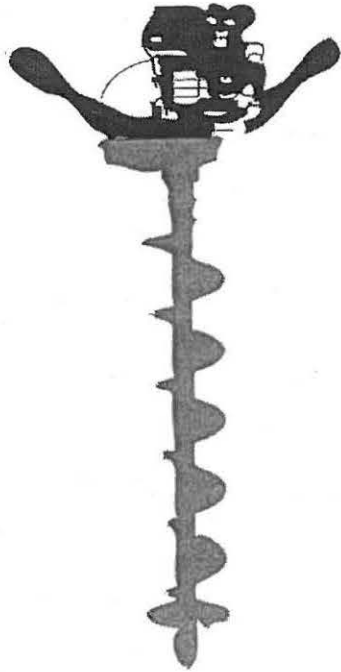


Blue Oyster Performance Series

Encompassing everything from body art to sound, video to installation; definitions of what performance means and what it can be are constantly shifting. The *Blue Oyster Performance Series*, a part of the 2010 Dunedin Fringe Festival, aims to showcase this diversity, profiling the work of a number of emerging Australasian practitioners alongside filmic documentation, historic works and discussions. From post-punk to postmodernism, this series is sure to intrigue and provoke.



Red River | Core

Performance: 9pm, Thurs 18, TBC - check www.bluoyster.org.nz

Exhibition Opening: 5:30pm, Tues 23, Blue Oyster Art Project Space

Exhibition Times: 11-5pm Tues - Friday, 12-3pm Saturday until 17 April, Blue Oyster Art Project Space

Conceived as a one-night performance to be followed by a month-long exhibition at the Blue Oyster Art Project Space, *Core* appeals to our humanity with the use of tableaux. Moments in this artwork in two parts, tap into the primal; explore the essence of the human; dwell on the liberation of inner nature... If the viewer sees both the performance and the exhibition, the more will be revealed.

The term tableaux in this context may not be self-explanatory, so artist Katrina Thomson clarifies, "the idea is to present a performance work that blurs the boundaries of theatre and performance art. I see this style of work as an installation, which has moving parts. The uses of tableaux or vignettes are like choreographed stand-alone samples of scenes, imagery or action. Seemingly disparate, it is the rhythm of how they are presented that informs the over-all feeling of the work. In a way it can be both cinematic and sculptural."

Following on from past Fringe Festival performances; *Ghost Train*, *Mothhearts in the Nighthouse*, and *3rd Horse*, *Core* showcases local talent and works across the spectrum of potentials in performance and visual art.



Aerolineas Presents, Light Projects, Melbourne 28 Jan 2010, performance shot
Photography by Leslie Eastman

Aerolineas | *In Mono*

Performance: 6pm Sun 28, Blue Oyster Art Project Space

Exhibition Opening: 5:30pm, Tues 23, Blue Oyster Art Project Space

Exhibition Times: 11-5pm Tues - Friday, 12-3pm Saturday until 17 April, Blue Oyster Art Project Space

Aerolineas is a multi-media sound and installation based collective, the nucleus of which are the Melbourne based artists Storm Gold and Julian Holcroft. Storm Gold works within the disciplines of sound, painting, sculpture and drawing, while Julian Holcroft produces multi media installations that combine old and new formats, materials and technology. Their collaboration has developed out of a mutual interest in 16mm experimental film projections, improvisational performance and the proto-milieu of the 'happening'.

As a part of the *Blue Oyster Performance Series*, Aerolineas are presenting a new segment of their project that explores the abstract possibilities of the monolithic. *In Mono* is a further distillation of the collectives performative, immersive environments which are both a sonic and physical exploration of the volume and presence of projected light and film and a metaphorical synthesis of natural phenomena with industrialised environments such as fog, smog, smoke and steam.

