

Creative Places Award 2001 – Art & Industry 2000 Biennial

Project or initiative description

The Art & Industry 2000 Biennial was a festival of contemporary visual art held from September – December 2000 in Christchurch. Concentrating on contemporary site-specific, sculptural, video, installation, performance and film practice it featured work by local, national and international artists including Andrew Drummond, Michel Tuffery, Bill Culbert, Susan Norrie, Pauline Rhodes and Ilya and Emilia Kabakov.

The biennial was developed to provide a showcase for contemporary art practice from New Zealand and overseas in the public realm; with the aim of increasing public awareness of contemporary art and extending art practice beyond the confines of galleries and museum to address a broader audience and the contexts of specific sites. As part of its bid to foster a wider appreciation of contemporary art; to contribute to the professionalism of the visual arts; and to give the biennial a foundation for future growth, the biennial sought to foster partnerships between artists and the resources of industry to realise artists' projects. This dovetails with Art & Industry's emphasis on site-specific art practice to engage artists with the city and community at large.

Several sculptural works, both permanent and temporary, were included in the Biennial. The temporary work was *Ziggurat 2000*, a monumental sculpture by Pauline Rhodes sited in North Hagley Park. This was a pyramidal form made from river boulders housed in steel gabions. Bill Culbert, Marcus Moore and Andrew Drummond installed permanent sculptures at the Christchurch Convention Centre, The Crossing and Christchurch International Airport respectively. Culbert's piece is a linear form in blue neon, entitled *Blue*, and commissioned by the Christchurch City Council. Moore's kinetic sculpture *The Radii* is also a commission, from The Carter Group. It is designed especially for the Group's new shopping complex/bus exchange The Crossing, located in the central city. Andrew Drummond's work *Counter Rotating and Earthing Device* is also kinetic and is housed in the atrium of the Christchurch International Airport.

Two performance works were included in Art & Industry 2000; *Kites* by Evan Webb and *Asiasi* by Michel Tuffery. Webb's performance, involving the mass flight of hundreds of kites with the intention of forming a 'pixelated' image, took place on New Brighton Beach on 30 September. Tuffery's performance was elaborate involving the participation of dancers and singers and the presentation of traditional Pacific food. It took place at the North Quad and Great Hall of the Arts Centre on October 12.

Installation work included exhibits by Margaret Dawson, Leigh Martin and Susan Norrie. Dawson produced her exhibit *A Room Of One's Own* in collaboration with students at Rangi Ruru Girls School. The installation, in the school hall, featured models made by the students of their rooms as well as the photographs taken of these models by Dawson and the students. Leigh Martin's installation, *Register/Test Pattern* took place at The Physics Room Gallery where Martin used Dulux paint to apply abstract colour fields to the walls of the gallery. Susan Norrie's installation *Grey Goods* was a text and video piece involving footage taken of a hand pleater at a

Sydney factory and was displayed at the Jonathan Smart Gallery. Norrie was also the Arts Centre/Art & Industry 2000 artist-in-residence during the biennial.

Advertising for Art & Industry 2000 and short film were combined in '*do black*' by Madame & the Bastard, orchestrated and conducted by Julia Morison and Heather Straka. '*do black*' was an intensive, surreal short film screened in five acts on TV One, with different acts programmed into 30 second advertising time slots. Another film, *336 Rivers* by João Penalva, was shown during Artists' Week in the Great Hall at the Arts Centre of Christchurch.

A highlight of the biennial was the international exhibit, *Monument To A Lost Civilization* by Ilya and Emilia Kabakov. Comprised of text, images and models, the work documented the Kabakovs' prior installation work while acting as a proposal for a gigantic 'museum' to life in the Soviet Union. The exhibition was provided courtesy of the Adelaide Festival and came to Christchurch after appearing in the Sydney Biennale.

The biennial, initiated and managed by the Art & Industry Biennial Trust, involved the input of the Christchurch City Council, public funders, sponsors, volunteers, artists, writers, consultants and staff.

