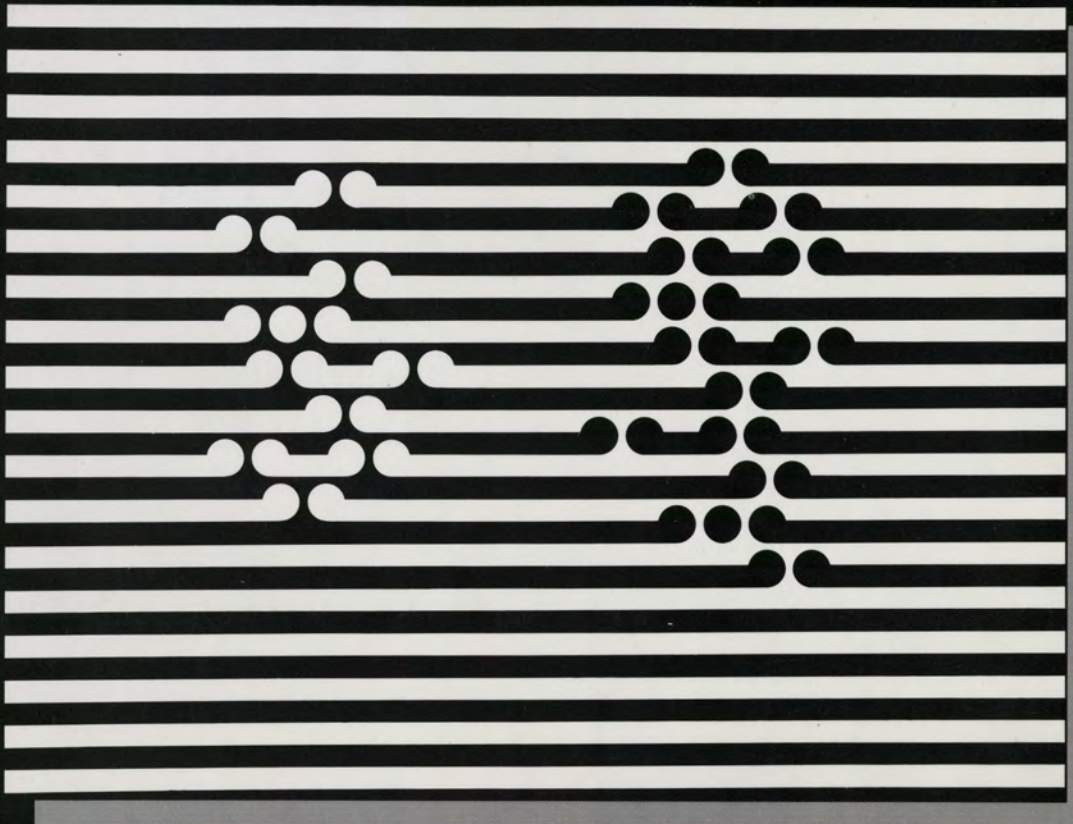


ART TRANSLATING CULTURE TRANSLATING ADVERTISING

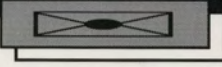
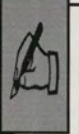
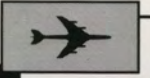
NOW SEE & HEAR!



ART TRANSLATING CULTURE TRANSLATING ADVERTISING

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NOW SEE HEAR

Art, language and translation

EXHIBITION CATALOGUE

Foreword

The major purpose of the Wellington City Art Gallery exhibition programme is to communicate, promote and challenge various aspects of national and international contemporary visual arts activity. NOW SEE HEAR! *Art, language and translation* emphasises the Gallery's initiative and determination to focus on and probe visual art issues in a programme that extends and enriches our perception of the visual world. The exploration of the complex and special relationships of the language of art and the visual imagery of narrative provides one of the most innovative and challenging exhibitions presented in New Zealand in 1990.

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Finally, I would like to acknowledge the creative contribution of so many people to this encompassing exhibition project, in particular writer and critic Ian Wedde and Curator Gregory Burke for a visionary concept, curation and negotiation of the total project, Designer Leon van den Eijkel for the development of the computer-generated graphic

Preface

The exhibition *translation* is a key

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- Maarin
- Keri K
- Irihape
- Rewi T
- Katarin
- Peter C
- Collen
- Barry
- Meryl
- Grego
- Mary-
- Tony

Cover images:
Top: Detail from: Augustus Earle, *The Meeting of the Artist with the Wounded Chief Hongi, Bay of Islands, November 1827.*
Oil on canvas, 610 x 962 mm. Courtesy Alexander Turnbull Library.

Bottom: Gordon Walters, *Painting No. 1, 1965.* PVA on hardboard, 914 x 1219 mm.
Courtesy Auckland City Art Gallery and the artist.

Wellington City Art Gallery
50 - 52 Victoria Street Box 2199 Wellington New Zealand Ph (04) 732-625 Fax 732-644
With the Support of the Queen Elizabeth II Arts Council of New Zealand

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NOW SEE HEAR!

Art, language and translation

S Y M P O S I U M

The NOW SEE HEAR! project at the Wellington City Art Gallery is about how pictures talk and how words look: about how we see words and hear images: how words and images talk to each other: how they talk across time and across value, how they talk across cultures and across media.

let's talk about it.

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(entrance in Johnstone St.), Wellington*

27 - 29 JULY 1990

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The Symposium will be held at the B.P. Theatrette, Wellington, on Friday 27, Saturday 28 and Sunday 29 July, with special functions at the Wellington City Art Gallery, Victoria Street, Wellington.



Registration will be at the B.P. Theatrette at 9a.m. on Friday 27, for those not previously registered. Day passes and half-day passes can be bought on the day and at the time of the session.



Registered Symposium members are invited to attend the book-launch of NOW SEE HEAR! *Art, language and translation*, edited by Ian Wedde and Gregory Burke, published by Victoria University Press for the Wellington City Art Gallery, at 6p.m. Friday 27 July.



Those registered are also invited to the farewell party at the Gallery after the Symposium's final session on Sunday 29 July.



Special events during the Symposium will include a session with Nicholas Zurbrugg from Brisbane on the work of Scottish artist Ian Hamilton Finlay; a presentation by Australian video artist Peter Callas of his work from 1986 – 1989; a premiere screening of the film Give 'em a Taste; and a screening of new works by Auckland artist Merylyn Tweedie.



