

Preserve, Renew, Invent [Light Bytes]

An art exploration into disseminating aphorisms

LESLEY KAISER

E X E G E S I S

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2008

School of Art and Design

This exegesis is submitted to Auckland University of Technology in partial
fulfillment of the degree of Master of Arts (Art and Design)
MAArtDes

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Attestation of Authorship

‘I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgment is made in the acknowledgments.

29 January 2008

L. Kaiser

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P R E F A C E

Lesley Kaiser: *Preserve, Renew, Invent [Light Bytes]*

This thesis examination presentation exhibition is in partial fulfilment of the practice-based degree of Master of Arts (Art and Design). The thesis project (2-year FT) has been completed part time over the last four years [Feb. 2004–Feb. 2008]. The thesis exhibition *Preserve, Renew, Invent [Light Bytes]* is at three sites. The first (and primary site) is at MIC Toi Rerehiko [Media and Interdisciplinary Arts Centre], Level 1, 321 K Rd, Auckland, New Zealand, 25 January–8 March 2008. It includes *POST ART suitcase* (Gallery 3), which is a portable exhibition archive that can be added to, and also *POST ART ceramic plates* (in the MIC foyer), which is an inaugural limited edition for MIC Toi Rerehiko.

The second site of this exhibition is the MEDIA1 four-storey high projection wall, Freyberg Place, Auckland, New Zealand. This thesis builds on the related ongoing projection exhibition *Light Bytes at Night* (Kaiser, L. & Barnett, K., 2003–08). One animation runs in among the advertisements after dark every Wednesday to Saturday till the end of March 08.

A third site of the exhibition is a website – <http://www.lesleykaiser.com> – that has been launched as part of this ongoing dissemination that includes the archiving process.

This bound library edition includes visual documentation and commentary of the thesis examination exhibitions, and has been completed after examination.

Summary of sites presented as outcomes of this thesis

- [i] Urban screens documented in an animation, *Preserve, Renew, Invent [Light Bytes]*: aphoristic texts in sites of contemporary dissemination (using the digital technologies of animation and moving image) in NZ (*Light Bytes at Night* 2003–08), France (*Antipodes*, 2006), Russia (*OUTVIDEO 07*). DVD archives x 3

The *Light Bytes at Night* animation of ‘Never tell THE TROUBLE what the trouble is’ can be seen in among the ads on the *Media1* projection wall, Freyberg Place, Auckland, NZ, after dark Wednesday–Saturday from 25 January until March 17, 08, when an exhibition of Kezia Barnett’s and Lesley Kaiser’s *Light Bytes* animations is scheduled for one night only, 17 March 2008. Details are posted at www.lesleykaiser.com

- [ii] 'Art-in-a-suitcase' /Artists' book prototype. Gallery installation, MIC Toi Rerehiko, 25 January–8 March 2008
- [iii] Ceramics: art market (MIC Toi Rerehiko inaugural edition for sale at MIC)
- [iv] Web URLs as modes of dissemination and archiving:
<http://www.lesleykaiser.com>
<http://www/nzepc.auckland.ac.nz/digital/kaiser/asp>
- [v] Conferences and academic journals:

B07: The Fifth International Conference on the Book, Madrid, Spain, 20–22 October 2007. Paper Title: *Preserve, Renew, Invent [Light Bytes]: The Aphoristic Statement and the Future of the Book*. Abstract published at website: http://B07.cgpublisher.com/proposals/67/index_html

This paper has been published at website: : <http://ijb.cgpublisher.com/product/pub.27/prod.226>) in *The International Journal of the Book*. New online publication avenues offer a range of outputs from hardcopy volumes to individually downloadable papers in either digital form or as a monograph and a web presence. The paper was a runner-up for the International Journal Award 08.

Screenscapes: Past, Present, Future (29 November–1 December 2007), University of Sydney, Australia. Paper title: *Preserve, Renew, Invent: Maximizing Philosophy in the Age of Digital Reproduction*. Abstract published at website: <http://www.arts.usyd.edu.au/conference/screenscapes/>




Photo: Lesley Kaiser

Fig. 1. *POST ART* suitcase and *POST ART* ceramic plates, Kaiser, L., 2008



Media and
Interdisciplinary
Arts Centre

FISH EYES / Lonnie Hutchinson
ARIKI / TALKING TIVAEVAE / Leilani Kake
PRESERVE, RENEW, INVENT [LIGHT BYTES] / Lesley
Kaiser





Opening 6pm Friday 25th January, 2008
MIC TOI REREHIKO
Level 1, 321 Karangahape Rd, Newton, Auckland

Saturday 26 January - Saturday 8 March, 2008
Tue-Fri 10am-6pm / Sat 11am-4pm
www.mic.org.nz




Fig. 2. MIC Toi Rerehiko Exhibition invitation



Photo: Lesley Kaiser

Fig. 3. *POST ART suitcase installation 1*, Kaiser, L., 2008

805h x 1030w x 1190d



Fig. 4. *POST ART ceramic plates and POST ART digital frame* installation, Kaiser, L., 2008

900h x 2000w x 500d

ABSTRACT

Preserve, Renew, Invent [Light Bytes]

An art exploration into disseminating aphorisms

The expanding potential for the dissemination and archiving of aphorisms is explored in this practice-based research thesis. An aphorism is a short statement that communicates an insight about the world (and can sometimes function as a guide to action). Eric McLuhan, interviewed in *Signs of the Times: The History of Writing* (Goëss Video, 1996), suggests that the future of the book is the aphoristic statement. Aphoristic knowledge has traditionally been transmitted through texts and through libraries, but this project brings into play various modes of recirculating aphoristic texts using contemporary distribution networks and digital media such as moving image, projection on to urban screens, artists' books, archival digital photography and glazed ceramics. Texts 'virally inhabit' a number of sites and languages in a series of works situated in the interdisciplinary context of contemporary text art and artists' books. The sayings rejoin the cultural river of ideas in local and international incarnations.

Practice-based work (80%) and exegesis (20%)

TERMS

APHORISM

Def.: n. 1 a short pithy maxim 2 a brief statement of a principle.
(*The Concise Oxford Dictionary*, ninth edition, 1995)

MAXIM

Def.: n. a general truth or rule of conduct expressed in a sentence.
(*The Concise Oxford Dictionary*, ninth edition, 1995)

KEY WORDS

Artists' Books, Aphorisms, Maxims, Memes, Visual Art, Ceramics, Digital Publishing, Digital Photography, Design, Culture, Philosophy, Sociology, Urban Screens, Text and Moving Image, Concrete Poetry, Aesthetics, Semiotics, Typography, Bookworks, Buddhism, Installation art

1

INTRODUCTION

Overview of thesis project

1.1

INTRODUCTION

Definition, wider contexts and the literature

1.1.1. Ancient precedents on public walls: a starting point for this practice-based research, and initial queries

Human beings throughout time have sought to have their voices heard in public places and amidst the noise and activities of the day-to-day. Diogenes of Oenoanda (in southwest Turkey) in the year 120 CE revived texts of the Greek philosopher Epicurus (341–270 BCE) and had them carved and painted in red on a specially built wall around the local agora or market place for the edification of the people there. The inscription was 80 metres long and functioned as a giant billboard might today (see images at website: www.anchist.mq.edu.au/272/Diogenes%20of%20Oenoanda.html, retrieved 18 July, 2007). How does this desire to communicate wisdom that is encoded in aphorisms from past philosophers and thinkers translate into today's culture? This project explores links and transitions from the 'logosphere' (which saw the dawn of writing) to the 'graphosphere' (dominated by the printed word), to the 'videosphere' (wherein the visual triumphs) (the terms are those proposed by French writer Régis Debray in 'Socialism: A Life-cycle', *New Left Review* 46, July–August 2007).

1.1.2. Areas of practical exploration outlined

The final thesis exhibition is the result of explorations in several inter-related bodies of work that use different media and which come together in a prototype multi-platform 'art-in-suitcase'/artists' book. In *POST ART suitcase* various components pack up into a portable wooden suitcase, in the Fluxus manner:

- an artists' book of aphorisms and archival photography
- four limited edition ceramic plates
- DVD components played on a portable mini DVD player (that show the animations as they were projected as digital animations/moving image onto urban screens in Auckland, NZ, France and Russia, and which link to a website archive, <http://www.lesleykaiser.com> where the animations can also be viewed and heard)
- and an ongoing A4 archive box, that includes a conference paper published in *The International Journal of the Book*.

1.1.3. Initial thoughts and focus: reflexivity

My initial exploration in this research project resulted from reflecting on the question ‘What is the nature of the texts that I am drawn to use in my ongoing oeuvre as an artist and why are they interesting to me?’ I discovered that the texts fall into two categories, aphorisms and maxims (which are aphorisms that act specifically as a guide to action), and this led me to research how aphorisms might function in society, and, in particular, in the contexts of contemporary art. Initially I looked at the potential for creative forms of documentation to reactivate and extend the scope of a transitory art event, linking it to the wider cultural river of ideas inherent in the histories of the aphorisms and maxims used. However, researching on the internet, I discovered a number of international networks (urban screens, websites and sites of academic dialogue) that have sprung into life over the last five years, and that have allowed me to explore and extend the dissemination of selected aphorisms in new site-specific works, and in different languages, cultures and modes of publication. Archiving and bringing together these explorations became a practical focus for the final thesis exhibition at MIC Toi Rerehiko gallery.

2

CONTEXTS

2.1. APHORISMS

Definition, wider contexts and the literature

2.2. PRESERVE

Aphorisms in context: links to the past

2.3. RENEW

Aphorisms in context: a history of free distribution

2.4. INVENT

Aphorisms in context: the aphorism into the future/ changing technologies

2.5. THEORETICAL CONTEXTS

Aphorisms in context: visual arts

2.1

APHORISMS

Definition, wider contexts and the literature

2.1.1 What are aphorisms and maxims, and how do they function?

The Penguin Dictionary of Literary Terms and Literary Theory defines an aphorism as:

A terse statement of truth or dogma; a pithy generalization [...]. The aphorism is of great antiquity, timeless and international. The Classical, Hebraic and Oriental worlds have all made great contributions, and the common stock of wisdom and knowledge everywhere has scattered these nuggets of truth in the writings and sayings of many civilizations. Of the thousands that have added to the store the following deserve special mention. [The author's list includes, among others, Aristotle, Plato, Montaigne, La Rochefoucauld, Camus, Chaucer, Francis Bacon, Pope, Blake, Coleridge, Wilde, Schopenhauer and Nietzsche.] (Cuddon, 1991, p. 52)

Aphorisms, unlike 'truths', are dynamic, and often invoke provocative paradoxes. Murray S. Davis (1999), in his article 'Aphorisms and Clichés: The Generation and Dissipation of Conceptual Charisma', gives a fine analysis of how aphorisms function. He suggests that 'The motivating engines of intellectual life are not true ideas but interesting ones' and that the aphorism is 'the purest form of an interesting idea that draws the mind onward'. (p. 245)

What makes a theory interesting is its implications, the set of further implications to which it can be applied. Theories that are interesting configure incomplete gestalts in the mind, which – as they accelerate towards potential closure – produce pleasurable endorphins in the brain. (p. 246)

A successful aphorism is an insight (Cuddon, 1991, p. 52), whereas a maxim is an aphorism that functions more as a guide to action.

2.1.2 Aphorisms in auditory and visual space: historical precedents

In all cultures, insights from the past are found in aphorisms, and a key feature of aphorisms is their suitability for dissemination, for they are compacted thoughts to be unpacked; words encoded with insights; a method of delivering wisdom. This, and the aphorism's adaptability to contemporary modes of communication, is the key to their

value and their survival. Aphorisms can act as mnemonics for knowledge retrieval. In the West, they were originally used in a scientific context, in Hippocrates' book of medical observations (which began with the famous “‘Life is short, art is long, opportunity fleeting, experimenting dangerous, reasoning difficult ...’”). (Davis, 1999, p. 247.) Hippocrates goes on to succinctly advise the reader how to save lives using the medical knowledge recorded therein – in a life and death situation, the compacted format of the aphorism comes into its own.

Aphorisms have come down to us from spoken culture, and from practical culture, but they have traditionally been recorded in books, or on stone, as alphabetic texts and been visually read (even though, in Western languages, the letters of the alphabet are visual symbols that roughly represent a phoneme of a spoken language, either as it exists now or was spoken in the past. This is unlike those non-Western languages that use image-based symbols).

In the digital age, texts have once again entered ‘auditory’ space as pithy ‘sound bites’ (in news media presentations for example). Information is now increasingly communicated in shorter and shorter time slots, using a plurality of media including sound and the visual. Thus in the twenty-first century we experience information simultaneously with a multiplicity of senses – think of Times Square with its overload of messages. This represents a shift away from the more linear readings that are found in books and which are more characteristic of earlier times.