Impact on the local community

The biennial presented contemporary visual arts projects and a forum to the wider community to facilitate public understanding and appreciation of contemporary visual art. Particular instances of community impact were Michel Tuffery's *Asiasi* performance; *Kites* by Evan Webb; and Margaret Dawson's *A Room of One's Own* project. To put on *Asiasi*, Tuffery enlisted the help of several cultural and community groups and businesses both locally and from Wellington. This included the Mato-oi Dance Group, the Cook Island Christian Church Women's Fellowship, Silos the Vault Café, Annies Wine Bar and Heinz Watties. The resulting performance was participatory, with traditional Pacific food being served to the audience of around 200 people.

Kites involved the mass flight of several hundred Scott Sled kites on New Brighton Beach by local children. This became a participatory event as many of the 800 onlookers flew kites of their own.

As Rangi Ruru Girls' School Artist-in-Residence, Margaret Dawson worked with senior students to produce *A Room Of One's Own*, a mixed media/photographic installation housed in Rangi Ruru's hall for the duration of the biennial. The work was based on models made by the students of their rooms that were then copied and photographed for the final installation. It was also realised with the assistance of visiting speakers, namely art historian Dr Deidre Brown and model expert Joan Foley. Interested students also accompanied Dawson on her visits to model making clubs.

The Kabakov exhibit, *Monument To A Lost Civilization*, attracted 6000 visitors over its three-week run. Its appearance during Art & Industry 2000 was its only stop in New Zealand and the first time Ilya and Emilia Kabakov had exhibited in this country. The Kabakovs are renowned in the international art world, with Ilya Kabakov being dubbed 'the father of Russian Conceptualism' and Art & Industry

considered itself privileged to have secured such a prestigious exhibit for their first biennial.

Partnerships between arts organizations

Partnerships were developed between Art & Industry, across units at CCC and with arts organizations locally and in Australia. These included associations with The University of Canterbury School of Fine Art, the Robert McDougall Art Gallery, the Centre of Contemporary Art, the Biennale of Sydney and the Arts Centre of Christchurch. The Kabakov exhibition was included in the biennial courtesy of the Adelaide Festival.

Resources

Support from the Christchurch City Council emerged from several Council units in diverse forms. Community Arts at the Leisure Unit provided seed funding of \$31,379 and management support with Arts Advisor Warren Pringle becoming a Director of the Art & Industry 2000 Biennial. The Unit also supported the *Kites* performance through its school holiday programme this, and a grant of \$5,000 from the Pegasus/Burwood Community Board, enabled artist Evan Webb to introduce the *Kite* project to local schools. The Parks Unit was instrumental in realising another Biennial project *Ziggurat 2000* managing the planning and approval process, including the resource consent for the sculpture, site preparation and maintenance, and signage. City Promotions supported the promotion of the biennial by providing funding of \$2,000 towards the biennial DLE brochure and promoting the biennial through its event listing service 'Be There' and through the City Scene newsletter. The Art & Industry Biennial Trust managed a \$50,000 commission, through The Major Projects Unit, for a permanent neon sculpture, *Blue* by Bill Culbert, for the Council owned Christchurch Convention Centre.

The total project budget was \$643,834 with \$313,545 donations and grants; \$21,368 in sponsorships; \$305,860 in-kind sponsorships; and revenue of \$3,061.

Evaluation

The biennial attracted extensive media coverage including articles in Art New Zealand, The Press, Art News, regular artist profiles in Prodesign, a feature and competition in Urbis, and interviews on CTV, CHTV and Radio New Zealand. A particular highlight was an item on the Art & Industry 2000 Biennial on TV One's arts programme Backchat in August 2000. The biennial also appeared in Australian publication State of the Arts, whose Olympic edition was distributed worldwide. For the biennial attendance, see estimated viewer numbers in Appendix 1. It also received a Christchurch Civic Trust Award for the biennial as a whole and NBR Business Sponsorship Awards for three projects; Bill Culbert's "*Blue*," Andrew Drummond's *Counter Rotating and Earthing Device*, and '*do black*' by Madame & the Bastard.

Role and significance of the artists' contribution

A mixture of national and international artists, both emerging and established, was chosen. Some of these artists had not worked on such a large scale or in the public sector before; for instance, Madame & the Bastard's '*do black*' (orchestrated and conducted by Julia Morison and Heather Straka) was the collaborating artists' first venture into televisual film. Likewise, a commission from the Carter Group gave an emerging artist, Marcus Moore, the opportunity to create a complex, large scale kinetic sculpture for the Group's new retail/bus interchange complex, The Crossing.