NOW SEE HEAR! SYMPOSIUM

TAX INVOICE

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<input type="checkbox"/> Full Enrolment	\$70
unwaged	\$45
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unwaged	\$16
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NOW SEE HEAR! SYMPOSIUM

Wellington City Art Gallery

Box 2199

Wellington

New Zealand

SPEAKERS

Ian Burn

Wystan Curnow

Margaret Dawson

Elizabeth Wilson

Ian Wedde



Tina Barton

Sara Knox

Michele Leggott

Nicholas Zurbrugg

Professor John W. Tiffin

Robyn Hunt

Paratene Matchitt

Nick Perry

Ann Poulsen



Len Potts

John Bevan Ford

Maarire Goodall



Keri Kaa

Irihapeti Ramsden

Rewi Thompson

Katarina Mataira

Peter Callas

Collen Reilly



Barry Thomas

Merylyn Tweedie

Gregory Burke

Mary-Louise Browne

Tony Green

Joanna Paul

Terry Smith



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Finally, I would like to acknowledge the creative contribution of so many people to this encompassing exhibition project, in particular writer and critic Ian Wedde and Curator Gregory Burke for a visionary concept, curation and negotiation of the total project, Designer Leon van den Eijkel for the development of the computer-generated graphic and exhibition design, integral to the exhibition concept, as well as Gallery staff for their individual and collective expertise in the successful realisation of the project.

Paula Savage
Director



Preface

The exhibition NOW SEE HEAR! *Art, language and translation* is a key exhibition in a programme of four exhibitions for 1990 mounted by the Wellington City Art Gallery. As part of 1990, the exhibitions examine the role of visual imagery in shaping our society. NOW SEE HEAR! works at the core of the debate by examining the ways that art, language and media redefine each other and thereby our experience of the world. The exhibition will extend the current debate around the production of culture in Aotearoa/New Zealand.

From small beginnings the NOW SEE HEAR! project has evolved into a number of interactive components: an exhibition, a book, a symposium, a computer graphics workshop and a film and video programme. The exhibition uses a unique design concept and art works, installations, advertising materials, display texts and video monitors to convey its message.

A 264-page book of commissioned essays and artist's graphic pages - 40 in total - has been produced in conjunction with the exhibition by the Gallery in association with Victoria University Press. The book will be launched during the symposium at the end of July. Commissions were also given to four artists and four writers to produce works for the exhibition itself using billboards, the footpath outside the Gallery, the Gallery stairs, the Gallery perimeter, placements not usually associated with art works.

An exhibition of this scale involves the assistance and goodwill of many people. The gallery would like to thank the lenders, artists and writers and our colleagues in other art institutions, and Robert Leonard for his assistance and contributions. In particular I would like to thank Ian Wedde for his work in shaping the exhibition. His contribution and commitment to the project have ensured its special status.

To our sponsors I pay a personal tribute. The exhibition concept was a departure from the norm but the final product justifies the faith and assistance ventured. I add my thanks to those of the Director to Telecom and the Queen Elizabeth II Arts Council for their major sponsorship of the exhibition.

I would also like to thank Unisys New Zealand Limited, the Australia/New Zealand Foundation for generous assistance in bringing Ian Burn, Terry Smith and Nicholas Zurbrugg to New Zealand for the NOW SEE HEAR!

Symposium, the Queen Elizabeth II Arts Council for funding Peter Callas' New Zealand tour and attendance at the Symposium, the Plaza International Hotel for supplying accommodation for the Symposium, Dominion Television Rentals Limited and Melco Sales (New Zealand) Limited for the loan of television monitors, to Computer Village Lower Hutt for the loan of the Commodore Omega Computer, Renaissance Software Limited and City Net for assistance with the Computer Graphics portion of the project, the New Zealand 1990 Commission, VMS Comics for their 'comic wall' display, RMS Display 2000 for the loan of a Rotographic Display Unit, the Designers Secretariat of the New Zealand Society of Designers, Artspec Limited Auckland, and Imprint Systems Wanganui.

Gregory Burke



Introduction

Art has long had a special relationship with language; but particularly since developments in the early Modern period. Art strategies for the deployment of language have flourished recently on the principle summarised in Laurie Anderson's paraphrase of Ludwig Wittgenstein: 'If you can't talk about it, point to it' (*United States 1979-83*). The theoretical and critical positions represented by such art, whose genealogy takes in the crucial work of Art and Language in the 1960s and 70s (represented in this exhibition by Ian Burn, Terry Atkinson and Michael Baldwin, and Terry Smith) are tracked by an alert media, particularly the advertising industry. The intertextuality of art, design, advertising, and of the popular expressions of television, film, magazines and design, has seldom been more interesting than at present. It is partly in response to this that language (or its erasure) has been important to the ironic arsenals of artists as various as Merylyn Tweedie, Mary-Louise Browne, Julia Morison, and Ruth Watson. NOW SEE HEAR! has been an enjoyable occasion on which to convene elements of this conversation.

The point of departure for the exhibition, however, lies further in the past. History paintings, for example, are inseparable from a commentary we must 'hear' while we scan their pictorial signs. And some of them may picture conversations. This is the case with Augustus Earle's painting, *The Meeting of the Artist with the Wounded Chief Hongi, Bay of Islands, November 1827*. Here, the artist and the rangatira are depicted in conversation across the plane of the painting – an axis the artist had to 'translate' through ninety degrees from his actual experience, in order to locate us where we could see (and hear) the action.

What is not translated (how could it be?) is the artistic convention within which Earle worked: an amalgam of the travelogue, the Romantic Sublime, and an Augustanism that

had to see Hongi's canoes as though in a scene from Homer. This transaction, in which the language of the 'Wounded Chief' is partially silenced, is found again in contemporary form in Gordon Walter's classic *Painting No 1* 1965. The conversation between these paintings of 1827 and 1965, with Margaret Dawson's ironic commentary *Colonial Vision* 1987, is the hub of this exhibition – from which its investigation can reach out to art, design, the logo, video, computer technology; to the readymades of public signage, to exhibition and display strategies themselves, to the wide economy upon which these perform.

In NOW SEE HEAR! we have not tried to answer questions, but to raise them in as intense, enjoyable and problematic way as possible. At what point, and for what reasons, do we make decisions about the values of different registers of image-making relative to their relationships to a shared economy? How is language involved with commodity-value, with aesthetic, spiritual, or art-historical values, and how do the differentiations in these values speak to us? With what kinds of attention do we listen to them (see them), and to what extent are the values we ascribe to their discourses determined by the wider culture, by forces such as those at work in the painting by Augustus Earle?

These are issues of paramount importance in our culture, drenched as it is in visual language; 'a' culture, furthermore, whose privileged singularity as implicitly framed in Augustus Earle's historic 'meeting' has never been under greater critical scrutiny than at present.

I want here to thank the staff of the Wellington City Art Gallery for the privilege I have enjoyed in working on this exhibition; to thank the commissioned artists and writers for the excitement they have brought to the project; and in particular to acknowledge the honour of working with the exhibition's designer, Leon van den Eijkkel.