Marshall McLuhan (2005) suggests in *Printing and Social Change* that:

The electronic age finds it both natural and necessary to be aware of every kind of situation from many points of view simultaneously. For perspectivism, we substitute cubism, in which the spectator sees at once from inside and outside, from below and above. This insistence on an inclusive image or consciousness is strikingly at variance with the exclusive and specialist focus of the literary mind in its first phase. This habit of successive analysis, which derives from the power of printed words to impose their form on our mental processes, we call lineal. And this lineality has been the means of creating most of the forms of order in the arts and practical life of the past five centuries. It is the absence of this power to line things up habitually in linked and orderly succession which clearly marks the pre-Gutenberg man and even more the pre-literate man. (p. 21)

2.1.3. Sociologist Murray Davis on similarities and differences between aphoristic and postmodern ways of knowing

Davis suggests that in ancient times the aphoristic form was a predominant mode of thinking, but the use of aphorisms ‘declined because they have less affinity with

modern society (whose intellectual arbiters require all new ideas to be elaborated systematically, connected theoretically and verified empirically) than they had with pre-modern society'. But 'they have an affinity with postmodern society (whose characteristics could increase audience receptivity)' (Davis, 1999, p. 257). Davis goes on to suggest that there are similarities (and also differences) between postmodern and aphoristic ways of knowing. These are summed up in the aphorism 'Easy to read but hard to comprehend, an aphorism would strike those who try to surf through it [on the internet] like a rock.' (Davis, p. 258)

Precisely because they are 'a concise expression of doctrine or principle or any generally accepted truth conveyed in a pithy, memorable statement' (*Britannica On-line Encyclopedia* definition), aphorisms invented for one context become easily relevant to another, adapting in modality 'to postmodern culture's *collage* [...]. Like the postmodernist the aphorist believes it is better to explain a thing in itself than to locate it in a rigorously organized whole. But only local understandings are possible.' (Davis, p. 257)

[E]very component is a synecdoche of its whole. To understand a component is to understand its whole [...]. Aphoristic closure can produce a momentarily satisfying intellectual fulfilment rarely found elsewhere by the postmodern psyche. But if the form and content of aphorisms is postmodern, their density and effect are not. An aphorism is a compacted thought, whose complete decompression requires contemplation [...]. Moreover an aphorism's perspective shift on one topic has repercussions on all topics, requiring more cognitive adjustments than most people today care to make [...]. Aphorists undermine the meaning of postmodern life as much as the meanings in modern and pre-modern life. (p. 258)

Though some aspects of aphoristic thought overlap the cluster of ideas that might be termed postmodernism, in other ways they do not – there is never a clear demarcation line (see also Section 2.5. Theoretical contexts. Aphorisms in visual arts).

2.2

PRESERVE

Aphorisms in context: links to the past

2.2.1. Aphorisms have been recorded in human communication throughout time

Def.: APHORISM n. The finest thoughts in the fewest words.

(Davis, 1999, p. 246)

The desire to pass on helpful teachings and aphoristic wisdom is a human characteristic that dates back to prehistoric times. Richard Dawkins (2006) suggests that more than any other species we survive by the accumulated experience of previous generations. The sharing of knowledge in acts of reciprocal altruism is a defining characteristic of *Homo sapiens*.

From a Western perspective, the first record we have of the aphoristic communication of knowledge was in the fourth century BCE with the aphorism that began Hippocrates book of medical observations which is mentioned above.

2.2.2. Early Buddhism and aphorisms

One can speculate, however, that the Buddhist-inspired carvings into stone of *Om mani padme hum*, some of which date back to the fifth century BCE, are aphoristic means of recording wisdom from a shared past in script form with both oral and visual components. *Om mani padme hum* is a very succinct aphorism, because it contains the essence of an entire teaching, and it is one of our most ancient aphoristic teachings. It is featured in an animation for the *OUTVIDEO 07* exhibition on public screens in Russia, which is one mode of disseminating aphorisms in this thesis project (see Figs 5–8 below).



Fig. 5. *Om Mani Padme Hum* – a Buddhist prayer carved on stones. Wikipedia, Image: Mune wall col.jpg. Retrieved 16 June, 200, from website: http://commons.wikimedia.org/wiki/Image:Mune_wall_col.jpg

Fig. 6. *Om Mani Padme Hum* written in Tibetan on a rock at the Potala Palace, 2004. Wikipedia, Retrieved 16 June, 2007, from website: <http://www.onwardtibet.org/index>.

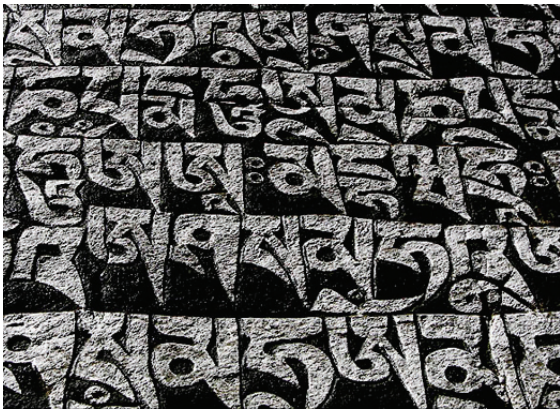


Fig. 7. *Om Mani Padme Hum* prayer stones, Nepal, by Harry Kikstra. Exposed Planet. com. Retrieved 16 June, 2007, from website: <http://www.exposedplanet.com/index.php?showimage=21>

Fig. 8. *INCREASE the PEACE* (Russia) (Kaiser, L. & Austin, L., 2007). Animation for *OUTVIDEO 07* [Exhibition]

2.3

RENEW

Aphorisms in context: a history of free distribution

2.3.1. *Increase the Peace* (Russia) (Kaiser, L., & Austin, L., 2007). Altruistic dissemination of aphoristic knowledge in the Buddhist tradition

Continuing in the Buddhist tradition of shared wisdom that is freely disseminated, the 30-second video animation *Increase the Peace* (Russia) (Kaiser, L., & Austin, L., 2007) (Fig. 8) explores ways to disseminate the message of peace, and transforms/ translates aphoristic wisdom, this time into Russian and English (and references the visual format of the *Om mani padme hum* prayer stones (Fig. 7). The video was made for free dissemination and shown on 39 urban screens in 16 cities in Russia as part of the *OUTVIDEO '07* festival night programme, 3 and 4 August, 2007 (see Appendix 1: *OUTVIDEO '07* and the DVD in Appendix 11).

2.3.2. A history of universal free distribution in Buddhism

Historically, the dissemination of encoded wisdom and method in Buddhist teachings is remarkable for its concern with the free distribution of aphoristic knowledge, and is another major Buddhist achievement:

... every attempt at early printing in the world, in particular in China, Korea and Japan, was undertaken by Buddhist technologists, with an interest in expanding human communication. The first ever printed book (or more exactly, the first printed book that is actually dated) was the Chinese translation of an Indian Sanskrit treatise (*Vajracchedikaprajñā-pāramitā*), the so called ‘Diamond Sutra’. This was translated into Chinese by Kumārajīva (a half-Indian, half-Turkish Buddhist scholar) in 402 CE and this manuscript was printed in 868 [...]. The introductory note that went with the volume explicitly explained that it was for ‘universal free distribution.’ (Sen, 2005, p. 82)

Human beings from ancient times have freely communicated, and this continues today on the internet. The aphoristic *Om mani padme hum* has traditionally been multiplied by Buddhist practitioners in the distribution of rubbings on to paper of stone carvings (Fig. 7), and by the inclusion of the script in rolls of paper inserted into prayer wheels – the visual erupting into auditory space, as well as into physical space and time. Today if you look up *Om mani padme hum* on Youtube, you will find approximately 9000 video/animations (with sound), and if you look it up in Google Images you will

find approximately 4,000 images.

2.3.3. Issues: free distribution under threat today; Lawrence Lessig, Creative Commons

However, there are serious warning signs for the future of free distribution of knowledge, in terms of changing copyright law and the internet. Lawrence Lessig, in *Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity*, notes that we are at risk of becoming not a free culture, but its opposite, a “permission culture”—a culture in which creators get to create only with the permission of the powerful [...]. The Law is changing; that change is changing how culture gets made’, and though ‘free culture has been our past [...] it will only be our future if we change the path we are on right now’ (Lessig, 2004, pp. xiv–xv).

The issue of free distribution of culture is one at the centre of this project, for as Foucault suggests, ‘authentication no longer requires reference to an individual author’ (Foucault, 1969, p. 126). Most of the aphorisms I have used in this project have come from the public domain, and from thinkers and philosophers past. In the animations on public sites, in among the ads, attribution (either to me as the artist, or to the originator of the texts if it were always possible to accurately identify them) would seriously interfere with the impact of the message. However, it is important that any attribution is recorded in the published documentation, in line with Creative Commons copyright protocols. This is one of the reasons for simultaneous dissemination in multiple forms, and also for the importance of the documentation. In *Preserve, Renew, Invent [Light Bytes]* an archival book features an attribution page where the aphorisms/texts are credited, the DVD has credits as part of the work, and the website also acts as an archive and source of dissemination (see the credit pages of *Light Bytes* (Artists’ Book) in visual documentation of exhibition).

2.3.4. Rationale for A4 archive box in *POST ART suitcase*

In earlier public site-specific text exhibitions that I curated with John Barnett, such as *Like They Are Now* and *You Saw It On TV*, the texts from the invited authors/artists were always documented, and texts credited, in some published written form to complete the work (see *Landfall 182*, 1992). This is part of the rationale for the A4 archive box that is part of *POST ART suitcase*. It also functions as a ready-made insight into my oeuvre as an artist; a set of clues to follow; and an acknowledgment of collaboration, which has been a characteristic of this project.

2.4

INVENT

Aphorisms in context: the aphorism into the future/changing technologies

2.4.1. Changing technologies; memes in the digital age; simultaneity; collaboration

Mankind's application to mimetic transmission, the ability, dedication and inventiveness in copying and disseminating aphoristic memes, has enabled the accumulation of knowledge throughout time, in libraries, in oral traditions, and today. Knowledge is potentially becoming highly accessible via the web. The digital download, the video and the projection are today's equivalent forms of spreading wisdom, adding additional modes that complement the temple rubbing or the codex book. We are returning to a time of pluralism and simultaneous experience, and of more aphoristic ways of knowing, and collaboration is a key ingredient in ongoing communication, and is central to this work, not only in terms of the source material – collaborating with dead thinkers whose thoughts have interested me – but also in terms of new animations based on collaborative text works, often with John Barnett. I worked initially on the technical animation with Kezia Barnett in the first *Light Bytes at Night* animations, and later with Logan Austin on the more recent animations (see Acknowledgements and credits in component works).

2.4.2. From printed word to the big screen

'The printed word stands at the beginning of that process of development of which the movie is both an ultimate stage and also a reversal of the original stage.' (McLuhan, 2005, p. 11) and the movie is, by its very nature, a collaborative venture.

Artists are also no longer bound to the art gallery but can be situated within the fluid public sphere. Simon Morely in *Writing on the Wall: Word and Image in Modern Art* (2003) suggests that:

To a far greater extent than at any time since the invention of printing artists now emphasize the textuality of writing itself, that is of writing as a visible form functioning within a specific space, rather than merely the transparent vessel for speech and the preservation of memories. This foregrounding of textuality resists the inclination to read words for their linguistic meaning, and in turn makes us prone to experience them both as spatial figures and as forms with their own intrinsic history – the history carried in typography. Just as in society as a whole – walk down the main street of any town or turn on the television – the conventions in art that have kept word and image in separate

categories are being abandoned. Indeed, artists today understand the relationship between the visual and the verbal very differently from the way they did a century ago. (Morely, 2003, p. 205)



Fig. 9. *Don't take know for an answer*. Animation running in among the advertisements, Media1 projection wall, Freyberg Place, Auckland (Kaiser, L & Barnett, K., *Light Bytes at Night*, 2003–08)
A maxim originally from Wittgenstein

THEORETICAL CONTEXTS

Aphorisms in visual arts

2.5.1. Simon Morley; Nicolas Bourriaud and Relational Aesthetics

Ultimately, however, whether a contemporary artist uses words, images, sounds, or combinations of all of these, seems less important than how they seek to position themselves in relation to the informational matrix. The artist in this situation becomes a cartographer of all media – someone who independently maps information as it incessantly flows across the vast and ever metamorphosing data ocean [...]. Words have replaced images, or words have become images. In this, it is typical of the boundary-less art of the present. (Morley, 2003, p. 208)

French theorist Nicolas Bourriaud, a curator at the Palais de Tokyo in Paris, reinforces the notion that traditional disciplinary boundaries no longer pertain to art practice, and formulated one of the earliest readings of the emergent metaphors of artistic production engendered by information culture when he coined the term ‘relational aesthetics’. His ‘proposal for art is post-production – mining previously made work and re-contextualising it. That is what, if anything, could be considered as new, the re-contextualisation of the already-made.’ (Karen Moss interviews Nicolas Bourriaud at website: http://www.stretcher/archives/il_a/2003_02_25_archive.php)

Appropriated imagery, text included, is allegorical imagery.



