

ART AND REVOLUTION

Symposium Programme

Friday 13 October 2017

8.30-5.00

DUNEDIN SCHOOL OF ART

Riego Street, Dunedin

Room P152



All members of the public are welcome

FREE OF CHARGE

PROGRAMME

Thursday October 12 2017

Opening, Art and Revolution exhibition, DSA Gallery, Riego Street, Dunedin 6 pm.
Speaker: Professor Leoni Schmidt, Director: Research and Postgraduate Studies, Otago Polytechnic.

Friday October 13 2017

Symposium

Maori opening 8.30

Symposium to be opened by Clive Humphreys, Acting head of the Dunedin School of Art

First session: Chair Bridie Lonie

9-9.20 Peter Stupples, *Malevich: The Revolution File*

9.20-9.40 Lara Nicholls, *Wildfire—the Ignition of Emptiness and the Legacy of Malevich in Melbourne in the 1980s*

9.40-10.00 Robyn Maree Pickens: *“They’re Real Revolutionaries, Real Demons:” Pussy Riot and the Efficacy of Protest Art in Putin’s Russia.*

10.00-10.20 Asafov Film: *Mozaiics*

Discussion 10.20-10.30

Second Session: Chair Prof. Leoni Schmidt

10.30-10.45 Coffee

10.45-11.05 Xavier de la Cueva Meade, *Art and La Revolución Mexicana (1910-1920)*

11.05-11.25 Raymond Spiteri, *Surrealism, Dissensus, and the Politics of the Image*

11.25-11.45 Rodney Swan, *Images of Cultural Resistance—The Artists Book in Occupied France.*

Discussion 11.45-12.00

Gallery talk 12.00-12.15 Christine Keller

Lunch 12.15-12.45

Third Session: Chair Peter Stupples

12.45-1.00 Mike Nixon: *Art and Activism: I Could Do it Because I had the Power*

1.00-1.20 Catharine Salmon, *Art That Sticks*

1.20-1.40 David Cook, *Aotearoa Photovoice*

1.40-1.55 Discussion

Fourth Session: Chair David Green

1.55-2.15 Fiona Jenkin, *Unstitched: Local Fashion Revolution*

2.15-2.35 Yaël Filipovic, *Conversation Starters*

2.35-2.55 Lisa Catt, *Time-based Art Management: A Revolution of Technology, Artistic Practice and Institutional Thinking*

2.55-3.10 Discussion

3.10-3.30 Afternoon tea

Fifth Session: Chair Peter Stupples

3.30-3.50 Elizabeth Pulie, *The Revolutionary Potential of the End of Art*

3.50-4.10 Catherine Bagnall and Marcus Moore, *Being Idle Revolution*

4.10-4.30 Barry Thomas, *Revolution, Art, Leadership*

4.30-4.50 Final discussion

Windup

Reception at Milford Galleries, 18 Dowling Street, Dunedin, 6.15 pm.

Exhibition and gallery talks

ABSTRACTS

Asafov, Aleksandr, Russian artist: *Mosaics*

YouTube film of Soviet Socialist Realist mosaics in the Northern Russian city of Vologda. They celebrate the cult of Lenin and Lenin's notion of public art as educative and inspirational, taken from the ideas of Tommaso Campanella's *Civitas Solis*.
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Catt, Lisa Assistant Curator, International Art, Art Gallery of New South Wales, Sydney: *Time-based Media Art and Institutional Change: The Long-awaited Revolution*

Emerging in the late-1960s and early-1970s, video art challenged the core tenets of the art establishment. Along with performance, process, conceptual and environmental art, it served to disrupt the systems and structures defining an artwork as a physical object that attained value according to the concepts of originality and rarity and, as such, could be commodified. Finding momentum and meaning in the broader atmosphere of social change and political protest, video was initially adopted by a small group of artists, largely based in New York City, who were drawn to the democratic possibilities of the medium. Then, experimental and fringe, video has since cemented its place within contemporary art practice, representing just one form, from a multitude of materials, that now fall under the umbrella of time-based media art.

The revolutionary spirit in which video art emerged is but a part of its history. Tracing its development from the late-1960s until today, we can also observe the rapid technological change that marked the closing decades of the 20th century, setting the conditions of our digital age today. This paper will look at three key intersections between the development of technology and contemporary art practice: the first, dating to the mid-1960s, when the Portapak was released; the second, dating to the early 1990s, when technologies shifted from analogue to digital formats; and thirdly, the growth of the internet. This overview of the history of video art will serve to highlight the medium's inherent variability and ways artists have worked with it, conceptually and materially, raising the question of how a work's meaning changes as it moves between platforms.

From here, the paper will discuss how the implications of technological change within the context of contemporary art are only now being fully recognised by collecting institutions worldwide. Indeed, time-based media art calls for a revolution in the way museums traditionally collect, display, conserve and manage artworks throughout their lifetime. Based on an on-going research project at the Art Gallery of New South Wales, Sydney, and the workshop *Getting Started: A Shared Responsibility, Caring for Time-Based Media Artworks in Collections* held by the Museum of Modern Art in New York, in May 2017, this paper will look at how the variable nature of time-based media art impacts traditional curatorial, collecting and research methodologies, and how the mutability and share-ability of these artworks raise new questions concerning the ethics of display, preservation and acquisition. It will share both practical solutions and on-going questions that underpin this area of emergent practice with the aim of generating much-needed discussion amongst art professionals in Australia and New Zealand.