Ian Wedde



CATALOGUE LISTING

1. AA Mutual corporate identity programme (not current). Logo (pare figure) designed by E. Mervyn Taylor 1958. Courtesy AA Insurance Co Ltd.
2. Laurence Aberhart, *Nature Morte (Silence)*, Wanganui, 10 February 1986. Silver contact print, gold and selenium toned, 245 x 195mm. Courtesy Sarjeant Gallery, Wanganui.
3. Robert Achten, designer; Julia Brooke-White, photographer. Design for International Type Corporation Competition, New York, 1989. Courtesy the artist.

4. Air New Zealand corporate identity programme (current). Logo designed by McCann Erikson and Goldberg 1973. Courtesy Air New Zealand.

5. Rita Angus, 1968, 1968. Oil on canvas, 584 x 597mm. Private Collection, Wellington.

6. Billy Apple, *Measured by rational utility ...*, 1988. Engraving on gold passivated steel, 7 pieces, 615 x 1000mm. Courtesy Peter McLeavey Gallery, Wellington, and the artist.

7. Billy Apple, *Tales of Gold*, 1990. Billboard for Cobham Drive. Commissioned Site Work.

8. Wayne Barrar, *Track and Field, Kai Iwi*, 1985. Toned gelatin silver print, 175 x 210mm. Courtesy 33 1/3 Gallery, Wellington.

9. Wayne Barrar, *New Forest, Branch River, Marlborough*, 1987. Toned gelatin silver print, 175 x 210mm. Courtesy 33 1/3 Gallery, Wellington.

10. Wayne Barrar, *Wairau Railbridge, 13 Viewpoints*, 1988. 13 toned gelatin silver prints, 115 x 1070mm. Courtesy 33 1/3 Gallery, Wellington.

11. Mary-Louise Browne, *Untitled (Deaf/Mute)*, 1990. Black granite, 7 sections, each section 300 x 400mm. Courtesy the artist.

12. Alan Brunton, *The Divided Mind: Conversation at the Beach*, 1990. Text for two text-light display units. Commissioned Text Work.

13. Ian Burn, *Looking Through a Piece of Glass, New York, 1967-68*. Painted wood, glass and lettering, 280 x 760 x 220mm. Courtesy the artist.

14. Terry Atkinson and Michael Baldwin, *Map to Not Indicate*, 1967. Letterpress print, 500 x 620mm, edition of 50.

15. Peter Callas video tapes:
– Artist's video compilation 1986-89
– *Neo Geo: An American Purchase*, 1989. 1/2 inch video tape, 9.17mins. Courtesy the artist.

16. Chris Cane, *Some Paper Talking*, 1987. Pastel, acrylic, gouache on Kraft paper; 20 sheets, various sizes; overall 2600 x 2600mm approx. Courtesy National Library of New Zealand/Te Puna Matauranga O Aotearoa.

17. Derek Cherrie, (*in convenient-exposure*), 1990. Sculptural advertising readymade for Gallery approaches. Commissioned Site Work.

18. Gavin Chilcott, *Auto Portrait: The Early Years*, 1986. Acrylic on three panels, 840 x 2100mm. Courtesy Rosemary McLeod.

19. Laurence Clark, from *The Frame*. In Strips No 20, 1983. Pencil, ink, Letratone on white card, 270 x 455mm. Courtesy the artist.

20. Coca Cola ads 1956-1983, 25mins.

21. Grace Cochrane, *Three Days Last November*, 1982. Seven pages of collaged photographs and text, hand coloured, each 610 x 510mm. Courtesy the artist.

22. Comic wall display. Designer: Leon van den Eijkkel. Courtesy Rod Mills and VMS Comics, Wellington.

23. Margaret Dawson, *Colonial Vision*, 1987. Colour negative print, gold frame, 627 x 830mm. Courtesy Waikato Museum of Art and History/Te Whare Taonga O Waikato.

24. Department of Conservation corporate identity programme (current). Logo designed by Formula 1987. Courtesy Department of Conservation.

25. Augustus Earle, *The Meeting of the Artist with the Wounded Chief Hongi, Bay of Islands, November 1827*. Oil on canvas, 610 x 962mm. Courtesy Alexander Turnbull Library.

26. Feltex Television Award. Best Drama Programme 1977. *The Governor*. Courtesy Joan Isaacs.

27. John Bevan Ford, *Te Hono: The Connection*, 1987. Pencil on paper, six of twelve drawings, each 300 x 385mm. Courtesy 33 1/3 Gallery, Wellington.

28. Charles Frederick Goldie (1870-1947) and Louis John Steele (1843-1918), Cibachrome reproduction of: *The Arrival of the Maoris in New Zealand*, 1898. Oil on canvas. Auckland City Art Gallery Collection, presented by George and Helen Boyd, 1899.

29. Paul Hartigan, *New Language*, 1982. Neon tubing and painted steel, 1200 x 1200 x 207mm. Courtesy National Library of New Zealand/Te Puna Matauranga O Aotearoa.

30. Dinah Hawken, *We do*, 1990. Text for staircase falls. Commissioned Text Work.

31. Jenny Holzer video tape, *Laments*, 1989. 1/2 inch video tape, 8 1/2 mins. Courtesy Dia Art Foundation, New York, and Jenny Holzer, New York.

32. Ralph Hotere, Drawings 2, 4, 7, 8, 9, 10 from a set of 12 for Hone Tuwhare's book *Mihi: Collected Poems*. Auckland: Penguin, 1987. 1986. Gouache and crayon on paper, 572 x 380mm. Courtesy National Art Gallery, Wellington.

33. Robyn Kahukiwa, *Mo Irihapeti tenei karanga (This karanga is for Irihapeti)*, 1988. Diptych of alkyd oil, paper collage and oil stick on canvas. 1985 x 2635mm. Courtesy Irihapeti Ramsden and the artist.

34. Emare Karaka, *The Treaty of Waitangi, the Black and the White of It*, 1986. Oil on canvas, 1970 x 1970mm. Private collection, Wellington.

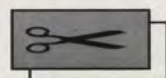
35. Michele Leggott, *Where exactly are we?*, 1990. Text

ribbon for Gallery interior. Commissioned Text Work.

