stephen Prina at Friedrich Petzel" *Art in America* September, p. 151
- 2000 Giovanni Intra "Departures" *Artext* #70, pp. 76-77
- Tom Holert "Flaming Creatures" *Artforum* May, pp. 148-153

The mind plays funny tricks. We have all had a song caught in our head for too long, playing over and over again like a CD-player set to repeat function or a record player stuck in a groove. They're not necessarily songs that we like, more often than not they are advertising jingles or the latest 'Number One' hit that we really can't stand. All too often they only leave us when another equally annoying tune blows its way in to our brain.

Pipilotti Rist is 'victim of a song'. Her particular torture is Chris Isaak's *Wicked game*. The song appears both in this work and in her twin video projection *Sip my ocean* (1996). Not only is Rist victim of the song's haunting melody but of its cinematic representation. *Wicked game* was written by Isaak in 1988 and received little notice until film director David Lynch made the inspired choice to place the slow burning song at the center of his 1989 movie *Wild at heart*. Propelled by the movie the song became a popular hit and Isaak a rising star. Isaak's record company realised, however, that a Lynch movie has limited appeal, and in 1991 re-released the single and commissioned a video directed by [photographer] Bruce Weber. The black and white video starring Isaak romping with super-model Helena Christensen on a beach became an instant classic; the perfect sky's-the-limit sales pitch.

Artists aren't so lucky. They don't get famous by having their work shown in a film. They only get one chance at a work, and don't have production companies underwriting them. No wonder Rist wants to rid herself of Isaak's song. *I'm a victim of this song* is video as catharsis. She butchers both the song and Weber's idyllic vision. Rist sings in a high-pitch squawk that rises to a scream by the end of the song. The clip is set in an everyday café, watching regular people have lunch. Every so often a trippy graphic of a girl in a bikini trickles across the frame, more hallucinatory or nightmarish than real. By the last frame of the video, showing the dull façade of the café, we hope for Rist's sake that the next morning she doesn't experience the trauma of the song popping into her head again.

### selected biography\_

1962 born Rheintal, Switzerland. Lives and works in Los Angeles, United States

#### Selected solo exhibitions

- 2001 *Pipilotti Rist* Galerie Hauser & Wirth, Zurich, Switzerland
- 2000 *Pipilotti Rist: les monobande vidéo* Oboro, Montreal, Canada
- 1999 *Remake of the Weekend (french)* Musée d'Art Moderne de la Ville de Paris, Paris, France

#### Selected group exhibitions

- 2002 *Tempo* Museum of Modern Art, New York, United States
- 2001 *Mega Wave: towards a new synthesis* Yokohama International Triennale of Contemporary Art, Pacifico Yokohama Exhibition Hall, Yokohama, Japan
- 2000 12<sup>th</sup> Biennale of Sydney, Art Gallery of New South Wales, Sydney, Australia

#### Further reading

- 2002 Michael Archer "Pipilotti Rist" *Art Since 1960 [New Edition]* Thames & Hudson, London
- 2001 Hellen Allen "News" *Flash Art* January/February, p. 57
- 2000 David Hunt "6<sup>th</sup> International Istanbul Biennial" *Artext* #68, p. 94

## KATI RULE\_

Generations are marked by the music they grow up with. Attitudes towards cultural and personal expression are often determined in relation to the major movies, books, bands, fashions and songs prevalent at the moment when adolescent tastes crystallise. This is the stuff that personal identity is made of. This doesn't mean to say that everyone likes what's popular at any given moment; often tastes are developed contrary to dominant cultural affects. In fact, a person might follow or become a fan of an unpopular style for the sake of contrariness alone. Any which way, these personal convictions are dreadfully important at the moment they are formed.

The knowledge of hindsight, and history, tells us when we were wrong. Not that it necessarily matters at a later stage of life. This said many people edit out their mistakes and put their best foot forward by deliberately concealing early adventures in bad taste. They arrive at their late twenties born cool.

