

Drive

power > progress > desire



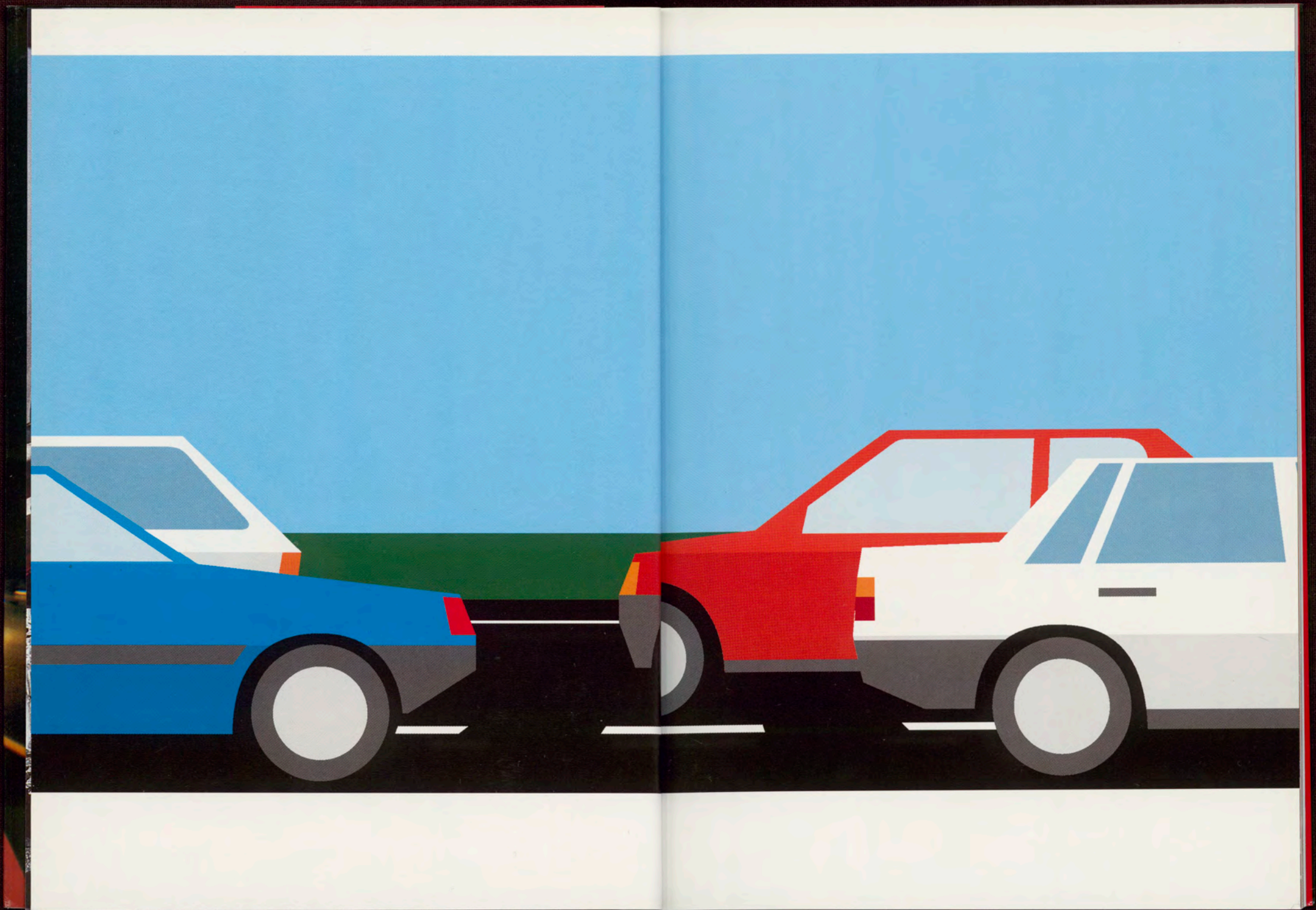
Artists in the exhibition:

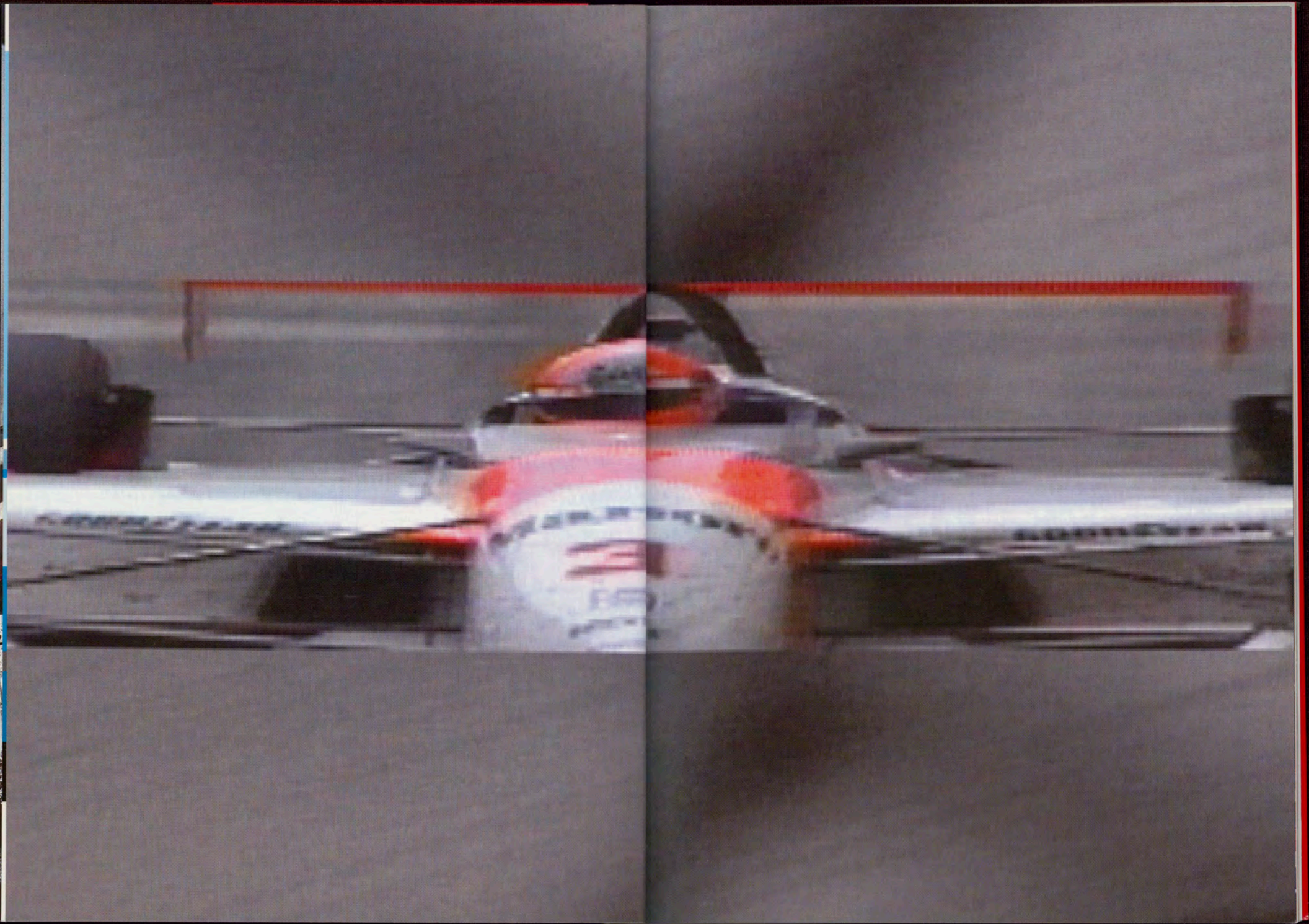
Laurence Aberhart (NZ)	Yasu Ichige (UK)
Robert Adams (US)	Michael Illingworth (NZ)
Rita Angus (NZ)	Soo-Ja Kim (KOR)
Hany Armanious (AUS)	Jacques-Henri Lartigue (FR)
John Baldessari (US)	Sarah Lucas (UK)
Peter Black (NZ)	Len Lye (NZ)
Margaret Bourke-White (US)	Colin McCahon (NZ)
Jessica Bronson (US)	Komar & Melamid (RUS)
Steven Brower (US)	Tracey Moffatt (AUS)
Chris Burden (US)	Jonathan Monk (UK)
Gordon Burt (NZ)	David Noonan (AUS)
Murray Cammick (NZ)	Catherine Opie (US)
Rob Cherry (NZ)	Julian Opie (UK)
Larry Clark (US)	Sir Eduardo Paolozzi (UK)
Richard Collins (NZ)	Gary Perkins (UK)
Bill Culbert (UK)	Peter Peryer (NZ)
Allan D'Arcangelo (US)	Richard Prince (US)
Judy Darragh (NZ)	Peter Robinson (NZ)
Willie Doherty (IRE)	Ed Ruscha (US)
Scott Eady (NZ)	Ann Shelton (NZ)
William Eggleston (US)	Michael Smither (NZ)
Robert Ellis (NZ)	Michael Stevenson (NZ)
Elliot Erwitt (US)	Mungo Thomson (US)
Walker Evans (US)	Charles Tole (NZ)
Sylvie Fleury (SWI)	Brodsky & Utkin (RUS)
Ceal Floyer (UK)	Ronnie van Hout (NZ)
Robert Frank (US)	Andy Warhol (US)
Marti Friedlander (NZ)	Weegee (US)
Rosalie Gascoigne (AUS)	Eric Wesley (US)
Rodney Graham (CAN)	Edward Weston (US)
John Gutmann (US)	Jonathan White (US)
Richard Hamilton (UK)	













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Drive

power > progress > desire

Gregory Burke, Hanna Scott

Govett-Brewster Art Gallery

Frontispiece:

Yasu Ichige
BURNOUT (detail) 1996
photo: courtesy the artist

Ann Shelton
Cruise 1999

Julian Opie
Cars 1999
courtesy the artist and Lisson Gallery,
London

Jessica Bronson
Red line (detail) 1996
photo: courtesy the artist

Jonathan White
Untitled No. 33 2000
Photo: Brian Forrest, Santa Monica,
courtesy Angles Gallery, Los Angeles

Contents page photo:
Neil Pardington

Cover:
David Noonan
M3 (detail) 1998
courtesy the artist and Roslyn Oxley9
Gallery, Sydney

Inside cover photo:
Neil Pardington



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genre to the late twentieth century**

Aaron Lister

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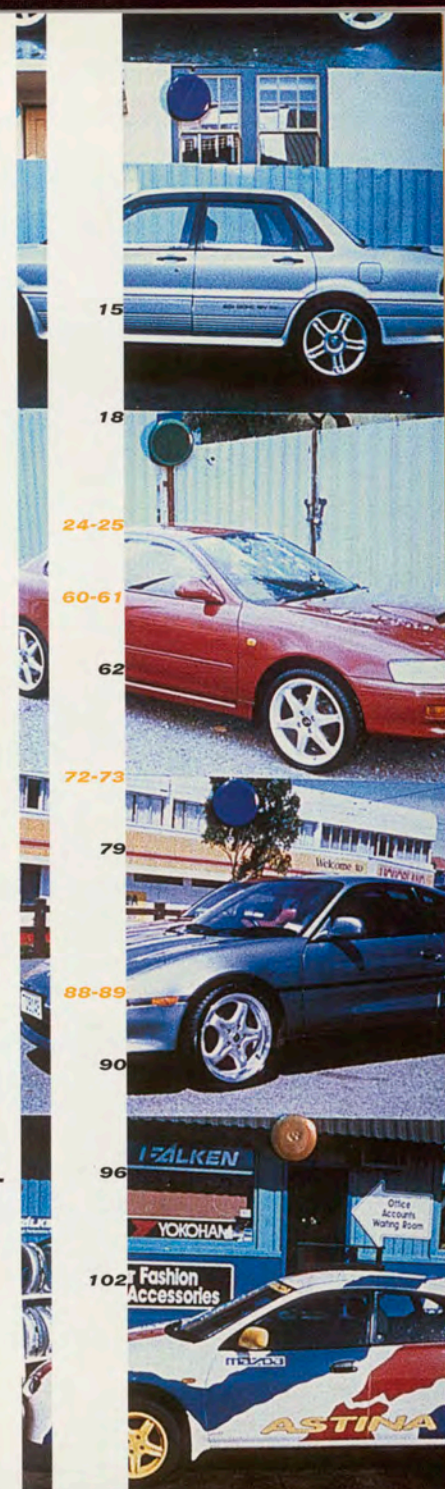
Are we there yet?

Danielle Tolson

Fahr'n—fahr'n—fahr'n auf der autobahn...

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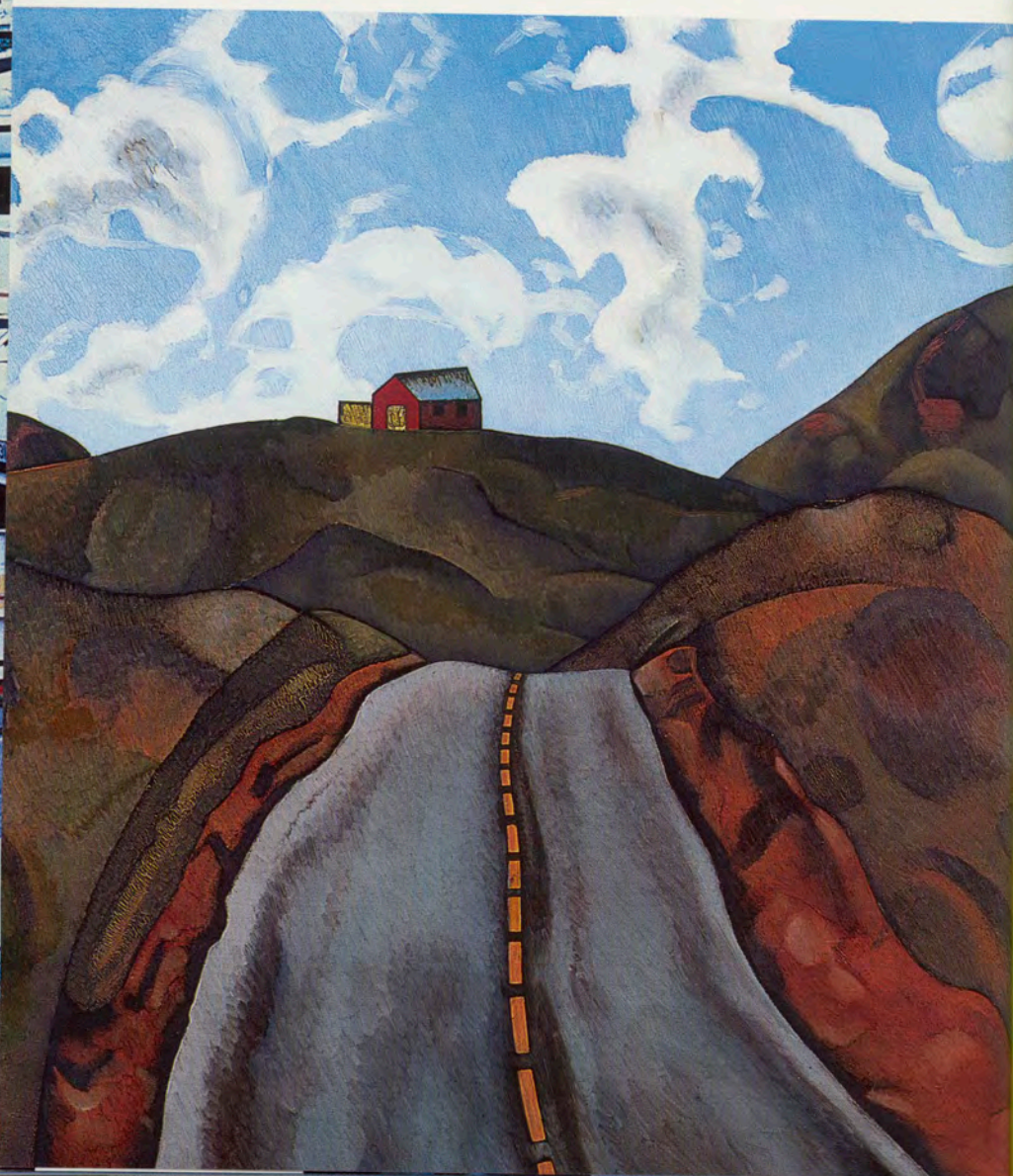
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Hawke's Bay landscape 1966

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Bunk – never leave well enough alone 1972
Eduardo Paolozzi, 1972/DACS. Reproduced by
permission of Viscopy Ltd, Sydney 2000



Foreword

Gregory Burke

The small city of New Plymouth is situated out on a limb on the West Coast of New Zealand's North Island and is equidistant from Auckland to the North and Wellington to the South, New Zealand's two largest cities. In early 1998 I set out from Wellington on a four-hour road journey to New Plymouth. I was interested in applying for the directorship of the Govett-Brewster Art Gallery, a prospect I found exciting given the museum's contemporary mission, and daunting due to New Plymouth's isolation. New Plymouth is not only a long way from major population centres, but also a lengthy detour from State Highway One. I wanted to check out the local ambience before making my application.

Ninety minutes into my drive I left Highway One at a town called Bulls, a sign that I was entering the dairy farming hinterland. After passing through the numerous small towns of Taranaki, I arrived in New Plymouth where I checked out the Gallery before joining friends for dinner at an Argentinean restaurant on the main street. Because it was a hot and sultry Saturday night, we chose to eat outside. It was here that ideas for *Drive: power>progress>desire* began to form. We witnessed the weekend ritual of kids in power cars throbbing their machines down what is reputedly the longest main street in New Zealand. The car, such a potent symbol of the 20th century, clearly had a hold on many in New Plymouth. So too did the highway, as I found out later when the only road north was washed out shortly after I took up my directorship. Petroleum also featured strongly, New Plymouth being the centre of New Zealand's major oil producing province.

So began a two-year odyssey that took me around the globe putting together the *Drive* project, making discoveries and developing ideas with the support of many people. Gallery Curator Hanna Scott joined me early on in the project and her support has been unstinting and her contribution enormous. Collectively, we wish to thank all the artists, lenders, art dealers, suppliers and supporters of the exhibition.

I thank the Mayor, General Manager and members of New Plymouth District Council, not only for their support of *Drive* but also for their 30-year commitment to the greater project that is the Govett-Brewster Art Gallery. Great histories are associated also with our sponsors. In the 1960s there were reputedly more Citroëns per head of population in New Plymouth than anywhere outside of France. Citroën is also

a popular car with many artists, as you will notice in *Drive*. I am delighted to have the support of Andrew Butchart and Citroën New Zealand for this project, and of their representatives in Taranaki Neville and Denis Adlam and Adlam's European. I am also acutely aware of the pivotal support that both Rob Gardiner of the Chartwell Trust and Jenny Gibbs gave in supporting this publication, confirming their reputation as visionary supporters of contemporary art. I also acknowledge the support of Calvin Matthews and B&H New Zealand Limited for their support of computer technology, Origin *Pacific Airways* for their support of travel and Creative New Zealand for their seeding support.

My staff has been fantastic as usual and the exhibition and publication are a great credit to them. Many others also worked on the project. Giovanni Intra provided tremendous support to the curators from his base in Los Angeles and Neil Pardington and his team at Eyework picked up the design of this publication with enthusiasm and excelled their usual high standards.