- 36.** Michael Illingworth, *Untitled*, 1971. Oil on canvas, 503 x 662mm (sight). Private Collection, Wellington.
- 37.** Barbara Kruger, *Untitled (We will no longer be seen and not heard)*, 1985. Photo-lithograph, 9 sheets 520 x 520mm. Private collection, Wellington. On loan to the National Art Gallery. Courtesy National Art Gallery, Wellington.
- 38.** Bill Manhire, *The Asterisk Machine*, 1990. Text for Rotographic display unit, Gallery foyer. Commissioned Text Work.
- 39.** Paratene Matchitt, *Flag*, 1984. Paint, wood and hardboard, 910 x 3330 x 105mm. Courtesy Sarjeant Gallery, Wanganui.
- 40.** Colin McCahon, *Caltex*, 1965. Poster paint on paper, 250 x 450mm. Private Collection, Wellington.
- 41.** Lucy Macdonald, *#7 Staircase V*, 1990. Installation for Gallery interior. Commissioned Site Work.
- 42.** Mary Macpherson, *The Signs between Waikanae and Otaki Gorge*, c1986. 5 colour negative prints, each 1150 x 1260mm irreg. Courtesy Dowse Art Museum, Lower Hutt.
- 43.** Julia Morison, *Golem*, 1987. Mixed media on aluminium, 2000 x 12910mm (100 plates 500 x 310mm). Courtesy the artist.
- 44.** New Zealand 1990 Commission. Two television commercials for Treaty of Waitangi Campaign. Agency: Saachi and Saachi Advertising. Courtesy New Zealand 1990 Commission.
- 45.** New Zealand 1990 Commission. Newspaper advertisements for Treaty of Waitangi Campaign. Agency: Saachi and Saachi Advertising. Courtesy New Zealand 1990 Commission.
- 46.** New Zealand Film Commission corporate identity programme (current). Logo designed by Gordon Walters, 1979. Courtesy New Zealand Film Commission.
- 47.** Fiona Pardington, *Sex of Metals I and II*, 1989. Gold toned gelatin silver print and mixed media, each 460 x 410 x 35mm. Courtesy Sue Crockford Gallery, Auckland.
- 48.** Patrick Pound, *Lives of the Artists*, 1989. Paper back novels and conté drawing mounted on board, 1600 x 4000mm approx. Courtesy Gregory Flint Gallery, Wellington, and the artist.
- 49.** John Reynolds, *The Head of Apollo*, 1990. Oil, pastel and wax on newsprint, 380 x 570mm. Courtesy the artist.
- 50.** Ed Ruscha, *Love Chief*, 1986. Acrylic on canvas, 1630 x 1630mm. Courtesy Auckland City Art Gallery.
- 51.** Terry Smith, Art and Language (P), *Piggy, Cur Prefect*, 1976. Poster for Auckland City Art Gallery Project Programme, August 1976. Screenprint, 575 x 450mm.

Courtesy Auckland City Art Gallery.

- 52.** Denis Knight Turner, *Abstract Painting with Polynesian Motifs*, 1953. Oil on board, 300 x 400mm; frame 480 x 530mm. Courtesy Bank of New Zealand, Wellington.
- 53.** Merylyn Tweedie, *Nicola or Floral Tile or Betty*, 1989. Sheet of photocopies on fibre-glass cloth on vinyl wallpaper, coated with epoxy resin, on floor tiles. Courtesy Gregory Flint Gallery, Wellington, and the artist.
- 54.** Gordon Walters, *Painting No 1*, 1965. PVA on hardboard, 914 x 1219mm. Courtesy Auckland City Art Gallery and the artist.
- 55.** Ruth Watson, *What You Get is What You See*, 1990. Billboard for Railway Station. Commissioned Site Work.
- 56.** Nicholas Zurbrugg, *Intuition ...*, 1989. Computer generated image. Courtesy Peter Bellas Gallery, Brisbane, and the artist.
- 57.** Adam Wolter, *Work Place 2*, 1989. Computer generated image. Courtesy the artist.



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Organising Curator: Gregory Burke
Guest Curator: Ian Wedde
Exhibition and Graphic Designer: Leon van den Eijkel
Education Curators: Wiebke Heuer
Sarah Shackleton
Reihanna MacDonald
Editor and Research Curator: Ann Calhoun
Exhibition Manager: Mark Roach
Exhibition Technicians: Gerda Nana
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Beverley Eng
Typing: Catherine Shakesby



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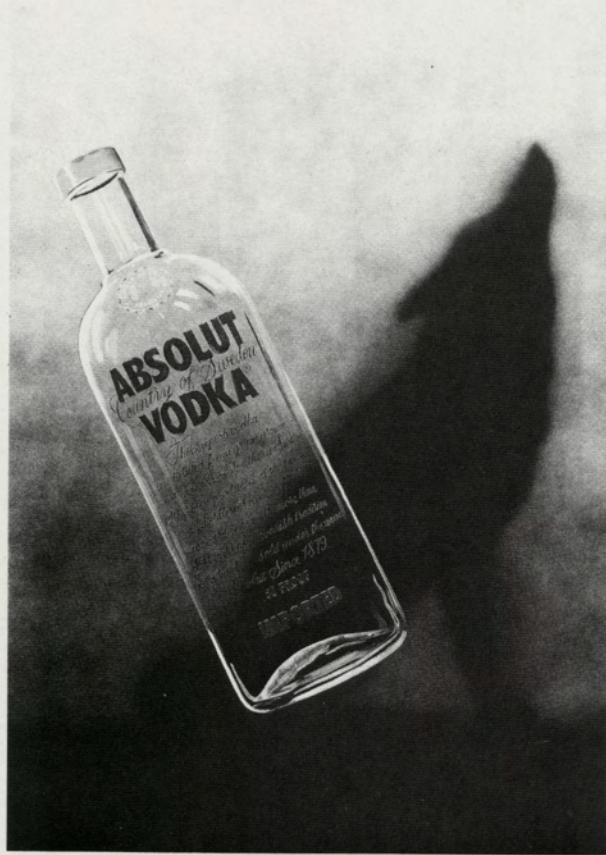
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DESIGNER WORKS