Fig. 10. *Believe in the Ruins [Light Bytes]*, a Twin Towers shot (L. Kaiser & K. Barnett, 2008); a re-work of Situationist Jamie Reid's maxim 'Believe in the ruins' (Fig.17)

2.5.2. Allegory; Walter Benjamin; Craig Owens

Jamie Reid was evidently inspired by Walter Benjamin's allegory of the ruins.

Allegory:

A conviction of the remoteness of the past, and a desire to rescue it for the present, these are its two most fundamental impulses. They account for its psychological inquiry as well as and its significance to Walter Benjamin, the only twentieth century critic to treat the subject without prejudice, philosophically. (Owens, C., in Harrison and Wood [Eds], 2003, p. 1026)

Craig Owens identifies Benjamin's insights into the role of the allegorist in the age of mechanical reproduction¹ and finds links with contemporary art. The first link is with the appropriation of images [...].

With the allegorical cult of the ruin, a second link between allegory and contemporary art emerges: in site specificity, the work which [sic] appears to have merged physically into its setting, to be embedded in the place where we encounter it. The site-specific work often aspires to a pre-historic monumentality; Stonehenge and the Nazca lines are taken as prototypes. (Owens, 2003, p. 1027)

This theoretical position – Walter Benjamin's allegory of the ruin – is directly (and reflexively) referenced in the photograph *Believe in the Ruins [Light Bytes]* (Fig. 10) that Kezia² and I called our Twin Towers shot on those sometimes cold and rainy nights when we used to document *Light Bytes at Night*. Other texts used in the exhibition, however, do not reference postmodernism, but visually reflect other art movements; texts like *Make it New* (Fig. 11) coming down to us via modernist Ezra Pound from the founder of the Shang Dynasty (1766 BCE)³ – 'modernism and allegory are not antithetical' (Owens, 2003, p. 1030). The modernist aesthetic of the constructivists is revealed in the colour and geometric design of the animated sequences (Fig. 12) that further transform into expressionist abstracts (Fig. 13 – which became more 'abstract' and blurred because of the rain diffusing the light that night).

¹ '[T]he allegorist does not invent images, he confiscates. He lays claim to the culturally significant, poses as an interpreter. And in his hands the image becomes something other (allos = other + agoreuei = to speak). He does not restore an original meaning that has been lost or obscured; allegory is not hermeneutics [my emphasis]. Rather he adds another meaning to the image. [...] Allegory is consistently attracted to the fragmentary, the imperfect, the incomplete – an affinity which finds its most comprehensive expression in the ruin, which Benjamin identified as the allegorical emblem par excellence. Here the works of man are re-absorbed into the landscape; ruins thus stand for history as an irreversible process of dissolution and decay, a progressive distancing from origin. [...] (Owens, 2003, pp. 1025–28)

² Kezia Barnett initiated the *Light Bytes at Night* project. We collaborated too in taking the photos.

³ The founder of the Shang Dynasty carved the Chinese character for 'make it new' on his bathtub and Ezra Pound stumbled across this Chinese character in Morrison's multi-volume dictionary (1815–22).

Aphoristic knowledge moves comfortably through a multiplicity of genres.



Fig. 11. *Make it New* Kaiser,L., 2008.



Fig. 12. *Obstacles*
Abstract

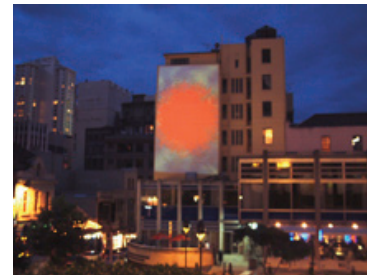


Fig. 13.

Images from *Light Bytes at Night* (Kaiser, L. & Barnett, K., 2003–08)

2.5.3. El Lissitzky

Russian Constructivist artist El Lissitzky is particularly important to this research context, partly because of his belief that art could function in public situations as an agent of change to make the world a better place, but also for the precedents he set using ‘the primary universalist language of geometry [...] which was actually more comprehensible than traditional words and images’.⁴ (Morely, 2003, p. 94)

Once again while words still serve to anchor meaning in the conventional sense, Lissitzky’s goal was also to make this meaning explicit on a more tangible level through universal visual signs, and letters begin to assert themselves as pure visual presences (at the price of legibility). (Morely, 2003, p. 95)

‘In the process of inventing the modern exhibition, he also constructed the context in which modern art and the spectator meet.’ (O’Doherty, 1986, p. 86)

In the digital age we increasingly experience art in non-gallery sites as passersby. We experience words both as spatial forms and as forms with their own intrinsic history – the history carried in typography. *Preserve, Renew, Invent [Light Bytes]* explores ways in which aphoristic sayings can be made readily accessible via today’s media, and in public sites.

In ‘Theses on the Philosophy of History’ (1982 [1955]) Benjamin notes that

⁴ This, along with the nerve-racking and volatile political situation that week between Russia and the USA regarding the use of nuclear missiles, made it particularly appropriate to create the *Increase the Peace* animation for public screens in Russia for *OUTVIDEO 07*, (Fig. 8). El Lissitzky was acknowledged in my proposal for this exhibition – proposal writing (and shopping) became part of my methodology of disseminating aphorisms, which is what led me to include some of my (and John Barnett’s) earlier artists’ books and exhibition handouts in the A4 archive box. Essays such as *Lost (in the Supermarket)* seemed the best way to contextualise the current work in terms of ideas, collaborative earlier work, and artists’ books.

‘Every image of the past that is not recognised by the present as one of its own threatens to disappear irretrievably.’ (Benjamin, 1982, p. 257)

The *POST ART suitcase* as a time bite is a bit like the metaphor of Ozymandius. It captures moments in time but is irrevocably condemned to oblivion by time, even though the archival materials give a short respite and the ceramics take the aphorisms into archeological time in the sense of lasting for aeons. This is where the importance of the photograph comes into this project, for often transient public works are only preserved in photos.

As an allegorical art then, photography would represent our desire to fix the transitory, the ephemeral, in a stable and stabilizing image [...]. [I]nsofar as they [photographs] self-consciously preserve that which threatens to disappear, that desire becomes the subject of the image. If [...] photographs are allegorical, however, it is because what they offer is only a fragment, and thus affirms its own arbitrariness and contingency [...]. [The] blatant disregard for aesthetic categories is nowhere more apparent than in the reciprocity which allegory proposes between the visual and the verbal; words are often treated as purely visual phenomena, while visual images are offered as a script to be deciphered.

(Owens, 2003, pp. 1025–28)

2.5.4. Contemporary artists using aphorisms

Many artists today use text, but few specifically use aphorisms. Notable are: Jenny Holzer, Barbara Kruger, Situationist Jamie Reid, Bruce Nauman, Laurie Anderson, William Burroughs, Richard Hamilton and Ian Hamilton Finlay.

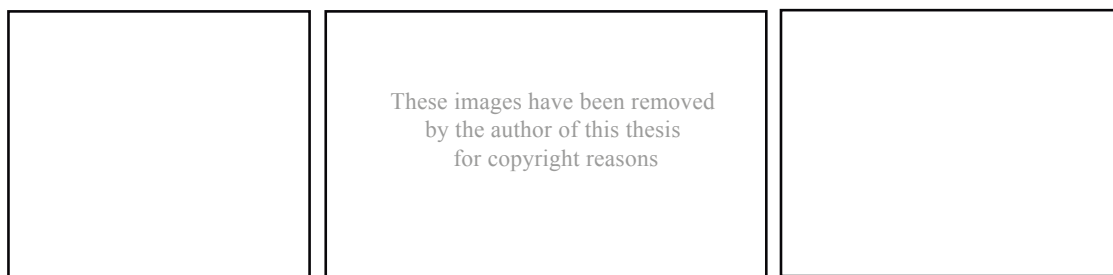


Fig. 14. Kruger, B. (1987). *Untitled* (A picture is worth more than a thousand words). Harper, J., and Barrie, L. (1988), *Barbara Kruger*. Wellington: National Art Gallery, p. 56

Fig. 15. Aphorisms in Barbara Kruger Kruger, B (1987): *Untitled* (In space no one can hear you scream). Harper, J., and Barrie, L. (1988), pp. 64–65

Fig. 16. Holzer, J. (1990). *Untitled* (*Selections from Truisms, Inflammatory Essays, The Living Series, The Survival Series, Under a Rock, Laments, and Child Text*). Site-specific installation at the Guggenheim Museum. Retrieved 3 Jan, 2008. Website http://www.guggenheimcollection.org/site/artist_work_md_65_1s.html

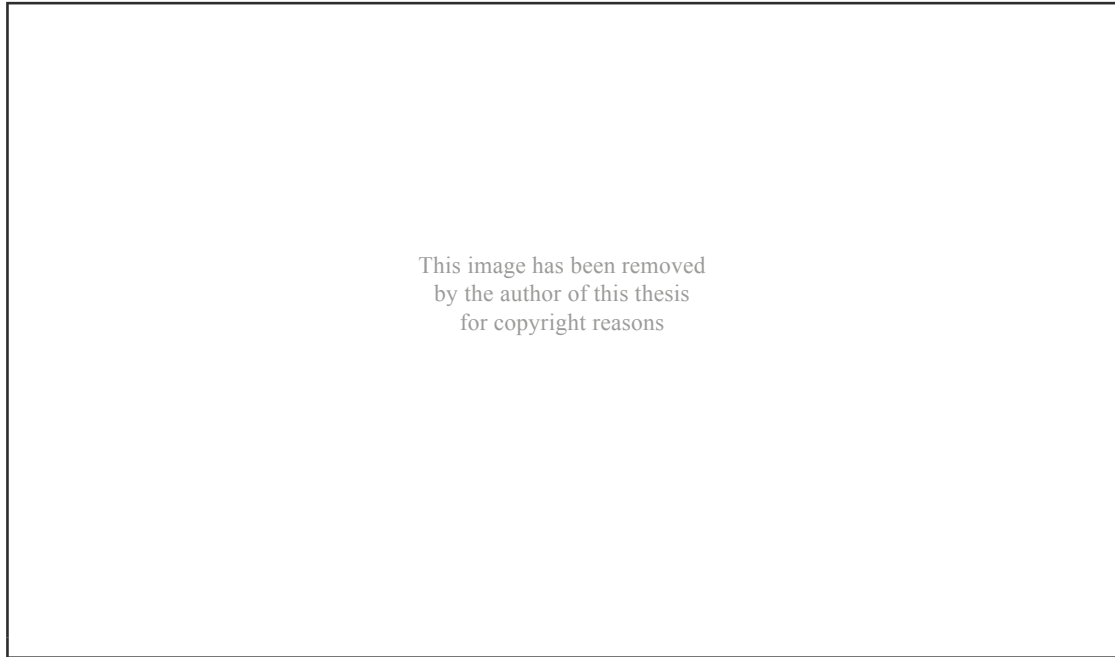


Fig. 17. Jamie Reid. *Believe in the ruins* stickers

Situationist Jamie Reid made *Believe in the ruins* stickers – a comment on the society of the spectacle and the domination of consumer society (Fig. 17).

2.5.5. Dissemination and allegory in popular culture, and eternity: Arthur Stace

The allegory of the ruin and the desire to rescue the moment from the transitory is also seen in Arthur Stace's copperplate *Eternity* text that he wrote in chalk on the pavements of Sydney, and which reached billions of people in the televised millennium celebrations when it featured in lights on the Sydney Harbour Bridge during the midnight fireworks celebrations.

‘An appreciation of the transience of things, and a concern to rescue them for eternity, is one of the strongest impulses in allegory.’ (Benjamin's observations on allegory are to be found in *The Origins of German Tragic Drama*, 1997, p. 223)



Fig. 18. Arthur Stace: *Eternity* written in chalk on the pavements of Sydney

Fig. 19. Arthur Stace: *Eternity* in lights on the Sydney Harbour Bridge during millennium celebrations

2.5.6. Historical context of art-in-a-suitcase format: Duchamp; Fluxus

The most significant context for the ‘art-in-a-suitcase’ concept and the idea of an artwork as ‘an accumulation of ideas’ and portable archive of miniature editions is Marcel Duchamp (Fig. 20).