Another young artist, Leigh Martin, was able to expand his painting practice into installation.

Through the biennial other more established artists, some with considerable experience in the public realm, were able to show new and often ambitious work to a New Zealand audience. A permanent work, a neon sculpture entitled “*Blue*” by leading New Zealand artist Bill Culbert, was secured for the Christchurch Convention Centre; and Andrew Drummond, Pauline Rhodes, Michel Tuffery, Evan Webb and Margaret Dawson showed significant new works.

The biennial also presented major works by leading international artists. This included the first exhibition in New Zealand by Ilya and Emilia Kabakov, whose *Monument To A Lost Civilisation* documented the past installation work of renown Ukraine-born artist Ilya Kabakov. Art & Industry 2000 also featured an installation and residency by Australia Council Fellow, Susan Norrie, who had not shown in Christchurch before.

Benefits for the arts

The biennial provided a showcase for national and international artists and the opportunity for them to work site-specifically, and on an ambitious scale through collaborations with and assistance from industry. It also provided work and experience for associated writers, curators and volunteers.

Level of arts innovation

The biennial was specifically focused on innovative, site-specific contemporary visual art, including such practices as installation, photography-based work, film, video, sculpture and performance.

Role of the tangata whenua

Included in the biennial was artist Leigh Martin (Ngati Tuwharetoa). Dr Deidre Brown (Ngaphui, Ngati Kahu, Pakeha) wrote an essay on *A Room Of One's Own* for the biennial catalogue and gave a lecture on young women's living conditions in different historical periods and social contexts to students working with Dawson on the *A Room Of One's Own* project.

Enhancement of local identity and the physical and social environment.

Three of the works specifically addressed local and regional identity, namely Margaret Dawson's *A Room Of One's Own*, Tuffery's *Asiasi* and Pauline Rhodes' *Ziggurat 2000*. Dawson's mixed media installation, which combined models and photographs, was produced in collaboration with students at Rangi Ruru Girls' School and based on their living environments. Tuffery's installation/performance, produced in collaboration with the Mato-oi Dance Group and the Cook Island Christian Church Women's Fellowship, among others, addressed the role of food in modern Pacific identity and other Pacific issues such as colonisation and economic and environmental exploitation. Rhodes' monumental sculpture was constructed from Waimakariri River boulders held in steel gabions to evoke local history and geography.

Three kinetic sculptures were integrated into the urban cityscape, namely two permanent works by Bill Culbert and Marcus Moore at the Christchurch Convention Centre and The Crossing and a semi-permanent one by Andrew Drummond at the Christchurch International Airport.

One of the most well-received works of the Biennial was a performance work by Evan Webb, whose mass kite flying not only involved the participation of local children but of many visiting the performance, who entered in the spirit of the occasion by flying kites of their own.

In recognition of the biennial's contribution to 'the improvement and regeneration of the environment where people live and work,' Deborah McCormick, the director, received an award from the Christchurch Civic Trust.

Quality of project management and planning

All projects were delivered on time and within budget. A comprehensive sponsors and partner review process has seen many of them pleased with their association and the highly professional manner in which the projects they were associated with had been managed. They have also made a commitment to continue their support of the biennials; TV One, for instance, pledged a six-year alliance.

A transparent management process was necessary to enable clear communication to a very diverse set of groups and needs – artists, community, public sector, sponsors and industry. Tools were developed to assist with the facilitation and brokering process including a promotion and investment video and a sponsorship portfolio along with regular functions for sponsors. Stakeholder presentations were also held to inform key partners and sector groups about the Biennial and its facilitation process. Regular meetings were held with artists (both group and one-to-one) to assist with understanding each other's needs and requirements. Communication of the biennial's developments and milestone achievements were announced in The Press, City Scene, through the Art & Industry website and newsletters. Realistic timelines were established, with Art & Industry sourcing funding and sponsorship for individual projects and the biennial in general, and drawing up contracts between itself and sponsors, itself and the artists and sometimes managing contracts between artists and commissioners (e.g. the three-way contract between Culbert, the Council and Signtech.)

Visual Support

Images of *Blue*, *Asiasi*, *Radii*, *Kites* and *Ziggurat 2000*. Catalogue.