Supported by  **MONASH** University
Art & Design



Aerolineas *In Mono* - Left Channel 2010 screen print and ink on paper

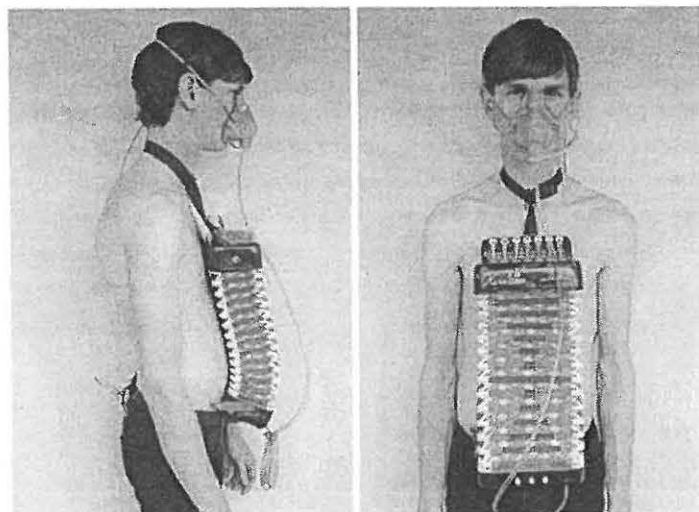


Josh Rutter, Motoko Kikkawa and Kimberly What | *Unacceptable Archaeologies*

Performance: 12:30pm, Fri 19, Dowling Street Steps

Striving to summon intensities of body and sound, *Unacceptable Archaeologies* is sited at a well known yet cryptic part of Dunedin's inner cityscape - the Dowling St Steps.

Rutter, Kikawa and What will dig a tunnel in the everyday to unearth its alternative histories.



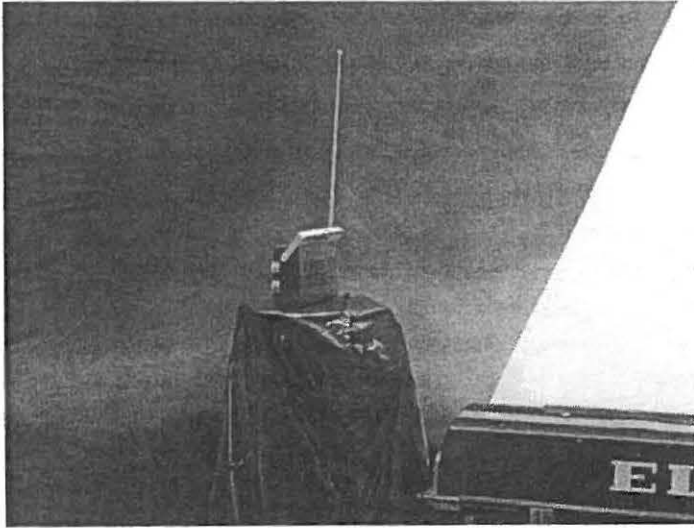
Alex Bennett | *Stagpipes* and *Wheeze Box*

Performance: 6pm, Sat 27, Blue Oyster Art Project Space

Bennett's musical performances with handmade instruments, *Wheeze Box* and *Stagpipes* are morbid attempts to preserve acoustic instruments and the nuance of human gesture that is ever truncated by today's digital technology. The work *Wheeze Box* portrays a performer with a toy button accordion-come-respiratory device strapped vertically to his chest. Large bodily convulsions are performed to make the box 'breathe', keeping him alive whilst producing music. The irony being that the top of the device is fastened to his neck, making every breath increasingly harder. *Stagpipes* involves a fully functional set of bagpipes constructed entirely from taxidermic deer parts, this performance is a macabre look at modern thought/culture and its diminishing effect on mythology, the artisan and acoustic music.

Alex Bennett *Wheeze Box*

Photography by Natasha Cantwell



Full Fucking Moon | *I am a Strange Loop*

Performance: 1pm, Sat 20, Otago Pioneer Womans Memorial Association, 362 Moray Place and simultaneously broadcast live on Radio One 91FM and Toroa Radio 1575AM

I Am A Strange Loop explores the medium of radio within the context of a live performance presented in multiple locations, creating a 'kaleidoscope' of sound and music that experiments with individual and collective experience, while investigating aspects of radio as art.