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Clements, Fiona and Fiona Jenkin, Just Atelier Trust, Dunedin: *Unstitched: Local Fashion Revolution*.

Fashion is the system of expressing cultural change in tastes, technology and values. Fashion has therefore had an important part to play in how these values change. Many artists, designers, politicians and social reformers have used fashion in the form of dress to popularise the changes in the social, political or economic status quo; such as women's suffrage, slavery; support for (and rebellion against) government war efforts in WWI and II, feminism, and consumerism. The contemporary globalised fashion industry has been the means for popularizing social values of consumerism such as the glorification of 'newness'; youth; sexuality; power over our physical and social environment; technology; and the supposed satisfaction that comes from the ability to acquire a large quantity of possessions in exchange for minimum personal (including financial) investment. The widespread adoption of these values in western, and westernised countries, has significantly contributed to global issues of chronic pollution; environmental destruction; forced labour; poverty; illness; and preventable death. This situation calls for widespread change. A Revolution on a global scale, led by designers, academics, journalists, business leaders, policymakers, retailers, marketers, producers and fashion lovers, who seek to use Fashion to reflect new social tastes, technologies and values where "fashion is a force for good: We believe in an industry that values people, the environment, creativity and profit in equal measure." This goal is dependant on being led from the 'bottom up' in order to build public support and affect change at all the necessary levels of the industry. UNSTITCHED: Local Fashion Revolution is one of hundreds of locally organized independent events taking place in over 90 countries, which are officially associated with the international organisation: Fashion Revolution this year. UNSTITCHED is an example of creating space to connect and engaging with industry leaders and consumers, to promote awareness and critical discussion and of the current fashion system; to generate ideas and actions on how the system could be changed; and to share skills that empower everyone in our local community to creatively contribute to shaping the future of fashion. In April, 2017, UNSTITCHED facilitated 25 workshops by 13 artists/designers, engaging more than 480 members of the public in practical activities which broadened appreciation of how fashion garments and accessories are created and empowered individuals to think about how they wished to communicate their own personal values, skills and tastes through fashion.

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Cook, David, photographer and Senior Lecturer at Massey College of Creative Arts, Wellington: *Aotearoa Photovoice*.

Photovoice is a participatory research method that gives community members tools to share experiences and collaborate for change. Also known as 'participatory photography', photovoice was developed by Caroline Wang (University of Michigan) and Mary Ann Burris (Ford Foundation). Often working with marginalised groups,

photography is used to conceptualise concerns, articulate hopes for the future and influence policymaking and resource allocation. Photovoice is a facilitated consultation process, most often used in the context of public health and community development in conjunction with service providers. Although this process creates visual accounts, the primary outcome is seen not as the constructed artefact itself but the experience of social transformation. What happens when this social science tool is adapted as an art-making method? In a series of experimental photovoice projects David Cook, Tim Veling and Leala Faleseuga collaborated with three primary schools to develop projects that addressed the immediate concerns of young citizens. These projects occurred within the context of TEZA, the Transitional Economic Zone of Aotearoa; programmes of collaborative and participatory art curated by Sophie Jerram and Mark Amery. The initial project took place in New Brighton, an earthquake stricken suburb of Christchurch, in November 2013. In the Freeville Project sixty primary school students, Cook and Veling met to address the future of their transitional community. Pupils discussed, recorded and illustrated their ideas in light of the impending closure of their school. Together they created a provocative billboard-sized work that inhabited the walls of a neighbourhood supermarket, coinciding with the political atmosphere of a local bi-election. In 2015 David Cook and Leala Faleseuga partnered with 45 Porirua primary school children and reclaimed the empty shell of New Zealand's first McDonalds restaurant in the town square, directly across from the district council offices. Through a series of facilitated media workshops the culturally diverse group of students, from Whitby and Cannon's Creek, discussed concepts of civic planning. The process gave children agency to imagine and collectively present proposals for the future of their community. The participatory workshops gave rise to a databank of sketches, words, movies and photographs that were montaged as a mass of political posters and placed around the windows of the historic site like a giant tivaevae. At night the site was activated with a video projection, presenting the penetrating eyes of its young citizens staring at their city and demanding attention. For artists these photovoice methods raise some challenges. A high degree of trust, risk taking and uncertainty is required from all parties. Projects require an intense investment in negotiation, relational development and ethical considerations. Impact can be difficult to evaluate. Participating artists need to be willing to have their authorship absorbed into the fabric of collective practice. Despite these challenges there are great opportunities to partner with agencies, develop deep narratives and make transformative art.

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Filipovic, Yaël, Public Engagement Manager, Museum of Contemporary Art, Sydney:

Conversation Starters: Learning from Artist-^o©-led Revolutions.

