

CURATORIAL STATEMENT

CURATORS TO REVIEW AND FIT TO ONE PAGE PLEASE

A city is a dynamic system constantly in flux, reflecting the shifting values of society, where social and political representations, cultural production and consumption, tourism and leisure play out. Globalisation and growing populations has seen greater mobility and migration transform cities at an increasingly rapid pace. Alongside this, the concept of public space has changed through increasing private development and escalating consumerism. Culturally, this shift has seen shopping malls become surrogate social spaces, and urban centres designed for capturing the tourist dollar, over the needs of local inhabitants.

Driven by a desire to explore the potential for a new culture of space, *Wandering Lines: Towards a New Culture of Space* presents works by 25 artists across Christchurch city to reflect the conditions and conflicts of Christchurch's public spaces. The title *Wandering Lines*¹ is drawn from the notion that 'indirect or errant trajectories obeying their own logic'² can provide new understandings of space. Making seemingly invisible contingencies visible, the artistic interventions can propose a different experience of locale and situation, or propose more relevant public space, countering the effects of privatisation and neo-liberal economic policies on social space.

In order to think through these issues, 'public space' is defined as negative space – the voids, façades, streets, publicly owned buildings, sky- all the possible spaces in-between private space. This provides a starting point to reflect on how cities can produce a sense of 'publicness' through space and to consider how 'publicness' can be reinfused into cities to create a more relevant public space to be enjoyed equally. It is important to unfold city space in terms of social fluidity and "hybridity" through a close examination of the structures that organise it and the conditions of its development.

The SCAPE 2008 Christchurch Biennial is firmly positioned within the dynamic systems of the city and will develop relationships between artworks and an infinite number of spatial, urban, social, psychological, individual or communal, political and historical contingencies that exist in the city. In this sense, interweaving art within the social and urban context is vital in activating a critical dialogue towards a new culture of space.

In line with Vito Acconci's definition of the function of art in public space, SCAPE 2008 projects are considered in accordance with their ability to de-design/deconstruct the spatial politics of established 'ways of operating' to reveal conflicts in specific localities.

Structured around three intersecting layers, SCAPE 2008 is interested in researching drivers behind global conditions of change in cities, mapping the complex textures and terrains that are specific to Christchurch city and creating a spatial dialogue that brings forward aspects of the city that resonate with global issues.

¹ Michel de Certeau, *The Practice of Everyday Life*, University of California Press, Los Angeles: 1998

² Ibid.

FULYA ERDEMCI & DANAE MOSSMAN

CURATORS TO REVIEW THIS PLEASE

Fulya Erdemci

Director of the International Istanbul Biennial from 1994- 2000 (the 4th, 5th, 6th and partly 7th biennials), Fulya Erdemci lives and works in Istanbul and Amsterdam.



She was part of the curatorial team of the 2nd Moscow Biennial of Contemporary art (2007) and she curated the Contemporary Art exhibition (1970 –2000), part of the “Modern and Beyond”, an art historical account of Turkish Modernism and Contemporary Art (1950-2000). In 2004, she was the Temporary Exhibitions Curator at the Istanbul Modern and curated two of the inaugural exhibitions “Making of Istanbul Modern” and “3 Videos”. She was appointed Director of Proje4L-Istanbul Museum of Contemporary art in April 2003. In 2002 she initiated the series of urban art exhibitions in public space called “Istanbul Pedestrian Exhibitions”(Istanbul Yaya Sergileri). The second, realized in 2005, was titled “The Istanbul Pedestrian Exhibitions 2: Tunnel – Karakoy” and was co-curated with Emre Baykal and included 23 international artists.

Erdemci co-curated (with Ron Mandos) “Between the Waterfronts” in 2002 in Rotterdam, which was a cultural exchange project between Istanbul and Rotterdam.

She co-curated “Where?/Here?”, Saitama in 2003 with Emre Baykal, Vasif Kortun and Yuji Maeyama, again as a part of a cultural exchange program between Japan and Turkey. She worked as the associate curator for the Istanbul section of the 25th São Paulo Biennial, “Citades/Cities”, 2002. Born in 1962 in Eskisehir, Turkey, Fulya Erdemci has also lectured in the graduate programme for Visual Communication Design Department, graduate program, Istanbul Bilgi University since 2001.

Danae Mossman

From 2005- 2007 Danae Mossman was the Director/Curator of The Physics Room in Christchurch. During her three years there she was responsible for presenting more than 30 exhibitions, developing an artist residency programme, producing numerous publications, events and performances, and curating *breathing space*, 2005.



In 2006 she was co-hosted by DAAD International Residency Programme and Goethe-Institut; spending a month in Berlin. The same year she also co-curated TRANS VERSA at Museo de Arte Contemporáneo / Matucana 100 / Galeria Metropolitana, Santiago, Chile and *Single Currency* at the VCA Gallery, University of Melbourne, Australia (part of the Melbourne Festival). In 2005 Mossman was resident at Gertrude Contemporary Art Spaces (Melbourne) on the International Visiting Curator Programme.