- 58.** Eion Abernethy (Mission Hall Design Group Ltd), Corporate identity programme for Arena Niteclub. Courtesy Eion Abernethy.
- 59.** Eion Abernethy (Mission Hall Design Group Ltd), origination design material for Arena Niteclub identity (photographs). Courtesy Eion Abernethy.
- 60.** Ian Attwood (Attwood Design), small-scale identity programme for Trans-Tas Entertainment. Courtesy Attwood Associates Ltd.
- 61.** Ian Attwood (Attwood Design), poster for Nineteenth Wellington Film Festival. Courtesy Attwood Associates Ltd.
- 62.** Ian Attwood (Attwood Design), brochure for Lawlink. Courtesy Attwood Associates Ltd.
- 63.** Greg Berge and Michael Ting (Quadratura), brochure and location photographs: Caz Interiors (before and after); Arena Niteclub (exterior and interior). Courtesy Quadratura.
- 64.** John Callaghan, poster for Airdate Ltd. Courtesy John Callaghan and Brian Culy.
- 65.** Designers' Secretariat, double poster for the Designers' Secretariat of the New Zealand Society of Designers. Courtesy Michael Smythe and the Designers' Secretariat.
- 66.** Fane Flaws (No Straight Lines), poster for Jazz at the St. James 1990. Courtesy Fane Flaws.
- 67.** Fane Flaws (No Straight Lines), album cover for *I am Joe's Music / Talkin' 'bout the Fridge*. Courtesy Meltdown Records and Fane Flaws.
- 68.** Fane Flaws (No Straight Lines), album cover for *3 Leaning Men*. Courtesy Meltdown Records and Fane Flaws.
- 69.** Fane Flaws (No Straight Lines) *I am Joe's Life: A Simulated Mistakes Production*. 4 comic panels. Courtesy Fane Flaws.
- 70.** Fane Flaws (No Straight Lines), animation showreel video compilation: Title animation *Radio With Pictures*; AWA commercial; Gittaway Australia commercial; McKay King "Accentuate the Positive" commercial; "Kick it in the Butt" anti-smoking commercial. Courtesy Fane Flaws.
- 71.** Dexter Fry, *Student Thinker*. Illustration for Massey University poster. Courtesy Dexter Fry.
- 72.** Dexter Fry, origination artwork for double issue Listener Dec 26 - Jan 1, 1987. Design by Dexter Fry, photograph by Steven La Plant, inset cartoon by Bob Kerr. Courtesy Dexter Fry and Listener.
- 73.** Trace Hodgson, poster for Greenpeace. Courtesy Wellington Media Collective.
- 74.** Sally Hollis-McLeod/Moscow, poster for New Films / New Zealand. Courtesy Sally Hollis-McLeod and the Queen Elizabeth II Arts Council.
- 75.** Steve Mahoney (Steve Mahoney Design), small scale identity programme for The Great Wall Cafe. Courtesy Steve Mahoney.
- 76.** Steve Mahoney (Steve Mahoney Design), identity programme for Mahoney Marine. Courtesy Steve Mahoney.
- 77.** Brian Moss, poster for *Richard Hamilton Prints 1939-87* Courtesy Brian Moss.

- 78.** Primitive Art Group, album cover for *Future Jaw-Clap*. Courtesy Primitive Art Group, Braille Records, and the Wellington Media Collective.
- 79.** Primitive Art Group, poster for *New and Improvised Music, Jungle Suite, Motto, The Family Mallet, Four Volts, Black Sheep* and Primitive Art Group at Streets Ahead Performance Cafe. Courtesy Primitive Art Group, Braille Records, and Wellington Media Collective.
- 80.** Van de Roer Design Wellington Ltd, lottery tickets for New Zealand Lotteries Commission. Courtesy Van de Roer Design Wellington Ltd and New Zealand Lotteries Commission.
- 81.** Van de Roer Design Wellington Ltd, design sketches and computer textile models for Mitsubishi. Courtesy Van de Roer Design Wellington Ltd.
- 82.** Van de Roer Design Wellington Ltd, company logo display sheet. Courtesy Gus van de Roer.
- 83.** Van de Roer Design Wellington Ltd, courier package for First Distribution Network. Courtesy van de Roer Design Wellington Ltd and Air New Zealand.
- 84.** Wellington Media Collective, poster for Katherine Mansfield Centennial Conference. Courtesy Wellington Media Collective and Victoria University.
- 85.** Wellington Media Collective, poster for *Nobodies*, a National Art Gallery Exhibition. Courtesy Wellington Media Collective and the National Art Gallery.
- 86.** Wellington Media Collective, poster for *Art Too*, a review of the National Library's contemporary art collection. Courtesy Wellington Media Collective and the National Library of New Zealand / Te Puna Mātauranga O Aotearoa.
- 87.** Wellington Media Collective, poster for *Playful Tour*, Gebhard Ullmann and Andreas Willers "Neuer Jazz from Germany". Courtesy Wellington Media Collective and Goethe Institut Wellington.
- 88.** Wellington Media Collective, poster for *Baby with the Bathwater* by Christopher Durang. Courtesy Wellington Media Collective, Bathwater Productions and Bats Theatre.
- 89.** Wellington Media Collective, poster for *For a Nuclear Free and Independent Aotearoa / New Zealand*, Topp Twins and Peter Garrett National Tour. Courtesy Wellington Media Collective and N.Z. Students Arts Council.
- 90.** Wellington Media Collective, poster for *Imeneo*, an opera by Handel. Courtesy Wellington Media Collective.
- 91.** Wellington Media Collective, poster *Haere Mai / Welcome*. Courtesy Wellington Media Collective.
- 92.** Wellington Media Collective, poster for Save Our Ports Campaign. Courtesy Wellington Media Collective and NZ Harbour Workers Union.
- 93.** Stephen J. White (Nga Taonga New Zealand), *Te Ika - a - Maui*. Display table: conceptual drawings and computer model. Text translation by New Zealand Translation Centre. Sponsors: Integraph Corporation (NZ) Limited, OPEN Networks Limited, ECC Lighting Limited, United Airlines Incorporated, J.L. Lennard Limited, Uwe Steidinger - Otaki, Bestwood Limited. Courtesy Stephen J. White.



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Illustration from 'Aesthetics of Abundance' by Ann K.I. Poulsen, in *Now See Hear! Art, language and translation*, edited by Ian Wedde and Gregory Burke. Wellington: Victoria University Press for the Wellington City Art Gallery, 1990, p. 77.

INCANDESCENT LACUNAE FLUORESCENCE AT A

TOUCH **DESIRE** TORQUES DILOQUENT PEARL

CURVES LUMENS CON BRIO ALIGHT NO BODY

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SWEET AND PELAGIC AMEN ONTO LOGICAL

DELIQUESCENCE OR LICKETY SPIT **DELIGHT**

FISHTAILS DEEP TROPES SQUIRT SQUID SUCK

OCTOPI PULL ANEMONES GULP AURELIA

GASPS GOOSEBERRY VISCERA HOOT

COELENTERATE SOUP SIP SUP FOLLOW HER UP

SPIRULA SPIRULA THE HARD BIT IS GETTING

ASHORE WITH YOUR HYDROPHILE PURLING

DELIGHT INCUNABULA RAPT IN THE DARK

WITHOUT

NOW SEE HEAR!

"Where exactly are we?"

by
Michele Leggott

DESIRE is the uneasiness a man finds in himself upon the absence of anything whose present enjoyment carries with it the idea of DELIGHT

John Locke

lumens of viburnum, sea-fig aloe
(be my gardens to be)

Louis Zukofsky

...where
are the women, where exactly are we?