Fig. 20. Marcel Duchamp *Boîte-en-valise* (1934–41)

In 1934, Marcel Duchamp announced the publication of his Green Box (edition of 320 copies) in a subscription bulletin – an enormous undertaking since each box contains 94 individual items mostly supposed ‘facsimiles’ (Duchamp’s word) of notes first written between 1911 and 1915, each printed and torn upon templates to match the borders of the scribbled originals for a total of 30,080 scraps and pages.

(Duchamp Online Archive. Retrieved 3 Jan, 2008 from http://www.toutfait.com/issues/issue_1/News/repopup_3.html)

In terms of artists’ books/‘art-in-a-suitcase’, Duchamp’s catalogue box and some Fluxus works (e.g. Yoko Ono’s catalogue box) provide fine art models of the hybridisation of artwork and archive.



Fig. 21. Everson catalogue box, 1971. Includes works by Yoko Ono and John Lennon. Designed and produced by George Macunius

Fluxus works continue to be distributed by the Flux shop, and provide another context for this work, particularly in the use of cheap standard boxes. When I came to package the *POST ART ceramic plates* for distribution as editions, I adapted white and kraft mass-produced 8” pizza boxes for the 8” ceramic plates.

2.5.7. Relevant contexts of books/ceramics in art: Russian Avant-garde ceramics, NZ artists.

Other contexts are: *The Russian Avant-garde Book* – see online exhibition at the Museum of Modern Art in 2002 (which can be viewed at <http://www.moma.org/exhibitions/2002/russian/index.html>)

In terms of ceramics, the Russian avant-garde work was inspirational: see *The Great Utopia: The Russian and Soviet Avant-garde 1915–1932*, published by the Guggenheim Museum in 1992.

A number of NZ artists decorate ceramic plates as art works, most noticeably Richard Killeen and Martin Popperwell.

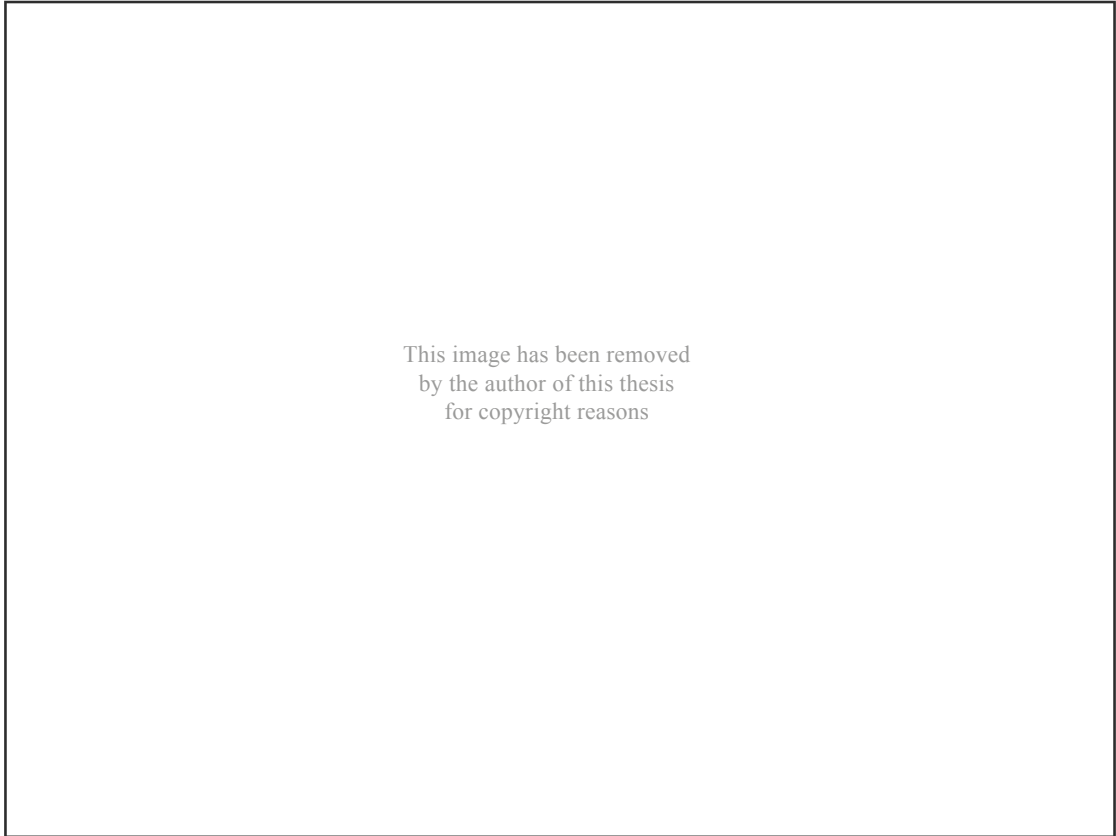


Fig. 22. Flux shop editions

3

METHODOLOGIES and METHODS

Foucault, viral inhabitation and over-arching methodology

3.1.1. Critical context and methodology: Foucault

3.1.2. Viral inhabitation: over-arching methodology

3.1.3. Simultaneous use of print and other media: justification

3.1.4. Note on a function of aesthetic appeal and the context of applied design

3.1.5. Multiple research methodologies

3.1.6. Heuristic methodology

3.1.7. Methodology of shopping and writing proposals

3.1.8. Key critical issues or problems to do with the selected methodological approach and structure

3.1

METHODOLOGIES and METHODS

Foucault, viral inhabitation and over-arching methodology

Preserve, Renew, Invent [Light Bytes] [2008]

3.1.1. Critical context and methodology: Foucault

The archive of disparate elements in this project echoes Foucault's notion of an 'archaeology' of history, revealing not a linear history, but one of division.

In *The Archaeology of Knowledge* (1982) Foucault speaks of:

several pasts, several forms of connection, several hierarchies of importance [...].
[T]here are the displacements and transformations of concepts [...]. Transformations that serve as new foundations, the re-building of foundations. What one sees emerging then is a whole field of questions, some of which are already familiar, by which this new form of history is trying to develop its own theory. (p. 5)

In terms of a metaphor of archaeology, the huge ongoing 'midden' of unprinted digital archives (photos and recordings of *Light Bytes*) provide a starting point for the work *POST ART suitcase* that aims to preserve, renew, and invent ways to continue the journey of selected aphorisms through time.

3.1.2. Viral inhabitation: over-arching methodology

The maxim, *preserve, renew, invent*,⁵ which is the title of this work, also informs the methodology, and is a guide to action.

An over-arching methodology of 'viral inhabitation' is used to insert aphorisms into different sites and languages to preserve, renew and invent aphorisms and maxims anywhere that the opportunity presents itself, and selected texts rejoin the cultural river of ideas in a number of public art incarnations. As William Burroughs suggests, 'Language is a virus.'

In *Preserve, Renew, Invent [Light Bytes]* the text mimics the host-site formats and metaphorically acts as RNA.

⁵ [Typographer Robert] 'Massin became Gallimard's art director with the seemingly contradictory brief: 'preserve, renew, invent' (L. Kaiser and J. Barnett's artists' page in *Art Now: The First Biennial Review of Contemporary Art*, MONZ catalogue, 1994, p. 55)

Take Galileo's text for example: 'If there are obstacles, the shortest distance between two points may be the crooked line.'

But the central fact about Galileo, apart from his great discoveries, was that he recanted them under threat of torture by the inquisition [...]. It was thus that Galileo survived to write his celebrated *Discorsi*. As his disciple Andrea later said: 'We cried "Your hands are stained!" You say "Better stained than empty"'. [...] And: "If there are obstacles, the shortest line between two points may be the crooked line"'. [...] In a time of extreme crisis, this hunger for survival can lead to ugly collaborations, but it can also lead to the very reasonable alternative chosen by the refugee, to the folk wisdom implicit in the saying that he who fights and runs away will live to fight another day. (Friedrich, 1986, pp. 293–94)

In the images below the text is updated to reach contemporary viewers, as a 30-second animation projected on an Auckland city wall at night (Fig. 23) and as an image on ceramic plates (Fig. 24).



Fig. 23. *Obstacles*. In *Light Bytes at Night* (Digital animation), Media1 projection site, Freyberg Place, Auckland, NZ [Kaiser, L. & Barnett, K., 2003–08]



Fig. 24. *If There Are Obstacles ...*
Lesley Kaiser (2005) Ceramic plates (edition of 36)

Videos of the animations can be viewed at <http://www.lesleykaiser.com> and The New Zealand Electronic Poetry Centre at website: <http://www.nzepec.auckland.ac.nz/digital/kaiser.asp>

3.1.3. Simultaneous use of print and other media: justification

This practice-based thesis uses some of the more tangential, less linear forms of exploration that digital media enable, as well as preserving and renewing in more traditional formats.

Print favours the catalogue, the definite and the precise rather than the adventuresome exploration [...]. In the new time which must be one of co-existence and pluralism there will be a basis for the simultaneous use of print and all other media as well. [McLuhan, 2005, p. 30]

3.1.4. Note on a function of aesthetic appeal and the context of applied design

One way of ensuring the survival of the aphorisms, along with the broad transmission of digital animations in public sites, is with the seduction of aesthetic and/or mimetic appeal, hence the embodiment of the aphorisms also as heirlooms. (In this instance, 1) on ceramic plates, and 2) in archival books that enter the traditional archives of shared knowledge via collections and/or libraries.) Interestingly their value in different ecologies can be instrumental to the survival of aphorisms – if people acquire and treasure a limited edition plate or book they are unlikely to throw it away. Some of the aphorisms are disseminated in objects of applied design like collector plates, and increasingly editions are now part of contemporary art practice. This edition is MIC Toi Rereheke's inaugural for-sale edition for sale and echoes the recent strategies of other non-dealer galleries such as Objectspace and Artspace in Auckland.

3.1.5. Multiple research methodologies justified

As Laurie Schneider Adams notes in *The Methodologies of Art*:

The different approaches to describing and interpreting art constitute the so-called methodologies of artistic analysis. Since every work of art is an expression of its culture (time and place) and its maker (the artist) and is also dependent on its medium (what it is made of), any single artistic product is immensely complex. The very proliferation of methodologies is a reflection of the convergence of many levels of meaning in a single image. And while writers on art [and artists] tend to approach works from the bias most convenient to themselves, readers should bear in mind that, by the very nature of imagery, no single approach can be definitive. Many different factors contribute to the creation of an image. Works of art, like dreams, are multiply determined. (Adams, 1996, pp. xv–xvi)

A number of different methodological strategies are needed for the various parts of the project, as I function simultaneously in various capacities and at differing levels of subjectivity.

Implicit in my methodology is **reflection** (characterised by ‘deep and careful thought’) and **reflexivity** (involving a ‘recognition that what I describe in my research is in no way existent apart from my involvement in it – it is not “out there”.’ (Steir, 1995, p. 1)⁶

3.1.6. Heuristic methodology

I initially applied a **heuristic**⁷ methodology to the creative aspects of the project, for instance in the creation of the animations themselves (only the text was decided upon to start with), in the sense of describing an approach that did not necessarily have an organized hypothesis or way of proving that the results proved or disproved the hypothesis. It was essentially a ‘trial-by-error’ method of learning, particularly because in my work I was adding non-linear dimensions and working in an intuitive mode. To disseminate and archive aphorisms using contemporary media, I have

⁶ This thesis exploration has been a personally useful journey. Its completion followed an ACC back-to-work rehabilitation program after a serious head injury that I had in Sept. 2000; and it opened up a number of interesting research areas to pursue re cognitive functioning, dyslexia, and art practice.

⁷ “Heuristic research” came into my life when I was searching for a word that would meaningfully encompass the processes that I believed to be essential in the investigations of human experience. The root meaning of heuristic comes from the Greek word *heuriskein*, meaning to discover or to find. It refers to the process of internal search through which one discovers the nature and meaning of experience and develops methods and procedures for further investigation and analysis. The self of the researcher is present throughout the process and, while understanding the phenomena with increasing depth, the researcher also experiences growing self-awareness and self-knowledge. Heuristic processes incorporate creative self-processes and self-discoveries.’ (Moustakas, 1990, p. 9)

needed to learn, and work in, many new digital programs and work fairly intuitively on screen. An example would be deciding on the transition effects in the *OUTVIDEO 07* titles that introduce *Increase the Peace*, the text ‘shown on 39 public screens in Russia’ (on the *Preserve, Renew, Invent [Light Bytes]* DVD in Appendix 11). I intuitively selected the effect of throwing each letter on from the base of the frame because, when we trialled it, it suggested to me the Tibetan practice of scattering pieces of paper with *Om mani padme hum* on (known as ‘flying horses’) to the wind in an act of devotion (which also spreads the aphorism, just as the carving on to stone does, but in a different time scale). It certainly wasn’t a pre-planned decision, but rather came from ‘playing’ on screen. The same heuristic methodology came into play in deciding the form of the exhibition.