I have received invaluable support from many museums, dealers and private collectors around the world and I gratefully acknowledge the following lenders:

Alexander and Bonin, New York; Andy Warhol Museum, Pittsburgh; Angles Gallery, Los Angeles; Auckland Art Gallery Toi O Tāmaki; Barbara Gladstone Gallery, New York; China Art Objects Galleries, Los Angeles; Robin & Erika Congreve; Len Lye Foundation; Lisson Gallery, London; Lombard-Freid Fine Arts, New York; Margo Leavin Gallery, Los Angeles; Museum of Contemporary Art, Los Angeles; National Gallery of Australia, Canberra; New Zealand Film Archive Ngā Kaitiaki O Ngā Taonga Whitiāhua; Paris Family; Regen Projects, Los Angeles; Ronald Feldman Fine Arts, New York; Saatchi and Saatchi, Wellington; Sadie Coles HQ, London; Sarah Cottier Gallery, Sydney; Sarjeant Gallery/Te Whare O Rehua/Whanganui; Sue Crockford Gallery, Auckland; Te Papa Tongarewa Museum of New Zealand; The Art Gallery of New South Wales, Sydney; Victoria Miro Gallery, London.

Numerous others assisted in many ways with the exhibition and I thank them all, in particular: Tom Sokolowski, Margo Leavin, Chris Saines, Lynn Sharpless, Barbara Gladstone, Nicholas Logsdail, Sadie

Coles, Aaron Lister, Jim Barr and Mary Barr, Robert Leonard, Ronald Brownson, Barbara Mare, Lea Freid, Gael Newton, Judy Annear, Roslyn and Tony Oxley, Sarah Rennie, Frank Stark, Marjory King, Ronald Feldman and Frayda Feldman, Marc Nochella, Peggy Jarrell-Kaplan, Ted Bonin, Connie Butler, Fumio Nanjo, Lisa Rosendahl, Rosalie Benitez, Liz Bradley, Diane Pivac, Les and Milly Paris, Hamish McKay, Peter McLeavey, Pauline Lellman, Fiona Gray, Ivan Anthony, Anna Bibby, Bill Ollington.

Our final acknowledgements are reserved for the artists living and dead for making this exhibition.



Introduction

Instead of putting men under the yoke of miserable, sentimental needs, drive your sons, your men, to excel themselves.'

Both Henry Ford and Bill Gates feature large in the recent journalistic sport of crowning significant figures of the 20th century. The jury is out on who has been the most influential, either Ford for ushering in the era of mass motoring or Gates the cyber era. These assessments underscore a commonly held view that, just as the car and the highway have come to epitomise technological and social change in the 20th century, so in the 21st will the personal computer and development of cyberspace have the same impact



and importance. *Drive: power>progress>desire* takes the responses made by visual artists to the myriad associations surrounding the car and the highway, drawing on work by both modern and contemporary artists to explore links between the societies of the car and the emerging cyber era.

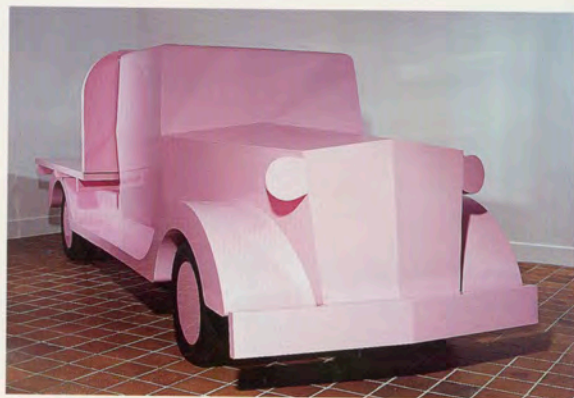
The term 'era' implies a distinct change in factors influencing the social condition, a progression from one state to another. Yet the motor vehicle continues to dominate our lives and, in marketing terms at least, there are numerous links between car and computer. Take, for example, the global campaign Microsoft used to launch its *Windows 95* software. By branding the campaign with the Rolling Stones song *Start me up*, Microsoft alluded to the mythical performance of the car to suggest the power and longevity of its new operating system. However, it also imported a time-honoured link between sexuality and the car, through the implicit sexual overtones of Mick Jagger's lyrics. By implication, a brand switch to *Windows 95* could satisfy your desire for enhanced performance in more ways than one.²

Links with sexuality are one powerful reason why the car continues to capture the imagination of many people at the beginning of the 21st century. That said, there have been few recent developments in the car's mechanical performance of the kind that once kept it at the forefront of the modern. Instead, developments have tended to merge mechanical car parts with computer technology. Many of these developments have focussed either on improving safety and comfort features or on linking the space of the car into the global communications network. While these developments aid the marketing of the car as central to visions of the future, the car itself continues to lose some of its Utopian gloss established early last century.

More than ever before, we are aware of the car's consumption of limited fossil fuels or its devastating effect on our atmosphere. While car manufacturers issue new models on a regular basis, promoting them as new and improved, an increasing number of cars reach their use-by date. As well, vehicle usage continues to grow, linking the car as much with frustration as mobility, particularly in metropolitan centres experiencing major highway congestion. In many of these cities it is now quicker to travel by public transport than by private car. Given that terms such as 'road rage' and 'drive by shooting' have entered

the dictionary, the highway itself is increasingly losing its symbolic associations with freedom, glamour and progress established in the 20th century through specific genres of film and literature. Rather, the highway can now be seen as a metaphor for circumvented desire, even danger. Think of the intensive and highly graphic campaigns against drunken and unsafe driving, now regularly broadcast on television. It is debatable whether these campaigns improve driving habits but they certainly have united the highway and death in the public imagination. This shift in the symbolic associations of the highway may itself be one motivating factor in the development of the new frontier of cyber space. Despite this scenario, the modern car retains latent associations established in its heyday and car manufacturers continue to associate their brands with freedom, speed, ubiquity and progress.

This emergence of conflicting and protean associations of the car provides a rich vocabulary for contemporary artists. The car and highway have fascinated artists since their inception, but the car's iconic status and continuing popularity in the public imagination and the contested values around the car have recently resulted in a resurgence of artistic activity. Given this tendency, reflected in *Drive* and in the recent return of the road genre to cinema, it can be argued that the culture of the car has re-emerged as



Page 18: William Eggleston
Dolls on a Cadillac c1973-4
Reproduced by permission of The Eggleston
Artistic Trust

Scott Eady
The desert fox 1999-2000

an uneasy metaphor for a current social condition. Certainly the often-quoted imagery of the car with its loaded, but easily understood, associations makes it a fertile site for commentary and critique.

Drive also investigates both obvious and subliminal links between the car or highway, and technologies of the visual: the photographic, the cinematic, the televisual and the virtual. Many of the featured artists use screen and photo-based media, or make reference to earlier representations of the car and the highway already encoded in the public imagination via photography, cinema and television. Indeed, the



Useless, 1974
Her father's nickname for her was 'useless'.

Tracey Moffatt

Tracey Moffatt
Useless 1974 1994
(from the series *Scarred for life*)
reproduced by permission of Roslyn Oxley9
Gallery, Sydney

development of split-second photography coincided with the development of the car and simultaneously transformed both the visual experience of the world and the experience of time and space. It is through photography and its proliferation, through cinema and later through television, that associations of the car and the highway with concepts of freedom, independence, pleasure, escape, glamour, power, status, danger and sexual potency were reinforced. With this in mind, *Drive* considers aspects of 20th century art, suggesting that screen-based technologies have produced images that feed the collective subconscious, propelling and shaping conceptions of the future, cyberspace and subsequent changes in our experience of the space/time continuum.

Drive considers the driving forces in our contemporary world that privilege or sublimate concepts of progress. Conditioned by our desires and fears, manifestations of progress have been viewed optimistically, pessimistically and even nostalgically over the course of the last 100 years. During that time, the car has been a dominant emblem of these varied views of progress. Think of the postwar 1950s in the West and the images of streamlined cars offered to societies used to the grim realities of depression and war. Such images reinforced the car as the ultimate consumer item and linked the car to capitalism's promise of individual freedom. Still thrilling to look at today, these gas-guzzlers inspire nostalgia for a carefree age, but



Murray Cammick
from the *Flash cars* series 1976



Michael Stevenson
Drawing circa 1970 1994

they also seem indulgent, even naïve. Modernism used images of highways vanishing into the distance to suggest a future focus, the promise of a better world. Today, responses to such images are tempered by the knowledge that both origin and destination are likely to be cluttered with the detritus of global capitalism – forests of billboards, empty fast-food cartons and the homeless. If modernism mythologised the idea of propulsion, many artists today use images of cars and speed to reflect ironically on concepts of progress.

Nevertheless, it seems that modernist paradigms of progress are being reinvented in the new frontier of cyberspace. This electronic space allows for the speeding up of commerce and in this sense the race is on to commercialise cyberspace and claim market share. Virtual reality is the absolute promise of cyberspace, an empire where one can be instantaneously but virtually transported across the world or into the realm of fantasy. Importantly, ultimate fears and desires can be engaged without any real risk. To enter this realm requires the adoption of technologies that fuse the human and the machine, masking actual sensation and neutralising awareness of our bodies. This apparatus is frequently conceived of as a screen that allows us to physically remain on one side while mentally transported to the other. This is not dissimilar to the experience of car travel. We project ourselves through the windscreen into space while remaining hermetically sealed within the pod-like space of the car. We feel a similar protection from external agencies to that experienced when watching television at home. *Drive* considers the car as a precursor to the development of virtual reality. Making a link between the windscreen and the virtual screen, it posits the concept of 'screen' as a cipher for visibility.

"Cities and urban systems, in particular, are today interdependent on dense and interwoven lattices of technical networks. In short, virtually all aspects of the functioning of the modern 'networked' world be impossible."

Road networks and the infrastructure of highways provide a convenient conceptual parallel to the integrated networks and trails of cyberspace. The borrowed terminology of 'highway' is already ingrained in public imagination, making it a potent tool to explain the notion of an 'information highway'. The digital 'convergence' that describes the streamlining of telecommunications and multimedia into integrated networks, also operates at an infrastructural level.

The predicted massive screen-based digital network, video telephone, stereo cable television, and computer interface allow a constant global connection that appears to shrink time, much as the newly invented motor car appeared to shrink distance. While our progress on the physical highway, hampered by congestion, seems to be slowing down, our experience of instantaneous connectivity increases. Mobile phones, global positioning systems and satellite surveillance, suggest a shrinking globe, even inside a relatively slowly moving vehicle.

In a world where our physical movement increasingly interfaces with a cyber network, the communications pod of the car operates as a buffer in transit from the home to the office. From a house, wired for convenience the driver enters a voice recognition driven car and moves, through traffic systems regulated by computing, into the swipe card controlled car park, and into the PC workstation port of a wide network. The communication link is complete.



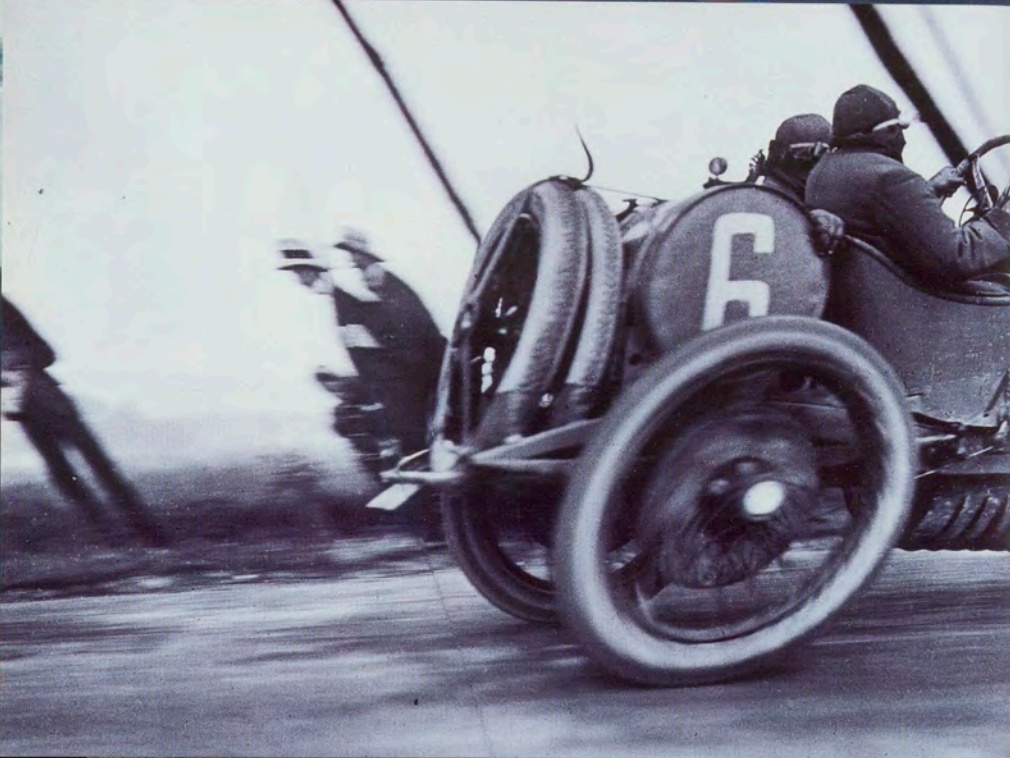
Ceal Floyer
Spectrum (detail) 1998

Accelerated vision

...a screaming automobile that seems to run on grapeshot, is more beautiful than the Winged Victory of Samothrace.³

While the popular press considers the development of cyberspace to be revolutionary, formative models for systems of instantaneous global communication include electrification, telegraphy, telephony, automobility, radio and cinema. All of these models were well into development in 1900, and early experiments with television began soon thereafter. In terms of revolutionary potential, the turn of the 19th century is hard to beat, being a period of rapid technological change with high impact on the political and social make-up of the world. Idealists saw the potential to unify nations, if not the world, the necessary cost being a break with conservatism and tradition. Such modernist zeal certainly fuelled political upheavals in Europe 15 years later. Nicola Tesla planned for a global communications network using electrification of the earth's atmosphere as early as 1901. Indeed, the development of electronic space might have been more rapid if political interests, market forces and discoveries of oil hadn't directed investment into the car and the highway.⁴

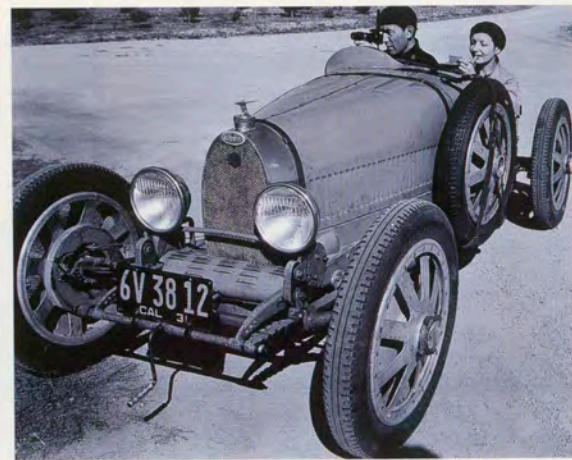
By 1910, Henry Ford had pioneered assembly line production of cars, inspired by businessmen in Europe and America, many of whom are immortalised in current brand names. The idea of speed typified by the car was inspiring European artists and philosophers, most notably Italian poet Filippo Tommaso Marinetti, who eulogised the car and its implicit power as a symbol of beauty and modernity at the outset of his *Futurism Manifesto*. Also significant at this time, are the development of split-second photography and the ability to freeze movement on film. While Edward Muybridge had experimented with large cameras to capture movement of people and animals in the studio, it was really the development of spring action shutters, fast lenses and smaller gauges of film in the early 1900s that enabled photographs of movement to be captured in everyday life. Not only did mechanisation come to symbolise the modernist spirit, so too did its representation through photographic images.



The choice of mechanisation and propulsion as subject matter in modernist photography linked it with the concept of the modern, thereby achieving a break with pictorial genres of photography. Roads, bridges, oil-wells and ultimately the speeding car were frequent subjects. While pictorial photography owed a debt to painting, the new photography began to exert an influence on the avant-garde of the day, playing a part in the development of futurism and other styles of modernist abstraction. Images of speed proliferated, not only through the increased availability of the portable camera, but also through multiple reproduction. These images shifted people's perception of the world. Within the collective psyche speed, photography and the car became synonymous.

With the portable camera came also the opportunity to photograph previously ignored aspects of the social environment. Having one's photograph taken moved from the realm of privilege to social commentary. Using the independence and easy mobility of the car to travel to new destinations, artist photographers were able to document all aspects of modern life, including the negative side-effects of industrialisation and the working and living conditions of the poor. Photography ensured that such conditions were no longer out of sight – out of mind. Such images shifted perceptions of life, particularly when photographers like Walker Evans and Margaret Bourke-White began to publish graphic photo-essays in leading magazines such as *Fortune* and *Life*. The rapid spread of glossy news magazines fostered worldwide reception of photographs as social documents and reinforced speed, social connection and mobility as essential principles of modernity.

The 20th century also ushered in the era of cinema and the notion that the sensation of movement could be depicted through serialised photographic projection. While early developments emulated the circumscribed space of theatre, it didn't take long before cinema developed its own syntax based on movement itself. In this way, cinema took on associations of dynamism and realism. Early cinema also provided a primitive form of virtual reality by simulating the experience of travel. By moving towards a conclusion and cutting off the outside world, early cinema encouraged viewers to project themselves spatially and psychically into the narrative journey of the film.



Cinema, like photography, embraced social documentary, reporting significant social and historical events often in the form of the newsreel. Once again, the car aided the imperative for reportage. In 1923, Dziga Vertov promoted the founding of a "cinematographic automobile department" to the Moscow Film Committee in order to provide cars in emergencies for filming important events. As Paul Virilio notes, "[these] cars are thus predecessors of the mobile video productions of television. With this use of transport, this combination of the automotive and the audiovisual, our perception of the world inevitably changes the optical and the cinematic blend."⁵ As with still photography, cinema's imaging of the world has been conditioned by the automotive.

Weegee
Tramp 1940s
Photo: Jenni Carter for the Art Gallery of
New South Wales, Sydney

Edward Weston
Ivanos and Bugatti 1931

Page 26 (top): Yasu Ichige
BURNOUT (detail) 1996
photo: courtesy the artist

Page 26 (bottom): Jacques-Henri Lartigue
*Grand Prix of the automobile club of France.
Circuit de Dieppe – Delange* 1912 (printed 1979)

Imposing highways

The spectacle is not a collection of images, but a social relation among people, mediated by images.⁶

In *Symptom city* (Hitler entering Auckland) 1998, Ronnie van Hout sets up a tableau of models, video cameras and monitors that interact to produce an illusion of a rear profile of Hitler, his hand raised in Nazi salute, driving through the streets of Auckland, New Zealand. The work recalls film footage of Hitler parading victoriously in an open decked car in vanquished cities, after their fall to the Nazis. While the use of toy models debunks Hitler's image, the exposed artifice of the work nevertheless alludes to the processes of manipulation and deception intrinsic to the imaging of power. Hitler's use of film and photography, as well as the car and the highway, in his pursuit of total power frequently has been discussed. For example, while the German autobahn's network origins preceded Hitler, its rapid expansion was pursued under his reign. This expansion was a visible and tangible method to unify and nationalise a loose group of states and to link them to the capital city as the seat of power. Equally, the autobahn can be seen as a grand public monument to Hitler's expansionist aspirations, an all pervading national spectacle.