Dinah Hawken

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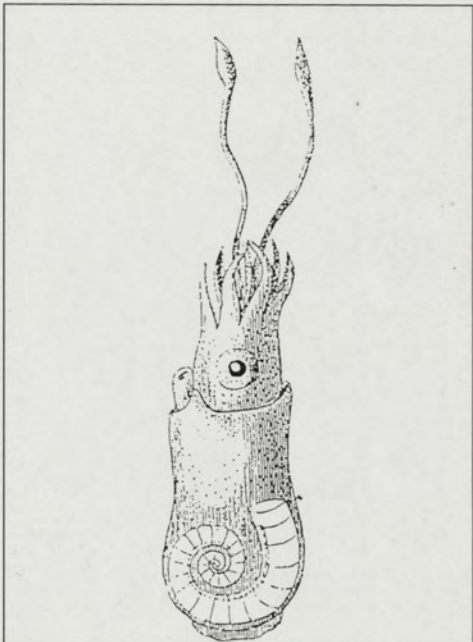
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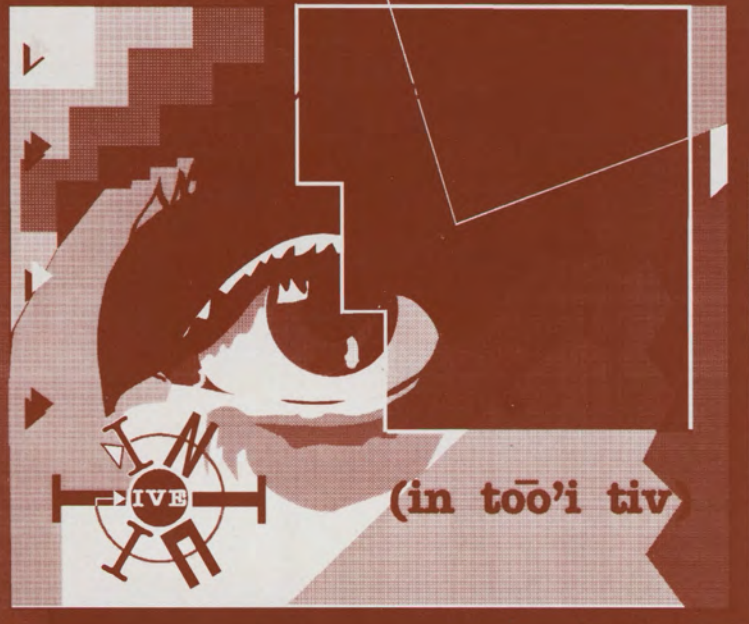


Wellington City Art Gallery



ART TRANSLATING CULTURE TRANSLATING ADVERTISING

NOW SEE & HEAR!



COMPUTER GRAPHICS

6 - 26 AUGUST 1990

Special programme featuring interactive display, demonstration and workshops in the First Floor Gallery



With the special support of **UNISYS** New Zealand and Renaissance Software

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NOW SEE HEAR!

Art, language and translation

Computer Graphics involves art and language used to create high resolution designs for visual communication both in the commercial and art environment.

INTERACTIVE DISPLAY

The upstairs gallery will be set up as a computer graphics display area for three weeks from August 6 to 26. A range of hardware (Supplied by Unisys) such as PCs and printers, and a user-friendly software programme called Corel Draw! will be available for visitors to try out. A video tutorial alongside the PC will help guide you through the user-friendly programme. The interactive display will show the wide range of possibilities offered by computers to combine and animate language and images and highlight the links between commercial and fine art.

Corel Draw! is the latest software programme from Renaissance. You can draw freehand, add type, rotate, mirror, edit, fill, pattern or colour etc. Take home your own print out or pin it up in the gallery.

DEMONSTRATIONS

Steve Newman from Renaissance Software will give one hour demonstrations of Corel Draw! for interested members of the public:
Thursday 9 Aug - 12-1pm
Tuesday 14 Aug - 2-3pm
Thursday 16 Aug - 11-12am
Monday 20 Aug - 12-1pm

On Thursday 23 August from 5.30pm-6.30 Steve Newman will give a special demonstration of Corel Draw! for interested Professional Designers. For bookings or further information, please contact Sarah Shackleton on x824.

Front image: Jeff Bruce © 1989

WORKSHOPS BASIC DESIGN FOR BUSINESS

Ella Whately, Graphic Design Tutor from Wellington Polytechnic, will conduct a series of three seminar/workshops for people who want to learn how to use basic design more effectively in their job.

Sessions: 5.30-7.00pm. Tuesday 24 and 31 July, Tuesday 7 August.

Venue: The Wellington City Art Gallery and the Print Studio on Willis St.

Booking: Contact Sarah Shackleton x824, Wellington City Art Gallery. Limited to 15 people per session.

COMPUTER TALKSTORY

Evans Bay Intermediate: Kevin Cornor, Tony Stanley
Viard College: Karen Sheppard
Mirimar Central: Eric Baker, Mark Leggot
Ohariu Model School: Barbara Baker

In conjunction with City Net at the Wellington City Council, we will co-ordinate a creative writing event based on one image from the exhibition reproduced as a colour Xerox.

Stories will be processed and exchanged via computer with the assistance of Richard Naylor at the City Net. A number of selected schools equipped with computers and modems will participate in this event to be documented by the NIE team. The exchange-translation will take place in July, with a follow up demonstration of Computer Graphics in the upstairs Gallery, Tuesday 14 August 10-11am, and Thursday 16 August 10-11am.

SCHOOL VISITS

A special kit has been prepared, to help school groups get more insight into the exhibition. The Education team will help groups visiting the gallery to use the clues provided in the kit. Classes wishing to make bookings should contact Reihana MacDonald in the Education Section of the Gallery x823.

For more information, contact the **Wellington City Art Gallery**, P.O. Box 2199, Wellington, New Zealand.
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With the support of the Queen Elizabeth II Arts Council of New Zealand



NOW SEE HEAR!

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All Programmes begin at 6 p.m.
 Gallery open for viewing 6 p.m. – 8 p.m.
 Limited seating