Kati Rule doesn't care. *I'm a lover not a dancer* is a self-portrait in which Rule declares her generational affiliations and fragrantly flirts with contemporary bad taste. In the video, shot in her garage, Kati Rule dances Michael Jackson's *Thriller* video. From today's perspective Jackson is boy genius morphed into Whacko Jacko. The hits that made him the most successful solo act in recording history are now considered wax museum pieces. Despite this, Rule dances and sings *Thriller* with conviction and enough style for us to know that sometime in years passed she had watched or rehearsed the video enough to get it down pat. The work passes critical comment on Jackson's original, which at the time was the most expensive music video ever produced. Rule's clearly low budget work possesses more grit and unselfconscious style than the original and as a result seems built to last.

### selected biography\_

1974 born Melbourne, Australia. Lives and works in Fitzroy, Australia

#### Selected solo exhibitions

- 2003 *Kati Rule* Wren Gallery, Sydney, Australia
- 2002 *I'm a Lover, Not a Dancer* TCB Artspace, Melbourne, Australia
- 1999 *Love for Sale* TCB Artspace, Melbourne, Australia

#### Selected group exhibitions

- 2003 *It's Hard to be Human* The Ian Potter Museum of Art, Melbourne University, Melbourne, Australia
- 1998 *The Princess and the Degree* Slide-200 Gertrude St., Melbourne, Australia
- 1997 *Sequence* Gallery 106, Melbourne, Australia

## SCANNER (with Katarina Matiasek)\_

Robin Rimbaud, a.k.a. SCANNER, uses technology to push the boundaries of sensory experience. Specifically, sound recording devices, some of which he has developed himself, that bring sounds usually beyond the range of human audibility into range of perception. Katarina Matiasek, who produced the visuals of *Echo Days*, works on scientific and cinematographic projects investigating visual perception, with an emphasis placed on memory and after-images.

Rimbaud's pseudonym refers to the 'scanning' technology that was the basis of his early sound installations in which he recorded telecommunication signals comprised of private cell-phone conversations, aircraft-to-tower communications and military codes. The recordings pulled listeners into an airspace disassociated from the gallery, one beyond the normal horizon of audibility.

*Echo days* splices a slow bass beat and hi-pitch flutter soundtrack with pulsating aerial pans of land and cityscapes. Because audiences are used to watching stable cinematic imagery the strobe is disrupting and, in combination with the soundtrack, reminiscent of a dance club. The footage challenges the viewer to make the image cohere in their imagination and relies on memory of related images. Visual recall is elevated over experience. (Memories of dance clubs always surface in disconnected fragments).

The ambient soundtrack is equally complicated. At first listening the bass sounds like an edit of tribal drums, the high notes like night cries. In fact they are the cries and usually inaudible echolocation signals of bats in flight. The beats chime with the flashes of light, which obliterate the projected image. Sound and image interrupt each other rather than merge. The inference is that hearing, and music, can stand alone as primary receptor. *Echo days* sets a real challenge to the concept of music 'captured' on video. The tension between two elements of the work suggests that music videos that are illustrative of the songs they support, that narrate the lyric, divest the music of its specificity and special character. Moreover, the artists present an installation that lets the audience produce the final image/memory of the work itself.

### selected biography\_

Born 1964 in London, England. Lives and works globally.