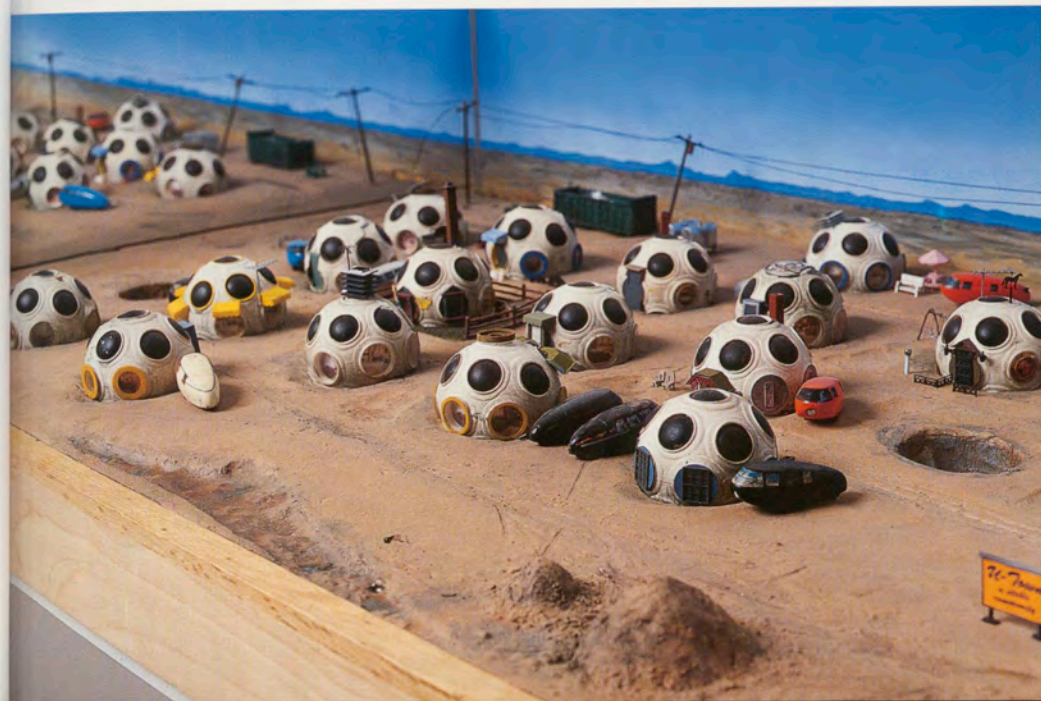


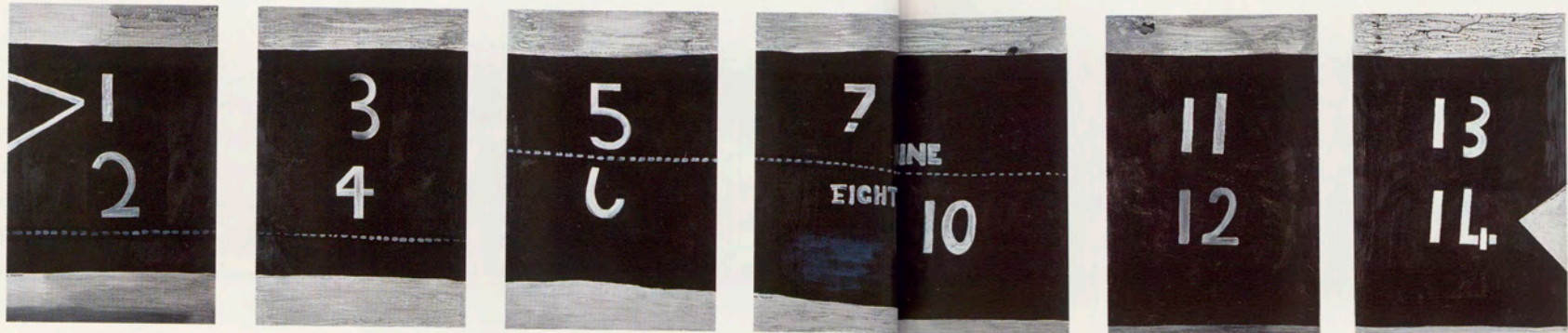
Ronnie van Hout
Symptom city
(Hitler entering Auckland, detail) 1998



Robert Adams
Untitled (Trailer houses) c1973

Steven Brower
U-town (detail) 1998





Colin McCahon

On the road 1976

Reproduced by permission of the Colin McCahon

Research and Publication Trust

While not always as grand as the autobahn, similar developments of highway networks in many First World and New World countries were seen during the period between the 1920s and the 1940s. President Roosevelt, for example, is famous for pursuing the development of the United States Interstate system as part of his 'New Deal'. New Zealand, a recently colonised country, also rapidly developed its highway networks during this time with the help of unemployed labour. Linked less to the expansionist aspirations associated with the autobahn, motorway developments in New Zealand were nevertheless conceived of in unifying terms and thereby associated with nationalism.

During New Zealand's colonising period in the 19th century, roads were for Māori a symbol of the appropriation and redefinition of Māori land. The use of roads to partition tracts of land was typically organised by colonisers at a provincial level. By comparison, early to mid-20th century roading projects tended to be centrally driven, part of the imperative to bring together the provinces and develop New Zealand into a modern nation. As a consequence, depictions of the landscape shifted radically. Photographers and painters abandoned ideas of the romantic sublime and depicted a tamed and agricultural landscape modernised by the highway. In many images of this period, roads and viaducts, often accompanied by electric power lines, are central to the landscape. Even when spiritual associations



Peter Peryer
The Meccano bus 1994



of the landscape were re-inscribed, as with the work of Colin McCahon, the views depicted were from the road. The road itself was employed as a metaphor for a spiritual journey.

This period of highway expansion was in many countries proscribed by nationalism rather than any desire for international networks. Indeed, the development of highways led to increased policing of borders in Europe, a tension associated with the build up to World War II. If the autobahn symbolised the unification of Germany, the Berlin Wall and its arbitrary dissection of streets, later came to symbolise its division.

Elliot Erwit
Portfolio, Print 6, Brasilia 1961 1961

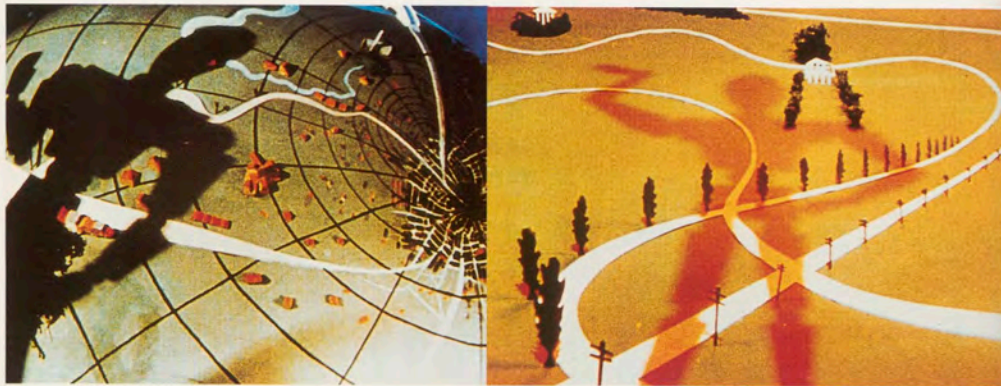
Page 37: Len Lye
The birth of the robot (details) 1936
photo: courtesy the Len Lye Foundation

Page 38: Sir Eduardo Paolozzi
Bunk - evade in green dimension 1972
Eduardo Paolozzi, 1972/DACS. Reproduced by
permission of Viscopy Ltd, Sydney 2000

Teleculture

Up through the 1960s television collaborated with the automobile in sustaining the dominant machinery of capitalist representation: in the virtual annexation of all spaces and the liquidation of any unified signs that had occupied them. The TV screen and car windshield reconciled visual experience with the velocities and discontinuities of the marketplace.⁷

While world governments pursued nationalism in the first half of the 20th century, corporate giants emerged whose interests were multinational, a fact neatly alluded to in *The birth of the robot* 1936, by then London-based artist and filmmaker Len Lye. Funded by Shell Oil, the film shows at its climax, a model of the globe overshadowed by a robot, with highway networks traversing continents and oceans. The film concludes by telling us that "modern worlds need modern lubrication". This Utopian vision makes the highway a metaphor for the mechanised and unimpeded flow of capital across borders. It is a metaphor continued by the new, streamlined American car of the post-war 1950s, the epitome of Western dreams. As babies boomed so did car production.



This 1950s American dream of freedom and prosperity spawned cultures of the road like never before, including motels, trailer parks, drive-in restaurants, drive-in movies and supermarkets. Cities themselves were dissected, de-centred and dispersed into the suburbs. Highways not only brought goods to the people, they increasingly functioned to bring people to the goods. Simultaneously, products such as Coca-Cola, that were traditionally associated with the home, began to be associated with and disseminated by the road. The car also delivered the consumer to the advertiser. The daily drive provided numerous opportunities for the sale of new products, explicitly at destinations such as shopping malls, and implicitly through continuous visual interruptions such as photo-realistic highway signs and billboards.



Peter Black

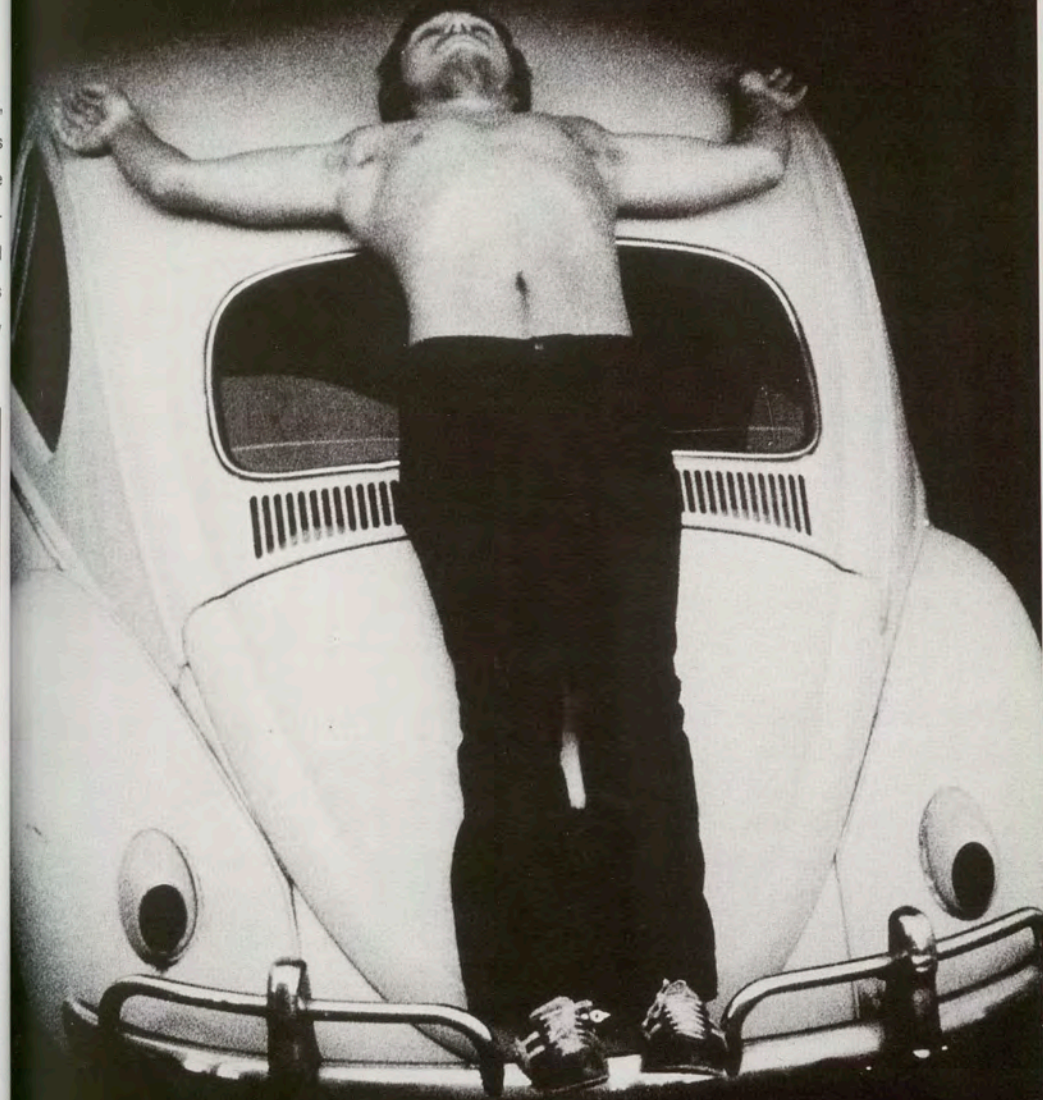
Auckland (from the series *Moving pictures*) 1986-7

Page 39: Chris Burden

Trans-fixed, Venice, California, April 23, 1972

photo: Charles Hill, courtesy Ronald Feldman Fine Arts, New York. © Chris Burden 1972

This new threshold of highways, motorways, time-saving modern conveniences, photo-realism and fast food was perpetuated by the development of television. Shifts in social patterns brought about by television were consistent with those brought about by the car. Television's intended audience was the nuclear family, the same unit around which the car was modelled. This target audience marked a distinct shift from the collective audience of cinema. Television being to cinema, what the family car was to the railway. The structure of television programming developed as a parallel to the urban drive, delivering the consumer to the advertiser through regular commercial breaks. Television also served to both glamourise the culture of the car and popularise its disposable commodities. Television traversed national borders and in so



82"



The Midget Wheel of Death
 CHICAGO OUT *Q. Minkowski*

HXPT-010903

FROM CHICAGO BUREAU

CHICAGO: Two ambulances, both returning from the same fatal accident, collided here early 1/9 injuring four of the ambulance men. Carrol Csechewicz, 19, who was fatally injured in accident in which two of her girl friends were seriously injured, was partly thrown from ambulance carrying her to hospital. She was pronounced dead on arrival there.

A
 UPI PHOTO (CHICAGO OUT) 1/9/60



Lemon.

The Volkswagen missed the bus!
 The chrome strip on the glove compartment is dented and must be replaced. Choices are you wouldn't have noticed it. Inspector Earl Kinnear did.
 There are 3,397 men in our Wolfsburg factory with only one job: to repair Volkswagens. Each stage of production 1,000 Volkswageners are produced daily. There are more mechanics than cars!

Every thick absorber is tested before they go into the car. Every windshield is scanned. VWs have been searched for surface scratches, barely visible to the eye.
 Fuel injection is really something. It's important for each car off the line into the Volkswagenstand for "air stand". Take up 100 check reports. You must be in the car.

Take us to see how we do it. We'll show you up of VW.
 This preceptor with detail means the VW isn't longer and requires less maintenance and longer than other cars. It also means it has VW. Inspections less than any other car!
 We check the lemon, you get

Page 40: Ambulance disaster (Source photograph for Andy Warhol's *Ambulance disaster*) photo: UPI, courtesy The Archives of The Andy Warhol Museum, Pittsburgh

Andy Warhol
Volkswagen (Lemon) 1985
 synthetic polymer paint, canvas
 photo: courtesy The Andy Warhol Museum, Pittsburgh
 © Andy Warhol/ARS. Reproduced by permission of Viscopy Ltd, Sydney 2000

Allan D'Arcangelo
Minnesota morning (from the *Windshield* series) 1978

© Allan D'Arcangelo, 1978/VAGA. Reproduced by permission of Viscopy Ltd, Sydney 2000



doing, exported the culture of the car and the brands of its advertisers, amongst them the many brands associated with mobility, the car and the highway. Indelibly linked to the imagery of television, the car was intrinsic to some of the most enduring images of the era, from images of film stars and presidents in cars through to live broadcast pictures of the moon buggy's drives in 1969.

From the 1950s, artists such as James Rosenquist and Andy Warhol in the United States and Richard Hamilton and Sir Eduardo Paolozzi in the United Kingdom began to mimic the allure of car culture. Many of these pop art works appeared equivocal about this new consumerism, emulating its hyper-real imagery and simultaneously exaggerating its sense of decadence. Similar tendencies can be observed in the work of conceptual artists such as the *Media Burn* 1975 performance by Antfarm and the Chris Burden performance *Trans-fixed* 1972 (p39). In Burden's performance, the artist was crucified on a Volkswagen Beetle, the car implicitly replacing the cross as the icon of the age. Warhol produced some of his most powerful work using photographic images of the underside of consumer culture in his *Disaster* series, many of which depicted car fatalities. Significantly, most of the photographs he used were shot for the sole purpose of mass-media circulation. Warhol highlights this hunger for sensation and spectacle through enlargement and repetition of the images in his paintings and prints. His seemingly feigned indifference to the content of his source material states a greater interest in its modernity. Thomas Crow, however, argues that Warhol, "... though he grounded his art in the ubiquity of the packaged commodity, produced his most powerful work by dramatizing the breakdown of the commodity exchange"⁸

Despite Warhol's attention to the commodification of death and disaster as an outcome of modernisation, the car and the highway continued to be used by artists well into the 1970s as a metaphor for modernity's frontier. Allan D'Arcangelo's *Minnesota morning* 1976 (p41) is a particularly prescient image. Depicting a highway landscape crossed by power and phone lines, it recalls the simultaneous development and interdependence of those technologies and hints at the fashioning of landscape around the needs of technology and capital. In hindsight it seems remarkably predictive of the simulated and hard-edged spaces of virtual reality that would emerge later in the century.

Traffic jams and power blocks

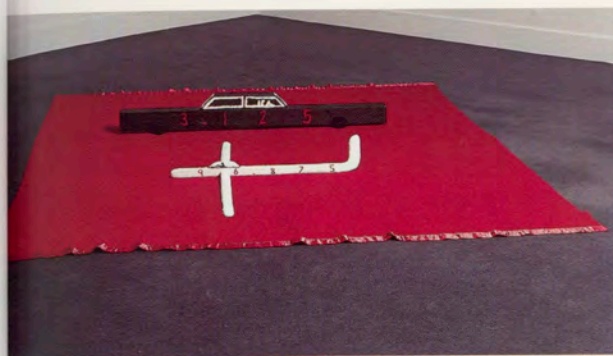
*Telecommunications and Paul Virilio's world of absolute speed will not supplant highway/railroad space, but instead these two domains will co-exist side by side in all their radical incompatibility. It is within the dislocation of this 'unthinkable' interfacing that the present must be conceived: a planetary data-communications network physically implanted into the decaying, digressive terrain of the automobile-based city.*⁹

By the 1970s popular culture's romance with the highway was subsiding, heralded by the film *Easy Rider* 1969 where the highway brought violence and despair. The world experienced an oil crisis and learnt of the Greenhouse Effect. Grid-locked highways became commonplace. Increasingly, the car and the highway were figured as the antithesis of progress and a threat to the future of civilisation. This view was prefigured in Jean-Luc Godard's film *Weekend* 1967 where the car symbolises the regressive social consequences of progress as defined by 20th century capitalism. The film plots a car journey from the city to the country and from civilisation to social breakdown. Beginning with a scene of road-rage and an extended traffic jam, *Weekend* is punctuated by road carnage and drive-by violence, and ends with a scene of communally endorsed cannibalism. A far cry from the visions of social mobility and prosperity that were a hallmark of the 1950s, this view of the car as a symbol of alienation has increasingly gained credence.