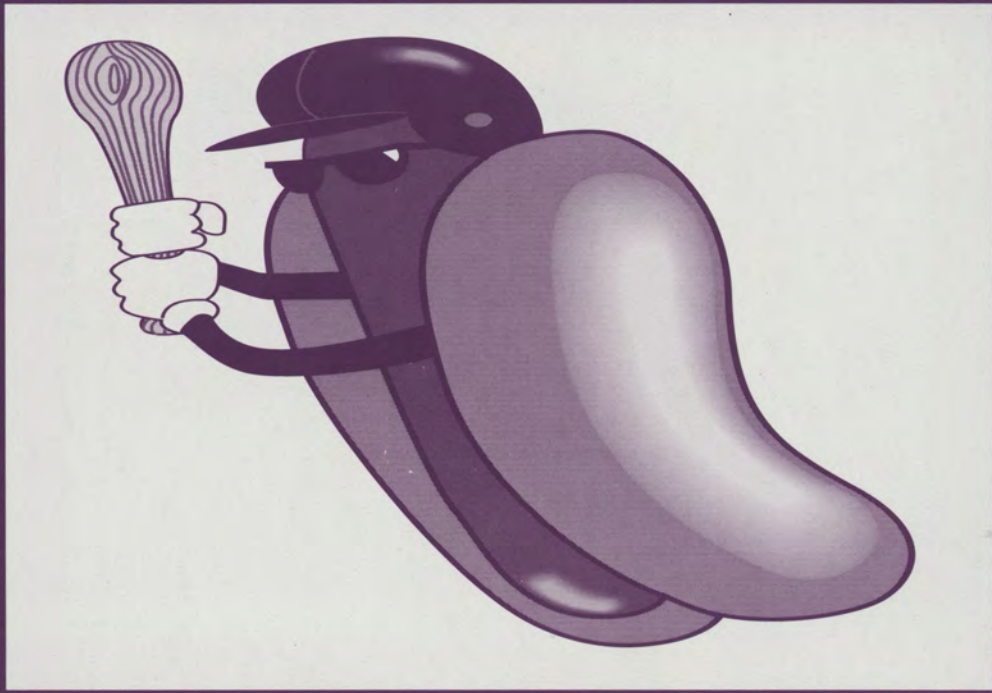
27	JUNE	THE POETRY OF THE FRAGMENT Bruce Connew, photographer, and Ian Wedde, writer, will talk about Peter Black's exhibition 'Moving Pictures' on view in the first floor gallery.
4	JULY	PIECING OUT THE VIEW Jenny Bornholdt and Bill Manhire will read from recent work.
11	JULY	RAISED IN A STATE OF MIND Life in the Suburbs – an intimate cabaret with Sally Rodwell's acclaimed Stella Strange. Special Guests: Alan Brunton, Kilda Northcott and Madeline McNamara.
18	JULY	OPENING SPECIAL – NOW SEE HEAR! An evening of listening, seeing, hearing, talks, presentations, performances, etc.
25	JULY	HEARD WORDS – LIVE PERFORMANCE I Experiments in language from New Zealand composers and poets, Bowater, Hadji-Yianakis, Johns, Keminski, Wells.
1	AUGUST	HEARD WORDS – LIVE PERFORMANCE II Experiments in language from New Zealand composers and poets, Alexander, Bisley, Body, Fisher, Hulford, Wells.
8	AUGUST	COMMAND CONTROL – CMND CTRL: COMPUTER LITERACY IN SCHOOLS Kevin Connor, Tony Stanley, Evans Bay Intermediate discuss what is possible now and in the future.
15	AUGUST	VIDEO FEATURE I: MAPPING THE SUBJECT * Women video-makers examine the ways language and art mediate between the individual, the family and social reality.
22	AUGUST	VIDEO FEATURE II: MEDIA MAYHEM * Women video-makers look at distortions inherent in the mass-media. Featuring Joan does Dynasty by Paper Tiger Television; the hit of our 1987 exhibition: International Video .
29	AUGUST	THE MYTHS OF NEWSMAKING Allison Webber, director of the Wellington Polytechnic Journalism School, will discuss how the process of gathering news produces the product we get.
5	SEPTEMBER	TELEVISION AND THE COMODIFICATION OF NEW ZEALAND ART Dr Peter Beatson, senior lecturer in Sociology at Massey University, will give an illustrated talk on the reconstruction of contemporary New Zealand Art by the medium of television.
12	SEPTEMBER	“. . . TOKU REO. . . , TOKU WHAKAKAI MAPIHI.” (''. . . My language. . . , My precious adornment.'') A whanau presentation lead by Te Ripowai Higgins – Te A Taarangi, Upoko O Te Ika (Maori Radio), Sociology Lecturer – Victoria University.
19	SEPTEMBER	VIDEO FEATURE III: PETER CALLAS * A selected programme of recent work by internationally acclaimed Australian video-artist Peter Callas.
26	SEPTEMBER	VIDEO FEATURE IV: PETER GREENAWAY, LES MORTS DE LA SEINE * The 1989 video by auteur film-maker Peter Greenaway. He describes himself as working in a hybrid area at the limits of cinema, architecture, literature and sculpture. *A flyer with details of the full video programme for Now See Here! is available at the Gallery.

WELLINGTON CITY ART GALLERY

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Corel Draw from Renaissance

HAPPENINGS

WELLINGTON YOUNG PEOPLES FESTIVAL

23 - 25 JULY 1990

Special programme including a WORD-IMAGE game and video screening.



For further information and bookings please call Reihana MacDonald, Art Educator/Kai Whakaako Toi 732-625 x823

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NOW SEE & HEAR!



SYMPOSIUM

27 - 29 JULY 1990

Discussions, demonstrations and screenings, with New Zealand and Australian artists, writers, designers, film and video makers, and media commentators.

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NOW SEE HEAR!

SYMPOSIUM

Art, language and translation

BP THEATRETTE 20 CUSTOMHOUSE QUAY (Entrance in Johnstone Street)

FRIDAY, JULY 27th (morning)

- 9am Registration/coffee
10am Welcome (on behalf of the Wellington City Art Gallery)
Gregory Burke, Curator, Wellington City Art Gallery

FORUM I The Historical Factor

This forum will cover the historical background to NOW SEE HEAR!

- Chair: **Ian Wedde**, writer, critic, guest curator NOW SEE HEAR!
Panel: **Ian Burn**, Australian artist and writer with long-term links with the Art and Language movement in England.
Wystan Curnow, curator, writer, teaches English at University of Auckland.
Margaret Dawson, photographic artist from Christchurch.
Elizabeth Wilson, art historian, writer and teacher, English Department, Auckland University.

FRIDAY, JULY 27th (afternoon)

- 1.45pm **FORUM II Writing Art: Imaging Language**
This session looks at writing's involvement in visual representation.

- Chair: **Professor John W. Tiffin**, David Beattie Chair in Communications, Victoria University.

The forum begins with a presentation of the work of the artist **IAN HAMILTON FINLAY** by **Nicholas Zurbrugg**.

2.30pm Coffee Break

- 3pm
Panel: **Tina Barton**, writer and editor, assistant curator collections, Auckland City Art Gallery.
Sara Knox, poet, writer investigating discourse analysis in relation to film and to literary and historical texts.
Michele Leggott, poet and teacher.
Nicholas Zurbrugg, poet, curator from Brisbane and editor of the international magazine 'Stereo Headphones'.

- 6pm Book launch of 'NOW SEE HEAR! Art, language and translation' edited by Ian Wedde and Gregory Burke, published by Victoria University Press for the Wellington City Art Gallery.

Speaker: **Dr Peter Simpson** MP for Lyttelton
This function is at the Wellington City Art Gallery.

SATURDAY, JULY 28th (morning)

- 9am Venue open for coffee etc.

- 10am **Forum III Media Watching: Authorising Images**
This panel will discuss the ways in which the media authorise culture, creating paradigms we either endorse or resist.