With the participation of Dunedin's local radio stations Toroa Radio and Radio One this performance arranges two simultaneous radio broadcasts alongside the staging of a live music performance by Full Fucking Moon at the Otago Pioneer Women's Memorial Association building. Here, several radios will be installed to create a dynamic sonic and spatial mix together with other in-situ performative elements. The public are invited to either attend this event on location, or listen in at home (or somewhere else?) by tuning in to the participating radio stations to create their own radiophonic pastiche.

I Am A Strange Loop is an expanded performance-system to be seen and heard as consisting of multiple parts that are mutually independent but interconnected. Through the act of listening people become part of the event while partaking in the dynamics of the event structure. All together this produces a radical fusion of chance elements that contribute toward an idea of a kaleidoscopic performance, using radio as a cosmic channeling device while playing with notions of time, place, public and private space.

Full Fucking Moon is a collaborative project between New Zealand artists Bek Coogan and Torben Tilly, also involving Andy Wright and Steve Heather. Moving across the platforms of rock and improvised music, art performance and installation, Full Fucking Moon functions as an experimental site for a hybrid art/music crossover.



Artaud, *Workbook* excerpt

Talks

Catherine Dale | *Antonin Artaud*

12pm, Sun 21, Blue Oyster Gallery

Catherine Dale will sample and discuss the famous radio performance *To Have Done with the Judgement of God* by the theorist and dramaturg Antonin Artaud (1896-1948). Her discussion will track the performance against some of Artaud's claims such as performance being the only means left with which to affect the organism and the theatre being the only place in the world left where a gesture can never be made twice.

Catherine Dale is completing her doctoral thesis on the work of Antonin Artaud at the University of Otago.



Simon Connor & Hilary Halba rehearsing *Hush* 2009

Photography by Cindy Diver

Suzanne Little | *Performance and Representation*

5:30pm, Wed 24, Blue Oyster Gallery

There has been a tendency to blur or conflate the boundaries between drama, theatre and the wider umbrella term of performance. However each have something different to offer and each have a different relationship to representation and the 'real'. In recent times there has been an upsurge in the desire to depict 'real' instances of trauma, suffering and violence on stage. Does the often non-literal approach of performance offer us a better way to represent such things?

Dr Suzanne Little lectures in Theatre Studies and Performing Arts Studies at the University of Otago, where she also coordinates the Performing Arts Studies program. Her work has been published in *Drama Australia*, *Art and Australia* and other journals. She has a pending chapter on political performance in New Zealand, and regularly contributes to national and international conferences.



Habicht *Rubbings From a Live Man* 2006
Photography by Christopher Pryor

Films and Screenings

To complement the performances and talks, audiovisual material will be on offer at the gallery and there will be three evening screenings of material related to contemporary performance, performance art, sound, noise and related forms which move beyond conventional painting, sculpture and drama. Each of the three evening programmes feature a headline work, preceded by a number of short pieces which employ related kinds of performative art.

Film screenings are presented and supported by the NEW Havana Club and Cinema, cnr Moray Place and Filluel Street.

Programme One | Breathing In Time: Bodies and Theaters from Richard Serra to Warwick Broadhead

7pm Mon 22, Havana Club and Cinema

Featuring: Florian Habicht (Dir) | *Rubbings from a Live Man: A Documentary Performed by Warwick Broadhead* (70 mins)

In *Rubbings From a Live Man*, director Florian Habicht (Woodenhead, Kaikohe Demolition) crafts a flamboyant, tour-de-force exploration of the life and times of the incomparable Warwick Broadhead. Broadhead's career as a performing artist and director has spanned four decades (from an event in which he married his house in Grey Lynn, to huge shows in churches, abandoned buildings and gardens). Until now he has never allowed his work to be recorded. In this hybrid documentary, Broadhead re-enacts the highest and lowest points of his life through various alter-egos and vignettes that lavish his story upon the screen. Together, filmmaker and subject revisit Broadhead's childhood in 1950s Kiwi suburbia, his wild ecstatic 1960s in San Francisco with the Angels of Light, and a heap of trauma, exaltation and grief ever since. Through it all, Habicht searches for the soul of his subject and explores the cultures that forged him. A unique collaboration between two of New Zealand's most original artists, *Rubbings from a Live Man* is a testament to one man's ability to stare his life in the face by performing it anew.

