

Work by Christopher L.G. Hill, James Deutsher & guests

Call & Response

By Louise Menzies

The CLUBSproject exhibition for Wellington came at the invitation of Enjoy, who were interested in starting a conversation with other like-minded groups and establishing a programme of exchange across the Tasman to Wellington. Stridently taking the situation for what it was, CLUBS nominated Christopher L.G. Hill to travel to Wellington and produce the show, who in turn asked James Deutsher to collaborate with him, who together moved to open the project to all who were connected and interested.

The resulting project presented many ways to understand, appreciate and ruminate on the condition of conversing. Participating artists included: Dan Arps, Sriwhana Spong, Kain Picken & Rob McKenzie, Louise Menzies, Tao Wells, Helen Johnson, Hao Guo, Josh Petherick, Nick Mangan, Masato Takasaka, Annie Wu, Sean Bailey, Teracid & Inverted Crux, Liv Barrett, Daniel du Bern, Arie Hellendoorn, Kate Kelly and Daniel Malone.

Intent on openly investigating themes of hosting and authorship, work for the exhibition began in Melbourne where both Hill and Deutsher are based and where they gathered contributions from those around them. On route to Enjoy this

continued. Landing in Auckland they made an open call for donated works in the weeks leading up to the realisation of the Enjoy project.

Hill and Deutsher's desire for inclusivity blurred the role of author, curator, holiday, space, object, gallery and anonymity – to result in a collectively authored and wonderfully mixed-up collection of objects and processes to be experienced through the Enjoy installation.

Many materials spoke of the everyday, of recycling and impermanence. In particular, the motif of the take-away paper cup pervaded the space – with its bright, chipper smiley graphic grinning alongside less iconic, but still familiar cultural icons. Buckets inverted to form hour-glass shaped assemblages, used plastic drink bottles, small repeating stacks of wrapped chocolate and a wall drawing made from apple prints also featured strongly.

Installation of the CLUBS show was typically done late at night as the FIFA World Cup was on at that time, broadcasting from 3am to 7am. Deutsher himself was responsible for the papier mâché models of the "new ball" featured in the football World Cup games.¹



Work by Christopher L G Hill & James Deuthsher, and guests. Installation photo by Jessica Reid

**CLUBS AND CHRIS L.G. HILL PRESENT:
CHRIS L.G. HILL + JAMES DEUTSHER (W/ GUESTS)**

I like that Chris is recycling art work for this show, re-mixing his rock sculptures from his HHHH show at Clubs in 2005 where we showed along-side each other, I am making art that will be recycled after the show, from plastic bottles. He mentioned to me that the eyes white-outted on the rocks were intense and like Murakami's eyes, omni-present and unrelenting. I did these fake Murakami fabrics early this year and

I like the connections and the newness of the form. The tourist connection also interests me, these 'art holidays', and making work that acknowledges circumstances rather than disconnected commentaries.

I like the way it relates to the stalactites I want to make for the show, grown on string, growing thought the duration of the show. I wanted to go to the Waitomo caves on this visit to New Zealand, but it didn't work out that way, this was a starting point to make my own stalactites hanging between coke cans, it is kind of what that whole tourist thing has become anyway, mediated capitalist experience. It is

like Chris is making souvenir rocks for visitors to one of the other otherverses, something very similar to the colored, eyed rocks with a icy-pble stick sticking up from it, 'Wellington 2006', though Chris's are non-defined locations, liberated through unlimited possibilities.

Like my work of currency in \$\$ sign weed-bags, free at the end of the show, empowering, imparting value and choice, either to remain as art and value in ideas or in the economic capital value. The eyes are like

a giving of life, something of a creation. This is what I enjoy so much about Chris's work, the total creativity, creation ex-nihilo, of these never-before-seen forms, about the individual experience of creation and observation. The awareness of the total something-from-nothingness that flows from this work. In 'The Politics of Experience', R.D. Lang describes the relationship of consciousness to the concept of nothingness, the into-and-out-of nothingness of light, form, thing,

to no-light, no-form, no-thing; "IF I draw a pattern on a piece of paper, here is my action I am taking on the ground of my experience of my situation. That these lines did not exist on this paper until I put them there? Here we are approaching the experience of creation and of nothing." When I see the lines Chris makes I am reminded of this.

Infinite connections and possibilities are important to me, the fabric of space-time and the flows around us, these forms from nothing and my lack-of-knowledge. These lines of flows and breaks, spasmodic occurrences of production and imagination that are realized through

form and thought, realized at finite points from endless possibilities. Chris's work makes me feel at ease, if only for a short time, about these de-generative productions. Like solar-flairs, they remind me of the creative power of the universe.

James Deutscher
flight NZ154



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