From 2002-04 she was the Gallery Assistant and Education Facilitator at the Adam Art Gallery, Wellington. While living there she founded the *SHIFT* Trust, a charitable organisation orientated toward the development of short-term exhibitions in vacant sites around the city. She curated *The Ouse Project* in local co-opted office spaces and *House Work*, Blue Oyster Gallery, Dunedin

PARTICIPATING ARTISTS' WORKS



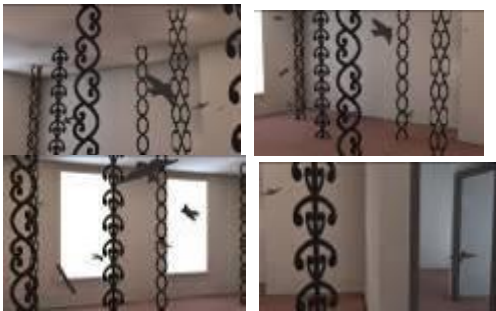
Elmgreen & Dragset, *Short Cut*
Fondazione Trussardi, Milan, 2003
Photo: Courtesy of the artist

Elmgreen & Dragset (Norway/Denmark)

Their brand of clever structural critique fused with an exploration of issues around public and private space and socio-economic systems prompts a second look at everything from left luggage in an airport to gay bars to the possible permutations of the white cube.

Berlin based, Michael Elmgreen and Ingar Dragset began their collaboration in 1995 on what has since become a wide range of installations, performances and environmental works. In 2005 they created a Prada boutique in the middle of the Texas desert.

Supported by ifa, the Office for Contemporary Art Norway and the Danish Arts Council



Lonnie Hutchinson, *Untitled (Garden 1-4)*
2008
Photo: courtesy of the artist
or

Lonnie Hutchinson (New Zealand)

Acknowledging and informed by the rich cultural resources of her Polynesian heritage (Maori -Ngai Tahu, Samoan), Lonnie Hutchinson is a multi media, visual, installation and performance artist who exhibits throughout Australasia and in group shows internationally.

In her performance, installation and animation works Lonnie acknowledges the way our environmental, architectural, social and domestic spaces are defined and formalised, informing and defining our actions; and the intimate relationship between her cultural and spiritual experience and ongoing enquiry.

Supported by Creative New Zealand – the arts council of New Zealand



Ann Veronica Janssens, *Light Bikes*
Photo: Guillaume Bleret

Ann Veronica Janssens (Belgium)

A series of 20 bikes with reflective disc wheels will enable art lovers to experience both Ann Veronica Janssens' striking work and the remainder of the Biennial.

Janssens' bicycles have been used as a tool for the viewer to experience and discover the space and surrounding areas. Her bicycle works have been exhibited previously throughout Europe in a number of different forms including *Bike*, Kunstverein Munchen, Munich, 2001; *Lightgames*, Neue Nationalgalerie, Berlin, 2001; *Blue Bike*, Espeel, Rumbek, 2000 and *Ranger Bike*, Middelheim

Museum, Antwerp, and Calerie Micheline Szwajcer, 2003, Antwerp.

Paul Johns (New Zealand)

Paul Johns' work relocates a plaque, instead planting a strawberry patch in remembrance of 9 October 1990 when Christchurch Mayor Vicki Buck unveiled the Strawberry Fields plaque and strawberry planting in a corner of Hagley Park in memorial to Beatles band member John Lennon. The original project generated by Yoko Ono signified Lennon's commitment to communicating the message of peace globally through his music – clearly also the Mayor's respect for this history.

Supported by Creative New Zealand – the arts council of New Zealand

Maidier López (Spain)



With a keen sense of urban humour, Maidier López arrives in early September to engage the community to take part in a series of photographs that obscure all the commercial signs in the inner city mall. These photos will be made into posters and billboards and displayed during SCAPE near the site.

López's works are linked to interventions in space, and display an interest in social and architectural spaces, where she seeks out the active involvement of the viewer, whether it is conscious or subconscious.

Supported by the State Corporation for Spanish Cultural Action Abroad (SEACEX)

Maidier López SCAPE 2008 Montage

Cashel Mall, Christchurch
Photo: courtesy of the artist

Callum Morton (Australia)



Callum Morton, *Valhalla*
Venice Biennale, Venice, 2007
Photo: courtesy of the artist

Callum Morton's new work will highlight the shifts in the city's terrain – its morphing of addresses from commercial to light industry to the mall at the end of the street.

His work has been called 'the archaeological recuperation of interred forms and histories'. One strand of his art practice involves making two-dimensional digital models then fabricating them into three-dimensional scale models. His work comments blatantly on the global rush of capitalism, ever eager to cover the earth with the same products and places through franchising. Producing one of the most memorable works for the 2007 Venice Biennale, *Valhalla*, Morton's artworks are strangely compelling; often reflecting moments in history which remind us of our own passing.

Supported by the Australian Government through the

Australia Council, its arts funding and advisory body



ZUS KPN Campus

The Netherlands, 2007

Photo: courtesy of the artists

ZUS (Zones Urbaines Sensibles)

Elma van Boxel and Kristian Koreman (The Netherlands)

For SCAPE 2008 ZUS will replant a suburban reserve to encourage public access. Suggesting Utopia, it will be a fun and playful garden for an underutilised city space in an eastern suburb just on the city fringe.

Supported by the Royal Netherlands Embassy New Zealand and the Mondriaan Foundation