Short filmic works by US sculptor Richard Serra and others artists will also be presented in this program (20 mins).



Spellicy and MacKinney, *Mystic Eyes* 2009

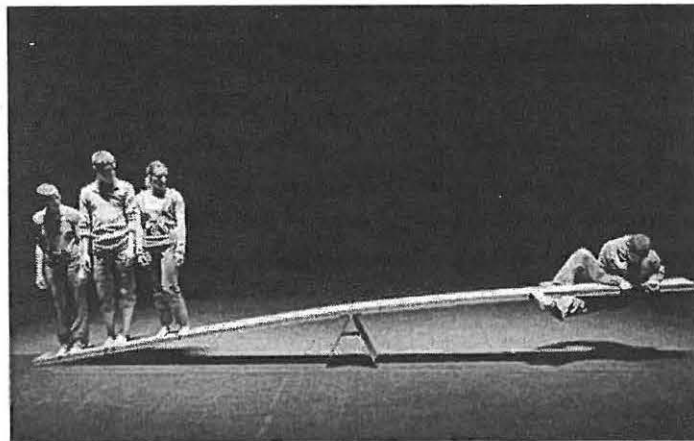
Programme Two | Wonderment of the Bleak: Noisy and Rhythmic Audiovisual Arts from Mika Tajima to Mystic Eyes

7pm Thurs 25, Havana Club and Cinema

Featuring: Adam Spellicy (Dir) | *Mystic Eyes* Performed by Lisa MacKinney (28 mins)

Mystic Eyes is a stark, minimalist film featuring the electro-drone performance of Australian-based musician, [Lisa MacKinney](#). Dressed in classic 1960s style (miniskirt and a "Fly Girl" Telecaster guitar), MacKinney's intense focus is upon creating a shifting pattern of hard, blistering beats and organ tones, on a musical aesthetic which is echoed in filmmaker Adam Spellicy's own restrained approach to the material, and the rich contrast of high-key digital colour versus a blinding white background. Located somewhere between Andy Warhol's collaborations with the Velvet Underground (The Exploding Plastic Inevitable), and contemporary drone, dirge and hypnotic musics (Sunn O))), George Crumb), *Mystic Eyes* is a piece for blissed-out lovers of rock, art music and ambient audiovision.

Short filmic works and selections by US audiovisual-installation artist Mika Tajima and others will also be presented (60 mins).



Guerin, *Structure and Sadness* 2006

Programme Three | The Choreography of Objects: Cross-Overs Between Dance, Visual Arts and Architecture from Lucy Guerin to Oskar Schlemmer

7pm Fri 26, Havana Club and Cinema

Featuring: Lucy Guerin (Choreographer) | *Structure and Sadness* (48 mins)

The collapse of the West Gate Bridge in 1970 is an event which remains imbedded in the psyche of Melbourne. Thirty-five men lost their lives when a span came down during its construction. Guerin's *Structure and Sadness* examines the bridge as a supporting and connecting structure. Its concrete and definable form contrasts with the unknowable grief and chaos brought about by its failure. On stage, the performers construct a precarious world of objects, of architectural elements, and of giant houses of cards, which teeter on the point of collapse. The work shifts between practical building of supportive structures, and the impressionistic portrayal of disintegration and sorrow. *Structure and Sadness* is a complex, choreographed dance of people and things, which examines the impressionable human body contending with the unyielding inanimate world that surrounds it. It explores an event in recent history not as a factual narrative, but as a physical, emotional and visual response to a devastating accident, crossing between dance, sculpture and architecture.

In addition to performance documentation such as *Structure and Sadness*, this program features short works and selections designed specifically for the screen, including a special, colour filmic recreation of Oskar Schlemmer's landmark dance of objects, machines, structures and sculpted dolls, *Triadic Ballet* (35 mins).



