

Summoning the Face of the Other and The Excellence Experiment

‘Summoning the Face of the Other and The Excellence Experiment’ is an installation that explores how representation of the Other always tends to go beyond conception inside and outside the practices and institutions of art. The resulting work includes the development and use of performative and wearable computing suits, experimental video programmes and a series of prints, photos, drawings and animations that conceptually explore the work of art not merely representing but becoming Other.

New technologies are utilized to critique aspects of institutionalization, providing opportunity for artist and audience interaction in relation to specific locales. Exhibitions have been organized in three sites, Auckland (New Zealand), Paris (France) and Lancaster (UK).

The exhibition at the NZ Film Archive involves the curation of work from archival and contemporary sources, including extant material from the NZ Film Archives (curated by Siobhan Garrett), contemporary work from the Paris based *Basse-Def* movement and work from the United Kingdom (curated by). Digital technologies enable the dis/relocation of artistic practices and works from different sites that may be re/evaluated by different audiences so as to gain a measure of the works’ experimental and innovative qualities across sites and practices. To test concepts of ‘innovation’ and ‘experimentation’ in relation to standards of artistic ‘excellence’ as devised by Brian McMasters influential report *From Measurement to Judgment*.

Direct input/feedback from audiences pertaining to the galleries, curated works and notions of 'excellence', 'innovation' and 'experimentation' will thus be utilized and subject to methodological analyses. Ultimately probing for an understanding of a macro and micro view of excellence in the arts.

Amanda Newall is an inter-disciplinary artist whose recent works (throughout Australasia, the US and Europe) involve the re-mixing of cultures and realities through methods of appropriation and material collage. Originally from New Zealand, Newall was a Lecturer at Lancaster University's Institute for the Contemporary Arts (LICA) between 2005-2009, before taking up a post as Senior Lecturer at the Royal Swedish Academy of Arts (Stockholm). With an extensive background in collaborative and performative practices and new media technologies and installations, Amandas current work is concerned with the examination of and experiments with new technologies in the face of Institutional Critique and other radical exhibition practices. She also adopts alternative ways of explicating the exhibition space by challenging the fourth wall of the gallery. Since living in the UK, cultural policy and cultural understanding, specifically in relation to diasporic cultures, have fed into what has become her current examination of the ‘efficacy’ of a globalized measure of assessment in the arts through physical explorations of site. She has a particular interest in grassroots practices that come from a culture-specific condition and/or site but which can be displayed in a digital space with no defined physical site. As an artist, Amanda maintains a position outside culture-specific practices by making conscious creative decisions to dislocate herself from the notion of place.

Steve Swindells is a Reader in Creative Practice/Research Leader in the School of Art, Design and Architecture, University of Huddersfield. He completed a practice based PhD in 2004 on *The Relationship between Art and Citizenship*, and in 2008 was international artist-in-residence at Ssamzie Space Studios, Seoul, South Korea. Swindells has exhibited across Europe, North America and Asia, with his current works *Institute of Beasts* conceptually explores the work of art adopting animality, in particular the work becoming 'minotaur'. The work touches upon notions of abstraction, waywardness and bestial as an attempt for the work to become significant Other. Underpinning the approach is a relationship between notions of collage and representation/homage to the 'mongrel' - in this respect the work of art existing as a mythical animal. Recent exhibitions in Seoul, Taipei and Bangkok in 2009 and across Europe, North America and Asia (2005 – 2008). Recently contributed to a number of publications and symposium, including: 'Creative Practice / Creative Research' and 'Writing Encounters', York St. John University, UK (2008/09), *Journal of Writing in Creative Practice*, Volume 2: Intellect journals (2009), 'Things Artists do Anyway', Studio Bibliotheque, Hong Kong (2008),