In contrast, the last quarter of the 20th century has seen the development of the personal computer and the development of global telecommunications networks. Linking metropolitan cities worldwide, the integrated networks and traffic flows of 'cyberspace' provide a convenient conceptual parallel to the physical infrastructure of road networks. Streamlined telecommunication networks that enable digital convergence are superimposed on the existing framework of urban networks. Metropolitan cities have become a sophisticated grid of converging technological systems, a grid demarcated by underground and overhead cabling, transport routes, and pipelines.



Early urban designers modelled two-dimensional cities using maps. The infamous Chicago grid that resulted from ambitious city planning also masks the complexity of modern cities. High-rise blocks and the sprawling underground networks of subways, tunnels, sewers, and cabling operate either in parallel with or against this strict grid formation. The 'paper architecture' of Brodsky & Utkin's etching *Villa Nautilus* 1990 (p47) describes a towering view, from the height of city skyscrapers, of 14 interchangeable lanes of traffic that move neither forward nor backward. The scene is frightening and totalitarian, and alludes to the power implicit in a tower block view of public space. Conventional architectural elevations or plans and city maps omit this dizzying height, the multiplicity of views and the potential to render the city in a three-dimensional layering of networks and utilities.



Page 44: Ed Ruscha

Love chief 1986

photo: courtesy Auckland Art Gallery Toi O Tāmaki

Peter Robinson

Untitled (blanket, plane, car) 1994

Sarah Lucas

CARPARK (*Islington diamonds, Concrete void*)

1997

installation view, Govett-Brewster Art Gallery 2000



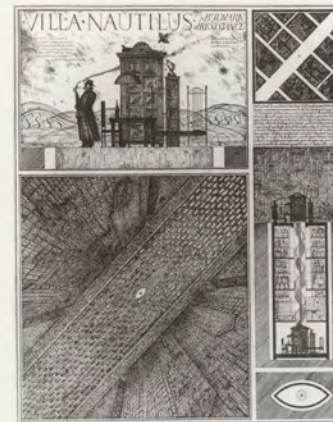
With the aid of networks of fibre-optic cable, the urban spaces of contemporary cities are now routinely under electronic surveillance: from car-park building close-ups depicted in the *Concrete void* 1997 photo backdrop of Sarah Lucas's installation *CARPARK* 1997 (p45), through to the bird's-eye view depicted in Ed Ruscha's *Love chief* 1986 (p44). Ruscha's work models a city at night, its network of illuminated streets a parallel to the electrical currents pulsing through data lines that straddle the city. The physical infrastructure of the Los Angeles highway is shadowed in Catherine Opie's *Freeways* series 1994. Her black and white photographic studies of freeway interchanges, over-bridges and corners are diminutive in scale, but evoke the monumental grandeur of large-scale public works, a lost heroism suggested by the sepia patina of the prints. Described by Ralph Rugoff as the last public sculpture the freeways of California are seen as an ailing investment in public good.

*The sight of twisting concrete soaring atop tall, tapering columns is enough to lift you out of your traffic-bound rut; for a brief moment, it evokes the kind of dynamic movement that freeways are supposed to make possible for drivers, but in practice rarely do. ... It promises to raise you up to a smog-free stratosphere where kinesthetic thrills await on unclogged arterials.*¹⁰



The shift in the symbolic associations of the highway, which no longer hold the potential for freedom and unchecked speed, may have accelerated the widespread embrace of the new, limitless frontier of cyber space. While our progress on the highway, hampered by congestion, seems to be inexorably slowing down, our experience of instantaneous connectedness increases. Mobile phones, global positioning systems and satellite surveillance all contribute to the sensation of a shrinking globe, even inside a relatively slowly moving vehicle.

The communications pod of the car operates as a buffer zone in transit from the home to the workplace. From a home wired for convenience, the driver enters a voice-recognition driven car and moves, through traffic systems regulated by computer switching, into a swipe card controlled car-park, and into the air-conditioned workstation port of a wide area network. The physical transition through space is increasingly mediated by interfaces with a cyber network. Meanwhile, the pretensions of car travel are at odds with the polluted reality of the street where survival and the fast buck are the principal values. Peter Robinson's *Untitled* 1996 (p45) neatly encapsulates this distinction by placing a model plane and a brush, stretched limousine atop a red wool blanket. The conspicuously wealthy car seems incongruous riding roughshod over a blanket. The work marks the distance between the car as a sign of wealth, and the blanket, a sign of the dubious exchange of land for disposable goods, or of the armies of homeless that people the streets of major metropolitan centres.



Brodsky and Utkin
Villa Nautilus 1990
photo: D James Dee, Negative #45 90 595
courtesy the artist and Ronald Feldman Fine Arts,
New York

Page 46: Catherine Opie
Untitled #29 (from the *Freeways* series) 1994
courtesy the artist and Regen Projects,
Los Angeles

Everywhere and nowhere

...Our lives in the West, certainly, are becoming ever-more circumscribed...We're desperate for excitement of some kind. That's the drawback to living in an entertainment culture – the entertainment begins to pall after a while. It's like spending too long at a theme park, you begin to long to get out of it. And when you realise that there's nowhere to get out to, that it's all like this, that the theme park now circles the planet and that's all there is, that makes for desperation.¹¹

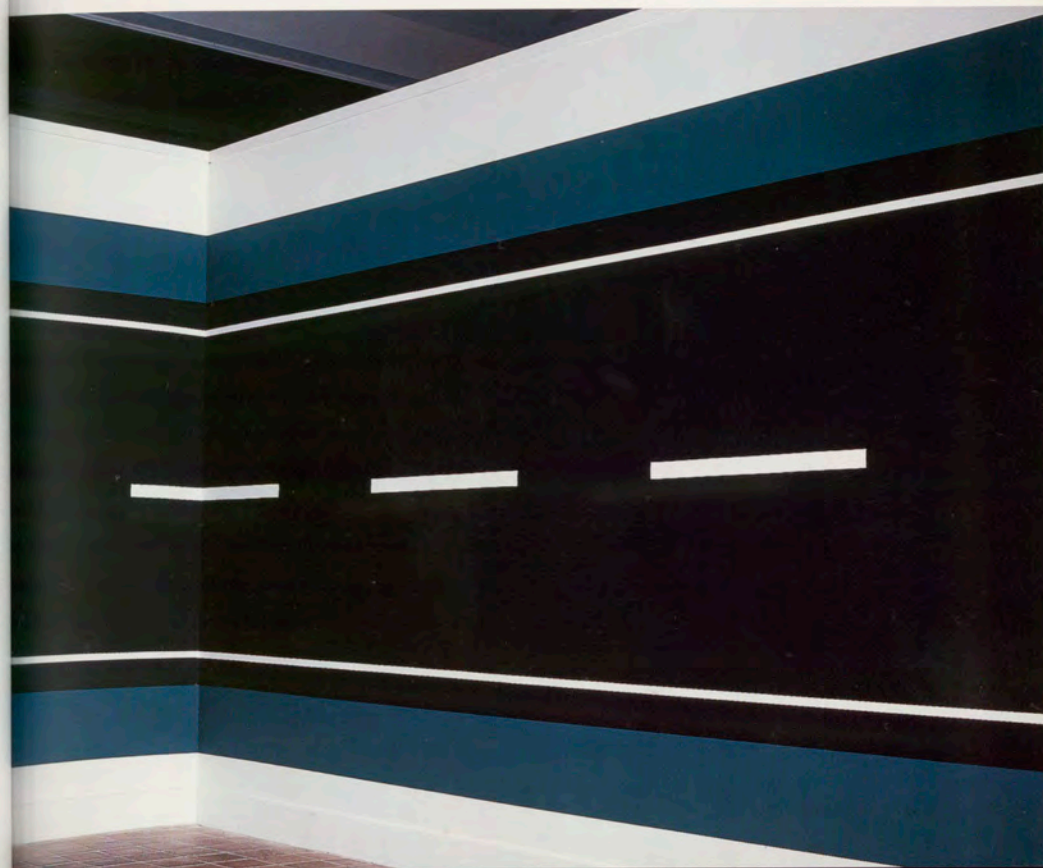
In a world of e-commerce, information is the ultimate commodity. The shift to electronic networks defines a concomitant shift in the experience of the space/time continuum away from space towards time, producing a dependence on pure speed rather than physical travel. The language of the car and highway, however, is preserved for its explanatory power. For instance, 'the information superhighway' and 'easy-rider software' make technology more user friendly by employing an already established metaphor. The suspended arrangement of modern workstations also parallels the physical driving position with elevated monitor, foot-rest, arm support and keyboard and all conveniences within arm's reach. As with driving, the sense of sight is given priority. Voice control, stereo and climate control act as a backdrop to primary visual sense gathering, creating a precursor to the sensory environment of virtual reality.

Julian Opie makes the tacit connection between the windscreen and the computer screen explicit in the virtual-reality style work *Imagine you are driving* 1993. This computer animation generates a controlled view onto a generic motorway. The view presses forward, simulating a driving experience, with the vanishing point continuously being repositioned on a shifting horizon. The invitation to imagine or simulate driving infers a link between the synthetic world of the computer game and that virtual space inside the cocoon of a car. As James Roberts suggests, "looking through a windscreen at a slowly changing yet strictly defined view is virtually the same experience as playing a computer driving game."¹² Such driving games adopt the restricted view of a windscreen as a potent and convincing *trompe-l'oeil*, with the parameters of the game's screen approximating the windscreen. More elaborate arcade games



Julian Opie
Imagine you are driving (detail) 1993
courtesy the artist and Lisson Gallery, London

Julian Opie
Track 1994
installation view, Govett-Brewster Art Gallery 2000





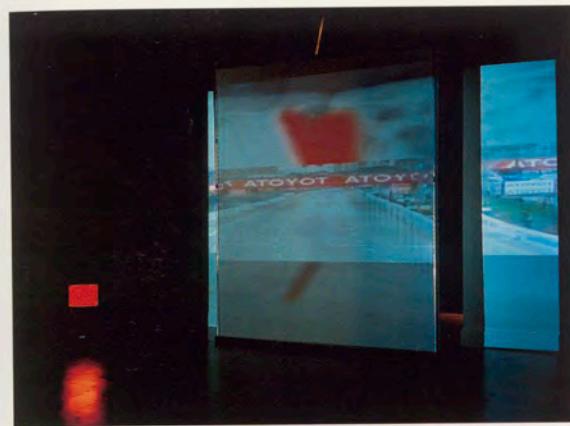
Ed Ruscha

Sunset Strip 1976-1995

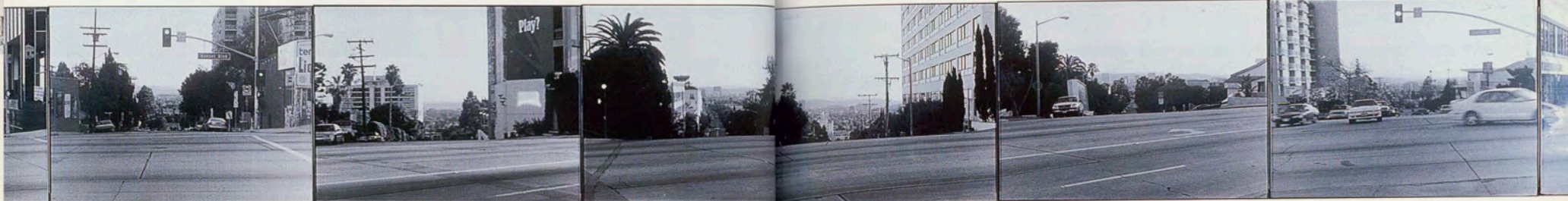
photo (frame one): Jenni Carter for The Art Gallery
of New South Wales, Sydney



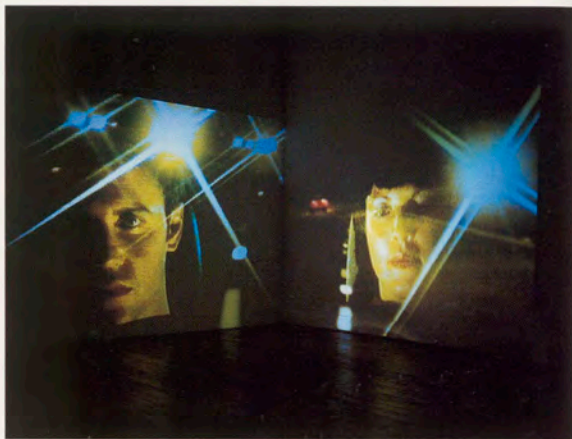
Jessica Bronson
Red line (detail) 1996
 photo: courtesy the artist



Jessica Bronson
Red line (detail) 1996
 photo: courtesy the artist



Jonathan Monk
None of the buildings on Sunset Strip (detail)
 1998



David Noonan
M3 (detail) 1998



Sylvie Fleury
CARWASH (detail) 1995
 photo: courtesy the artist and BDV, Paris

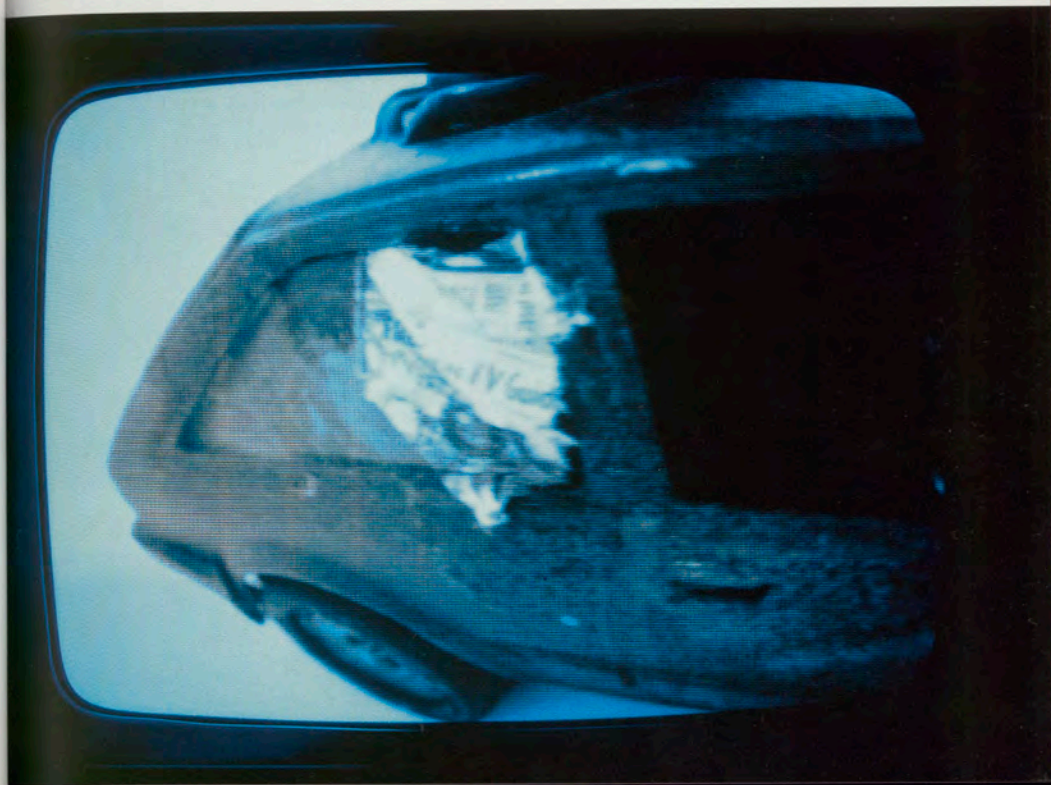
offer potential drivers a seated position, where they can take up steering wheel, gears, brakes and accelerator. These seductive racing games take advantage of the hypnotic view through the windscreen, the unchanging vista of white lines, asphalt and roadside verge, creating a sense of going nowhere fast.

While these games are often based on film of actual racetracks, Julian Opie's work simulates the placelessness of the highway. A highway traveller is never in a specific place but rather on the road to or from somewhere, a non-place that is, however, increasingly regulated. While the highway continues to be played out in car advertisements as a metaphor for freedom, it has become a site for surveillance, policing and voyeurism. Attempts to evade this condition are inevitably ineffectual. As Los Angeles-based artist, Jessica Bronson, recently noted, "What is so strange about the phenomenon of the freeway chase is this act of an individual actually taking some power, but it's so completely symbolic and futile that it becomes the very thing that it's reacting against."¹³ Cars themselves have become more alike as multinational manufacturers exchange designs as easily as they exchange company shares. Cultural difference has been rendered superficial by the dual cultures of the car and the screen. This surface experience can nevertheless be enjoyed for its ironies as in Sylvie Fleury's video *CARWASH* 1995 (p53) where personae of various vehicles are adopted as readily as a change of shoes. While sub-cultures customise and flame-paint muscle cars, thereby glorifying an idea of frontier, it is a televisual idea that has long since been evacuated of objective meaning. The highway has become a universalised condition, creating its own cultural context of sameness. Jonathan Monk, who reconfigures Ruscha's famous portrait of all the buildings along Los Angeles' Sunset Strip (*Sunset Strip* 1966, pp50-51), considers this phenomenon in *None of the buildings on Sunset Strip* 1998 (pp52-53). The work documents the banal side-streets that intersect with the Strip. Away from the building façades that brand the street, the location could be anywhere. Globalisation creates homogeneous destinations with only a thin veneer of difference.

Julian Opie's work also suggests the free-floating space popularly represented by virtual reality which, like the highway, projects space without locale. In actuality, the experience of cyberspace is more complex. By transforming and converging all prior telecommunications networks into one digital medium, cyberspace

absorbs other media such as photography, cinema and television. The screen is the port through which we enter cyberspace. Unlike early versions of television, where one way transmissions were broadcast to a large populace, the multiple agencies and transmissions of cyberspace are increasingly narrow-cast with the potential to develop one-to-one online connections. We can connect with anywhere via the screen and its surface. The experience of cyberspace increasingly is one of switching, from one screen to another: a surface rather than deep space that is simultaneously everywhere and nowhere. It is a space addressed by Jessica Bronson in her installation *Redline* 1996 (pp52-53). The work involves the simultaneous transmission of four views of a car race: the multiple views of the telecast, montaged with the artist's own fixed-position footage of the event, the driver's view from his car, and finally, intermittent driving sequences of Steve McQueen in the film *Le Mans* 1971.

Contemporary experience of space is mediated and prefigured by the screen, which can instantly switch between fiction and reality, distance and closeness, futures and pasts, live television and cinema. The destination is not only already known, but also known as an intertextual and multiple play of images from simulated and actual perspectives. As an outcome, modernist notions of progress, hypothesised as forward movement into an unknown, more advanced future, have been disrupted. At best cyberspace simulates movement and thereby progress, but it is a progress that is negated by the familiarity of the destination. This state of stasis, the simultaneous sense of moving and standing still, can be likened to a delirium, a highly excited and hallucinatory state modulated by the screen. Rodney Graham's video projection *Halcion sleep* 1994 (p59) alludes to the potential for reverie generated by this condition. In the work, the artist takes the drug Halcion and is then driven from the outskirts of Vancouver to his home in the city centre, while filmed asleep on the back seat of a car. As viewer we watch the dreamer and the intensifying cityscape outside, imagine the dreamer's reverie as the car rocks him and remember our own past journeys when both awake and asleep.