While the advent of new museology has seen a shift from imagining museum visitors as uninformed, passive consumers of didactic exhibit to agents involved in content and meaning making, a gap remains between participatory ideals and their practice in contemporary museums—especially when it comes to controversial social issues. Iearly 2017, the Museum of Contemporary Art Australia (MCA) embarked on a new programming stream titled Conversation Starters. Created as an annual program over

the next 3 years, its focus is to work against passive audience engagement to offer not only a variety of entry points inside difficult issues but also to welcome a diversity of audience perspectives and open dialogue. This public programs stream considers how artist practices can contribute to building new knowledge collaboratively with audiences instead of for audiences. The program is devised to push the boundaries of what the role of audiences in a museum can be and what impact artists can have on social change. The process of conversation itself is embedded throughout the program; whereby conversation is the antidote to silence. The desire is to see art as the vehicle for dialogue & change; and where class, colour and difference are foregrounded and celebrated. The program also investigates relationships—the nature of the relationship between the institution and its audiences—who can speak and when. Often, the hardest part of creating change is knowing where to begin, how to start the conversation, how to hold a space for exchange and how to remain open to other perspectives. Collaborating with artists as instigators is central to the MCA in reimagining what safe spaces for such conversations can look like. In the commissioning of artist performances, artist-led workshops and artist-led discussions, we see the possibilities for spaces that conjure dialogue and debate. We champion the powerful role artists can play to ignite change and debate with diverse audiences. In this case study, I will unpack the potential civic role museums can have moving forward in the 21st century through an analysis of this newly launched MCA program Conversation Starters. Recognizing that artists are leaders in many revolutions, how can we learn from artists in revolutionizing the ways audiences engage and tangibly use museums as potential spaces for civic engagement social change? In what ways can museums change from passive white cubes to a participatory agora which promotes debate? The MCA's Conversation Starters annual programming stream acts as research experiment in analyzing what we can learn from artist-led revolutions.

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Keller, Christine, MFA Concordia University, Montreal (2004), Masters equivalent in Product Design, Gesamthochschule Uni Kassel, Germany (1993), Head of Textile Section, Dunedin School of Art (2005-2010). Christine founded Weaving in Hillindn (2012) and Dunedin's LOOM ROOM (2015).

Moore, Marcus and Catherine Bagnall, Massey University, Wellington: *Being Idle Revolution(s)*.

As an affirmative and revolutionary contribution to post-anthropocentric studies it is today to think of new modes of satisfaction and enjoyment in the 6th age of extinction. Creative inquiry and research can lead the way. Imagine a fluid our-self as an idle creature that sits happily outside of advanced capitalism. As imagined, informed by direct sensate perception, this paper and creative work is, in a truly Deleuzian sense, a political de-territorialisation of a human centered view of the world. Done by enacting both a vital materialism and deference in language we really do reacquaint ourselves for 'a new love of the world' as affirmative revolution called for today by the feminist philosopher Rosi Braidotti. *I flick my tail, lick my paws and roll around in the mulch scented beech leaves. Bright warm blobs of yellow light play across my thin pink eyelids. I dream about what sort of animal I will be next and how I will stitch small green dots onto my blue velvet ears with the*

pink satin insides. To wear the politics of animals, as Brian Mazumi calls for, is to radicalise everyday encounters we humans might have. And also to think of encounters with non-animate things: what does the surface of the snare drum say to a moth we have wondered? Marks are a beat departed by percussion sticks but alike the 'soot' left by moths on window panes. The methods entertained here un-fix subjectivity to heighten cognizance and attentiveness to the ways we might experience *others* in enacting a becoming non-human ourselves. Here, boundaries real and imagined are overcome, posited as alternative response to the rampant consumer ways of life within advanced capitalism. So the paper begins with a rabbit talking aloud to the bass drum of a Ludwig drum kit, and in the gallery the surface of a snare drum revolves and speaks with a blue fluttering embroidered flying night-time creature.

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Meade, Xavier de la Cueva, Waikato Institute of Technology: *Art and La Revolución Mexicana (1910-1920)*.

The development of Mexican art and culture from the beginning of the last century was intertwined with the violent struggle of the Mexican Revolution ending the long dictatorship of Porfirio Díaz, that lasted from 1884 until 1911. Francisco Madero was elected President in 1911. In 1913 he was assassinated /overthrown by Victoriano Huerta who became president from 1913 until 1914. Venustiano Carranza took power in 1915 and in 1917 the Mexican Constitution was created (the country's ruling document to this day). This was the first such document in the world to set out social rights, serving as a model for the Russian Constitution of 1918 and the Weimar Constitution of 1919.

A new vision for art and culture was born, away from the European trends and fads that had been prevalent since the Spanish Conquest. This renaissance arose out of the interaction between art and politics.

Publications like *La Vanguardia* (1915), with the painter Doctor Atl as director together with illustrators such as José Clemente Orozco and David Alfaro Siqueiros informed with humour and satire about the events of the time: caricature became the tool to inform the illiterate population.

José Guadalupe Posada (1852-1913), illustrator, printmaker and engraver, famous for his skulls and skeletons (*calaveras*), reinterpreted the pre-Columbian cult to death (*Día de los Muertos*) and his influence continues at the TGP (Taller de la Gráfica Popular / Popular Graphic Workshop) and ASSARO (Asamblea de Artistas Revolucionarios de Oaxaca / Assembly of Revolutionary Artists of Oaxaca).