3.1.7. Methodology of shopping and writing proposals

This is where a methodology of shopping came into play. Having decided on portable editions, I shopped around to find cheap and available packaging online – 8” pizza boxes for the 8” plates, the boxes then being customised. MIC generously supported my editions exhibition proposal and allowed me to design the display case (Fig. 3) that was bought online from Creativedisplay’s NZ’s website. More shopping: the digital frames were bought (for an edition of four) online from China.

My supervisor, Ian Jervis, recommended George Gray of Picture Packing, and collaborating with him on the structure of the art-in-a suitcase was a significant shift in direction for me – designing using his fine expertise (in packing as artwork), and using pH neutral materials (see Visual Documentation section).

3.1.8. Key critical issues or problems to do with the selected methodological approach and structure

A key issue related to this project could be seen to have to do with authorship and ownership of knowledge. ‘Plagiarism is necessary. It is implied in the idea of progress’ (Lautréamont, 1978 [1868], p. 274). This of course brings up the issue of intellectual property and relevant texts here are: Roland Barthes, *The Responsibility of Forms: Critical Essays in Music, Art and Representation Today* (Barthes, 1991), particularly as pertains to the notion of ‘The Death of the Author’; *Society of the Spectacle* (Debord, 1967); Foucault’s ‘What is an author?’ (Foucault, 1969); and *Artlaw: A Guide on Some of the Legal Issues Facing Artists*. (1998). Recording any attributions in the archived documentation was my solution to these issues of authorship and ownership of knowledge.

4

VISUAL DOCUMENTATION

4.1. Visual Documentation of Developmental Work

VISUAL DOCUMENTATION

5 o'clock closing, (First year MA&D) exhibition

My first-year thesis work is documented in the *5 o'clock closing* (First year MA&D) exhibition, St Pauls St Gallery, 34 St Pauls St, Auckland (see <http://www.lesleykaiser.com/group.html>). It helped define the direction that the final year exhibition would take. Key works were 1) **the plates** – the initial edition of 36 *Obstacles* plates (Fig. 24), and 2) **the artists' book** – the draft concertina artists' book (Fig. 29).

The plates: working out a new technology of transferring digital vector images into glass glazes was done in conjunction with *Ascent 3D*. Trials of possible colour glazes were conducted and it was necessary to shop around for the cream plates with black borders (that I found in sets of 24 at The Warehouse). These were earthenware and could stand being fired three more times – one for each colour. The *POST ART ceramic plates* added two more aphorisms (Fig. 25), and I created the designs directly from targa stills taken from my animations (see Appendix 8). Again, finding base plates was difficult, and I finally found some black and cream ones on sale at The Nest. Interestingly, they did not fire to the same dense colour as The Warehouse ones. Now neither style are available in the shops, so they are necessarily limited editions.



Fig. 25. *Don't take know for an answer* and *Never tell THE TROUBLE* what the trouble is
Kaiser, L., 2008



Fig. 26. Production line in AUT bindery



Fig. 27. The pizza box influence on the overall packaging



Fig. 28. Overall packaging into the *POST ART suitcase*, Kaiser, L., 2008

Adapting standard 8” pizza boxes for the 8” plates was done by pasting images and corrugated card on to them in the AUT Bindery (see Fig. 26). Here I also bound the artists’ book *Light Bytes*. The bindery aesthetic infused all the work and influenced the final form of *POST ART suitcase* – such as covering the packing plywood in the suitcase with black buckram to create a portable writing desk, and tucking a bindery stool under the custom-designed workstation it was displayed on.



Fig. 29. Concertina draft artists' book, Kaiser, L., 2008

The artists' book: the draft concertina book involved experiments with a variety of digital printers, and began the search for the best archival quality printers and papers, and also the most protective book structures. The problems with the images of the concertina format were mostly to do with facing pages needing to be protected from touching each other to avoid damage to the prints. This resulted in the guard system in the final *Light Bytes* (artists' book).

4.1.2. Significant shifts from departure point

I changed from the AUT professional Epson printers to an Epson Stylus Photo R1800 inkjet printer that I bought specifically for the job (Fig. 32) as it enabled me to get the best colour gamut available on any printer today. It uses eight cartridges of different coloured pigment ink, and produces the best results on Epson Velvet Fine Art paper (that is 100% cotton).



Figs 30, 31 and 32. Experiments with printers and printing

One great advantage of the Epson R1800 is that DVDs can be printed directly on to the disk with archival inks. In *POST ART suitcase*, four DVDs are used to archive the urban screens exhibitions, and the work incorporates a miniature DVD player so that it becomes a self-contained archive, and the DVDs can be viewed.



Fig. 33. The preliminary installation set-up before lighting.
Lighting became a key ingredient
Kaiser, L., 2008



Photo: Lesley Kaiser

Fig. 34. Low light effects became crucial for creating the desired
ambience and mood. Compare with Fig. 33
Kaiser, L., 2008

VISUAL DOCUMENTATION

4.2. Visual Documentation of Thesis Examination Presentation

Commentary and images (see also www.lesleykaiser.com)

- 4.2.1. MIC installation *POST ART suitcase*
Artists' book prototype (MIC Toi Rerehiko, Gallery 3, 25 January–8 March, 2008).
- 4.2.2. MIC installation *POST ART ceramic plates* and *POST ART digital frame*
Inaugural edition for sale at MIC (MIC foyer).
- 4.2.3. Urban Screens and *Light Bytes Retrospective* exhibition, Auckland, NZ (also see Appendices 1, 2 and 11 for sites in France and Russia).
The animation *Never tell THE TROUBLE what the trouble is* ran in among the ads on the Media1 projection wall, Freyberg Place, Auckland, NZ, after dark, Wednesday–Saturday until the end of February 2008. The retrospective exhibition of Kezia Barnett's and Lesley Kaiser's *Light Bytes* animations was for one night only on 17 March, 2008.
- 4.2.4. Urban Screens DVD archives x 3 (also see Appendix 11).
Aphoristic texts in sites of contemporary dissemination (using the digital technologies of animation and moving image) in NZ (*Light Bytes at Night*, 2003–08), Russia (*OUTVIDEO '07*), France (*Antipodes*, 2006).
1) *Preserve, Renew, Invent [Light Bytes]* DVD, 2007
2) *Poetry should be made by all [JAM/Poetry]* DVD, 2006
3) *Light Bytes at Night*, DVD, 2005 – K. Barnett and L. Kaiser
- 4.2.5. Artist's website: <http://www.lesleykaiser.com> (see Appendix 7)
Websites as modes of dissemination and archive (see also *New Zealand Electronic Poetry Centre* website at the University of Auckland: <http://www/nzepc.auckland.ac.nz/digital/kaiser/asp>, Appendix 6).
- 4.2.6. Conferences and academic journals (see Appendices 3–5)
B07: The Fifth International Conference on the Book, Madrid, Spain, 20–22 October 2007. Paper Title: *Preserve, Renew, Invent [Light Bytes]: The Aphoristic Statement and the Future of the Book*. Abstract published at http://B07.cgpublisher.com/proposals/67/index_html
This paper has been published in *The International Journal of the Book* (website: <http://ijb.cgpublisher.com/product/pub.27/prod.226>).
New online publication avenues offer a range of outputs from hardcopy volumes to individually downloadable papers and a web presence.

Screenscapes: Past, Present, Future (29 November–1 December, 2007), University of Sydney, Australia. Paper title: *Preserve, Renew, Invent: Maximizing Philosophy in the Age of Digital Reproduction*. Abstract published at <http://www.arts.usyd.edu.au/conference/screenscapes/>



Fig. 35. Exhibition notice board in the MIC Gallery foyer

4.2.1. MIC Toi Rerehiko, exhibition at Gallery 3, 25 January–8 March, 2008.
Preserve, Renew, Invent [Light Bytes]: Lesley Kaiser



Photo: Paul Chapman

Fig. 36. *POST ART suitcase*, Kaiser, L. 2008
final installation in MIC Gallery 3

805h x 1030w x 1190d



Photo: Paul Chapman

Fig. 37. Close-up of installation with miniature DVD player installed



Photo: Paul Chapman

Fig. 38. Close-up of *POST ART A4 archive box* including journal paper, 3 x artists' books by Lesley Kaiser and John Barnett, and related ephemera – a ready-made archive

Light Bytes (Artists' Book), Lesley Kaiser, 2008 close-up: pp. 1–24



Photo: Paul Chapman

Fig. 39. *POST ART* suitcase opened to reveal *Light Bytes* (Artists' Book)