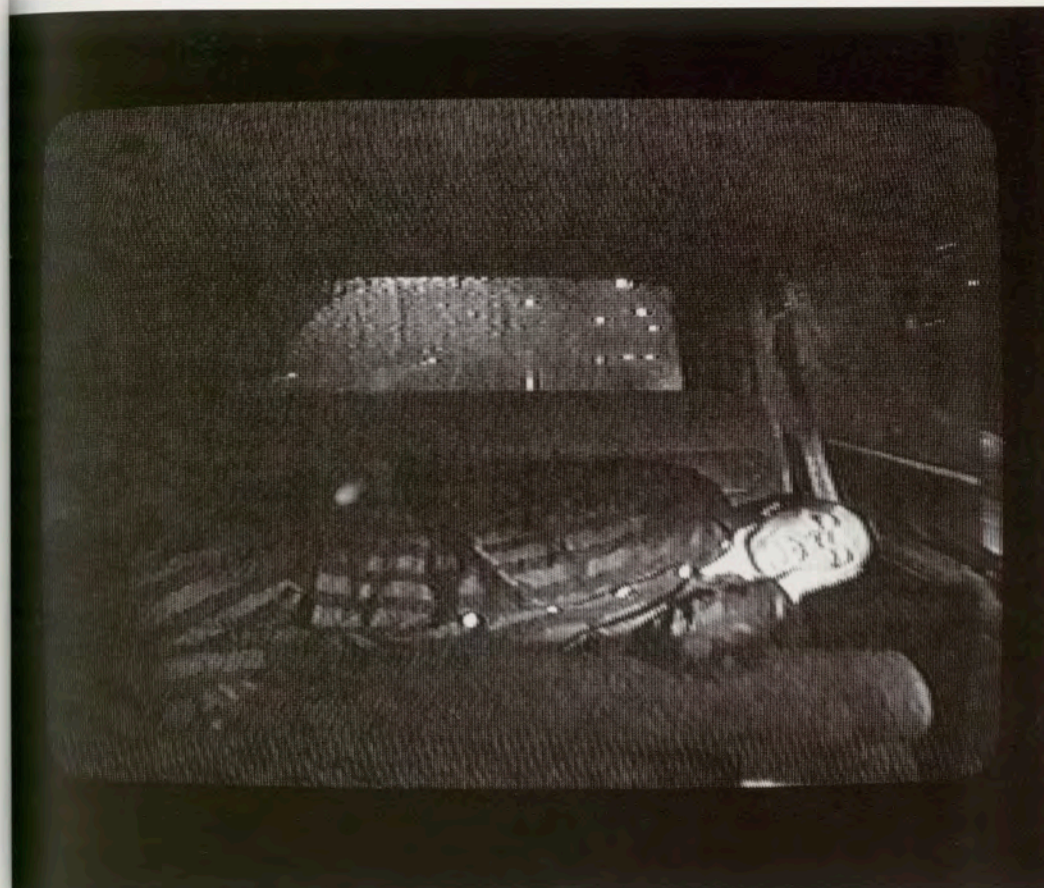


Willie Doherty
Small Acts of Deception III 1997

Page 57: Gary Perkins
The halo and wings of a fallen angel (details) 1999

From the outset, this apparently simple depiction draws on a century of images held within the personal and collective memory. Shot on video, it reverses the direction of Godard's film *Weekend* (itself a reversal) and juxtaposes the forward movement of the video with a rear view transporting the viewer back in time, through multiple membranes to the birth of the car, highways, electrification and cinema. The journey is also inward, reflecting the sense of implosion engendered by the multiple velocities of a cyber-networked existence. As in the womb we are in transit, immersed and under surveillance.

- 1 Valentine de Saint-Point, 'Manifesto of Futurist Women' in *Concepts of modern art: from fauvism to postmodernism*, (Nikos Stangos, editor), Thames and Hudson, 1974, p101.
- 2 Significantly, Toyota during the same period, launched a new car using a similar *Start me up* rock anthem.
- 3 Filippo Tommaso Marinetti, 'Futurism Manifesto' in *Concepts of modern art: from fauvism to postmodernism*, (Nikos Stangos editor), Thames and Hudson, 1974, p97.
- 4 Jonathan Crary, 'Eclipse of the spectacle' in *Art after modernism: rethinking representation*, New York: The New Museum of Contemporary Art, 1984, p283.
- 5 Paul Virilio, 'The last vehicle' in *Speed – visions of an accelerated age*, London: The Photographers' Gallery and the Trustees of the Whitechapel Art Gallery, 1998, p38.
- 6 Guy Debord, *The society of the spectacle*, London: Rebel Press, Aim Publications, 1987, chapter I, paragraph 4.
- 7 Jonathan Crary, op cit, p289.
- 8 Thomas Crow 'Saturday disasters: trace and reference in early Warhol' in *Reconstructing modernism*, Massachusetts: MIT Press, p313
- 9 Jonathan Crary, op cit, p290.
- 10 Ralph Rugoff, *Circus Americanus*, Verso 1995, p84.
- 11 J.G. Ballard interviewed by Ralph Rugoff, 'Dangerous driving' in *frieze*, Issue 34, May 1997, p51.
- 12 James Roberts 'Spam for tea' in *Julian Opie*, Thames and Hudson, 1994, p46.
- 13 Jessica Bronson interviewed by Jan Tumlir in *Bronson*, Los Angeles: The Museum of Contemporary Art, 1998, unpaginated.



Rodney Graham
Halcyon sleep (detail) 1994
 courtesy the artist and Angles Gallery, Los Angeles

"This image of the car **driving** on the **road** was at I had **embedded** in my **head** and it was interesting because it reminded me of a **cinema** image. I was actually doing a lot of driving at **night** and in the early **morning**, so it was an **image** that was **familiar**, but because of this cinematic connection it was also the image through which I visualised **my fear** of being **assassinated**. I felt very **exposed** because I was doing a lot of driving across the north and crossing the **border** in the **dark**."

Sophisticated **networks** of traffic **control** systems monitor our roads for volume and behaviour: **surveillance** cameras, **satellites**, electronic meters collect **information** on **peak flows** and trouble spots. The codes of highway control are strictly **enforced** by complex systems of **regulation** and the orderly press of peak-hour traffic becomes a **crowd** that both watches others, and knows it is being **watched**.

A **detour** away from a double-edged **safety** and **surveillance** implies **uncertainty**, even **danger**. The prescribed routes on the highway are **safe** and discrete, leading to known **destinations**. Away from main **routes**, a driver may be **isolated** and exposed on **uncertain** roads that can **define** invisible **borders** between **safe** and **unsafe** blocks of city or **country**.

While the **highway** is a powerful metaphor for freedom, **speed** and convenience, it is also a site of over-crowding, **pollution** and **predation**. For refugees forced to leave their homes, the **highway** represents a **way out**, but this apparent **escape** route can lead instead to **ambush**, **attacks** or **persecution**.



Soo-Ja Kim
Cities on the move 2727 kilometres
Bottari Truck (details) 1997
photo: courtesy the artist



The question of the car – as a nice, singular thing – has been swallowed by its location within the mass: mass-production and mass-transportation. In contemporary culture, cars are a theme like money is a theme: we have no choice but to address them. It is not a statistical fascination with the grotesque mass-ferrying of bodies that sums up this preoccupation in contemporary art. Neither is it completely a question of 'fetish finish' – the unadulterated and overwrought love of the machine and its surfaces. It is a result of the fact that cars are an excruciating, everyday obligation; they're mandatory, and one has to put up with them, to touch them, be cramped within them, be pulverized by them, to glare out of their windows, or to fill them up with fossil fuels, just to be a normal human being. Possibly you detect my slight indifference toward the great automobile? It is worthy of an explanation. My sensible mother refused to allow me to sit my licence when I was 15. Later, several members of my family and my best friend were either debilitated or completely finished off in car wrecks and, to top it off, I ended up living in Los Angeles, a place where these diabolical machines rule one's life, managing to extract every miserable penny from an already starved budget. Cars pollute, destroy and impoverish; they kill cats. In any case, after an overnight hit and run, followed by my lovely Toyota Tercel being towed away three times by the LAPD (in rapid succession), I am now car-less, which is to say, I am a third class citizen.

Cars and the vehicular, grafted to their numerous spin-offs, have, as *Drive* demonstrates, claimed the attention of many important artists. The vertiginous mass of questions and sensations that is the domain of driving and automation (these questions or sensations might include the psychic complicity of being driven; the theorisation of psychic drives and machines; the stunning and dumb sexuality of the car; technology and questions of vision from the point of view of the driver and the road; vanishing points, velocities and transports; and the fantastic implications and applications of industrial materials) do not always add up to a study of mechanical machines per se. Instead, the works in *Drive* might be thought of in terms of fetishism and affect: art 'about cars' that has an ambivalent relationship to cars. In many artworks, vehicles are dysfunctional and cannot be driven as such; they become questions as opposed to conventional transportation devices. Although there have been any number of 'artist's cars' that actually run – recent examples include Rosemarie Trockel's *Kinderspielplatz* 1999, or the cars-as-sculpture



Rosemarie Trockel
Kinderspielplatz (detail) 1999
Courtesy the artist and Monika Sprüth Galerie, Köln
Photo: Tag/Traum

Page 64: Charles Ray
Unpainted sculpture 1998
Photo CR103: courtesy Regen Projects, Los Angeles

installation *Snowball* 1999 by Jason Rhoades and Peter Bonde – these works, both in the 1999 Venice Biennale, tend to function as a graph of experiences and commentaries.

In this sense, *Drive* is not a study of cars as much as it is an exhibition about perception and its devices. Previous shows such as Pontus Hultén's 1968 *The Machine: As Seen at the End of the Mechanical Age* at the Museum of Modern Art, and Harald Szeemann's *Les Machines Célibataires* at Kunsthalle Bern in 1975 were Duchampian accumulations of objects and artworks that activated the fascinating eroticism of machinery and its zoomorphic possibilities. *Drive* is also concerned with the machine, but not in and of itself. The exhibition provides a conceptual frame for artworks to be read in terms of many subjects, most contemporaneously following the cybernetics of Norbert Wiener, the wit of Marshall McLuhan and the development of information technologies: the so-called post-mechanical age.

"There is a growing uneasiness about the degree to which cars have become the real populations of our cities." This insight appears early in McLuhan's chapter on cars, "Mototcar: the mechanical bride," from his work *Understanding media*.¹ McLuhan's discussion about the triumph of the car over American social space bridges the wide gap between mechanical and pre-mechanical epochs, not to mention the post-mechanical ones that, in 1964, he so brilliantly parodied. Touching upon the car as sex symbol, or 'mechanical horse', and, noting the auto's ubiquitous presence in early cinema (often alongside the policeman) he describes the violent developmental sweep of machines in relation to the human mind and body concluding with the insight:

*The car... has refashioned all of the spaces that unite and separate men, and will do so for a decade more, by which time the electronic successors to the car will be manifest.*²

But are cars machines and if so, in what sense? Félix Guattari's 1992 book *Chaosmosis: an Ethico-Aesthetic Paradigm*³ is interesting in this regard as it articulates a conception of 'machines' that is not erotic or futuristic in a Utopian or Duchampian sense. It is, rather, a pragmatic philosophy that takes technological developments into account. Guattari is definitely not a 'disciple' of technology like the raving futurist Marinetti. Indeed, his conception of the machine is striking as he considers that machines both 'predate and activate technology'. He writes, "We should consider the problematic of technology as dependent on machines and not the inverse." Within the concept 'machine' there are virtues and dangers which have to be distinguished from one another. After Francisco Varela, Guattari characterizes two machines: the 'allopoietic' and the 'autopoietic.' Interestingly, Varela's two machines are considered to be both organic and industrial in nature. Allopoietic machines are ones that need oil and grease and make things 'other than themselves'; autopoietic machines, alternately, produce themselves and fluctuate according to given conditions. These machines adapt, or evolve, because in Varela's conception, they are life forms: autopoietic machines are biological. Guattari, however, takes Varela's autopoiesis and modifies it to include assemblages, which in turn could include social systems, technical machines and psychic drives – in other words energies such as artworks. These autopoietic machines also include music, collectives and individuals who are moving through the mechanosphere accompanied and propelled by a variety of forces, human and non-human⁴.

Guattari, who considers thought to be a means of transport, presented himself with the following paradox: "Speed is the epitome of progress: it is inevitable and it must be thought about. However speed makes it impossible to think."⁵ The tenured philosopher's fat and grotesque body, not properly exercised, has been sitting down all day; he has a different body-shape, not in accord with the angular dimensions insisted upon by the rat-race. But the philosopher has to live somewhere – in her car? The chaosmotic model chooses to leave the cave for the freeway, cruising in something which has been manufactured



(mass-produced) and not simply 'formed' like the cave. Thinking must keep up with the Jones's, not to mention the Jetsons: one must think at light speed. At best, Guattari opines, technology leads to the production of images opening up on to unprecedented plastic universes. In hoping for the best, he wishes to develop a 'paradigm' to glide on, work within, exploit and enjoy the tidal wave of technological effects.

Traversing LA, courtesy of its famously inept public transport system, as I have been doing lately, means living life in the slow lane. The time it takes to reach point A from point B is four times that of the average latter-day sports car driver, and the motion of surrounding traffic becomes faster by comparison. The first irony of this situation is that instead of looking through a car window I spend long hours looking at cars. The second is that the idea of speed is best demonstrated by inertia. Inside a transportation museum or gallery, vehicles are marvelled at for being fast while they are in fact just sitting there. High speeds are

impossible to comprehend without the surrogate of inertia, and the relativity of speed is negated when one is moving at the same pace as everything else. Conversely, there is no such thing as complete stillness. In museums of different kinds, the symbols of ultra-fast movement are the resplendent bodies of the vehicles themselves, polished and inert, sacrificing their motion to become a symbolic object. What Paul Virilio called "the barbarous aesthetic of the mass-produced American car, the provocative excess of its body, of its ornaments",⁶ is made clear to audiences at venues such as the Petersen Automotive Museum in Los Angeles and the LA auto show, not to mention the thousands of car sales yards where new and old models of cars are displayed like so many bodies for sale. The corpse of the car frozen in state (or the embryo of the new model) is always a pretty sight because it activates the thought of motion.

The artwork as an autopoietic machine? A work that perfectly activates this delirium of speed through a display of time killing is Charles Ray's *Unpainted sculpture* 1997 (p65); a one-to-one scale cast fibreglass replica of a late-model car. The unfortunate vehicle in question was spectacularly pulverized in a head-on collision that killed its female driver before the artist purchased it at a police auction. Ray's *Unpainted sculpture*, cast with ultimate precision, absorbed every detail of that impact: piece by piece, that totalled auto was pulled apart, cast in moulds, and re-constructed as a plastic version of itself. The result is that the disaster of the crash has been preserved, given a decorative afterlife, in Ray's oeuvre.

As critics noted at the time, Ray's *Unpainted sculpture* was not a car: it was something else altogether. The work is an optical illusion of the first order, a highly traditional piece of sculpture seeming to masquerade as a response to events in broadcast media (Princess Diana's fatal car accident happened only weeks before the sculpture was shown for the first time, not to mention David Cronenberg's film adaptation of JG Ballard's novel *Crash*). In this sense, Ray's work appeared to resonate with this accident, even though it had taken over a year to build in the artist's studio. The meteor-sized chunk of car transported into the gallery, also seen in the work of Edward Keinholz, Joseph Beuys, Sylvie Fleury, Dale Frank and Sarah Lucas among others, comes either as a showroom model or its opposite: the skeletal wreck.

Having recently driven across the width of the United States, from Los Angeles to New York, in the middle of winter, I have been seen by a lot of traffic. I witnessed, also, the insane circuitry of roads. Doug Aitken's photographs of LA show the utter straightness of urban grid, just as Rem Koolhaas' *Delirious New York*⁷ describes the intense architectural intelligence that accumulates, multiplies and fornicates in the space above ground. The cross-country trip, however, is a completely alien geometry of infinitesimal angles, strange accents, sharply divided states and policed freeways. We were pulled over in Louisiana and our car was searched for bodies; in Baltimore we completed a horrifying 360 degree spin on the freeway after hitting black ice, we encountered falling snow and multiple accidents; we passed what the Americans dub 'primitive roads,' i.e., roads that only four-wheel drive vehicles are advised to travel upon; and, needless to say, we consumed some decidedly poisonous food. Driving through this condition of circuits is an exercise in hypnosis, as is the constant battle for the long-distance driver to stay awake. I often thought of Rodney Graham, an artist based in Canada, who made a beautiful work about the hypnotic rhythm of the road. *Halcion sleep* 1994 (p59), is a modest video work that depicts Graham, doped down on the sleeping pill Halcion, lounging, dead asleep and kind of smiling in his stylish silk pyjamas, in the back seat of an apparently classy auto that is making its way through the nightscape of Vancouver. Graham is dead to the world, on some kind of mystery tour. The sights of the city are unavailable to his eyes; he is seeing the sights, presumably, that are formed in his sleeping mind, although these are not made available to us. If not a study of falling asleep at the real, then this is a study of the motion of travel and the intoxicating lull of movement itself: that peculiar, narcotic slumber of traffic as it winds through the streets, as if Graham was an exhausted child, with his parents, on the way home from a late night party.

Like Graham, the LA-based artist Jessica Bronson has used the slouching and spastic movements described by the video apparatus, as an allegory of the movement of the car, of coordinates, spaces and travel. These devices are linked, inasmuch as they both traverse distance, even if the video camera describes a more inhuman occupation of space. Bronson's pieces, which work up a logic of immersion, demonstrate certain phenomenological qualities of the video medium: that colour and shape collide in the body of the camera; that speed can overtake colour. The 'trauma' of the image, in Bronson's case, also becomes a pleasure

of the image. *Red line* 1996 (pp52-53), is a study of race-car movement in which the senseless circularity of a Grand Prix racetrack stands in for the circularity of video footage, looped around tighter and tighter coordinate points and time-slots. The title, *Red line*, literally refers to the breakdown of the machine. Video-effects of blur, static, 'snow' and noise simulate the accelerating movement of the car and dramatize the imminent catastrophe of an accident. Bronson fuses randomly generated effects (the explosion of static on the screen as the car-cam smashes into a wall) with effects developed in the studio (split-screen, slow motion) to form a surrogate racetrack that tests the transferred velocity of race car and video apparatus.



It would only seem appropriate that LA-based artists such as Bronson would spend inordinate amounts of time thinking about, being inside and being bothered and fascinated by cars. Indeed, the car and its 'culture' have fascinated many West Coast artists from Edward Keinholz and John McCracken through to Catherine Opie in her recent *Freeways* series. If Keinholz's *Backseat Dodge (Tableau)* 1964, is the pornographic apotheosis of automobile-related art, then the abstract works of McCracken, spray painted monochromatic surfaces using auto painters' techniques and lacquers, are fetishes to the surface, to speed and to the skin of the car and the painting. As in New Yorker Richard Prince's 'hood' paintings, such ideas are linked and hallucinated into a series of sculptural objects. Back in the 1970s John Baldessari, represented in *Drive* by *Car color series* 1976, a suite of seven C-type prints, was also drawn to the planes of colour that cover cars. McCracken's and Prince's work relates to Baldessari's piece inasmuch as the car, for a split second, becomes a non-representational painting; the parked vehicle becomes the colour chart in a paint store.