The EMBA (Escuela Nacional de Bellas Artes / National Fine Arts School) was the main artistic influence in Mexico and it was from within these classrooms publications and caricature spread the revolutionary messages which, in scale and influence, developed into the major art movement ever seen in Latin America: the Muralist Movement lead by Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros.

This Muralist Movement along with most of the art expressions of the time, following the concept of art for the people, provided a new vision of Mexico: indigenous peoples became part of the official culture for the first time since the conquest.

The National Schools of Music, Fine Arts, Archaeology, History and Ethnology and the Departments of Culture, Drawing and Artcrafts along with exhibitions were encouraged by the new Revolutionary Government.

José Vasoncelos as director of the Universidad Nacional was a force in the inclusion of indigenous cultures and in democratizing the education; his *Escuelas al Aire Libre* (Outdoor Schools) all over the country (free and no entry requisites) played a vital role in the development of the art. The teachers were art graduates who were encouraged to return to their places of origin to teach. Some of the classes had 150–170 students at a time. The *Corrido* (a sung ballad that narrates a historical event) was also part of the popular culture of the Revolution, honouring heroes like Pancho Villa and Emiliano Zapata, and the *Adelitas* (woman who followed combatants and made tortillas among the bullets).

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Nicholls, Lara, Curator of Sculpture, Australian National Gallery, Canberra: *Wildfire—The Ignition of Emptiness and the Legacy of Malevich in Melbourne in the 1980s*.

In 1985 a young Melbourne artist, Rose Nolan, returned from Moscow from an “experiential” study trip to Russia to unearth the Constructivist worker’s clubs she had seen in the books and journals she had been devouring in the library about Kazimir Malevich and the Russian avant-garde. She had also taken a futile trip to the rural outskirts of Moscow to the place where Malevich’s Suprematist grave should’ve been—“again based on photos I might’ve seen in a book” she recalls. “I would just move about as part of the mass of people in Moscow. I mostly took photographs and made small red, black and white works, which I recall included abstract chimney and mechanical crane-like forms because there was so much construction going on in the city. These would’ve formed the basis for larger hessian banner works when I returned to Melbourne.” Taking her cue from Varvara Stepanova, Nolan also began to make textiles and clothes based on the characters from the Cyrillic alphabet—beautiful abstract shapes in themselves. At the heart of her practice, a strong interdisciplinary thread was woven that wended itself through visual arts, design, theatre and technology. Always a tension existed between the hand-made and the machine-made; the public and the private. For example, like the constructivists, she made artist books, printed and photocopied, which could be disseminated beyond the studio. In effect from the “first contact” with Malevich’s revolutionary work in the State Library of Victoria to her mature practice of today, Nolan’s work had been transformed and triggered by the painting of one discrete, but wildly iconoclastic, black square painted by a Russian artist on the eve of Revolution some sixty years earlier.

Nolan was not alone in Melbourne in her embrace of the Russian avant-garde. Experimental painter Jenny Watson had initially introduced her to that great art historical moment when the history of art was supposedly emptied out for culture and expression to begin again by artists seeking the Utopian fields of truth where society and art entwined in harmony. At the Victorian College of the Arts, where Nolan was a student, she was taught by artist John Nixon who, in February 1979, established a gallery, located at 566 Lonsdale Street, Melbourne, called Arts Projects. An experimental artist-run space is always a subversion of the usual art world power

structure comprising artist/gallery/patron, and Nixon was consciously freeing himself of that construct in a work-man-like fashion whereby his concepts and labour were made, displayed and disseminated in a fashion not-dissimilar to the revolutionary temperament of the Russian constructivist artists in the lead up to the Revolutions of 1917. Other spaces also flourished such as Store 5, where Nixon also exhibited his work alongside Rose Nolan, Gail Hastings, Melinda Harper and Diena Georgetti, among others. These artists did not work in a way that mimicked Malevich and other Suprematists and Constructivists—instead they had stepped into the open void of the Black Square and ambled through its corridors and taken their own practice on an adventure that continues today.

By drawing on works by Australian artists in the vast collection of the National Gallery of Australia, this paper examines the milieu—social, political and aesthetic, which bred a vigorous pursuit of the artistic ideals of the Russian Revolution and its avant-garde, among artists in Melbourne in the late 1970s and 1980s.

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Nixon, Mike, artist and activist, *Art and Activism: I Could Do it Because I had the Power*

It seems often in the last few decades, at least in NZ, there has been a mode of political change, but those who answered it and swept into power had their own agenda and ideology not revealed until they were elected. Arundati Roy put it like this for the Indian Elections: “As for the Indian poor, once they’ve provided the votes, they are expected to bugger off home. Policy will be decided despite them.”¹

Activism addresses power and control, who has the power, and how they control it. Art can take the power and crack it, sometimes just a small crack, but one that weakens and undermines it by shifting the framing and narrative. Who has the power? We do?