Appendix 1

Estimated Viewer Numbers – Art & Industry 2000

Event	Dates	Attendance numbers
Andrew Drummond – Counter Rotating and Earthing Device	September 27 2000 – January 31, 2001	September 2000 – 40,771 November – 47361 December – 47032 January 2001 – 53427
Michel Tuffery – Asiasi	October 12 2000	300
Margaret Dawson – A Room of One’s Own	October 9 – December 22 2000	700
Evan Webb - Kites	September 30 2000	850
Leigh Martin – Register/Test Pattern	November 15 – December 8 2000	380
Pauline Rhodes – Ziggurat 2000	September 30 – January 31	Park use highly variable. Vehicle count on streets with view of Ziggurat 2000: Park Terrace, south of Bealey Ave: average of 23,038 per day. Harper Terrace: average of 31,456 per day.
Madame & the Bastard do black	September 2 – November 30 (5 30-second films transmitted 63 times)	All People 20+ Years – seen by 93% of the population at least once. (372,000) 74% of population saw them at least four times or more (296,000) 31% saw them at least 10 times or more (124,000)
Bill Culbert – Blue	From September 30	264,600 (based on Kilmore St evening traffic)
João Penalva – 336 Rivers	Screened twice on October 2, 2000	70
Marcus Moore – The Radii	From November 1, 2000 – January 31, 2001	84,000: 1,000 per day over three month period.
Susan Norrie – Grey Goods	November 1-11 2000	260
Ilya and Emilia Kabakov – Monument To A Lost Civilization	September 20 – October 8, 2000	6,000

Art & Industry 2000 Media Coverage

Electronic media report (tv and radio)

Programme	Station	Who/What	Date
City Life	CTV	Ewen McDonald	Thursday 5 th October.
Magnet	RDU.	Radio interview with Ewen McDonald	23 rd September
	Radio New Zealand.	Radio interview with Ewen McDonald by Jocelyn Darling	Wednesday 4 th October.
	CHTV	Television interview with Ewen McDonald	Wednesday 4 th October.
Backchat	TV One	“Art & Industry.”	13.8.00
“Good Morning.”	TV One	Rebekah Nolan. Arts Informer. Promotion of Art & Industry 2000 projects.	October 24, 2000.
“City Life.”	CHTV,	Interview with Deborah McCormick, Director, Art & Industry 2000.	Monday 16 October, 2000.
Various advertising time slots. (South Island)	TV One.	“Madame and the Bastard do black.”	2.9.00 – 22.12.00

Print Media report

Publication	Date	Author	Headline/details
Art New Zealand	Autumn 2001, Number 98	Dorothee Pauli	“Traditions of the New: Art & Industry 2000”
The Press	20.12.00		“Awards for Sponsors.” Article on NBR merit awards won by TVNZ, Signtech and CIAL for sponsorship of Art & Industry 2000 projects.
Presto, #53	December 2000	Nik Wright	Review of Susan

			Norrie's <i>Grey Goods</i>
Presto, #53	December 2000.		"Post Biennial Tension.", Review of Art & Industry 2000 and Symposium.
Art New Zealand #97	Summer 2000-2001	Margaret Duncan	"Christchurch: Art & Industry 2000, Open Homes, Areta Wilkinson, Inheriting the Netherlands, Rudolf Boelee, Dennis de Visserman."
National Business Review 2000 Awards for Business Sponsorship of the Arts.	1.12.00		"Art meets industry." Items on three Art & Industry projects – <i>Counter Rotating and Earthing Device, Blue</i> and <i>do black</i> – which won a special merit award.
The Package	23-29 November 2000.	Hannah.	"Harrell Fletcher: Cars and Houses; Leigh Martin: Registered Test Pattern." Review of Leigh Martin at The Physics Room.
The Press	22.11.00	Nik Wright	"Retro-Style Colours." Review of Leigh Martin's <i>Register/Test Pattern</i>
The Package #6,	9-15 November 2000	Frank.	"The Radii."
Metropol Issue 54	9.11.00		Out and About "Sophistication and Glamour." Photo spread of Victoria Black parade/ <i>Madame &</i>