Mungo Thomson
LA rubbing 1997



John Baldessari
Car color series: all cars parked on the west side of Main Street, between Bay and Bicknell Streets, Santa Monica at 1:15pm September 1 1976 1976
photo: courtesy Margo Leavin Gallery, Los Angeles

Eric Wesley
Untitled 1999

The accounts of perambulation and movement in Baldessari's and Bronson's works also find a referent in the work of Mungo Thomson based in LA. Thomson's series of photographs, *Random walks* from 1998-99, of imaginary road signs made by the artist, apparently track his movements on a stroll through a neighbourhood. The situationist trope of the psychogeographic map, a record of spontaneous sensation and drift as opposed to sensible cartography, is developed by Thomson into a graphic disarticulation of a freeway sign that becomes a cartographic cartoon of motion. His *LA rubbing* 1998 (p69), an editioned frottage work on paper, is more Duchampian in nature, with its fixation on the sexual qualities of the comically phallic gear-stick, the rubbing and the resulting impression. The video work, *Ninety-five* 1995 documents in blurred form, another journey – freeway signs on the Interstate 95 from downtown Manhattan to upstate New York.

In 1998 another LA artist, Eric Wesley, built a camper for the back of his pick-up truck and headed north in a straight line to Alaska. Wesley's mobile home was rough but elaborate, the premise of his journey being to head north and "chase the sun", traverse the North-West, to build works and to test the reliability of his invention against the elements. Living and working in this environment for a month, Wesley needed to ensure that necessities for survival were worked into the design with as much ergonomic panache as possible. The artist divided and built out available space in what he describes as, "design as the result of function",⁶ a series of space-related decisions which would enable daily activities to run smoothly. Not only did Wesley equip his vehicle with solar panels, a perfectly functional bathroom, stove, and enough tinned pork and beans to keep him alive in emergencies, but the interior of his 'room' was also animated by small artworks, notes and maps pinned to the wall of the cabin. Oh, and a shotgun to defend himself from any over-affectionate bears. Along the way, he built several objects that served practical and aesthetic functions, including a parka that was customized from a sleeping bag, a wooden lute carved from a tree trunk and a carved model boat with a likeness of the artist standing inside it. And according to his plan, all purchases aside from gas were shoplifted en route.

Wesley exhibited the camper in LA as a sculptural narrative of his journey. The camper itself was the major object on display but small objects and drawings surrounded it like a series of satellites. Constructed from a wooden frame and covered with a plexi-glass and aluminum shell, Wesley's experimental, mobile architecture moved between the functional sculpture of Atelier Van Lieshout, a Mad Max-style science fiction vehicle, and an improvised living structure, the type that might be found in California's Slab City, a community of improvised trailer parks in the high desert.

As we see in the work of Wesley and other artists in this exhibition, to drive, ultimately, is to move. *Drive* presents movement (video, film) and inertia (static art objects) as a reflection on movement itself; the exhibition is like a series of relics that promotes thought as well as being an archival record of what has been thought. Hopefully an exhibition such as this, which presents completely new juxtapositions of works and ideas, will change what has been thought. It might function, after Guattari, as a fantastic kind of autopoietic car in its own right: the exhibition is the vehicle for the concept as paper is the car for the word.

- 1 Marshall McLuhan, *Understanding media: the extensions of man*. Massachusetts: MIT Press, 1996, p218.
- 2 Marshall McLuhan, *ibid*, p225.
- 3 Félix Guattari, *Chaosmosis: an ethico-aesthetic paradigm* trans. Bains & Pefanis, Bloomington & Indianapolis: Indiana University Press, 1995.
- 4 For more on this see Guattari's chapter 'Machinic heterogenesis' in *Chaosmosis: an ethico aesthetic paradigm*, *ibid*.
- 5 *Ibid* (paraphrased).
- 6 Paul Virilio (ed), *Open sky*, 1995, trans. Julie Rose, London: Verso, 1997, p97
- 7 Rem Koolhaas, *Delirious New York: a retroactive manifesto for Manhattan*, New York: Oxford University Press, 1978
- 8 Artist's notes published in press release from China Art Objects Galleries, Los Angeles, 1999.

"I think the **unconscious** collisions between the **psyche** and **psychic drives** are now transferred into the world of **consumer** design... You don't have to look very far to understand its **appeal**. As we **drive** a motorcar, we **literally** have our **own deaths** at our fingertips, and all sorts of **connections** between cars and **sexual** have been evident for years."



Judy Barragh
Wild thing (detail) 1999

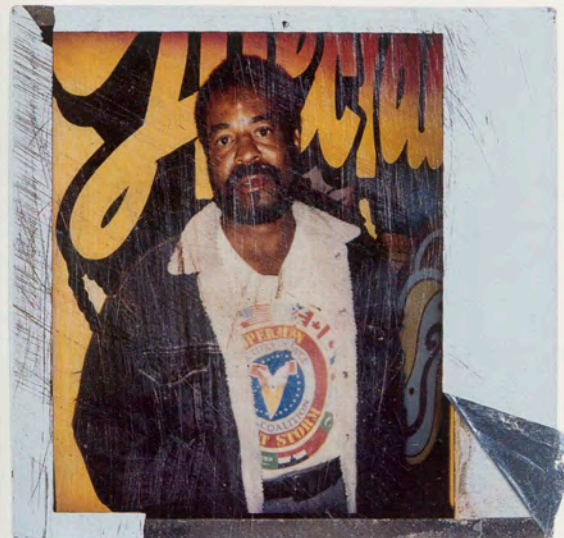
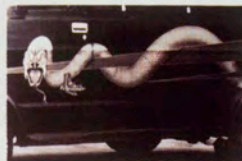
The **Car** has been inexorably **Cast** in both **sexual** and **aggressive** personae. While the language of **turbo-power** and **large capacity** in the high performance car is linked to **virility** and male **potency**, the **stereotypes** of car culture, for instance, **'she handles like a dream'**, are explicitly, although perhaps **subliminally**, coded as **female**. Such use of language **subtly** links **anatomy** of the **car** with **sub-conscious**, **multiple** and often **deviant** **sexual drives**.

The highway, also a primary site for sexual **fantasy**, offers the promise of **romantic escape**, liberated desire and even **sexual predation**, exaggerated through **board** **projections** of **hyper-real** and sexually **provocative** encounters. While the **imperative** **commercial**, the importation of subtle **triggers** to **sexual desire** along highway **routes** also **sexual** and **movement**.

More recently, **highway congestion** and **television** link the highway to frustration and **danger**. This threat to the allure of **auto-mobility** makes the restricted potential of cyberspace more **desirable**. Increasingly commercialised, this new frontier **flirts** with the promise of **unregulated** sexual abandon. The fantasy world of **cyber-sex** is easily **conjured**, where **promiscuity** can be experienced in real time, without consequences. **Sexual identities** here are **exchangeable** and **transportable**. The **passive** energy of the computer **terminal** offers a **conduit** for transference of the **sexual ego**.

1 J.G. Ballard interviewed by Ralph Rugoff, 'Dangerous driving' In frieze, no. 34, 1997, p50.

GT 500



Pages 74-75: Rob Chery
Cobra (detail) 2000

Far left: Richard Prince
Flames, dragons and titles 1985-86

Above: Hany Armanious
Tobacco Road (detail) 1993
found photograph, Los Angeles
courtesy the artist and Sarah Cottier Gallery, Sydney

Left: Hany Armanious
Tobacco Road (detail) 1993
found photograph, Los Angeles
courtesy the artist and Sarah Cottier Gallery, Sydney

Page 78: Dominion advertisement
1 March 2000

Pages 80-81: *Goodbye Pork Pie* 1981
Dir. Geoff Murphy
film still
courtesy NZ Film Commission Collection, New
Zealand Film Archive Ngā Kaitiaki O Ngā Whitiāhua

DOMINION

WEDNESDAY MARCH 1 2000

HORROR

END TO CAR CHASE

CAPITAL'S BIGGEST-SELLING PAPER

**Make it click: customising the road genre
to the late twentieth century**

Aaron Lister

In pondering the key image of the twentieth century for *Drive* magazine in 1971, J.G. Ballard bypassed Neil Armstrong's moonwalk, Churchill's victory sign and television commercials.

If I were asked to condense the whole of the present century into one mental picture I would pick a familiar everyday sight: a man in a motorcar, driving along a concrete highway to some unknown destination. Almost every aspect of modern life is there, both for good and for ill ... the twentieth century reaches almost its purest expression on the highway.¹

Ballard's interpretation of the car and the highway as a metaphor for the human condition, embodying industrial humanity's collective dreams, fears and desires, helps to explain the almost obsessive engagement with these motifs evident in cultural forms of the 20th century. It also provides a way of understanding the revision and re-evaluation of the road genre at the end of the century, when a veritable convoy of artists, filmmakers, musicians and cultural commentators buckled up and took to the road.

Ballard anticipated this interest in his article. He argued that by the end of the 20th century, social, cultural and technological change would force a significant modification of our physical and metaphorical bonds with the car and the highway. Not surprisingly, these shifts have been played out through the cultural forms that have enshrined the motifs in the Western imagination. A series of complex negotiations with the road genre has ensued, often directed at its enduring themes of freedom, individualism and progress. Hitting the road became a vastly different proposition here than in the classic post-war manifestations of the genre, as Ballard's novel *Crash* 1973 (made into a film in 1997 by David Cronenberg) makes chillingly clear.

While suburbs, shopping malls and the highway culture of motels, drive-throughs and billboards testify to the dependence of the modern landscape upon the car, the role such technologies play in structuring the inner world, the central theme of *Crash*, has been frequently explored. David Lynch's intertwining of the highway and the Yellow Brick Road in *Wild at heart* 1990, and Matthew Bright's relocation of Little Red Riding Hood from the woods to the interstate in *Freeway* 1996, pose the road trip as a foundation myth



of Western culture. The death of Princess Diana and O.J. Simpson's highway car chase, two of the most eagerly consumed television events of recent times, fed into and fuelled this emotional and imaginative investment in the road, while codifying the perverse glamour and romance projected onto such events. In *The doom generation* 1995 Jordan's statement, "I hope we die simultaneously, like in a fiery car wreck" is met with the response, "you are so romantic".

Film and television continually parade human rituals fashioned around the road genre. The car has been loaded as a possible site of conception, even birth. Gaining a driver's licence marks the rite of passage to adulthood, while its subsequent loss signifies old age. Most profoundly, our culture accepts that death will come to many through the car. In a telling moment in Ballard's *Crash*, the narrator feels slightly cheated after surviving an accident. Years of media persuasion have convinced him that he will die behind the wheel.² Supernatural events are frequently projected upon the highway, a classic setting for ghost stories. Michael Landon walked the open roads as an angel in television's *Highway to heaven*, while AC/DC have taken heavy metal fans down the *Highway to Hell* 1979. Highways also feature regularly in stories of alien abduction. Recurrent alien sightings have led State Highway 375 in Nevada to be dubbed, "the extraterrestrial highway".³

The prevalence of the car in horror, alien abduction or urban legend is due to its metaphorical role as an extension of the human persona. When the car is endangered, the human body is threatened. This "auto-ego"⁴ connection has not only spawned the personalised plates industry, but propels road rage and violent responses to crimes against cars, conceived as a violation of the owner. In *Detour* 1945 the theft of a dead man's car initiates the appropriation of his identity, while in *Grease* 1978 or *Two lane backdrop* 1971, when the characters race for 'pink slips', more than a mode of transport is at stake.

Particular social groups define themselves and are defined through relationships with the automobile. In *Motomania* 1998, a New Zealand television documentary focused on middle-aged owners of classic cars, many owners unashamedly confessed to living out their youth through flame paint jobs and chrome, filtered

through *American Graffiti* 1973. In his *North by Westie* tour 1998, comedian Ewen Gilmour travelled New Zealand seeking evidence of westie/bogan culture, often centred on souped up Holdens. New Plymouth was hailed as "Westie Graceland", where lapping the main street, a clear assertion of group identity and status, is an ever present ritual. The Australian film *The castle* 1997 parodies this perceived relationship between bogan culture and the car when Darryl asserts, "Steve, could you move the Camira, I need to get to the Torana so I can get to the Commodore." A number of recent New Zealand television productions have been premised on this faith that true identities are divulged through the automobile.⁵

The identification of the car as an extension of the body, has inevitably encouraged projections of sexual desire. Recently, advertising has avoided blatant connections between sex and cars, such as bikini-clad bodies selling their mechanical doubles. However, the language of car culture advertising draws on emphasising 'handling' and 'control', while presenting ubiquitous shots of cars driving into 'virgin' landscapes more subtly re-inscribes this desire. Car designers have fully exploited these associations. Jean-Francois Held connects the shrinkage of the American car in the 1970s with a reduction of bust lines in magazine pin-ups.⁶ Porn star Lexus, named after the luxury vehicle, represents a shift back. After an absence from the industry, she returned as a Mark II model with a "newly enhanced chassis".⁷ Customisation of the body is now as possible as customisation of the car, both serving as forceful assertions of identity. This body work may range from surface adornment, such as paint jobs, tattoos or piercings, to structural modifications. Disabled athlete and model, Aimee Mullins, famously possesses multiple sets of prosthetic legs each serving a different functional purpose, the posthuman equivalent of dry and wet weather tyres.

The coupling of female sexuality and the automobile is graphically realised in Stephen King's novel *Christine*. A demonic, ruby red Plymouth Fury, explicitly coded female, stalks human prey. *Christine* discloses a Frankenstein-like fear of our most beloved creation turning against us, perhaps as a metaphor for the very real carnage that occurs on the road. Associating this danger with "a terrible female force"⁸ reveals familiar patriarchal fears of female sexuality, exposing the masculine bias characteristic of the road genre.

Thelma and Louise 1991 strives to subvert these myths by playing on the disjunction set up through putting two women characters behind the wheel. It challenges the gender specific code of the genre, an ideology extending well beyond film, often surfacing in discriminatory attitudes towards women drivers. While the film's success as 'a feminist road movie' has been extensively debated,⁹ its influence spurred other previously ostracised groups on to hit the road. *The living end* 1992 with its gay protagonists and *Smoke signals* 1998, a journey by Native Americans, recast the car and the road not as symbols of liberation but of oppression. The road trip becomes a journey across and through dominant cultural values.

Natural born killers 1994 renounces the philosophical underpinning of the genre, that the trip down the highway is really a journey to the self. Mickey and Mallory are walking quotations from cinema history and drive not into the landscape, but into a back-projected pastiche of sampled film stock. Emphasising the mass media's construction of these experiences and thus the self, this strategy rejects the possibility of the 'authentic' road trip sought by Jack Kerouac, ultimately challenging the concepts of progress and individual freedom at the heart of the road genre. This redefinition of the road trip, as a journey through a fully mapped and marked terrain, has led to commentators like Jean Baudrillard hitting the road, recognising its potential for cultural criticism.¹⁰

More than culturally mapped, the road genre is a cliché. *Road rules* remodels the road trip as a cheesy game show. A *Metro* magazine profile of former Member of Parliament and broadcaster, Pam Corkery, insinuated her 'wild' personality through visual allusion to *Thelma and Louise*.¹¹ Once a radical re-evaluation of the genre, *Thelma and Louise* has also guided a plot for New Zealand soap *Shortland Street*. Gary McCormick's *Heartland* television show characterises another clichéd variant on the road trip. By travelling New Zealand roads, he hopes to discover the national character, echoing Dennis Hopper "in search of America" in *Easy rider* 1969.

Goodbye Pork Pie 1981 (pp80-81) New Zealand's pre-eminent road film, reveals an intriguing engagement with this archetypal American genre. Customising the action to a landscape lacking the immense space



Haruhiko Sameshima
Ferry terminal, Wellington 1997
photo: courtesy the artist

and endless open roads of the United States (on which the road movie often relies for narrative and structure), provides a strategy for asserting a distinctive New Zealand identity. Like the subtext of Wim Wender's European road films, *Goodbye Pork Pie* offers a challenge to American Pop cultural domination, a process largely achieved through the cinema screen (and to a lesser extent through the automotive industry). Similarly, Rebel's misquotation of Kerouac in Australia's *Running on empty* 1982, "Whither goest thou, Australia, in your bumpy car in the middle of the night – that's Jack Outback," exemplifies the ironic use of the road genre in non-American films. The flip side of the American Dream enshrined in the genre is explored in *Roger and me* 1989. The documentary tracks the economic impact, the closure of a General Motors plant had upon the small town of Flint, exposing the economic realities lurking beneath industry promises of liberation and escape.

Rob Sherlock believes that advertisers must continue appealing to the romance of the car.¹² In the contemporary context, when notions of freedom are problematic, such myths assume increased significance. He is critical of an emerging type of car advertising, exemplified by 'The Ford Report', which dwells on facts and figures, appealing to the head, not the heart. Road safety campaigns, such as the dramatic 'Country people die on country roads' series, have shrewdly appropriated these emotive advertising techniques and turned them against the romance of the car, documenting the often tragic consequences of these myths.

The burgeoning popularity of recreational utility vehicles and mobile homes testifies to the continued adherence to constructed notions of freedom and individualism, and to the power of industry and advertising to rework these myths. The heavy taxation imposed on these vehicles by the United States

Clinton administration in an attempt to neutralise their appeal by means of environmental and safety concerns has served only to enhance their reputation. The vehicles were elevated to the centre of debates surrounding individual freedoms in society.¹³ Libertarians argued that government intervention was unwarranted and continued a long process whereby, "little by little the absolute freedom of the motorist has been eroded."¹⁴ Bo and Luke did not worry about seat belts, speed limits or traffic congestion as they drove the *General Lee* in *The Dukes of Hazard*, a television fiction which has fuelled the imaginations of car culture. In the Australian documentary *Car crash 1995* one man confesses to a night of knocking over traffic lights, perceived as a form of social control, "we mowed them down ... like these mythological heroes saving the world." In *Falling down 1993*, traffic congestion in Los Angeles sparks a parody of middle class angst, symbolising feelings of frustrated desire.

Current technological developments, such as 'smart' highway systems and telematics, enhancing route guidance, safety and entertainment facilities within the car, could be construed as yet another challenge to the fabled freedom of the road. Automotive industries promise that cars will soon email their owners,¹⁵ edging towards the Utopian capabilities of Knight Rider's K.I.T.T. Motorsport, which eulogised the speed, energy and dynamism of the car. Indycar champion, Jacques Villeneuve, confessed, after posting a record time on his first visit to a Belgian track, that he races it on his home computer.¹⁶ Simulation racing has become big business and extremely popular. Televised events pitting virtual and 'real' drivers against one another are planned for the future, a seemingly bizarre means of enhancing the visceral appeal of motorsport.

As Ballard anticipated, social, political and technological change, has forced major modifications of the road genre. Computers and virtual space are overtaking the car and the highway as the dominant technology through which humanity defines itself, the hacker replacing the biker as feared menace of society. Responses to these shifts are evident in a number of cultural products, ranging from the ebullient deconstruction of the road genre, to full endorsements of the mythology and world-view it enshrines, to ironically or nostalgically lamenting its passing. Shari Roberts suggests the road movie will become as nostalgic as the Western, the genre it updated for the Industrial age.¹⁷ Like simulation racing, films such as *The matrix* 1999 and especially

eXistenZ 1999, which adopts its narrative form and structure from computer games and virtual space, can be interpreted as renewing the road movie for the post-Industrial age.¹⁸

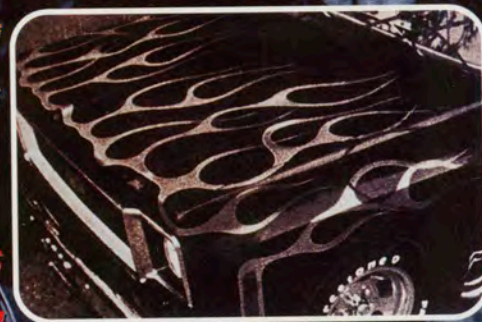
The road genre's firm grasp on the Western imagination remains and is evident through these numerous recent attempts to rework its codes and conventions for a changing world. The technology, participants and final destinations may have changed, but the philosophical underpinning of the genre, as a metaphor for humanity's place in the world, endures. The road after all has just detoured to the equally mythologised 'information superhighway', and can even be travelled using patented *Easy rider* brand software.