The words “I could do it because I had the power” are a direct quote from an interview Barry Thomas and I did with Michael Fowler in 2015 focused on the context around Thomas’s activist intervention “A Vacant Lot of Cabbages,” which occurred during Fowler’s mayoralty. Ironically, the wholesale destruction of buildings along Lambton Quay, in particular, was described by Fowler as “a revolution in Wellington terms.” It was mainly a revolution against boredom, as Fowler admits, like a teenager in a destructive phase of boredom, where anything that happens is good. Hundreds of ornate buildings were torn down, to be replaced by featureless brutalist skyscrapers that were just sites for commerce, rather than creative ferment, as was the Duke hotel for example, and the Roxy theatre which stood on the site of Thomas’s intervention. There was no mandate from the public. It was a collaboration of those in power under the guise of earthquake preparation.

“The crisis of modern democracy is a profound one. Free elections, a free press and an independent judiciary mean little when the free market has reduced them to commodities available on sale to the highest bidder.” (Arundhati Roy).

¹ https://www.democracynow.org/2004/8/23/public_power_in_the_age_of

The logic of this seems almost inescapable. Democracy is for sale to the highest bidder, those wealthy vested interests which only needs a neoliberal government elected to give them the power they desire at the expense of the public.

So how exactly does Art and Activism begin to unpick this?

In my presentation and paper I will be looking at how art activists have intervened/disrupted the prevailing narrative to hand back some democracy to the public, start a discussion, open a crack in a wall of bureaucracy. What has worked, what hasn't and why? In some cases there has been a quiet revolution, an evolution that's progress is discernible only over time.

When discussing illegal interventions, those without official permissions, in some cases individuals are better to operate alone, the lone wolf approach used so successfully by terrorists—in other cases a collective approach is appropriate. I'll be discussing the advantages and disadvantages of both approaches with examples from NZ and abroad.

We can do it because we do have the power, the power of art.

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Pickens, Robyn Maree PhD student Otago University: *“They’re Real Revolutionaries, Real Demons:” Pussy Riot and the Efficacy of Protest Art in Putin’s Russia.*

In the wake of the “Snow Revolution” (2011-2013), which included anti-Putin performance art by groups such as Pussy Riot, “The Foundations for a New State Cultural Policy” (2014) issued by the Duma has seriously curtailed the ability of art and artists to participate in mobilising dissent against Putin. In this paper I question both the efficacy of political art as a potent force for revolution, and of revolution itself as a “swift” event. Rather than focusing on historically remote instances of art and revolution, this paper explores the Russian feminist punk rock art collective Pussy Riot, and in particular, their performance in the Cathedral of Christ the Saviour in 2012. The Cathedral as a locus of protest warrants investigation as it represents the convergence of Church and State critiqued by Pussy Riot, and functions as a touchstone for the Bolshevik-led demolition of the Cathedral in 1931 (Re-built and re-consecrated 1995-2000).

On the 21st February 2012 five members of Pussy Riot, wearing brightly coloured dresses and balaclavas, launched into what became known as the “Punk Prayer for Freedom” in the Russian Orthodox Christian, Cathedral of Christ the Saviour. Shut down by Cathedral security after only forty seconds, the full song was disseminated via YouTube and social media platforms shortly after. The central message is contained in the song’s chorus:

“Virgin Mary, Mother of God, put Putin away

Put Putin away, put Putin away!”

Pussy Riot’s Cathedral performance, which saw two members (Maria Alekhina and Nadezhda Tolokonnikova) charged with “hooliganism motivated by religious hatred” and jailed for two years in separate penal colonies (and a third member jailed for a shorter sentence), takes place in the broader context of Russia’s Snow Revolution, during which thousands of Russians protested against the re-election in 2012 of Vladimir Putin as president. Five years on Putin remains Russia’s president, and continues to pursue ultra-conservative and authoritarian policies in which Church and

State are intimately connected and increasingly strengthened. This union is one of the focal points of Pussy Riot's series of performances (2011-2016), which combine an original DayGlo-punk aesthetic with direct, often explicit anti-Putin lyrics that are staged in "illegal" public places.

Focusing on Pussy Riot's 2012 Punk Prayer in the Cathedral, I question both the efficacy of this performance as strategic protest art, and whether indeed protest art can play a revolutionary role in contemporary Russia.

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Pulie, Elizabeth, Australian artist: *The Revolutionary Potential of the End of Art*

A natural connection exists between the term "art" and a sense of revolution: modernist European art, precursor to the contemporary, may be viewed historically as a series of progressive or revolutionary movements, where each new movement challenged and destroyed the boundaries and definitions of the art that preceded it. This revolutionary view of art relies on a sense of the meta-narrative, based on ideas of progress and a linear view of history. Current attempts to define contemporary art frequently position it as a challenge to the modern, an ahistorical, untimely or "post"-modern era that embraces multiple and diverse narratives from local, regional and particular sources over a central, patriarchal or Eurocentric view or practice.

Paradoxically, these theories tend ultimately to replicate the idealism or utopianism of the modern, betrayed by their yearning to inhabit a new era and overthrow the outdated boundaries or practices of the previous.