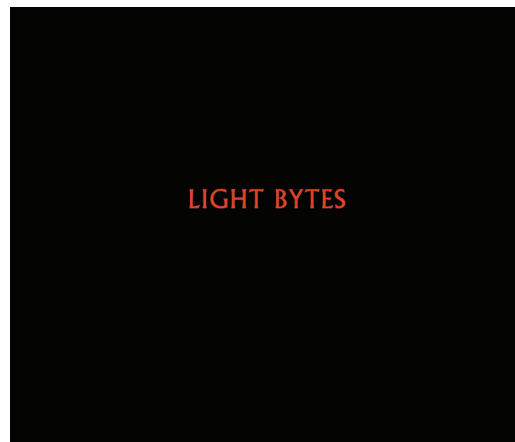


Fig. 40. *Light Bytes*, title page



Fig. 41. *Light Bytes*, p. 1

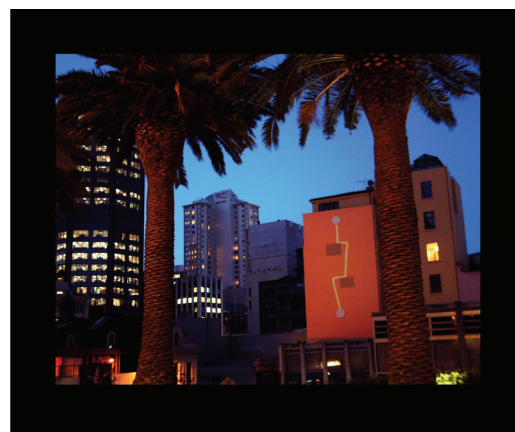


Fig. 42. *Light Bytes*, p. 2

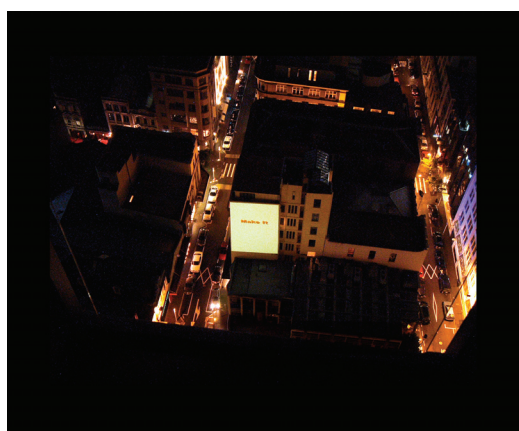


Fig. 43. *Light Bytes*, p. 3

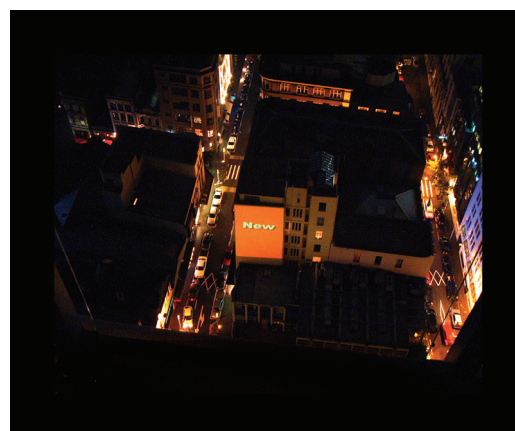


Fig. 44. *Light Bytes*, p. 4

ight Bytes (Artists' Book), Lesley Kaiser, 2008 close-up: pp. 1-24



Fig. 45. *Light Bytes*, p. 5

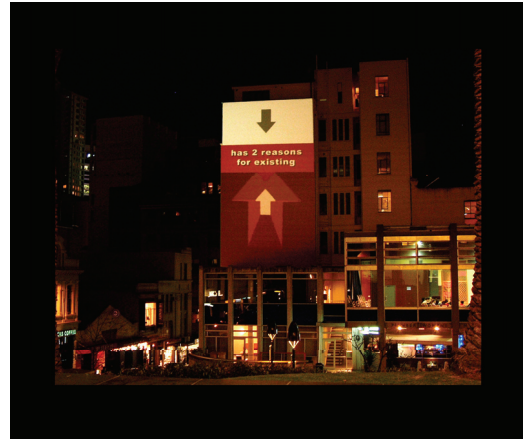


Fig. 46. *Light Bytes*, p. 6



Fig. 47. *Light Bytes*, p. 7



Fig. 48. *Light Bytes*, p. 8



Fig. 49. *Light Bytes*, p. 9



Fig. 50. *Light Bytes*, p. 10

Light Bytes (Artists' Book), Lesley Kaiser, 2008 close-up: pp. 1–24



Fig. 51. *Light Bytes*, p. 11



Fig. 52. *Light Bytes*, p. 12

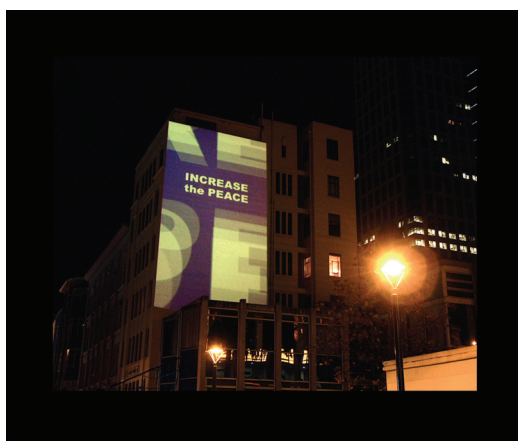


Fig. 53. *Light Bytes*, p. 13

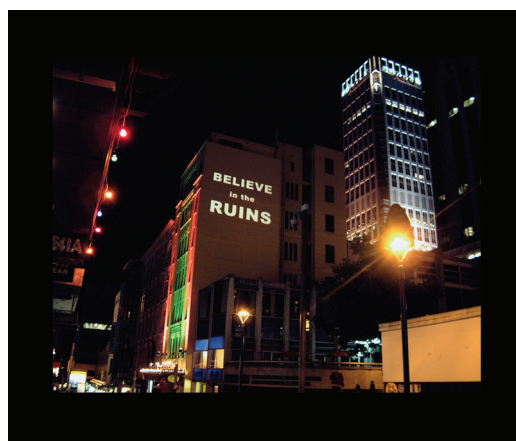


Fig. 54. *Light Bytes*, p. 14

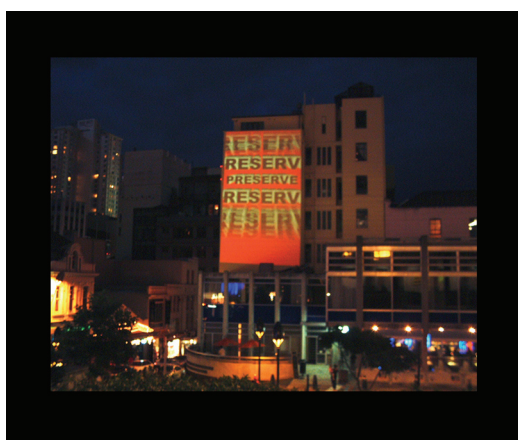


Fig. 55. *Light Bytes*, p. 15

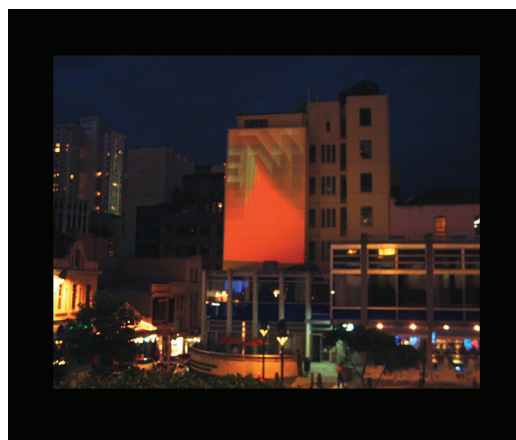


Fig. 56. *Light Bytes*, p. 16



Fig. 57. *Light Bytes*, p. 17

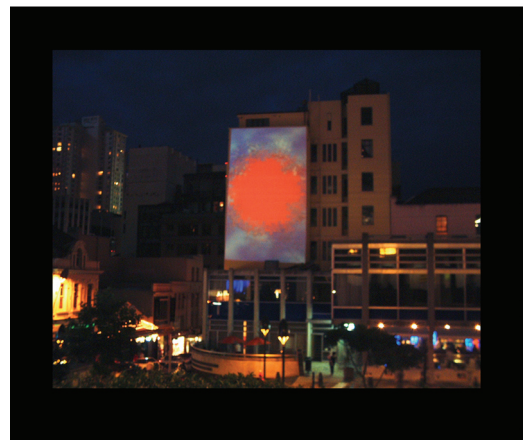


Fig. 58. *Light Bytes*, p. 18

The Aphorisms



Night Falls, <i>Light Bytes</i> [2003-08]	1
<i>If There Are Obstacles, the Shortest Distance Between Two Points May Be the Crooked Line</i>	2
<i>Make It New</i>	3–5
<i>Every Wall Has Two Reasons for Existing</i>	6
<i>We Think We See Opposites Instead of Transitions</i>	7
<i>Don't Take Know for an Answer</i>	8
<i>Never Tell THE TROUBLE What the Trouble Is</i>	9–10
<i>A Little Ignorance Goes a Long Way</i>	11–12
<i>Increase the Peace</i>	13
<i>Believe in the Ruins</i>	14
<i>Preserve, Renew, Invent</i>	15–17
<i>Finale</i>	18

Fig. 59. *Light Bytes*, p. 20.

Light Bytes



Light Bytes [2003-08] is an ongoing project based on *Light Bytes at Night* (Lesley Kaiser & Kezia Barnett)



Aphorisms animated on Media1 projection wall, Freyberg Place, Auckland, New Zealand, use texts from a number of sources:

- 2 Gallileo
- 3–5 Ezra Pound
- 6 Charles Manson
- 7 Nietzsche
- 8 Wittgenstein
- 9–10 Saying
- 11–12 L. Kaiser & J. Barnett
- 13 Saying
- 14 Walter Benjamin
- 15–17 Gallimard

Fig. 60. *Light Bytes*, p. 22.

Light Bytes (Artists' Book)



Digital photos

Archival inks

on Epson Velvet Fine Art Paper (100% cotton)

Printed on an Epson Stylus Photo R1800 inkjet printer

Part of *POST ART suitcase*, Lesley Kaiser (2008)

www.lesleykaiser.com

POST ART suitcase, Lesley Kaiser, 2008



Fig. 62. *POST ART suitcase*
600h x 1030w x 170d



Fig. 63. *POST ART suitcase* opened

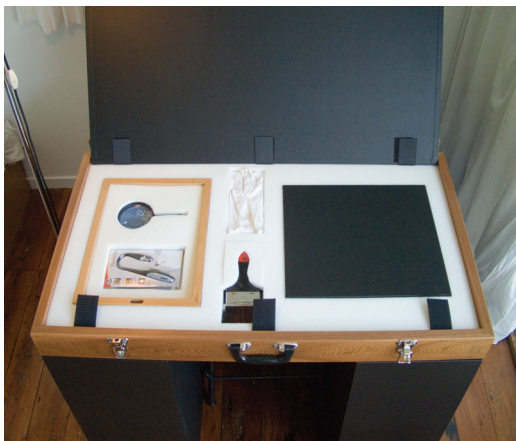


Fig. 64. *POST ART suitcase* opened
to reveal contents of base



Fig. 65. *POST ART suitcase* opened
to reveal contents of lid



Fig. 66. *POST ART suitcase* opened
to reveal artists' book and archive box



Fig. 67. *POST ART suitcase* opened
to reveal 2 x *POST ART ceramic plates*

4.2.2. MIC installation *POST ART ceramic plates* and *POST ART digital frame*
Inaugural edition for sale at MIC (MIC foyer).



Photo: Paul Chapman

Fig. 68. *POST ART ceramic plates* installation, Kaiser, L., 2008 (close-up of Fig. 4)



Fig. 69. *POST ART ceramic plates and digital frame* installation
Kaiser, L. 2008



Photo: Paul Chapman

Fig. 70. *POST ART ceramic plates* installation, Kaiser, L., 2008

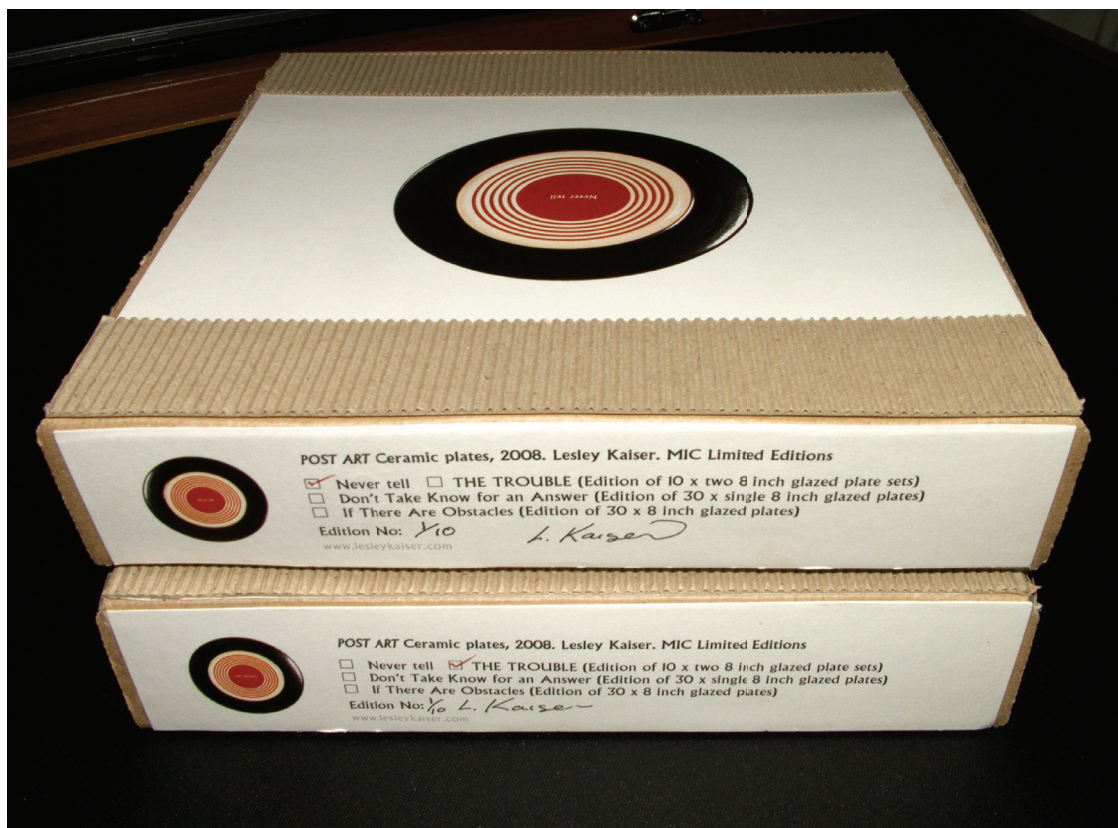


Fig. 71. *POST ART ceramic plates* editions, nos 1/10, Kaiser, L., 2008



Fig. 72. *POST ART ceramic plates: Never tell*, Kaiser, L., 2008



Fig. 73. *POST ART ceramic plates: The Trouble*, Kaiser, L., 2008



Fig. 74. *POST ART ceramic plates: Know*, Kaiser, L., 2008



Fig. 75. *POST ART ceramic plates*
Reverse side of *Never Tell* and *THE TROUBLE*
Kaiser, L., 2008

This artist's proof was on a cream-backed plate from the Warehouse.
The 2008 editions of *POST ART ceramic plates* are matt black on the reverse



Fig. 76. *POST ART ceramic plates* installation showing the maxim
'Never tell THE TROUBLE what the trouble is'
Kaiser, L., 2008



Fig. 77. Urban screen on digital photo frame, Kaiser, L., 2008

- 4.2.2. MIC Foyer installation *POST ART digital frame* showing the same maxim as on the plates above, but this time as a photo still of the animation on an urban screen in downtown Auckland, NZ



Fig. 78. *Light Bytes Retrospective: Making it New*, Lesley Kaiser, 2008

4.2.3 Urban Screens and *Light Bytes Retrospective*, Freyberg Place, Auckland, NZ (also see Appendices 1, 2 and 11 for sites in France and Russia)

For one night only, all 24 of Kezia Barnett's and Lesley Kaiser's *Light Bytes at Night* animations were shown together for the first time on 17 March 2008, and played continuously for eight hours, starting at 8pm.

