many people have commented, suffers the “waning” of its historicity (Frederic Jameson, *Postmodernism, or The Cultural Logic of Late Capitalism*, 1991). Our problem, says Huyssen, is not the hypertrophy (or excessive growth) of historical consciousness but its atrophy; a condition he, like Jameson, attributes to the hypermediated culture of “late capitalism” with “its continuing frenetic pace, its media politics of live information and quick oblivion, and its dissolution of public space in ever more channels of instant entertainment” (1998, 37).

Significantly, Graham’s installation occupied the Adam Art Gallery simultaneously with two other exhibitions equally concerned with the way the historical past has shaped the present, and equally committed to exploring ways in which contemporary media both structure consciousness and might yet be turned against their overwhelming role in our forgetfulness to provide cogent and genuinely affective encounters with the past. (*Bombs Away* was a group show responding to French, American, British, Russian, and Chinese nuclear propaganda films produced during the cold war, while *Remembering Toba Tek Singh*, by Indian artist Nalini Malani, was a multimedia installation dealing with the historical division of India and Pakistan in 1947, after the end of British colonial rule, and its subsequent impact on their nuclear testing programs and national rivalry.)

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To review a journal of contemporary art in CD-ROM format was a unique experience for me. I must admit that I still use my computer as a glorified typewriter and was not at all sure what I was doing, or what I was supposed to do. However, it didn’t take much to put the CD in and begin my journey through four very different “exhibitions” that collectively tapped into the pulse of New Zealand art in 2001. As both an outsider and insider (having immigrated to New Zealand eight years ago, but having focused my research on contemporary art since my arrival), I felt at home with the opening karanga ra (call of welcome). This immediately placed my consciousness (which tends to wander the world) firmly in New Zealand. Aside from the flashing colors (which got my attention), I was impressed with the quality and quantity of information that the CD held. While I was uncomfortable with the format, I found it quite easy to navigate and quickly came to enjoy what that format could offer. *ARTPIX 3* combines text, still image, and moving image to provide background information, access to more ephemeral types of knowledge (television ads and music), as well as an interactive play with the exhibitions themselves. It took about two hours to examine (one could
easily do this in smaller increments of time).

_ARTPIX_ works with the concept that a “professional from the field of contemporary art is invited . . . to contribute to each issue. In turn, contributors have the option of presenting the work of an individual artist or artists, selecting or curating a group exhibition or proposing an artist to create a special multimedia project.” The purpose of _ARTPIX_ 3 was to “comment on the current state of arts in New Zealand” (_ARTPIX_ credits folder). No further information was provided as to how these art professionals were chosen, either by _ARTPIX_ or the curators. Unlike a printed journal, which may have a special focus and frequently an editor’s explanation for that focus, the four components of this CD are presented without explanation.

Together, the four exhibitions work to complement one another, each offering a glimpse of the complexity of contemporary art practice in New Zealand. They include: “This is New Zealand” (Bill Hamond, Michael Parekowhai, Ava Seymour), Robert Leonard, curator; “Ta Moko Is NOT Tattoo” (Shane Cotton, Jacqueline Fraser, Lyonel Grant, Rangi Kipa, Ngahiraka Mason, Lisa Reihana, Saffronn Te Ratana), Julie Paama-Pengelly, curator; “Te Ao Tawhito. Te Ao Hou/Old Worlds. New Worlds” (John Pule, Lisa Reihana), Megan Tamati-Quennell, curator; and “Part Umbra Penumbra” (Chiara Corbelletto, Graham Fletcher, Andrea Low, Peter Roche), Jim Vivieaere, curator.

Robert Leonard addresses the concept of a Utopia—clearly a fictitious construct—while the other curators play into and off this construct. Leonard’s “This Is New Zealand” (which resembles an article more than an exhibition) offers the historical and art historical background for contemporary art practice in New Zealand. Through the interactive text, one can both read the “article” and experience the work of the artists included, as well as view moving image clips that support and enhance the written word. Hearing and seeing the television advertisement “Sailing Away” (a Bank of New Zealand television advertisement created by Fred Fink to support New Zealand’s America’s Cup Challenge in 1986) enables the viewer (even the non–New Zealander) to see the obviousness of this ad in its creation of a utopian ideal. In contrast is the song “Blam Blam Blam” (written by Don McGlashan and Richard von Sturmer in 1981), whose tongue-in-cheek acceptance of this ideal clearly subverts its reality. Leonard uses the interactive format brilliantly, bringing text, song, and moving image together to create a sense of the hypocrisy in the utopian belief. Having set this groundwork, Leonard then utilizes the art practice of three well-known artists to demonstrate how contemporary art practice subverts this ideal.

The other curators offer multiple and different perspectives on this notion. “Moko Is NOT Tattoo” enables its collective to investigate the importance of this cultural practice and to demonstrate that it is not a surface phenomenon, but one that remains a foundation for many contemporary Māori artists. Wanting to undermine the norm—to tease out not only the implications of moko in
New Zealand but also the racism that is its companion—Julie Paama-Pengelly creates a “vibrant, evolving, diverse expression of positive Maori identity. Each of the artists in this exhibition shares a unique insight into another world—their world—honouring Maori cultural struggle, cultural diversity and artistic excellence” (“Ta Moko is not Tattoo”). Again the format enables a different perspective than print copy would, as the images are allowed to move and interact with one another. The curator’s desire to delve deeper into the Māori psyche relating land, moko, and whare (house) is accomplished as these images coalesce.

Both Megan Tamati-Quennell and Jim Vivieaere use sound and moving and still imagery to demonstrate the diversity of practice among Māori, Pacific Island, and Pākehā New Zealand artists. In these exhibitions, moving image and poetry are placed within artistic practice; as Jim Vivieaere comments, it is the “curatorial intervention that determines the relationship” (“Part Umbra Penumbra”). In these exhibitions the viewer is afforded their own time—they create the relationships, they take whatever they find in the work—no hand leads us through the process.

Thus, ARTPIX 3 offers us a continuum: the traditional article with its historical framework (yet incorporating all the technologies available); the exhibition with didactic material to lead us to the curatorial conclusion; and the exhibition/performance that one experiences and, if intrigued, asks more questions. This CD not only gives us a sense of contemporary art in New Zealand, it also demonstrates the continuum of curatorial practice.

As I was so quick to “fess up” about my lack of computer skills, I will also note that I found reading Leonard’s text on a computer screen was not my preference. Using the interactive aspects of that piece brought the text to life, and I must now admit that I was glad that the other exhibitions had less text. The CD offered a lot of information and the format works well for the interpretation of art. However, it was best suited to those exhibitions that were less didactic. As a novice to this medium, I also found it difficult to know how to cite information from the texts from the CD. Clearly this is part of the process. This CD carries valuable information and brings insight into the art production of a nation. It is a well-constructed tool that will work exceptionally well in a classroom or teaching situation.

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I cannot read this book dispassionately simply because it is so passionate. The poetry here draws on the spiraling continuum of the language and histories of ancient and contemporary Hawai‘i. Lessons are drawn