From the late 1960s until his death in 2013, philosopher Arthur Danto outlined an alternative theory for contemporary art, which he described as the "end of art." As an idea, the end of art embraces the reality of the artwork's contemporary conditions: its ultimate freedom of form, its visual resemblance to and disappearance within the everyday, its lack of a central narrative and absence of progress. It also accounts for the fact of the contemporary's origins within the modern, in relation to a view of its end as having driven the entire modern project. This paper explores the idea of the end of art in relation contemporary art practice as post-conceptual practice. It examines the potential of this idea to challenge the institution of art altogether in line with conceptual ideals of art's dematerialisation and its attempts to revolutionise the concept of creativity within the everyday and real-world practices.

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Salmon, Catherine, senior academic in the Department of Arts, Media and Digital Technology at Nelson Marlborough Institute of Technology: *Art that Sticks*.

According to the developmental psychologist Howard Gardner, art alters our thinking through expanding perceptions and overcoming resistances; while Terry Smith, an art historian, argues that art is vital in reshaping human capacities for meaningful connection in an increasingly complex world. This paper considers three different art interventions linked by their focus on perception, resistance and connection. Although small-scale, these interventions, with their aim of eliciting openness to new understandings and actions, are revolutionary in intent even if modest in scope. These

examples will be discussed in relation to work by other artists whose aim is to enhance communication and connection.

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Spiteri, Raymond, Senior Lecturer in Art History, Victoria University of Wellington:
Surrealism, Dissensus, and the Politics of the Image.

From the review *La Révolution surréaliste* and the tract *La Révolution d'abord et toujours* to the manifesto *For an Independent Revolutionary Art*, the surrealist movement closely associated itself with the goal of revolution. In the “Déclaration du 27 janvier 1925,” for instance, the surrealists sought to distance surrealism from literature and affirm its revolutionary character, claiming: “We are determined to make a Revolution.” Yet the challenge surrealism faced throughout its history was how to negotiate the cultural and political ambitions of the movement. On one hand, they demanded a high degree of artistic freedom; on the other, they sought to align surrealism with groups actively involved in revolutionary politics (initially, the Parti communiste française and the Third International, or after 1935 Trotsky’s Fourth International).

In this paper I use the notion of dissensus to address the contested relation between culture and politics in surrealism. I draw on Jacques Rancière’s observation that dissensus is the essence of politics, not as “a confrontation between interests and opinions,” but as the “demonstration of a gap in the sensible itself.” If politics and culture are taken as a set of meaningful activities, as part of what Rancière calls the distribution of the sensible, then surrealism’s ambivalent position, suspended between culture and politics, not only typifies precisely such a gap but it also operates as a manifestation of dissensus. Manifestations of dissensus are dependent on specific configurations of forces, refusals, or withdrawals, so we can ask in what sense is this position revolutionary?

To answer this question I will discuss Max Ernst’s return to collage in 1929 as a specific manifestation of dissensus. Collage, with its emphasis on the role of the image, represented an aspect of his practice irreconcilable with the aesthetic project of modern painting in the late-1920s; it also engaged with the legacy of Dada and Soviet photomontage—a point reiterated by Aragon in the exhibition *La peinture au défi* (1930). However, this strategy is ambiguous: while the collage-image could be regarded as a refusal of the autonomy of pictorial form, it was rapidly recuperated as a new cultural form, and soon assimilated into the history of art. The charge of the collage-image as an act of dissensus rapidly decayed as the tension between the political and cultural dimension of surrealism was defused. Thus the example of collage in surrealism also serves as an example of the vicissitudes of dissensus: what may initially constitute an act of dissensus over time becomes recuperated as a new cultural form—a process that has implication for understanding the relation between art and revolution.

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Stupples, Peter, Senior Lecturer in Art History and Theory, Dunedin School of Art,
Malevich: The Revolution File

Is art ever an agent of change? Agency, implies a conduit, a vehicle, a means, a channel for energy—political, social, personal. And change, in this concept, nearly always has in its baggage an implication of political and social change to the system, the status quo, the established order.

It is only in the nineteenth and particularly the early twentieth century that art acted as a conduit for social change. Perhaps we should look, within the early years of Modernism to the work of Daumier and Millet, drawing attention to poverty and deprivation, but through the established forms of the Western artistic world, or more actively Courbet and the Commune. Or was it the rise of photography making more visible to all the actual effects of war, the oppression of labour and the plight of working class wives and children, the injustices of slavery and colonialism?

Yet the conscious use of art to effect social change, and change of a revolutionary decisiveness, belongs to the Russian revolutions of 1917. This consciousness itself was brought about slowly through a series of compounding political events.

It came together for Malevich in his writing and work for the 0.10 Exhibition in December 1915. In his essay for the show he advocated a complete rejection of the whole history of Western art, art as representation, art in thrall to reason. He advocated the liberation of art from subject, but, as the revolutions of 1917 enacted themselves Malevich became intimately involved.

His revolution in art would entail violence—the allegorical violence of creative thinking, and real violence, because the institutions controlling our minds, the media and education, will not give up their power without a struggle. Malevich conceived of the Futurist Strongman as welding a weapon “capable of gathering electricity on the one hand and, by pressing buttons, of smiting with the other”—a sort of Suprematist Luke Skywalker.

But how did this theatre of revolution unfold in the realities of political change? This tragedy, not new but constantly re-enacted, is examined in this paper in the case of Malevich, the thinker, writer, artist.