Black Hole Theatre *Coop* 2008

Photography by Jeff Busby

Screening the Performative | Installations and Live Arts from Rainer to Dr Sonique

Exhibition Opening: 5:30pm, Tues 23, Blue Oyster Art Project Space

Exhibition Times: 11-5pm Tues - Friday, 12-3pm Saturday until 17 April, Blue Oyster Art Project Space

As part of the Performance Series exhibition within the Blue Oyster Gallery itself, there will be a DVD station with headphones where visitors will be able to watch and flick through audiovisual material and documentation of international live art. Visitors will be able to choose from amongst Black Hole Theatre's wonderful, Surreal, non-verbal performance piece *Coop*—featuring dancing chicken carcasses and singing eggs!—through to recordings of Hermann Nitsch's *Orgien Mysterien Theater [Theatre of Orgies and Mysteries]*; US dancer Yvonne Rainer's famous work *Trio A*, through to sound artist Nigel Helyer (AKA "Dr Sonique") explaining his screaming, Theremin sculptures, *Quint de Loup*.

For further information please contact:

Jaenine Parkinson, Director

Blue Oyster Art Project Space | www.blueoyster.org.nz | Ph 03 479 0197 | Cell 0211779019

Basement, 24b Moray Place | PO Box 5903, Dunedin 9058

Gallery hours: Tuesday–Friday 11am–5pm, Saturday 12pm–3pm


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Blue Oyster Performance Series | Timetable

			Thurs 18	Fri 19	Sat 20	Sun 21
			9.00pm Red River Core TBC - check website for update	12:30pm Joshua Rutter, Motoko Kikkawa and Kimberly What <i>Unacceptable Archaeologies</i> Dowling Street Steps	1pm Full Fucking Moon <i>I am a Strange Loop</i> Otago Pioneer Womans Memorial Association, 362 Moray Place also, Radio One 91FM and Toroa Radio 1575AM	12pm Talk Catherine Dale: <i>Artaud</i> Blue Oyster Gallery
Mon 22	Tues 23	Wed 24	Thurs 25	Fri 26	Sat 27	Sun 28
7pm Film Screening Programme One Havana Club and Cinema Cnr Moray Place & Filluel Street	5:30pm Exhibition Opening Katrina Thomson: Core <i>Aerolineas: In Mono</i> Blue Oyster Gallery	5:30pm Talk Suzanne Little: <i>Performance and Representation</i> Blue Oyster Gallery	7pm Film Screening Programme Two Havana Club and Cinema Cnr Moray Place & Filluel Street	7pm Film Screening Programme Three Havana Club and Cinema Cnr Moray Place & Filluel Street	6 pm Alex Bennett <i>Stagpipes and Wheeze Box</i> Blue Oyster Gallery	6pm Aerolineas In Mono Blue Oyster Gallery



György Ligeti's compositions in Stanley Kubrick's film 2001 A Space Odyssey are like abstract counterpoints, aural codas to the time travelling black monolithic block (a classic modernist minimal motif) that materialises on earth and which later in the film is rediscovered buried on the moon.

Exploring the layered complexity of the monolithic as both a visual and aural effect, In Mono prefigures a shift from the stereoscopic (the balanced palette of detail in isolation) towards a simplicity of expression where pattern and dissonance, decomposition and disintegration are reduced and distilled to a single, indivisible black and white unit of visual and sonic impact. These skewed notions of 'the 18th Century sublime', the mist shrouded peak or turnersque landscape with its constructed slabs and layers of abstracted colour light and steam, become visual and sonic touchstones within which the concept of the singular is filtered through the natural, the artificial and the temporal.

As with Robert Smithson's 'Non Sites' with their residual landscapes of industrial detritus, environmental degradation and stratified rock formations the performative and installation based works of Aerolinas suggest buried time, a type of ad hoc sedimentary layering encapsulated within the dislocated salt encrustations that cover the earthworks of Smithson's Spiral Jetty or the tufa towers that make up the entropic landscape of lake mono and its fictional shadow Mono Island.