- 1 J.G. Ballard, 'The car, the future', in *A user's guide to the millennium: essays and reviews*, Harper Collins, 1997, p262.
- 2 J.G. Ballard, *Crash*, Vintage, 1973, p39.
- 3 Robert Sheaffer, 'Travels on the extraterrestrial highway', *Skeptical Inquirer*, Sep-Oct 1996 vol20 no.5, p17.
- 4 Wolfgang Zuckermann, *The end of the road: the world car crisis and how we can solve it*, The Lutterworth Press, 1991, p57.
- 5 *One lady driver*, *On the road*, *Sun Direct car crazy* and *Behind the wheel*, all screened in 1998.
- 6 Jean-Francois Held, 'The automotive age', *UNESCO Courier*, October 1990, p11.
- 7 <http://www.excaliberfilms.com>
- 8 Stephen King, *Christine*, Signet, 1983, p427.
- 9 See the collection of critical perspectives on the film, 'The many faces of Thelma and Louise', *Film Quarterly*, vol48, 1-2, 1991, pp20-31.
- 10 See Jean Baudrillard, *America*, Verso, 1986, pp55-56.
- 11 Bill Ralston, 'Girls just wanna have fun', *Metro*, February 1999, pp36-41.
- 12 Rob Sherlock, 'Why I won't be buying a new car', *Ad/Media*, April 1993, p20.
- 13 Terry Golway, 'Life in the 90's (rights and responsibilities in an individualistic culture)', *America*, 1998, vol178 no.9, p4.
- 14 Jean-Francois Held, 'The automotive age', *UNESCO courier*, October 1990, p11.
- 15 Todd Lappin, 'The new road rage', *Wired*, July 1999, p128.
- 16 Rod Riddell, 'Hard drive', *Wired*, February 1997, p200.
- 17 Shari Roberts, 'Western meets Eastwood: gender and genre on the road' in *The road movie book*, (editors Stephen Cohan and Ina Rae Hark), Routledge, 1997, p67.
- 18 The film often alludes to this connection. For example, the bioport, the device inserted into the human body allowing entry into this virtual space, is inserted by a mechanic in a garage.

"We all know that the experience of driving captures various feelings of **aggression** and **competitiveness**. Young men, in particular, have to **grapple** not just with the car as they **drive**, but with their own **hot emotions**. Their, the **experience** of driving, also **plays** into the **hands** of all kinds of **unconscious** fantasies – of **transcendence**, of **death**."

Media image banks are **infested** with traces of **road deaths, crashes** and **assassination**. In the **'demolition derby'** reinforced vehicles are **rammed** and **smashed** to the point of **disintegration** as a focus of **racetrack** entertainment, the **human** body apparently protected by **safety devices**. The **fantastic** world of **speedster** video games and **Hollywood** car chases, links speeding cars to **games** and competition. In the **illusory** world of **speed** and **daring**, the **vulnerability** of the **body** is ignored, cushioned by the **virtual intoxication** of **spectacle**. Meanwhile, reality **television** documents and **nauseates** **real-time** highway **atrocities** for an audience **numbed** by **violence**.

Glamourised and sensational **road deaths** such as **Jimmie Dean, Jackson Pollock, President Kennedy** and **Princess Diana**, have **immortalised** their **victims**. Like the **simulated** world of **video games**, these **now legendary** death images re-enact the **horror** of **fatality** without **viewer** trauma. **Princess Diana's** death in particular has become a **metaphor** for our **appetite** for **virtual spectacle**, with the **paparazzi** chasing and thereby **propelling** the image of **death**.



Above: Richard Prince.
Flames, dragons and titles (detail) 1985-86

Source photograph for Andy Warhol's 5 Deaths
photo: UPI, courtesy The Archives of The Andy Warhol
Museum, Pittsburgh

Despite New Zealand's prevalent image of a rural or wilderness nation, 80 per cent of its population live in cities. While New Zealand is 2,000 kilometres long and at best 500 kilometres wide, it has over 90,000 kilometres of highway. No surprise then that much of our visual art of the past 70 years has celebrated the road with its associations of escape and longing for rural simplicity, and a desire to reach the wider world that lies in the distance.

Even those not grounded in car culture share early memories of sticky, grouchy family holidays, something that Michael Smither's work *The family in the van* 1971 (p92) perfectly captures. This painting is from Smither's best-known body of work that concentrated on his family and their everyday life. In 1970 the family moved from New Plymouth to Otago for two years and his familiar characters are seen against the background of this new landscape. The rugged and beautiful hills are indifferent to the family but by their magnificence and distance, work to exacerbate family tensions, quirks and interactions.

Inside the van, the family recreates the claustrophobia of home, squashed together in the front seat, and seen from the driver's perspective. The coldness which resonates from Smither's depictions of his nearest and dearest in domestic scenes, is often commented upon (along with the fact he makes his children look like evil little monsters). Here, the gloves and hats of the passengers underscore this. Obviously it is a chilly Central Otago day but, typical of the region, one accompanied by blue sky and sunshine. The gloom inside the vehicle and the family's sombre tones are in stark contrast to the warm ochres of the landscape beyond, while the rolling forms of the mountains are echoed in the curves of the babies and their bright bobble hats. However, the children and their mother share the same harsh, angular, unsmiling faces. The intensity with which they look in the direction of their father, looks filled with demands and dissatisfaction, would make any driver gaze longingly at the road beyond. The landscape is thus seen in this work through a number of screens – perhaps barriers to freedom. Not only is there the containing shell of the vehicle and the glass to press one's nose against, but from the painter's perspective, the extra impediment of wife and two kids holding him back from the wide open spaces.

For Colin McCahon, the road was used as a symbol of personal journeys and spiritual quests. McCahon's preoccupation with the road is palpable. His paintings conjure up many images and memories of travelling and the associated sense of both freedom and fear. "My painting is almost entirely autobiographical – it tells you where I am at any given time, where I am living and the direction I am pointing in."¹ McCahon said that it was driving over the Taieri Plains in, "a landscape of splendour, and order and peace,"² that he first became aware of his God. In early works such as *Six days in Nelson and Canterbury* 1950, the Biblical story of Creation unfolds against views of the landscape, through which McCahon bicycled in search of seasonal work. In subsequent paintings, such as the series *Towards Auckland* 1953, McCahon presents the landscape in a fractured, cubist style, seen from the back of a bus while commuting from Titirangi to his day job. What might be a windshield wiper dominates a view of a nameless landscape in *Tomorrow will be the same but not as this is* 1959, figuring perhaps a fragment of a Cross or a divine finger pointing the way.

Against these general metaphors, an explicit interest in the road and the car appears in McCahon's *Caltex* sketches of 1965. These drawings were made in preparation for a mural commission for the Caltex Oil building in Auckland, which never eventuated. Yet, even in preparatory form, McCahon's image is clear and evocative. The symbol of this earthly temple is presented with the same formal consideration and reverence as McCahon's more lofty proclamations, *I AM* 1954 and *Untitled (Are there not twelve hours of daylight...)* 1970. The temporal journey is just as important as the spiritual one, the desire to stop and refuel vital for continuing with both.

The *Caltex* project offers a handy link to other concerns of McCahon's at this time, for in 1965 he was also working on a commission for windows in a new Roman Catholic convent chapel in Auckland. His design included the 14 Stations of the Cross, which record Christ's journey towards his crucifixion.

In many ways *On the road* 1976 (pp32-33) is the culmination of these concerns. It takes the numerals 1-14, which had through the 1970s emerged as a regular motif in McCahon's work, and distils them into markings



Michael Smither

Family in the van 1971

photo: courtesy Museum of New Zealand Te Papa

Tongarewa Neg B.42154

Robert Ellis

Metropolitan landscape 1973



on the tarmac or the simple forms of roadside blackboard signs. "You've all seen those number paintings without realising it. For example fruit stalls with white lettering. The best in New Zealand are on the Bombay Hills."³ For McCahon it seems that the journey is a known one, even if the destination is less certain.

In his cityscapes of the late 1960s, Robert Ellis explores the web-like entanglement of the urban topography of Auckland. An interest in cartography gained from his service as a survey pilot in the Royal Air Force informs works such as *Metropolitan landscape* 1973 (p93), with its grand, aerial viewpoint. The vivid and complex configuration of lines and juxtaposed shapes in the painting is akin to a giant electronic circuit board. However, the circuit seems to have gone haywire – or certainly it would in decades to come, making these remarkably prescient images. The mountains at the top of the painting put up a battle with the energy of the city below, and while there is vibrancy in the scene there is no warmth. Ellis later began painting works focussing on Te Rawhiti, a small Maori community in Northland, an area he is connected to through his family. Rather than tying him to the city, the tangled roads Ellis represents in his *Motorway series* 1964-74, gave him the means of escape.



The need to escape is apparent in Rita Angus' works of the same period. If anything, Angus' need was more urgent. Her desire to escape the pressures of city life in Wellington in favour of the more gentle surroundings of her family's home in the Hawke's Bay, was frequently prompted by bouts of mental illness. Travelling by bus, Angus documented her trips in sketchbooks, later transforming these into paintings such as *Hawke's Bay landscape* 1966 (p14). Viewed from the perspective of the open road and seen through the raised and framed vantage point of the big bus window, Angus' picture-book colours and idealised forms (the dollhouse-like building in the distance, the wispy clouds) are imbued also with a sense of the unknown lurking over the hill.

We look back to our origins and ancestors in order to get a sense of direction for the future. Artists help create the road on which we make this journey. Like them, we are compelled – whether by fear or desire, or by the need for escape or salvation – to follow the road to its conclusion in the distant and unknown.

- 1 Colin McCahon, *A survey exhibition*, Auckland City Art Gallery, 1972, p26.
- 2 Colin McCahon 'Beginnings' in *Landfall* 80, December 1966, p362, quoted in *Colin McCahon: Gates and Journeys*, Auckland City Art Gallery, 1988, p76.
- 3 Colin McCahon, from a talk at Outreach, Auckland, 1979, quoted in Wystan Curnow, *I will need words: Colin McCahon's word and number paintings*, National Art Gallery, Wellington, unpaginated.

Photographer unknown
Views of different roads in the Wellington region c1940s
print from the Alexander Turnbull Library, National Library of New Zealand,
Te Puna Mātauranga O Aotearoa
courtesy Illustrations Editor, Evening Post, Wellington

Fahr'n – fahr'n – fahr'n auf der autobahn... It is telling that Germany's only famous avant-garde band Kraftwerk had their international breakthrough with a monotonous song about driving on the autobahn. Popular myth promotes the autobahn as the icon of ultimate driving freedom with no speed limits and as a monument to Hitler's, fortunately unfulfilled, 1000 year Reich. In reality, Kraftwerk released previously important songs in Germany and the autobahn is over 60% speed regulated. The autobahn was actually invented by the democratic Weimar Republic not Adolf Hitler who used it as an exaggerated form of propaganda and for military purposes. Nevertheless, since Benz invented his automobile in 1892, Germany has been obsessed with the car and its possibilities. Not simply a machine to get from A to B, it was and still is a sign of status and power.

For contemporary German artists the car was also a sign, icon, tool and fetish they could use to express certain ideas. It is no accident that four of the most spectacular German performance artists of the 1960s and 1970s, Wolf Vostell, Joseph Beuys, HA Schult and Abramovic/Ulay, used cars in their seminal pieces.

Wolf Vostell's expressionist 'happenings' were planned like theatre pieces with an interactive audience who were driven around sites to actively participate in pre-scored events. Vostell's happenings were similar to Allan Kaprow's performances that started simultaneously in the United States. Vostell's first prominent happening was *9-Nein-dé-coll/age* 1963, where he not only let people move around but also used an automobile for the main event. The audience were put in buses to visit different scenarios. After they watched Vostell's *décollage* movies, they saw a television exploding, were guarded by security men with dogs, and were driven to a railway line to view a Mercedes being crushed by two locomotives.

A similar happening followed in Ulm a year later, November 1964 In *Ulm, um Ulm und um Ulm herum* (In Ulm, around Ulm and round around Ulm). The participants were driven first to the airport where they listened to the concert of 10 jet plane engines. After visiting sites like a car wash, a parking building, and then a slaughterhouse for a meal, they were taken in buses and taxicabs to different areas and left alone.



Wolf Vostell
Ruhender Verkehr 1969
Photo: courtesy Museum Fridericianum, Kassel

The audience/commuters were left insecure as to the nature of the journey or its destination and how long the happening would last (at times up to eight hours).

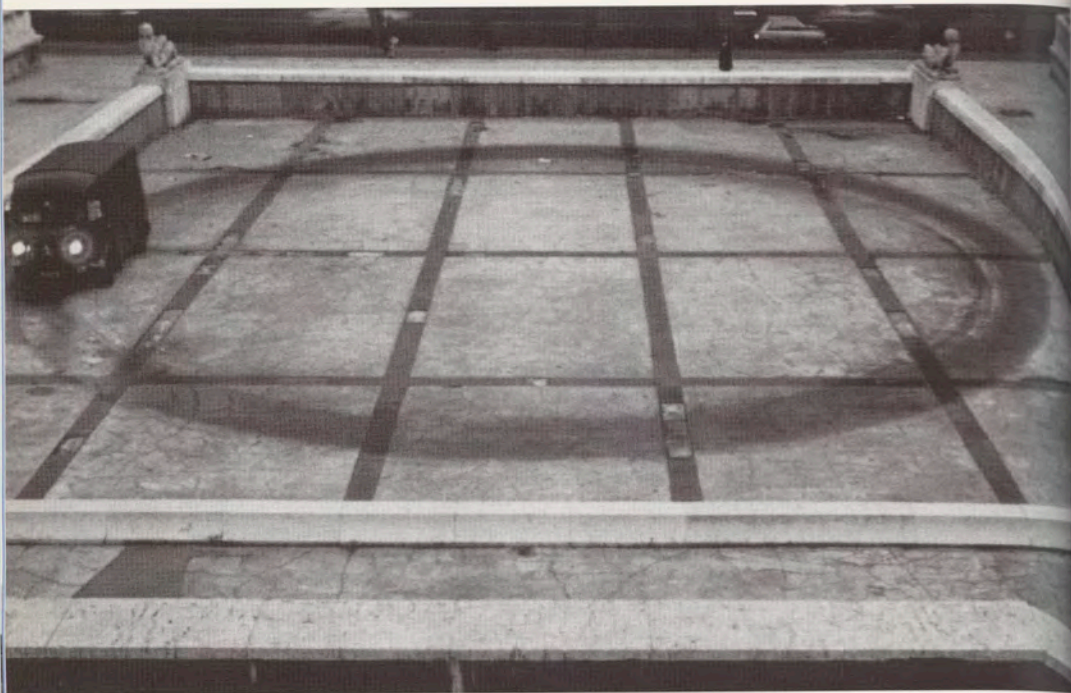
Vostell's most famous sculpture *Ruhender Verkehr* 1969 (p97) makes a strong statement about our perpetually moving, constantly accelerating society. In *Ruhender Verkehr*, Vostell cast a complete car in concrete. It was first sited in a car park near a gallery but today it is permanently sited on the median strip of Cologne's most important street and passed every day by thousands of cars (usually caught in grid-locked traffic).

In the same year that Vostell stilled traffic, Joseph Beuys freed *The Pack* 1969 from an industrial environment. In *The Pack (Das Rudel)* 20 snow sleds jump out of the back of an old grey Volkswagen van. Each sled is equipped with materials used consistently in Beuys' oeuvre, a roll of felt to keep warm and to retain energy, a flashlight for orientation and fat for energy. Beuys emphasises the bi-polarity of the archaic sleds and the modern industrial car. The sleds and the VW van are vehicles for a specific, given situation, neither more efficient than the other, and both reduced purely to their purpose of transporting goods and people. Furthermore, Beuys produced the sleds as a multiple. The edition became a vehicle itself to reach a variety of people, a way of making art accessible to a wide range of the population. Beuys talked on many occasions about artworks as vehicles for the transportation of ideas.

A year later, HA Schult staged one of his most spectacular actions: *Aktion 20,000km* 1970. He drove a total of 20,000 kilometres in round trips between Munich and Hamburg over 20 days in a Citroën Diane. He slept every night in the Munich Kunstverein, beneath beautiful paintings and among beautiful objects made by Munich artists. On the way, Schult visited different art institutions to give talks and interviews. At the end of each day, the car's windscreen was changed (and sold through a gallery). The windscreen represented an interface between the driver and the outside world, a proof of passed time, a relic of process, a contemporary 'all-over' painting and a manifesto of a new era where beautiful paintings and objects are obsolete, while action, movement and mobility are important. Schult was also one of the first



HA Schult
Aktion 20,000km 1970
 Photo: courtesy Museum Fridericianum, Kassel



Abramovic/Ulay
Relation in movement 1977
 Photo: Hartmut Kowalke

artists to find sponsors to support his work and made this sponsorship part of the art. In *Aktion 20,000km* the petrol, as well as the tyres, were sponsored, and two large bumper stickers applied to the cars related patronage to sponsorship and advertising to art.

Abramovic/Ulay drove much more than 20,000 km as part of their work. From the mid 1970s they lived for five years in a Citroën HY, travelling the world, meeting people and exhibiting their performances. Without a steady home they were in a state of permanent movement. In 1977 they made a performance in Paris *Relation in movement*.

Ulay: I am driving the car for an indefinite time in a circle

Marina Abramovic: I am sitting in the car, moving for an indefinite time in a circle, announcing the number of circles by megaphone.

There is a parallel between the development of performance art and happenings in Germany and the vast growth in the use of cars in *Wirtschaftswunderland* (German economic boom time after the 1950s). The car had become a perfect icon of mobility, wealth and movement and, furthermore, of Americanisation, a trend viewed critically by artists of that generation. The car was used also as a sign of an ideology, or more specifically, as a critical attitude towards certain national or ideological patterns. Beuys used a Volkswagen for his *Pack*, Vostell preferred the Cadillac for his socially critical sculptures and Abramovic/Ulay utilised the French Citroën HY.

It was left to Nam June Paik, born in Korea and educated in Korea and Germany before later moving to New York, to first think about electronics as a global communication tool. In 1970 he introduced his concept of an 'Information Super Highway', long before web surfing started to become the ultimate driving experience.

All measurements in millimetres, unless otherwise noted.
Height x width x depth.