The animations can be viewed at website: <http://www.lesleykaiser.com/exhibitions2.html>

The Light Bytes at Night animation 'Never tell THE TROUBLE what the trouble is' could be seen among the ads on the *Media1* projection wall, Freyberg Place, Auckland, NZ, after dark every Wednesday–Saturday from the start of February up until the *Light Bytes Retrospective* exhibition.



Fig. 79. *Light Bytes Retrospective: Millennium Girl*, Kezia Barnett, 2008



Fig. 80. *Light Bytes Retrospective: Millennium Girl*, Kezia Barnett



Fig. 81. *Preserve, Renew, Invent [Light Bytes]* DVD
(included at the back of this document)



Fig. 82. *Preserve, Renew, Invent [Light Bytes]* DVD booklet

5

CONCLUSION

CONCLUSION

5.1.1. Concluding comments

Though digital media enable communication of great breadth, technologies are ever changing and become obsolete very quickly, and we often find we cannot open older files in updated programs or on new digital platforms. In a few short years, for example, video has been replaced by DVD (short for digital versatile disc or digital video disc).

The social and political implications of the ‘mediasphere’ that we live in today are succinctly analysed by Régis Debray in ‘Socialism: A Life-Cycle’ (*New Left Review* 46, July–August 2007):

[It is i]mpossible to grasp the nature of conscious collective life in any epoch without an understanding of the material forms and processes through which its ideas were transmitted – the communication networks that enable thought to have a social existence. Indeed, the successive stages of development of these means and relations of transmission – whose ensemble we might term the mediasphere – suggest a new periodization for the history of ideas. (Debray, 2007)

Debray categorises that long period stretching from the invention of writing (and of clay tablets, papyrus, parchment scrolls) to the coming of the printing press as the ‘logosphere’:

The age of the logos, but also that of theology, in which writing is, first and foremost, the inscription of the word of God, the ‘sacred carving’ of the hieroglyph. God dictates, man transcribes – in the Bible or the Koran – and dictates in his turn. Reading is done aloud, in company; man’s task is not to invent but to transmit received truths. A second period, the graphosphere, runs from 1448 to around 1968: from the Gutenberg Revolution to the rise of tv. The age of reason and of the book, of the newspaper and political party. The poet or artist emerges as guarantor of truth, invention flourishes amid an abundance of written references; the image is subordinate to the text. The third, still expanding today, is the era of the videosphere: the age of the image, in which the book is knocked off its pedestal and the visible triumphs over the great invisibles – God, History, Progress – of the previous epochs. (Debray, 2007).

Current technologies lead to the demobilisation of citizens and the predominance of market interests, and the further implications for social thought that might be drawn from the “‘three estates” of logosphere, graphosphere, videosphere—the word, the press, the screen’ are a shift in the ‘status of the individual: subject; citizen; consumer. Maxim for personal authority: “God told me”; “I read it”; “I saw it on tv”.’ (Debray, 2007)

Preserve, Renew. Invent [Light Bytes], is an ongoing body of works in a variety of media that explore multiple contemporary avenues for dissemination and archiving of aphoristic knowledge across space and time. *POST ART suitcase* is an ‘art-in-a-suitcase’/artists’ book that brings together some of these avenues in a ‘time bite’ or time capsule. In this fusion, the traditional artists’ book, the electronic and the ceramic are explored ‘as objects of wisdom, artefacts and holders of the social memory’ (Owens, 2007, Abstract). The work includes kiln-glazed ceramics to take aphorisms into archaeological time, and the book carries on into the future in a multiple of new transitional forms – one instance of many potential futures of the book.

Further avenues of exploration via digital media are numerous as media evolves, for example, digital phone downloads of animated aphorisms. The overriding intent echoes El Lissitzky’s belief that art could function in public places as an ethical and political tool to possibly make the world a better place.

Increase the Peace.

To be well wrought, a maxim does not need to be corrected, it needs to be developed.
(Lautréamont, 1846–70)

5.1.2. Postscript

The *Light Bytes Retrospective* with Kezia Barnett completes one such development; the format of the Media1 projection screen changed at the start of 2008 with new equipment installed (compare Figs 57 and 77 with Figs 78 and 79), so the images in the *Light Bytes* (Artists’ Book) document a past moment in time (2004–07).

The inclusion of a custom-made version of *POST ART suitcase* for the University of Auckland Fine Arts Library Artists’ Books collection⁸ brings the maxims back to the library archive, and links also to digital online archives for further dissemination.

The double-blind refereed paper *Preserve, Renew, Invent [Light Bytes]: The Aphorism and the Future of the Book* has been listed in International award runners-up, 2008, for *The International Journal of the Book Award* (see Appendix 4). The paper is included in the *POST ART suitcase* and can also be downloaded from <http://www.lesleykaiser.com>

⁸ Thanks to those involved in the successful acquisition bid (for strategic funding) to acquire this work, particularly Jane Wild and Jacob Powell

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Appendix 2: *OUTVIDEO 07*, Russia

Appendix 3: B07: The Fifth International Conference on the Book

Appendix 4: *The International Journal of the Book*. Published paper

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Appendix 6: Website publication on NZEPC

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APPENDICES

Appendix 1: *Antipodes* exhibition, Strasbourg, France, 2006

ANTIPODES

exposition video



★ from Thursday 21th until Saturday 30th of September 2006 ★
 ★ du jeudi 21 au samedi 30 septembre 2006 ★

**A collaboration between Marc Bloch University (France)
 and Auckland University of Technology (New Zealand)**

**Exposition organisée conjointement par le département des arts visuels
 de l'Université Marc Bloch et le département design & arts de l'Université
 technologique de Auckland (Nouvelle-Zélande).**

**LAURENT ANTONCZAK — LOGAN AUSTIN — PATRICIA BURGETSMAIER — ALICE DESCHATRETTES
 MARK HOWDEN — LESLEY KAISER — JANET LILO — JIM LU — BERTRAND MOUGEL
 — ALEXANDRE RENAUD — FLORENT SCHMITT — JULIE STOHER — SIMON WELCH**

**Location : La VINGT-SEPT — Opening : Thursday 21th of September , 10 am. Free Entry
 Salle 27 du Palais Universitaire . Du jeudi 21 au samedi 30 septembre de 10h à 18h . Entrée Libre**

APPENDICES

Appendix 2: *OUTVIDEO 07*, Russia

<http://www.artpolitika.ru/outvideo/index.html>



CALENDAR	VIDEOS	DAY PROGRAM	PHOTO REPORT
CONCEPT	PROJECTS	NIGHT PROGRAM	PRESS
ENTRY FORM	PARTNERS	FULL PROGRAM	LINKS

[русский](#) | [english](#)

ART INSTEAD ADVERTISING! ALL RUSSIA LOOKS!

Organizers & festival team are Invite artists working with video, animation and new media to participate in the project:

4-th International video-art festival on outdoor videoscreens

Festival dates, July 5 - August 5, 2007

Festival places Moscow, Volgograd, Voronezh, Kaliningrad, Perm, Rostov-on-Don, Riazan', Samara, Sochi, Ufa, Yekaterinburg [Russia]

The idea of the festival is to integrate contemporary video art into the public spaces.

International Festival of Videoart in public spaces "OUT VIDEO '07" is the only one around the world shown on large-sized LED video screens within the urban environment. For two years it was held in Yekaterinburg (in 2004-2005). In 2006 "OUT VIDEO" is for the first time emerging the All-Russian stage and is to be demonstrated in 16 cities by the outdoor video network consisting of 39 large screens. This festival aims at full-scale integration of actual videoart into the urban environment and promotion of public art strategies in Russia.

Within the framework of the festival, the programme includes lectures, workshops, presentations and round tables of experts from Europe & Russia. These activities are intended to share experience and update possibilities and problems of interaction between actual art and urban electronic media, aspects of actual art integration into general audience and topical art practices of this field.

The festival public screenings will happen on outdoor video screens networks of CityVision & "IgRek Cinema" companies, 39 city screens located in the most busy spots. Selected video art works will be shown during one month each day in the pauses between commercial blocks, altogether around 240 screenings per day on each screen.

There are only two formal requirements to video works: **LENGTH - 30 SECONDS, NO SOUND.**

The festival will end with two nights video screenings of the entire festival program on all 39 city screens.

The closing ceremony will include presentation of the best works in a cinema theaters.

Awards:

Authors whose works will be chosen for day program screenings on the outdoor video screens network will receive by mail special edition of DVD catalogue with registration of translation theirs works on outdoor video screens network in "documentation" section & CD with photo & video registration files ready to use
After the end of the festival all participants will receive the festival DVD catalogue by mail.

Conditions

The amount of the applications from one participant is not circumscribed (please see [ENTRY FORM](#) section to download application form & technical guidelines).

Only one work from one author can be selected for public outdoor screening in day program.

All necessary information and application forms you can receive also by e-mail [outvideo \(a\) pochta . ru](mailto:outvideo(a)pochta.ru) or by telephone/fax +7 (343) 374 73 18

Contact person: Arseny Sergeyev – curator of festival

Deadline for works sent via post – June 7, 2007 ('sent' postmarked)

Deadline for works sent via fast post [DHL, UPS, City Express etc] – June 15, 2007 ("sent" postmarked)

Deadline for works sent via e-mail & FTP – June 24, 2007

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outvideo '07

TO SEE AT NIGHT

О нас

Outvideo

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Night program

Pogram for August 3 and August 4 night showings (from 23:59 till 00:02) on urban screens.

!SYA group [Russia] INNER ADVERTISEMENT

4islo=N group (Le) [Russia] AIRAL KISS

Nora Adwan [Germany] WALK

Wilfried Agricola de Cologne [Germany] SATURN DUST

Juan Alcon [Spain] WIND

Frank Ancel [France] SPUTNIK

Kathleen Anderson [USA] BEING AS LIGHT: MELISSA

Kerry Baldry [UK] DANCE

Magda Bielez [Poland] DOG

Katerina Chatzi [Greece] MOVEMENT

Gabimarie Cissek [Austria] DIVER

Paula Cronan [USA] LOS ANGELES #1

Jym Davis [USA] NIGHT

Karolina Demirovic [Croatia] Fast speed

Robert Derr [USA] MAN IN RELATION TO MAN

Jury Elik [Russia] CHINESE CEREMONIES

ESCAPE group [Russia] INVADERS

ESCAPE program [Russia] INVADERS

Thorsten Fleisch [Germany]

Iain Gardner [UK] FROG

Iain Gardner [UK] GORILLA

Iain Gardner [UK] Aye Aye

Brian Kent Gotro [Canada] THE NOTION OF SELF

Vladlena Gromova [Russia] PORTRAIT

Viktoria Gudnadóttir [Netherlands] LIGHT DANCE

Guri Guri Henriksen [Norway] A MILONGA 02

Michael Hinds [UK] LEFT BRAIN RIGHT BRAIN

Sabina Jacobsson [Norway] MILK

Oh Jeonghyi [Korea] CITY BIRDS

Carolina Jonsson [UK] INTERMISSION

Lesley Kaiser & Logan Austin [New Zealand] INCREASE THE PEACE

Frank George Kanelos [USA] SCRATCHING IN THE GARDEN

Frank George Kanelos [USA] SCRATCHING TO SURVIVE

Gloria Kim [USA] CONSTRUCTION SHARKS

David Knowles [UK] No.283/01

Conor Lawless [UK] EMF

Natalia Lezhnina [Russia] YOU ARE BETTER

Vladimir Logutov [Russia] UNNEEDED

Jarek Lustych [Poland] LOVE

Jarek Lustych [Poland] BY THE LEFT

Marko Marković [Croatia] NAKED COWBOY

Sabine Marte [Austria] FINALE OF 2ND ROUND

Jenni & Tony Meredith [UK] WOODEN DANCE

Ana Clara Polat Mintz [Israel] ABIA AND ME

Alexandra Mitlianskaia [Russia] FONTANE

Anja Mohn [USA] WING

Eugeny Netchaev [Russia] SPEED

Jody Oberfelder [USA] RAPT

Kyungmin Oh [USA] DUELERS

OUT OF FOCUS group [Russia] HER CHILDISH FEAR

OUT OF FOCUS group [Russia] KISS

OUT OF FOCUS group [Russia] GLOBALISATION

OUT OF FOCUS group [Russia] A

OUT OF FOCUS group [Russia] AESTHETICAL TERRORISM

Petros Papadopoulos [UK] ONE DAY IN THE SKY

Zina Papadopolou [Greece] BLOODY MARY

Pogudin Paul [Russia] MONOLOGUE WITH ITSELF

Johanna Reich [Germany] INSIDE

Nordine Sajot [Italy] 30° MUSÉE - 30° MUSEUM

Ben Schellpfeffer [USA] ECLIPSE

Maria Sedyeva [Russia] FROM OTHER SIDE

Maria Sedyeva [Russia] PHOOFFF...