These aesthetic and conceptual propositions are underpinned by an ongoing interest in the plasticity of painting and the abstract potential of the offset or doubled image, the schematic and illusionary space of the colour compressed Anaglyph (where two Monochromatic layers of opposite colour are superimposed one upon the other) and their temporal counterpart, the synchronized twin projected image.

The deconstruction of stereoscopic three-dimensionality and other spatial and temporal dislocations find an appropriate synthesis in Robert Morris's installation Pharmacy (1962).

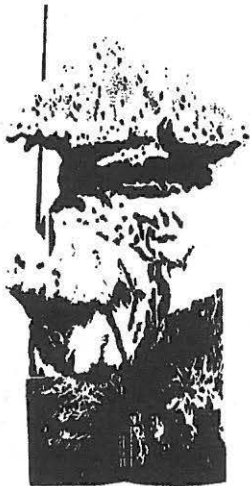
A freestanding glass plate is placed between circular mirrors on stands. On each side of the glass is a silhouette of a small pharmaceutical bottle, red on one side, green on the other, reflected in each corresponding mirror. Morris makes direct reference to the mechanics of stereoscopic vision, in which the viewer's eyes merge two images, often through red and green filters into a single three-dimensional one.¹

AEROLINEAS: IN MONO

Yet the spatial separation of the red and green silhouettes turned outward and the angling of the mirror (symbolic of the eyes) inward rather than to the front, prevents us from optically completing a unified picture of the external world...the viewer must move between two opposite sides of a freestanding picture plane to read both images and can never reconcile them into a single spatial and temporal whole, an optical conundrum which incorporates the three-dimensional space of the gallery and the fourth dimension of time.

Extending the parameters of conventional pictorial and physical space In Mono's reductive and expansive epistemology of light and sound re-presents the light beam as both a sculptural and ephemeral artefact; a medium within which the history and spectacle of projection and its associated language of translucence, reflection, luminosity, diffusion and definition can be explored anew.

Julian Holcroft March 2010



1. Illes, Chrissie. *Into the Light-The Projected Image in American Art* 1964. Pg 39. Whitney Museum of American Art 2001.

The Salt Lake- Part 1.

Holding a piece of white chalk in each hand in offering, the broken chalk stick was taken by the young suitor and crushed slowly with a pestle and mortar. The young man took a pocketknife and raised it above a lit candle in a vain attempt to sterilise the three-inch blade. He ran the sharp side of the blade through the palm of his left hand. Drops of blood dripped down into the mortar. Slowly he mixed up the blood and chalk and then scooped out the mix and held it aloft. The young girl took his hand and placed it on her chest and muttered something to the young man. In accordance with tradition, a large loop of rosary beads or a lasso is placed in a figure eight shape around the necks of the couple after they have exchanged their vows. I looked up and noticed that stars had appeared and looked like glitter glue on black paper. three older women approached looking across the compound to the fire. Each took a candle from their pouches and lit the pink, white, yellow and red picado lanterns, mumbled some language unfathomable and walked off to sit in the back of the flatbed truck. Four cars arrived and lit the enormous tree. The bride glowed like orange milk standing next to the fire. It was dark now; the truck driver was shaking hands. He walked towards the truck, fiddled with some straps and signaled for me to return to the semi. I approached the truck underwhelmed by a sense of longing and overwhelmed by the smell of diesel. The truck driver seemed to be concealing something beneath his leather waste coat. Something like a vase or a bowl, I couldn't make out in the dark. "Hon ale kangaroo man... we go now." The women in the flatbed started singing really slowly and the song got louder, almost a screech. The crescendo ended in laughter and gunfire. The wedding party had started just as we were pulling away. A dust cloud plumed over the scene. The truck driver shook his head, muttered something and cleared his throat with a cough. My eyes were sore, my brain bleated, stars swirled above as though silver birds were trapped in a black whirlpool. I gripped for the feel of my wallet and we shuddered along the Baja highway giving in to the rhythm of the many wheels coursing a path, a pallid veil of necessity. I climbed without invitation into the sleeping cabin and slept deeply until the next unscheduled stop at about 3 am.