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Swan, Rodney, University of Melbourne: *Images of Cultural Resistance: The Artists Book in Occupied France*.

Propelled by the need to circumvent the oppressive environment of the German occupiers and their censors, artists who opposed the invaders created images for their illustrated books implanted with hidden symbols to protest the atrocities around them and to give hope for the eventual liberation of France. There was no single linguistic or visual code of resistance; rather, the cultural codes and symbols, rich in their diversity, were developed in a variety of ways and were propagated in equally diverse forms. This paper reveals how artists, such as Jean Fautrier, Henri Matisse, Pablo Picasso and Georges Rouault, who opposed the German Occupation of France, helped create a new language of cultural resistance that was readily understood by the embattled French. These artists camouflaged a wide range of French national symbols in the

images of their illustrated books to recall the nation's long and diverse history and heritage. These secret codes included the French monarchist symbol of the fleur-de-lys, the French national colours of red, white and blue, the Gaelic rooster, normally associated with the Second Republic, and Marianne, a symbol of freedom associated with the Third Republic. The human body was another powerful symbol used by both resistance and collaborationist artists. Artists sympathetic to the resistance portrayed the semi-abstract imagery of the deformed and broken body to defy the Occupation. Medieval literature also operated as a code during the Occupation as the ancient words, phrases and lyrics of medieval texts took on a new meaning in the desperate circumstances many French people faced. In this manner, the artists book made a highly significant contribution to the defence of French culture during the Occupation.

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Thomas, Barry, artist, activist *Revolution, Art, Leadership*

1905: Albert Einstein creates the special theory of relativity—re-writing physics, the way we see, understand, determine and predict the nature of the physical world especially through our senses.

1909: Futurists slathered over and ogled the machine.

1914: WW1 breaks out.

1916: Dada movement is created, driven by its propelling inspiration—anti war.

1917: New York. Marcel Duchamp exhibits a urinal which became a metaphor. The real world had entered the gallery. The show's inclusion policy is egalitarianised to read: "all works will be shown and displayed alphabetically." In a sense the hierarchical nature of society, bureaucracy and language, too, were also laid prone, on their backs, pissing in the wind. It also posed a powerful challenge to the core elements of the market itself—the taste driven manipulation of desire, want, demand, against the usual mechanisms of profit.

1917: Two Russian revolutions result in the world's first socialist government. Held together only by force, this form of socialism failed.

1972: The Values Party starts the green revolution in New Zealand. Two journalists, Norman Smith and Tony Brunt, see the need for there to be a basic set of human and environmental beliefs that govern the way we relate to nature and one another. They simply create the solution and the new party. These policies formed the world's first Green election manifesto— "Blueprint for New Zealand—An Alternative Future." The market has some new political opposition.

1978: The Cabbage Patch is illegally planted and grows for 5 months in Wellington's CBD as a work of art. Citizens are invited to participate including the weeklong concluding festival about the saving of native forests—art and free coleslaw for all. Art and the gallery have returned "enhanced" to the real world. Two Values Party people try and plant native trees on the site. Privately owned land is occupied without permission. The market has very visible and demonstrable alternatives—self-sufficiency, collective agency, art as social leader.

1980: The German Green Party (per se) is started by Joseph Beuys. (Later joined by the NZ Green party in 1989).

1982: New York and Frankfurt—artists Agnes Denoe and Joseph Beuys respectively plant corn and oak trees as art.

2016: Houghton Valley, Wellington residents are invited to collectivise as art including a community garden, environmental care, history, decision-making and regular communion.

Capitalism, the market, neoliberalism and corporations have demonstrably failed, giving us warmongering, environmental despoliation, homelessness and income disparity all at the behest of profit.

For around 25 years I have worked on my *Want Mart*—it encapsulates the motives, outcomes and the mechanics that hold capitalism together.

I intend to make a collective work with Norman Smith (Values Party co-creator) entitled *The Tears of Tane*.

“We are monkeys with money and guns,” Tom Waits. “Government is the entertainment division of the military-industrial complex,” Frank Zappa.

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Profiles

Asafov, Aleksandr (Sanya), is an artist and film maker in Russia, but also a business man. He is the son of Genrikh Asafov, a well-known Soviet Russian painter and muralist, living in Vologda.

Catt, Lisa, is assistant curator, international art at the Art Gallery of New South Wales Sydney. Her recent projects include major presentations by artists such as Julian Rosefeldt and Eko Nugroho. Lisa is part of the Gallery’s Time-Based Art Working Group, which has been researching the Gallery’s collection of time-based art and revising its collection management procedures. She was recently accepted to attend a workshop on caring for time-based art collections at the Museum of Modern Art, New York. She has previously held roles at the National Museum of Australia and National Gallery of Australia, Canberra, and holds a MA in Museums and Collections from the Australian National University, Canberra. Her writing has featured in art publications such as *Yishu: Journal of Contemporary Chinese Art*, Photofile and LOOK magazine.

Cook, David is a photographer and senior lecturer based at Massey University’s College of Creative Arts. David has created and managed collaborative and participatory media projects dealing with contested space, community and ecology. In 2007 his book, *Lake of Coal: the Disappearance of a Mining Township* (Craig Potton Publishing/Ramp Press) was a finalist in the Montana NZ Book Awards. In 2011 he established the Survey Hamilton media collective, a group charged with the task of exploring factors shaping the growing city. He has participated in two TEZA art projects.