			<i>the Bastard do black</i> screening.
Metropol Issue 51	9.11.00		“A Room of One’s Own.” Item and photographs on Rangi Ruru student exhibition at CoCA; mentions their working with Margaret Dawson on <i>A Room of One’s Own</i>
The Press	8.11.00		“What’s New” Listing of new art events, including Susan Norrie’s <i>Grey Goods</i> exhibition.
The Press	1.11.00	Anna Dunbar	“Cultural Conversion.” Profile of Philip Carter, who commissioned <i>The Rarii</i> .
The Press	1.11.00		“Sculptor wins award.” Announces recipients of Olivia Spencer Bower Award – one of whom is Marcus Moore.
The Press	1.11.00		“Susan Norrie/Leigh Martin.” Advertisement for exhibitions.
The Press	1.11.00	Lois Watson	“Bus exchange opens.” Item on opening of The Crossing. Includes photo of <i>The Rarii</i> .
The Press	November 1, 2000	Nik Wright	“Layer on layer.”

			Review of <i>Asiasi</i> .
Canterbury Today – Southern Today	November 2000.		“Art and industry combine forces.” Small item on Art & Industry 2000. Includes photos of <i>The Radii</i> and <i>Ziggurat 2000</i> .
The Press	October 25, 2000	Mike Crean	“Movement Man.” Profile of Andrew Drummond
The Press	October 25, 2000		“Bright Spark.” Photographs and small item on <i>Counter Rotating and Earthing Device</i> by Andrew Drummond.
The National Business Review	October 13, 2000.	Aimee McClinchy	“Top arts sponsors revealed.” List of finalists in NBR Awards for Business Sponsorship of the Arts. Includes three Art & Industry projects by Bill Culbert, Andrew Drummond and Madame & the Bastard.
The Press	October 11, 2000	Anna Dunbar	“Cast a Blue Light.” <i>Blue</i> by Bill Culbert.
The Press	October 11, 2000	Anna Dunbar	“Food for Thought.” <i>Asiasi</i> by Michel Tuffery
On Arts	10/2000. Issue 18.		“Art in place.” Announcement of opening of Art & Industry 2000.
The Press	October 4, 2000	Anna Dunbar	“Neon Man.” Bill Culbert’s “Blue” sculpture.
The Press	October 4, 2000		“Art & Industry.” Diary of current Art & Industry exhibitions.
The Press	October 4, 2000		Advertisement for João Penalva film screening
The Press	2.10.00		“Art festival.” Item in diary on Art & Industry 2000 Artists’ Week
B.122. Bulletin of the Robert McDougall Art Gallery and Annex	Spring September 2000 – November 2000		Profile of Deborah McCormick, Art & Industry Director and item on Art & Industry 2000.
Urbis	Spring 2000.	Sarah Quigley.	“Far Sited.” Four page feature article on Art & Industry 2000 Biennial.

Urbis.	Spring 2000.		<i>Art & Industry Urbis Competition.</i> Opportunity for Urbis readers to win trip for two to Art & Industry 2000. Showcase for assorted sponsors; Air New Zealand, Montana Wines and the Millennium Hotel.
Nor'West	September/October 2000		"Businesses get in behind visual arts." About Art & Industry.
The Listener	September 30, 2000	Sally Blundel	"Step Outside." Preview of Art & Industry 2000.
Art News	Spring 2000		"Public art, private money." Feature on public art, including Art & Industry 2000
The Press.	30.9.00		"Stone art in park." Photograph and item on Pauline Rhodes' <i>Ziggurat 2000</i> .
The Press	26.09.00		"Airborne artwork." <i>Counter Rotating and Earthing Device</i> by Andrew Drummond
The Press	25.9.00		"Pyramid for Hagley Park." <i>Ziggurat 2000</i> by Pauline Rhodes
The Press	19.9.00		"Soviet Union's history in art." Photograph and item on <i>Monument to a Lost Civilization</i> by Ilya and Emilia Kabakov.
COCA 15.			<i>Monument to a Lost Civilization</i> – Ilya/Emilia Kabakov. Preview in COCA magazine of forthcoming exhibition at the Centre of Contemporary Art.
The Press	September 15, 2000		Advertisement for <i>Monument to a Lost Civilization</i> by the Kabakovs
The Press	September 13, 2000		Art & Industry 2000 Advertising Supplement.
The Press.	September 13, 2000		"Parallels to Soviet Life." Item on <i>Monument to a Lost Civilization</i> included in Art & Industry 2000 advertising supplement in The Press.
The Press	September 6, 2000	Anna Dunbar	"Nailing the visual." On Art & Industry 2000.