- Chair: **Len Potts**, executive creative director, Colenso Communications Ltd.
Panel: **Robyn Hunt**, equal employment opportunity specialist and disability activist.
Paratene Matchitt (Whanau a Apanui, Ngati Porou, Whakatohea), sculptor.
Nick Perry, writer, teacher, Sociology Department, Auckland University.
Ann Poulsen, managing director of Poulsen and Hill, Marketing and Creative Consultancy, Auckland.

12 noon Lunch

SATURDAY, JULY 28th (afternoon)

- 1pm - 2pm **Peter Callas**, Australian video artist, presents a selection of his work from 1986-1990.

- 3pm **FORUM IV Translating Culture: Shifting Language**
Chair: **Katerina Mataira** (Ngati Porou), teacher, writer, member of Maori Language Commission.
Panel: **John Bevan Ford** (Ngati Raukawa ki Kapiti), artist.
Maarire Goodall (Ngai Tahu, Ngati Mamoe), former director of the National Cancer Research Laboratory, original researcher for the Waitangi Tribunal.
Keri Kaa (Ngati Kahungunu, Rakai Paka, Ngati Porou), translator, teacher, and member of the Haecata Collective.
Irihapeti Ramsden (Kai Tahu - Ngati Irakehu, Ngai Tuahuriri, Rangitane - Ngati Aranaki, Ngati Mairehau, Ngati Ira - Ngai Tara), consultant for Te Ao Marama and member of the Haecata Collective.
Rewi Thompson (Ngati Raukawa: Ngati Ngarongo Ngaiterangi; Ngati Porou: Te Aitanga a Hauri, Ngai Tamanuhiri), architect, consultant on the development of the Museum of New Zealand/ Te Papa Tongarewa.

5.30pm Break

- 6pm Director **Peter Wells** presents the premiere screening of the 30 minute film *Give 'em a Taste*, made by the Centre for Study of Psycho-Sexual Activity.

SUNDAY, JULY 29th (morning)

9.30am Open for coffee etc.

- 10am **FORUM V Video and Film**
This panel will discuss how we value computer/video constructed images and how the art and commercial spheres translate across each other.

- Chair: **Gregory Burke**, organising curator NOW SEE HEAR! and video artist.
Panel: **Peter Callas**, Australian video artist specialising in computer generation of images.
Colleen Reilly, fiction writer and TV critic, media educator at Victoria University.
Barry Thomas, artist, producer/director with Cottage Video, Wellington.
Merylyn Tweedie, artist and video maker from Auckland.

As part of the forum, artist and filmmaker **Merylyn Tweedie** will introduce *Dora's Lunch*, a new film made by **Popular Productions NZ 1990 Today**.

12.15pm Lunch

SUNDAY, JULY 29th (afternoon)

- 2pm **Forum VI Art and Language**
This forum will take up the topic of the Forum II with a bias towards artists whose practice has involved language.

- Chair: **Ian Wedde**, writer, critic, guest curator NOW SEE HEAR!
Panel: **Mary-Louise Browne**, sculptor.
Tony Green, Professor of Art History, Auckland University.
Joanna Paul, artist and poet.
Terry Smith, Associate Professor of Art at Sydney University, involved with Art and Language in the 1970s.

5.30pm Farewell drinks at Wellington City Art Gallery.

Front Image:
Augustus Earle, *The Meeting of the Artist with the Wounded Chief Hongi, Bay of Islands, November 1827.*
Oil on canvas, 610 x 962 mm. Courtesy Alexander Turnbull Library.

For more information, contact the **Wellington City Art Gallery**, P.O. Box 2199, Wellington, New Zealand.
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THE BOOK

Essays and pageworks by 40 N.Z. and Australian writers and artists. Published by Victoria University Press for the Wellington City Art Gallery. Available August 1990.

THE EXHIBITION

Art/language/translation/advertising/design/film,video/computergraphics/billboards/installations/text-lights/signwriting
15 JULY - 30 SEPT 1990

THE SYMPOSIUM

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Art, language and translation

Curated by Ian Wedde and Gregory Burke

Billy Apple, Rita Angus, Jenny Holzer, Peter Callas, Michele Leggott, Colin McCahon, Augustus Earle, VMS Comics, Emare Karaka, Julia Morison, Bill Manhire, Margaret Dawson, Ralph Hotere, Coca Cola Inc, Nicholas Zurbrugg, Barbara Kruger, Ed Ruscha, Fiona Pardington, Chris Cane, Paratene Matchitt, Derek Cherrie, Ruth Watson, John Bevan Ford, Peter Wells, Dinah Hawken, Lucy Macdonald, Patrick Pound, Paul Hartigan, Merylyn Tweedie, Adam Wolter, Ian Burn, Robyn Kahukiwa, Terry Smith, Mary-Louise Browne, Laurence Aberhart, Paper Tiger Collective, Alan Brunton, Geoff Weary, and others, plus installations, design displays, lectures, demonstrations, screenings, a symposium and a book.

The book, available in August, will be launched during the NOW SEE HEAR! Symposium on 27th July. Writers and artists include: Maairie Goodall, Alex Calder, Michele Leggott, Judy Darragh, Paratene Matchitt, Joanna Paul, Ian Wedde, Margaret Dawson, Robyn Kahukiwa, Mary-Louise Browne, Wylan Curnow, Gregory Burke, Ian Burn, Fiona Pardington, and many others.

The exhibition will move out from a core of artworks, installations, advertising materials, display texts, video monitors, and other visual materials, to spaces specifically designated for film and video, through-the-wall spaces such as advertising display areas, text-light screens, billboards, and other public sites.

A three-day symposium from 27-29 July will combine panel discussions, demonstrations and screenings in a public forum situation. Participants from New Zealand and Australia will include representatives from art, design, media, advertising and writing spheres. Registration forms available from the Wellington City Art Gallery.

A comprehensive sampling of video will run throughout the exhibition and will include works by: Peter Wells (N.Z.), Peter Callas (Australia), Merylyn Tweedie (N.Z.), Jenny Holzer (U.S.A.), Paper Tiger Television (U.S.A), Dara Birnbaum (U.S.A.), Peter Greenaway (England), as well as compilations of New Zealand rock videos, television commercials etc.

Front image: Detail from: Augustus Earle, *The Meeting of the Artist with the Wounded Chief Hongi, Bay of Islands, November 1827*. Oil on canvas, 610 x 962 mm. Courtesy Alexander Turnbull Library.

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We support more than just the art of conversation. Telecom Wellington has been involved in many community projects over recent years, including the Wellington Children's Christmas Parade, Mary Potter and Te Omanga Hospices, and the International Festival of the Arts.

"NOW SEE HEAR!" is your opportunity to make your own sense of art as language, and language as art. Brought to you with the support of Telecom Wellington, the people whose business is communication.

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