Filipovic, Yaël, is the Public Engagement Manager at the Museum of Contemporary Art Australia. She works passionately to create programming that inspires risk taking, experimentation and new ways of thinking for publics of all ages. This has taken the form of experiences ranging from blindfolded communal dinners, subversive tours, zine fairs and more. Each experience attempts to connect audiences in new ways that allow for unexpected exchanges and communal knowledge building. Originally from Canada, her curatorial practice is largely based in the public realm, operating within political, social, staged, and performative situations and related issues. She has worked in organizations across Canada including the Banff Centre for the Arts, Foreman Art Gallery of Bishop’s University, Art Gallery of Ontario and the Canadian Centre for Architecture.

Jenkin, Fiona, is co-founder of Just Atelier Trust, a not registered not-for-profit social enterprise that seeks to promote sustainable practice in the New Zealand fashion industry. Fiona is a graduate of Otago University, Bachelor of Consumer and Applied Sciences with a major in Clothing and Textile Sciences. Fiona has developed extensive experience in the local fashion industry from work in production, branding and retail, as well as from running a personal image consultancy, True Expression.

Fiona is an experienced public speaker, with a certificate in public speaking through Toastmasters, and has presented on topics related to the fashion industry for Otago Chamber of Commerce, Otago Careers Festival, Work Bridge, University of Otago Career Development Centre, Schools Executive Officers Association NZ, AIESEC, and many more.

Fiona has a life long fascination with the role of dress in society and is passionate about helping people to connect with how we connect and relate to the world around us.

Meade, Xavier de Cueva studied Architecture in his native Mexico City at the Universidad Anahuac, with Masters in Architecture from Auckland University. Academic and researcher since 1982 in the fields of eco-design and visual arts at Wintec, Hamilton. He has exhibited in solo and group shows in Mexico, Cuba, Aotearoa, Holland, Spain, Scotland and China since 1978 and completed collaborative projects bridging the politics and cultures of Latin America and Aotearoa.

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Nicholls, Lara, is the Assistant Curator of Australian Painting, Sculpture and Decorative Arts at the National Gallery of Australia and the Curator of the NGA's current travelling exhibition, *Abstraction: Celebrating Australian Women Abstract Artists*. She has conducted wide ranging research into the NGA's collection of 20th century Australian art and is particularly interested in the Australian response to avant-garde movements, including the pioneering contribution of women artists to abstraction. Lara has a Masters of Arts (Art History) from the University of Melbourne where she was also the curator and fine arts tutor at Trinity College from 1995 – 1997, during which time she wrote the catalogue to that collection, *In a New Light* (2000). Currently, Lara is also the Curator of the Lorne Sculpture Biennale 2018 and recently established the Women Sculptors Initiative through the Australian Cultural Fund.

Nixon, Mike, recently arrived back from an expanded animation workshop in Portland, Oregon called Boundary Crossings. In 2017 completing the Post Graduate Diploma of Art at Dunedin School of Art. Completed a Graduate Diploma of Teaching in 2015. Beekeeper, firefighter, activist and wilderness explorer; as an artist I draw from a wide range of experience

Pickens, Robyn Maree, is a PhD candidate in the field of eco-aesthetics at the University of Otago, Dunedin, Aotearoa/New Zealand. Her writing has appeared in *Matador Review*, *Jacket 2*, *Art + Australia Online*, *Turbine|Kapobau*, *The Pantograph Punch*, *Queen Mob's Teahouse*, *Art New Zealand*, *Art News*, and exhibition catalogues. Currently she is an art reviewer for the *Otago Daily Times*, *Art News*, and *The Pantograph Punch*, and was Blue Oyster Project Space's 2016 summer writer-in-residence on Quarantine Island Kamau Taurua.

Spiteri, Raymond, Senior Lecturer in Art History. Art History Programme, School of Art History, Classics and Religious Studies, Victoria University of Wellington, New Zealand. Appointed January 2005. 1999 Doctor of Philosophy with Distinction. The University of Western Australia. Thesis title: «*Battant comme une porte*»: *Painting and the Cultural Politics of Surrealism, 1924–1929*. 1990 Bachelor of Arts with first class Honors in Art History. The University of Western Australia.

Stupples, Peter is currently Senior Lecturer in Art History and Theory at the Dunedin School of Art at the Otago Polytechnic He was formerly Associate Professor and Head of the Department of Art History and Theory at the University of Otago.

He has written widely about the social history of art and Russian visual culture. Highlights among twelve books published are *Pavel Kuznetsov: His Life and Art* (Cambridge University Press, 1989) and *The Social Life of Art* (Cambridge Scholars Publishing, 2014). He is also an experienced art curator, journal editor and book reviewer.

Thomas, Barry. For around 25 years Barry Thomas has worked on his *Want Mart* – it encapsulates the motives, outcomes and the mechanics that hold capitalism together. He also intends to make a collective work with Norman Smith (Values Party co-creator) entitled *The tears of Tane*.



Dunedin
School of Art