#### Selected solo exhibitions

- 2002 *Into the Blue* Queens Gallery, Belfast, Ireland
- 2001 *Spirit of the Voice* 1<sup>st</sup> Valencia Biennial, Valencia, Spain
- ReFashion* Moderna Museet, Stockholm, Sweden

#### Selected group exhibitions

- 2002 *Esprits de Paris* (with Mike Kelley), Centre Pompidou, Paris, France
- 2001 *Surface Noise 2.0* Sonarmatica Festival, Barcelona, Spain
- 2000 *Battery: Sound aka Space/Aussendienst* Hamburger Kunstverein, Berlin, Germany

#### Further reading

- 2002 Farns Evers "An improvised talk on my work" *The Art of Programming, Sonic Acts 2001*, Royal Academy of the Arts, The Hague, pp. 93-100
- 2001 Neil Gladstone "Tech, no logic" *CNM New Music* January, pp.77-79
- Michael Craig-Martin (ed.) *Off Limits: 40 Art Angel Projects*, Art Angel/Merrel Publishing, London, pp. 118-119

## **RICKY SWALLOW**

"Used to think that [if I talked to Baysie and Dee Dee long enough] I could write a coolhunting manual, an encyclopedia of cool. But then I realized that the manual would have so many footnotes and caveats that it would be unreadable. Coolhunting is not about the articulation of a coherent philosophy of cool. It's just a collection of spontaneous observations and predictions that differ from one moment to the next. Ask a coolhunter where the baggy jeans look came from, for example, and you might get any number of answers: urban black kids mimicking the jailhouse look, skateboarders looking for room to move, snowboarders trying not to look like skiers, alternatively all three at once in some grand concordance."<sup>1</sup>

Ricky Swallow makes art from pop-cultural artifacts in a way that fixes their cool. Mining his generation's toy cupboard, Swallow makes detailed 1:1 scale models of objects at the moment they became popular culture status symbols. He is canny at picking and choosing between retro and contemporary objects, and even canner at judging the ever-decreasing burn between a style's exhaustion and reactivation.

Swallow's models are derived beyond art history yet they describe the visual quadrants that an increasing proportion of artists are drawing inspiration from. His models are part boys-own; BMX bikes, space invader games; part sci-fi Darth Vader, satellite dishes; and part contemporary chic, speakers, *i-Macs*, hi-end turntables by Marantz, Audio Research, and Technics deejay platters. No electric guitars.

*Mtistylus Programme* is proof that for Swallow, and cool kids around the world, deejay culture and Electronic music supplies the soundtrack to their 21<sup>st</sup> Century adventures. The deejay platter is the choice for at-home creative entertainment, rather than a keyboard or electric guitar. And that pretending to spin a mega-club set has over taken the dream of stadium rocking air-guitar.

<sup>1</sup> Malcolm Gladwell "The Coolhunt" *The New Yorker*, March 17, 1997, p.76

## **selected biography**

1974 born San Remo, Australia. Lives and works in Los Angeles, United States

### **Selected solo exhibitions**

- 202 *Wooden Problem* Karyn Lovegrove Gallery, Los Angeles, United States
- 201 *For Those Who Came In Late* University of California Berkeley Art Museum + Pacific Film Archive, Berkeley, United States
- 200 *Unplugged* Darren Knight Gallery, Sydney, Australia

### **Selected group exhibitions**

- 201 *So You Want to be a Rock Star: portraits and rock music in Australia* National Portrait Gallery, Canberra, Australia
- 200 *Are You Experienced?* The Physics Room, Christchurch, New Zealand
- 199 *Contempora 5* Ian Potter Museum of Art, Melbourne University, Melbourne, Australia

### **Further reading**

- 200 Felicity Fenner "New Life in Melbourne" *Art in America* January, pp. 74-77
- Justin Paton *Ricky Swallow: above ground sculpture* Dunedin Public Art Gallery, Dunedin
- 198 Juliana Engberg "No radio" *Art/Text* #62, pp. 32-35

## **KATHY TEMIN**

"*My Kylie Collection* is an artist project that I have been working on for 18 years. It is a project about fandom as an entity, where a dialogue with the notion of celebrity is expressed through Kylie Minogue as the vehicle. *My Kylie Collection* embodies all the exaggerated emotions that collecting as a fan entails. The collection hovers between the real; an excess of collected printed matter dating from 1989, and the imagined; artwork responding to the notion of celebrity and the fan. An editioned magazine was produced as an extension of this where private and collective memory coincided with a collection of responses, stories, short essays and visual responses to the icon Kylie has become. Some responses were about the contributor's own fandom that didn't actually include Kylie.