Laurence Aberhart
Dimboola, Victoria, 13 August 1997 1998
platinum print
590 x 490
collection Govett-Brewster Art Gallery

Robert Adams
Untitled (Trailer houses) c1973
gelatin silver photograph
151 x 189
collection National Gallery of Australia, Canberra

Rita Angus
Hawke's Bay landscape 1966
oil, board
590 x 590
private collection, New Zealand

Hany Armanious
Tobacco Road 1993
VHS video, CD, stereo headphones, photographs
dimensions variable
courtesy the artist and Sarah Cottier Gallery, Sydney

John Baldessari
Car colour series: all cars parked on the west side of Main Street, between Bay and Bicknell Streets, Santa Monica at 1:15pm
September 1 1976 1976
mounted colour photographs
diptych: each panel 170 x 820
The Museum of Contemporary Art, Los Angeles,
Gift of Margo H Leavin

Peter Black
Dog and Mercedes Benz, 1978 1978
black and white photograph, selenium toned
478 x 427
collection Museum of New Zealand
Te Papa Tongarewa

Peter Black
Auckland (from the series *Moving pictures*) 1986–1987
black and white photograph
450 x 407
collection Sarjeant Gallery/Te Whare O Rehua/Whanganui

Margaret Bourke-White
Texas oil rigs c1936
gelatin silver photograph
340 x 217
collection National Gallery of Australia, Canberra

British Motor Corporation
Yellow Mini (from the film *Goodbye Pork Pie*) 1980
steel, rubber, vinyl
530 x 3000 x 1400
courtesy the New Zealand Film Archive Ngā Kaitiaki O Ngā Taonga
Whitiāhua, Wellington

Brodsky and Utkin
Villa Nautilus 1990
ink, paper
815 x 1100
courtesy the artist and Ronald Feldman Fine Arts, New York

Jessica Bronson
Red line consisting of: Framing Unser, Shunt, Perpetually Steve
1996
video installation
dimensions variable
courtesy the artist

Jessica Bronson
Do you mind if we stay...? 1996
CD-Rom audio
2' continuous play
courtesy the artist

Steven Brower
U-town 1998
plastic, wood, metal, paint
1025 x 280 x 635
courtesy the artist and Lombard-Freid Fine Arts, New York

Chris Burden
Trans-fixed, Venice, California, April 23, 1972
black and white photographic documentation
photo: by Charles Hill
430 x 530
© Chris Burden 1972, courtesy Ronald Feldman Fine Arts,
New York

Gordon Burt
Untitled (petrol pumps) c1934
black and white photograph
244 x 175
collection Museum of New Zealand Te Papa Tongarewa

Murray Cammick
from the *Flash cars* series 1976
gelatin silver photograph
450 x 375
courtesy the artist and Sarjeant Gallery/Te Whare O Rehua/
Whanganui

Murray Cammick
from the *Flash cars* series 1976
gelatin silver photograph
450 x 375
courtesy the artist and Sarjeant Gallery/Te Whare O Rehua/
Whanganui

Rob Cherry
Cobra 2000
wall painting
dimensions variable
courtesy the artist

Larry Clark
No title (Portrait of man in a car) from
the portfolio *Tulsa* 1980
gelatin silver photograph
207 x 311
collection National Gallery of Australia, Canberra

Richard Collins
Tattooed arm and Chevrolet Fleetmaster, Auckland 1967
gelatin silver photograph
117 x 172
collection Auckland Art Gallery Toi O Tāmaki – purchased 1989

Bill Culbert
Summer, Christchurch 1990
black and white photograph
423 x 423
courtesy the artist and Sue Crockford Gallery, Auckland

Allan D'Arcangelo
Minnesota morning (from the *Windshield* series) 1978
stencil, glass, metal, acrylic, wood
490 x 830 x 130
collection National Gallery of Australia, Canberra

Judy Darragh
Wild thing 1999
acrylic, paper
18 pieces, each 890 x 595
collection Govett-Brewster Art Gallery

Willie Doherty

Small Acts of Deception III 1997

cibachrome, aluminium

diptych: 480 x 720, 480 x 480

courtesy the artist and Alexander and Bonin, New York

Scott Eady

The desert fox 1999-2000

Mitsubishi L200 chassis and running gear, steel, fibreglass, paint

1775 x 1855 x 5280

courtesy the artist: supported by PPG Paints, Auckland

William Eggleston

Dolls on a Cadillac c1973-4

c-type photograph

255 x 381

collection National Gallery of Australia, Canberra

William Eggleston

Tricycle, Memphis c1973

dye transfer photograph

302 x 442

collection National Gallery of Australia, Canberra

Robert Ellis

Metropolitan landscape 1973

oil, canvas

1820 x 1520

private collection, Wellington

Elliot Erwit

Portfolio, Print 6, Brasilia 1961 1961

No.6 from portfolio of 10 black and white photographs

228 x 340

collection Museum of New Zealand

Te Papa Tongarewa – Molly Morpeth Canaday Fund

Walker Evans

Portfolio, Roadside, Lewisburg, Alabama 1936

No.3 from portfolio of 15 black and white photographs

187 x 238

collection Museum of New Zealand Te Papa Tongarewa

Walker Evans

Joe's auto graveyard, Pennsylvania 1935

gelatin silver photograph

192 x 241

collection National Gallery of Australia, Canberra

Sylvie Fleury

CARWASH 1995

VHS video

56'

collection Govett-Brewster Art Gallery

Ceal Floyer

Spectrum 1998

VHS video

45'

courtesy the artist and Lisson Gallery, London

Robert Frank

New York City 1955 1955

gelatin silver photograph

215 x 326

collection National Gallery of Australia, Canberra

Martí Friedlander

Road towards Mt. Cook, South Island 1969

gelatin silver photograph

405 x 506

courtesy the artist

Rosalie Gascoigne

Party piece 1988

retro-reflective roadsigns, plywood

1080 x 835

private collection, Wellington

Rodney Graham

Halcion sleep 1994

video projection

26'

courtesy the artist and Angles Gallery,

Los Angeles

John Gutmann

"Switch to Dodge" Detroit 1936, printed c1981

gelatin silver photograph

191 x 241

collection National Gallery of Australia, Canberra

John Gutmann

"Yes, Columbus did discover America" San Francisco 1938,

printed c1981

gelatin silver photograph

188 x 236

collection National Gallery of Australia, Canberra

Richard Hamilton

Five tyres remoulded 1972

mylar, synthetic rubber, ink, paper

eight parts, each 600 x 850

collection Museum of New Zealand Te Papa Tongarewa

Yasu Ichige

BURNOUT 1996

VHS video

6'

courtesy the artist

Michael Illingworth

Landscape with two beaches 1971

oil, canvas

915 x 1115

private collection, Wellington

Soo-Ja Kim

Cities on the move 2727 kilometres Bottari Truck 1997

VHS video

7' 33"

courtesy the artist

Komar and Melamid

I once saw Stalin as a child 1981

pencil, oil, paper

970 x 810

courtesy Ronald and Frayda Feldman, New York

Jacques-Henri Lartigue

Grand Prix of the automobile club of France. Circuit de Dieppe –

Delange 1912 (printed 1979)

gelatin silver photograph

214 x 302

collection National Gallery of Australia, Canberra

Jacques-Henri Lartigue

Paris-Renee au concours d'Elegance. Auto peinte par Sonia

Delaunay 1931

gelatin silver photograph

155 x 300

collection National Gallery of Australia, Canberra

Sarah Lucas

CARPARK (Islington diamonds, Concrete void) 1997

car, black and white photographs

dimensions variable

courtesy the artist; Sadie Coles HQ, London and Barbara

Gladstone Gallery, New York

Len Lye

The birth of the robot 1936

VHS video (from Gasparcolour, 35mm)

7'

courtesy the Len Lye Foundation

Len Lye

Rhythm 1957

VHS video (from black and white 16mm)

1'

courtesy the Len Lye Foundation

Colin McCahon

On the road 1976

acrylic, Steinbach paper

seven panels, each 1110 x 730

Robin and Erika Congreve Collection

Tracey Moffatt

Useless 1974 (from the series *Scarred for life*) 1994

off set print

800 x 600

collection Auckland Art Gallery Toi O Tāmaki – purchased 1995

Jonathan Monk

None of the buildings on Sunset Strip 1998

83 black and white photographs

each 280 x 360

courtesy the artist and Lisson Gallery, London

David Noonan

M3 1998

video installation

dimensions variable

courtesy the artist and Roslyn Oxley9 Gallery, Sydney

Catherine Opie

Untitled #29 (from the *Freeways* series) 1994

platinum print

370 x 223

courtesy the artist and Regen Projects, Los Angeles

Catherine Opie

Untitled #24 (from the *Freeways* series) 1994

platinum print

370 x 223

courtesy the artist and Regen Projects, Los Angeles

Julian Opie

Imagine you are driving 1993

CD-ROM animation

dimensions variable

courtesy the artist and Lisson Gallery, London

Julian Opie

Track 1994

wall painting/wallpaper print

dimensions variable

courtesy the artist and Lisson Gallery, London

Gary Perkins

The halo and wings of a fallen angel 1999

model, monitor, table, plastic, electrics, camera

dimensions variable

courtesy the artist and Victoria Miro Gallery, London

Sir Eduardo Paolozzi

Bunk – evadne in green dimension 1972

colour photo screenprint, collage

302 x 214

collection Art Gallery of New South Wales

– on loan from Tony Reichardt

Sir Eduardo Paolozzi

Bunk – 2000 horses and turbo-powered 1972

colour photo screenprint

406 x 286

collection Art Gallery of New South Wales

– on loan from Tony Reichardt

Sir Eduardo Paolozzi

Bunk – never leave well enough alone 1972

colour photo lithograph

268 x 366

collection Art Gallery of New South Wales

– on loan from Tony Reichardt

Sir Eduardo Paolozzi

Bunk – you can't beat the real thing 1972

colour photo screenprint

345 x 250

collection Art Gallery of New South Wales

– on loan from Tony Reichardt

Peter Peryer

The Meccano bus 1994

black and white photograph

830 x 675

courtesy the artist and Sarjeant Gallery/

Te Whare O Rehua/Whanganui

Richard Prince

Flames, dragons and titles 1985-86

ektacolour print

1676 x 1219

courtesy the artist and Barbara Gladstone Gallery, New York

Peter Robinson

Untitled (blanket, plane, car) 1994

wool, wood, paint, oilstick

2360 x 2500

collection Govett-Brewster Art Gallery

Ed Ruscha

Love chief 1986

acrylic, canvas

1625 x 1625

collection of Auckland Art Gallery Toi O Tāmaki – purchased 1989

Ed Ruscha

Twenty-six gasoline stations 1962

artist's book

180 x 140

Auckland Art Gallery Toi O Tāmaki.

EH McCormick Research Library

Ed Ruscha

Every building on the Sunset Strip 1966

artist's book

185 x 145

Auckland Art Gallery Toi O Tāmaki.

EH McCormick Research Library

Ed Ruscha

Thirty-four parking lots 1967

artist's book

225 x 200

Auckland Art Gallery Toi O Tāmaki.

EH McCormick Research Library

Ed Ruscha

Royal road test 1967

artist's book

160 x 240

Auckland Art Gallery Toi O Tāmaki.

EH McCormick Research Library

Ed Ruscha

Sunset Strip panels 1-4 1976-1995, panels 5-6 1966-1995

six gelatin silver photographs

each 506 x 752

collection Art Gallery of New South Wales – purchased 1998

Ann Shelton

Cruise 1999

colour photograph

932 x 742

collection Govett-Brewster Art Gallery

Michael Smither

Family in the van 1971

oil, board

488 x 630

Paris Family Collection

Michael Stevenson

Drawing circa 1970 1994

oil, canvas

890 x 720

private collection, Wellington

Mungo Thomson

Random walk 42 1999

lightjet print

590 x 490

courtesy the artist and Margo Leavin Gallery, Los Angeles

Mungo Thomson

Ninety-five 1995

VHS video

4' 30"

courtesy the artist and Margo Leavin Gallery, Los Angeles

Mungo Thomson

LA rubbing 1997

pencil, paper

408 x 520

courtesy the artist and Margo Leavin Gallery, Los Angeles

Charles Tole

Landscape with bridge 1973

oil, board

290 x 220

Paris Family Collection

Ronnie van Hout

Symptom city (Hitler entering Auckland) 1998

monitors, model, camera, VHS video, wood

dimensions variable

Saatchi & Saatchi Collection, Wellington

Andy Warhol

Volkswagen (Lemon) 1985

synthetic polymer paint, canvas

565 x 565

The Andy Warhol Museum, Pittsburgh

Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol

Mobil 1985

synthetic polymer paint, canvas

565 x 565

The Andy Warhol Museum, Pittsburgh

Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol

Disaster (car wreck) 1978

ink, Curtis rag paper

1235 x 985

The Andy Warhol Museum, Pittsburgh

Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Source photograph for Andy Warhol's *Disaster (carwreck)* 1978

black and white photograph

455 x 380

The Archives of The Andy Warhol Museum, Pittsburgh

Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Source photograph for Andy Warhol's

5 Deaths 1963

black and white photograph

460 x 425

The Archives of The Andy Warhol Museum, Pittsburgh

Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Source photograph for Andy Warhol's *Ambulance disaster*,

black and white photograph

490 x 590

The Archives of The Andy Warhol Museum, Pittsburgh

Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Weegee

Tramp 1940s

gelatin silver photograph

211 x 161

collection Art Gallery of New South Wales – purchased 1993

Eric Wesley

Untitled 1999

c-type print, paper, glue, paint

780 x 660

courtesy the artist and China Art Objects Galleries, Los Angeles

Eric Wesley

Untitled 1999

c-type print, paper, glue, paint

780 x 660

courtesy the artist and China Art Objects Galleries, Los Angeles

Eric Wesley

Untitled 1999

c-type print

483 x 330

courtesy the artist and China Art Objects Galleries, Los Angeles

Edward Weston

Ivanos and Bugatti 1931

black and white photograph

187 x 240

Museum of New Zealand Te Papa Tongarewa,

Ellen Eames Collection

Jonathan White

Untitled No. 33 2000

phototransfer, emulsion, canvas

1290 x 890

courtesy the artist and Angles Gallery,

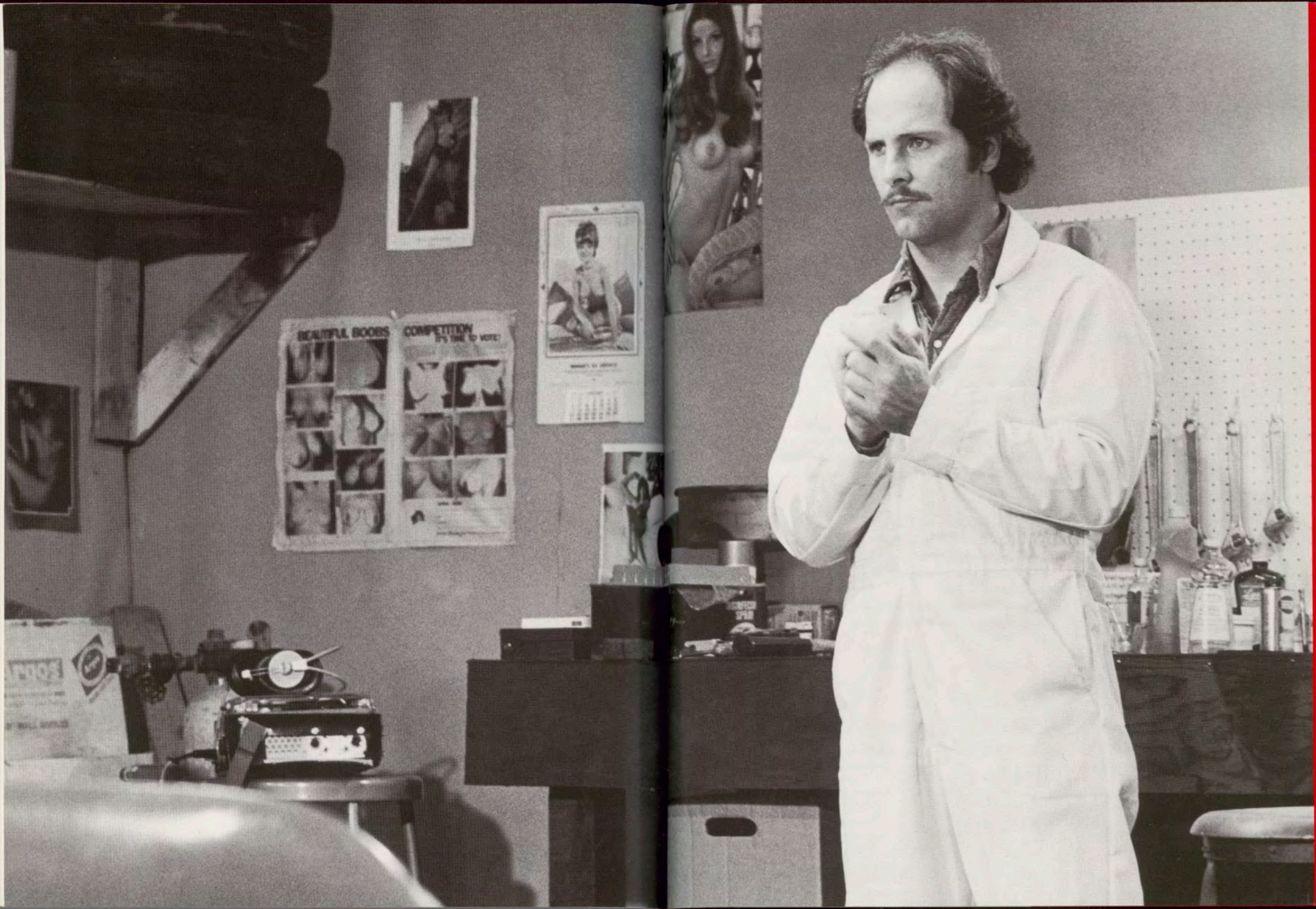
Los Angeles

Pages 110-111: Ed Ruscha

Jim Ganzer in *Miracle* 1975

photo: Ellen Fitzpatrick

courtesy Western Avenue Productions



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Editors: Gregory Burke, Hanna Scott

Curators: Gregory Burke, Hanna Scott

Style editor: Susette Goldsmith

Researcher, Los Angeles: Giovanni Intra

Researcher: Sarah Gibson

Photographer: Bryan James unless otherwise stated

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PUBLICATIONS
GOVETT-BREWSTER ART GALLERY

Queen Street PO Box 647
New Plymouth New Zealand
tel +64 6 758 5149
fax +64 6 758 8398
mail@govettbrewster.org.nz
www.govettbrewster.org.nz

GOVETT BREWSTER ART GALLERY



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B&H
NEW ZEALAND

www.eyeworkdesign.co.nz

Notes on the contributors:

Gregory Burke

Curator and editor of *Drive*, Gregory Burke is also Director of the Govett-Brewster Art Gallery, a museum of contemporary art in New Plymouth, New Zealand.

Hanna Scott

Co-curator and co-editor of *Drive*, Hanna Scott is Art Development Curator at the Govett-Brewster Art Gallery.

Tobias Berger

A writer and curator, Tobias Berger is a curator at the Museum Fridericianum in Kassel, Germany.

Giovanni Intra

An artist and independent writer, Giovanni Intra is also a director of China Art Objects Gallery, Los Angeles, United States of America.

Aaron Lister

An independent writer and curator, Aaron Lister also teaches at the Department of Art History, Victoria University of Wellington, New Zealand.

Danielle Tolson

Danielle Tolson is Audience and Programmes Manager at the Govett-Brewster Art Gallery.

Neil Pardington

Director of Eyework Design + Production Limited, Neil Pardington is also a designer, film-maker and photographer based in Wellington.

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Editors: Gregory Burke, Hanna Scott

Curators: Gregory Burke, Hanna Scott

Style editor: Susette Goldsmith

Researcher, Los Angeles: Giovanni Intra

Researcher: Sarah Gibson

Photographer: Bryan James unless otherwise stated

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PUBLICATIONS
GOVETT-BREWSTER ART GALLERY

Queen Street PO Box 647
New Plymouth New Zealand
tel: +64 6 758 5149
fax: +64 6 758 0796
mail@govettbrewster.org.nz
www.govettbrewster.org.nz

GB704.94962
DRI

GOVETT BREWSTER ART GALLERY



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