The Press	4.9.00	Stacey Mair	“Christchurch combines art and business.” Item on Art & Industry, with focus on launch.
The Press	25.8.00	Mike Crean	“New trust aims for more civic art.”
The Press	14.7.00		“Council backing for sculpture in park.” <i>Ziggurat 2000</i> by Pauline Rhodes
Behind the Scenes: Seasonal Newsletter from NCC (New Zealand) Ltd. Issue 8,	July 2000.		“Blue – more cutting edge contemporary art in Christchurch.”
Prodesign.	June/July 2000		“Artist’s Profile: Pauline Rhodes.”
The National Business Review	June 16,2000	Chris Hutching	“Art & Industry gears up for exhibition.” Overview of Art & Industry 2000.
Christchurch City Scene	June 2000.		“Blue neon sculpture for Convention Centre.”
Sunday Star-Times	May 7, 2000	Adrienne Rewi	“Sculptor creates sci-fi timepiece that moves above shoppers.” <i>The Radii</i> by Marcus Moore
Sunday Star Times	April 23, 2000		“The Hype is.” Includes item on Art & Industry.
The Press	15.3.00	Mike Crean	“Moving art for depot.” <i>The Radii</i> by Marcus Moore
Prodesign	August/September 2000.		“Artist’s Profile: Michel Tuffery.”
Prodesign.	April/May 2000		“Artist’s Profile: Madame & the Bastard.”
Prodesign.	February/March 2000		“Artist’s Profile: Ina Johann.”
Prodesign	October/November 1999.		“Artist’s Profile: Marcus Moore.”
Prodesign	August/September 1999		“Artist’s Profile: Evan Webb.”
Prodesign.	June/July 1999.		“Artist’s Profile: Leigh Martin.”
The Christchurch Star	June 23, 1999	Cr Anna Crighton	“Showcasing artistic endeavour in print, stitch and sculpture.” Overview of Turning Point 2000 art events, including Biennale

			2000, as Art & Industry 2000 was then called.
Prodesign.	April/May 1999.		“Artist’s Profile: Margaret Dawson.”
Prodesign.	February/March 1999.		“Artist’s Profile: Andrew Drummond.”
Prodesign.	December/January 1999		“Industrial Effort for Art’s Sake.” Art & Industry and its branding.
Art News.	Summer 1999	Wendy Day.	Promotional feature overviewing Art & Industry 2000.
Prodesign.	December/January 1998/99.	Jim Barr	“Guest Comment: Jim Barr on art and industry partnerships.” Address given by Barr at the Art & Industry launch.
Sunday Star-Times.	Sunday 6 September, 1998.	Adrienne Rewi.	“When art meets industry.” Item on Art & Industry
The Press	September 9, 1998		Advertisement thanking those involved in the Art & Industry launch.
Christchurch Star	September 9, 1998		“Meeting ground.” Item on Art & Industry.
Business Monthly	August 1998.		“Arts expo planned for 2000.” Item on Art & Industry.
Update: Official Newsletter of the Canterbury Employers’ Chamber of Commerce. Issue 49	August 1998.		“The Word is...Art & Industry.” Item on Art & Industry.
Prodesign.			“Artist’s Profile: Bill Culbert.”
The Press			“Artwork casts new light on centre.” <i>Blue</i> by Bill Culbert.
The Star.	September 1998		“Art, industry.” On Art & Industry.
Prodesign.			“The new spirit: partnerships in design.”

			On design of Art & Industry office in the Arts Centre.
Prodesign.			“Traditions of the New.” On Art & Industry. Mentions the forthcoming Art & Industry artists’ profiles in Prodesign.

Media Coverage - Australia

Publication	Date	Writer/Editor	Type of publication
State of the Arts Australia and New Zealand	May-July 2000	“New Major Biennial: Contemporary Art Festival in NZ”	Arts
State of the Arts Australia and New Zealand	August-December 2000	Advertisement	Arts

Asia and Europe

Air New Zealand.	Month of December 2000	30 second event promo for Art & Industry 2000 on in-bound flights from Asia and Europe into Australasia	
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