I have been a Kylie fan for the last 16 years and as an 18 year-old girl living in suburban Melbourne, Kylie then not only represented the potential for success, but also invoked a myriad of visual identifications with my adolescence. Now when I participate as a fan of Kylie's it is in part connected to my own adolescence and in part responding as a visual artist to my collection, to the exaggerated emotions, to the fantasy and projection that fandom evokes as the vehicle for an artwork. This was made public when I exhibited *My Kylie Collection* [for the first time] in the exhibition *Art/Music: rock, pop, techno* at the Museum of Contemporary Art in Sydney in 2001. The work consisted of a simulated teenage girl's bedroom set in the 70's, displaying related hand made objects, a collection of magazines and printed materials from over 13 years. Since then I have continued to make a series of silhouette pictures in fused glass.

Being a fan brings people together, is a way of being part of something, is complex in the emotions it evokes, it can cause divisions in conversations due to loyalties, is about consumerism, projection, identification, obsession, distance, and fantasy."

Kathy Temin, from *A Magazine (As Part of My Kylie Collection)* 2002

## **selected biography**

1968 born Sydney, Australia. Lives and works in Melbourne, Australia.

### **Selected solo exhibitions**

- 2002 *Frozen, Staged and Abstracted Moments (As Part of My Kylie Collection)* Roslyn Oxley9 Gallery, Sydney, Australia
- 2000 *Kathy Temin* Hamish McKay Gallery, Wellington, New Zealand
- 1999 *Model Homes 1999* Galerie Van Gelder, Amsterdam, The Netherlands

### **Selected group exhibitions**

- 2002 *The First 20 Years* Roslyn Oxley9 Gallery, Sydney, Australia
- 2001 *Art/Music: rock, pop, techno* Museum of Contemporary Art, Sydney, Australia
- 2000 *Waiting* Meljby Art Center, Hamstadt, Sweden

### **Further reading**

- 2001 Simon Rees "Art Music" *Flash Art* May/June, p. 96
- 1999 Felicity Fenner "Kathy Temin at Roslyn Oxley9" *Art in America* October, p. 176
- 1998 Felicity Coleman "Kathy Temin" *Art/Text* #62, pp. 98-99

## RONNIE VAN HOUT\_

"Did you ever read about a frog who dreamed of being a king/ and then became one/ Well, except for the names and a few other changes/ if you talk about me, the story's the same one" <sup>1</sup>

Artist Ronnie van Hout has several real and fictional alter egos. As a musician, he is co-founder, and sometime lead singer, of the guitar-noise band Into the Void. For a number of years Ronnie van Hout has also turned himself into a chimpanzee. His simian alter ego affording him a crack at critical self-portraiture free from pain. The monkey confronts stuff that van Hout, not scared of black comedy, doesn't want to face.

Van Hout uses the lyric of Neil Diamond's *I am I said* 1971, the soundtrack in *Drinking again* 2001, as proof of the work's theme. In so doing he also comments on the use of songs as sub-text in cinema and art; and as props in life to articulate the inexpressible. In *Drinking again* van Hout, dressed as a chimpanzee stumbles and slumps in a bar drinking martini way-beyond drunk. The ape sings, in drunken slurred voice, the Neil Diamond tune. The barman talks on the phone and the crowd keeps on chattering in reflection of the lyric, non-plussed at their being an ape in their midst, "I am, I said/ to no one there/ and no one heard at all/ not even the chair." It's likely they are as disinterested at there being an artist amongst them.

The same feeling pervades *House of the rising sun* 2002 in which ape stumbles out of a park at sunrise and into a public sculpture project, on the side of the Tullamarine freeway, in Melbourne. A Casio-tone version of the Eric Burden and the Animals hit grates in the background. He falls asleep in the freeway underpass, all washed up. Van Hout plays with the myth of the fallen star or the misunderstood genius. Van Hout wears his own artistic anxiety on the chin of an ape, but the pathos is ironically layered. One layer riffs on the artist Colin McCahon's use of the biblical epithet "I Am", while also alluding to McCahon's tragic mental deterioration at the end of his life and at the moment he was coming to international attention.

<sup>1</sup> Neil Diamond "I am I said" on *Stones* MCA Records # 31049, 1971

### selected biography\_

1962 born Christchurch. Lives and works in Melbourne, Australia

#### Selected solo exhibitions

- 2002 *Drinking Again* Ivan Anthony Gallery, Auckland, New Zealand
- 2001 *Only the Only Level 2*, Art Gallery of New South Wales, Sydney, Australia
- 1999 *Am I Talking to Me?* ISP, New York, United States

#### Selected group exhibitions

- 2003 *Spaced Out* Australian Centre for Photography, Sydney, Australia
- 2001 *Te Maunga Taranaki: views of a mountain* Govett-Brewster Art Gallery, New Plymouth, New Zealand
- 1999 *Toi Toi Toi: three generations of artists from New Zealand* Museum Fridericianum, Kassel, Germany; Auckland Art Gallery Toi o Tamaki, Auckland, New Zealand

#### Further reading

- 2001 Simon Rees "Picture This" in *Only the Only* Art Gallery of New South Wales, Sydney
- 1999 Matthew Hyland "Ronnie van Hout" *Toi Toi Toi: three generations of artists from New Zealand* Kassel, Museum Fridericianum, pp. 143-144
- 1996 Robin Neate "Ronnie van Hout" *Art & Text* #54, p. 91
- 1995 Stuart McKenzie "Junk joint" *Artforum* March, pp. 39-40

WANTED

GUITARIST LOOKING FOR:

DEDICATED BASS, DRUMMER  
AND GUITARIST

re 3

TO PLAY IN HARD ROCK  
BAND

INFLUENCES: METALLICA, G.N.R.,  
STEVE VAI AND  
JOE SATRIANI

PHONE 478-5683 SHANE

Ronnie Van Hout  
*Wanted* 1995

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### CONTRIBUTORS

#### GREGORY BURKE

Curator and Editor of *Extended Play* Gregory Burke is Director of the Govett-Brewster Art Gallery. Burke initiated and is the series editor of the Govett-Brewster Art Gallery exhibitions and publications on contemporary art that include *Extended Play: art remixing music*; *Drive: power, progress, desire* 2000 and *Feature: art, life & cinema* 2001. Burke has recently presented acclaimed solo exhibitions by United States artists Christopher Williams and Pae White.

#### IHOR HOLUBIZKY

Essayist, Ihor Holubizky who lives in Brisbane, has held curatorial positions in Canada and Australia for 25 years. A sometime musician and performer Holubizky performed at the *Audio By Artists Festival* in Halifax in 1983, and contributed a chapter to *Sound by Artists* edited by Dan Lander and Micah Lexier, Art Metropole-Banff Centre Press, 1990. In December 2003, Holubizky is presenting the international video component of the art/music exhibition *Soundtracks* being curated by Barbara Fischer for the University of Toronto and Edmonton Art Gallery.

#### SIMON REES

Co-curator and Co-editor of *Extended Play* Simon Rees is Curator of Contemporary Art at the Govett-Brewster Art Gallery. Rees recently curated *Break* the Govett-Brewster's 2002-03 Biennial Review of Contemporary New Zealand Art, his first major show at the Gallery. He wrote the catalogue essay 'Building and Schizophrenia' to accompany Brendon Wilkinson's *The cleaning agent* exhibition at the Govett-Brewster Art Gallery in 2002.



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