Artem Shatunov / Elizaveta Shirokova [Russia] SAMOVAR

Susan Shutan [USA] DOOR

GRUPPO SINESTETICO [Italy] SPIRALE

Pemille Spence [UK] FREIGHT TRAIN COMMUTE

Desislava Staykova [Bulgaria] WATER GRAPHICS

Andrey Syajlev [Russia] SMALL FISH

Myriam Thyges [Germany] MARTIAL QUICKIE

Alexander Tokarev [Russia] FORM

Julia Utyshva [Russia] I EURO

Cleantho Viana [Brazil] YOU HAVE EVERYTHING

Marc Vos [Netherlands] COCONUT CANDY

Tanja Vujinovic [Slovenia] DISCRETE OSCILLATION EVENT

Susanne M. Winterling [Austria] LE SENS PRATIQUE

Olga Zoobova [Russia] FRIENDS

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ИСКУССТВО ИЗМЕНЯЕТ ЖИЗНЬ
ИСКУССТВО ВЛИЯЕТ НА ПОЛИТИКУ

Outvideo

outvideo '07

О нас

Outvideo

- outvideo '05

- outvideo '06

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Длинные

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Ступени

Арт Кольцово

Иллюминаторы

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VIDEOS

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NIGHT PROGRAM

FULL PROGRAM

PHOTO REPORT

PRESS

LINKS

русский | english

thanks for support

Festival is closed in August 5 with special event in Salute cinema (Yekaterinburg)

Please see videoregistration of showings the day program on urban screens.

Please see list of night showings.

Please see list of full program of the festival

Partners of project CITYVISION network ask us add to final day program list works from short list of day program competition. Please see changes in day program [here](#)

The festival dates
July 5 - August 7, 2007

To look works shown in the day time program of the last festival of 2006 please come [here](#)

To look some selected best videos works of 2004-2005 please come [here](#)

To look some selected best videos works of 2005-2006 please come [here](#)

ADDRESSES OF SCREENS

Moscow

Tverskaya Street , 18

Taganskaja Street , 1

Barclay's Street

Shchelkovskoye Sh., 2

Nizhnij Novgorodskaya Street

Volgograd

Vozrozhdeniya Square

Lenina Prospektus

Perm

Crossing of Lenin's street and Popova street

Ufa

October Prospektus

Lenin Street

Rostov-na-Donu

Teatralnaja Square

Kosmonavtov Prospektus

Voroshilovsky Proezd 67

Voronezh

Square of Lenin.,1

Ekaterinburg

Street Cheljusintsev

Street Shchorsa

Crossing of Street Malysheva - East Street

Crossing of on March, 8th - Kuibyshev

Crossing of Lenin's Street - East Street

Prospektus of Cosmonauts

Schwarz Street

Malysheva's Street - R.Ljuxsemburg Street

Malysheva's Street - Belinskogo Street

Sochi

Moscowskaya Street (TTS "Merkury")

Nesebrskaja Street

Krasnaya Polyana "Alpika 1"

Krasnaya Polyana "Alpika 2"

Samara

Street Novosadovaja - Maslennikov Prospektus

Ryazan

Lenin's square

Kaliningrad

Street Shevchenko (TTS " the Old tower "A side)

Street Shevchenko (TTS " the Old tower "B side)

CITYVISION

агентство культурной информации

GIF.RU

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ТАТЛИН

Umelec

ГЛАГОЛ

cecartslink

СИТИМИА УРАЛА

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VIDEO OF THE DAY

click thumbnail to see or download video

Desislava Staykova [Bulgaria]

WATER GRAPHICS

Десислава Стайкиова [Болгария]

ГРАФИКА ВОДЫ

to see that movie You need to download latest version of Quick Time Z player

OTHER VIDEOS OF THE DAY & WORKS OF DAY PROGRAM ARE HERE >>>

We received works by:

ISYA group [Russia]

4islo=N group (Le) [Russia]

Nora Adwan [Germany]

Wilfried Agricola de Cologne [Germany]

Juan Alcon [Spain]

Frank Ansel [France]

Kathleen Anderson [USA]

Kerry Baldry [UK]

Magda Bielez [Poland]

Richard Bowers [UK]

Maria Bracken [UK]

Neil Bryant [UK]

Stella Chronopoulou [Greece]

Gabimara Cissek [Austria]

Paula Cronan [USA]

Jym Davis [USA]

Karolina Demirovic [Croatia] Fast speed

Robert Derr [USA]

Leona Dodg [USA]

Hasan Elahi [UK]

ESCAPE group [Russia]

Kevin Evensen [USA]

Colleen Fernandez [UK]

Thorsten Fleisch [Germany]

marina Fomenko [Russia]

Iain Gardner [UK] Aye Aye

Ender Gelgec [Turkey]

Nikos Giavropoulos [Greece]

Brian Goto [Canada]

Vincent Goudreau [USA]

Vladlena Gromova [Russia]

Viktoria Gudnadottir [Netherlands]

Marisa Hayes [USA]

Henrik Hedinge [Sweden]

Guri Guri Henriksen [Norway]

Michael Hinds [UK]

Tamayo Hussey [UK]

Sabina Jacobsson [Norway]

Oh Jeonghyi [Korea]

Linda John [UK]

Steven Jones [UK]

Carolina Jonsson [Sweden]

Lesley Kaiser & Logan Austin [New Zealand]

Frank George Kanelos [USA]

Taey Kim [UK]

Piotr Kopik [Poland]

Pier Paolo Koss [Italy]

Jesse La Clair [USA]

Paul LaPorte [USA]

Conor Lawless [UK] EMF

Shawn Lawson [USA]

Leonie Lehner [Austria]

Penny Leong Browne [UK]

Chara Lewis [UK]

Natalia Lezhnina [Russia]

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APPENDICES

Appendix 3: B07: The Fifth International Conference on the Book (20–22 October, 2007), Madrid, Spain

<http://BO7.cgpublisher.com/>





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WELCOME

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[from memory to written record](#) — on 2008/05/19
[Conference News - Call for papers](#) — on 2008/05/08
[Community News - Summer School Announcements](#) — on 2008/05/08

[Welcome](#) | [Who Should Attend](#) | [Organisers](#)

Book Conference, 2007

Welcome to the website of The Fifth International Conference on the Book. In 2007, the conference will be held in Madrid, Spain, from 20 to 22 October 2007. Main speakers will include some of the world's leading thinkers and innovators in the areas of publishing, editing, librarianship, printing, authoring and information technologies, as well as numerous paper, colloquium and workshop presentations by researchers and practitioners.

This is a conference for any participant in the world of books — authors, publishers, printers, librarians, IT specialists, book retailers, editors, literacy educators and academic researchers. All are encouraged to [register](#) and attend this significant and timely conference. A range of [accommodation](#) options is also available.

Participants are also welcome to submit a presentation [proposal](#) either for a [30-minute paper](#), [60-minute workshop](#), a jointly presented [90-minute colloquium](#) session.



Parallel sessions are loosely grouped into [streams](#) reflecting different perspectives or disciplines. Each stream also has its own [talking circle](#), a forum for focused discussion of issues. For those unable to attend the conference in person, [virtual participation](#) is also available.

We encourage all presenters to submit written papers to [The International Journal of the Book](#), a fully refereed academic journal. Virtual participants may also submit papers for consideration by the journal. All conference participants who have finalised their registration will receive a complimentary online subscription to the journal. This subscription is valid until one year after the conference end date.

If you would like to know more about this conference, bookmark the [Book Conference](#) site and return for further information — the site is regularly updated. You might also wish to subscribe to the conference [newsletter](#).

For all inquiries, please [contact the conference secretariat](#).

Background

The Fifth International Conference on the Book

In the context of today's rapid developments in information technologies, the book is indeed old medium of expression. Do the new media (the internet, multimedia texts and new delivery formats) represent a threat or an opportunity? What is the book's future, as a creature of and conduit for human creativity? These are the key questions that will be addressed at the 2007 Book Conference.

This conference will address the provocative suggestion that, rather than being eclipsed by the new media, the book will thrive as a cultural and commercial artefact. More than this, the information architecture of the book, embodying as it does thousands of years' experience with recorded knowledge, may well prove critical to the success of the new media.



Following the success of our [2003](#) Conference, held in Cairns, Australia, the [2004](#) Conference, held in Beijing, China, the [2005](#) Conference in Oxford, UK, and the [2006](#) Conference held in Boston, Massachusetts, USA, the [2007](#) Book Conference will provide a forum for participants in the book publishing industry, librarians, researchers and teachers from around the world to discuss the past, present and future of the book, and with it, other key aspects of the information society, including publishing, libraries, information systems, literacy and education.

The International Journal of the Book

Conference participants can submit papers to [The International Journal of the Book](#), before the conference and up until one month after the conference. Papers submitted for publication will be fully refereed. The publication decision is based on the referees' reports.

For those unable to attend the conference in person, a virtual registration will provide participants access to the electronic version of the journal, as well as the option to submit papers to the [Book Journal](#).

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Preserve, Renew, Invent, Light Bytes: Is the Aphoristic Statement the Future of the Book?

By: [Lesley Kaiser](#)

Eric McLuhan suggests that 'The future of the book is the aphoristic statement' [1]. An aphorism is a short saying that communicates an insight or truth about the world (and can sometimes function as a guide to action). Aphoristic knowledge has traditionally been transmitted through texts and through libraries. The new potential for the visual dissemination and archiving of aphoristic texts is explored in this practice-based research project. It brings into play various modes of recirculating aphoristic texts using contemporary distribution networks and digital media such as moving image, projection on to urban screens, artists' books, archival digital photography and glazed ceramics. Using a methodology of 'viral inhabitation' [2], the texts inhabit a number of sites and languages. Preserve, renew, invent originated as the brief given to French typographer Robert Massin when he became art director at the publishing house of Gallimard in the mid-twentieth century. Preserve, Renew, Invent: Light Bytes, is a series of works situated in the interdisciplinary context of artists' books and contemporary text art.

To add a paper, [Login](#).

Keywords: Artists' Books, Aphorisms, Maxims, Memes, Visual Art, Ceramics, Digital Publishing, Design, Culture, Philosophy, Sociology, Urban Screens, Text and Image, Concrete Poetry, Aesthetics, Semiotics, Typography, Bookworks

Stream: Books, Writing and Reading

Presentation Type: 30 minute Paper Presentation in English

Paper: Preserve, Renew, Invent [Light Bytes]



Lesley Kaiser

*Senior Lecturer, School of Art & Design
 Faculty of Design & Creative Technologies, AUT University
 Auckland, NEW ZEALAND*

Lesley Kaiser is an Artist/Author, who teaches Theory, Bookworks and Studio at AUT University. She completed her BA in English and Philosophy at Victoria University of Wellington before gaining her Diploma of Teaching. She went on to further study at Elam, School of Fine Arts, University of Auckland, and is currently enrolled in postgraduate study at AUT University in Art & Design.

Over many years Lesley Kaiser has worked in a wide range of media, from the more traditional areas of sculpture and painting, through the design-related fields of illustration and photography, to pop-up books for the international market [The Naughty Nineties, first edition 1982]. Her more recent work as an artist has involved exhibiting in a number of sites e.g. Urban Screens, TV, newspapers, art galleries, and multi-media events. Her current research, Preserve, Renew, Invent: Light Bytes, is an on-going local and international art project that involves text animations. Published projects, often in collaboration with John Barnett, include a number of artists' books, and a study of joking culture in NZ [The Penguin Book of NZ Jokes (1996)]. Group exhibitions include Art Now - The First Biennial Review of Contemporary Art at the Museum of New Zealand (1994).

Ref: B07P0067

APPENDICES

Appendix 4: *The International Journal of the Book* paper and support material

<http://ijb.cgpublisher.com/>

Author:

Lesley Kaiser:

Paper title:

Preserve, Renew, Invent[Light Bytes]: The Aphorism and the Future of the Book

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SCREENSCAPES

Past Present Future

November 29 - December 1, 2007

Education Building A35

University of Sydney

(see map ref G13)

NOW SHOWING

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(Download Zipped Word file)

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(PDF)

[Program](#)

(PDF)

Keynote speakers

Lev Manovich

(University of California at San Diego)

Sean Cubitt

(University of Melbourne)

David Trotter

(Cambridge University)

The proliferation of screens is a signature feature of modern and contemporary life. Screens located on computer, cinema, television or mobile platforms offer possibilities for entertainment, communication, art, manipulation and surveillance, creating new forms of identity, community, expression and social control. These developments in turn have created a rich and rapidly changing set of research initiatives within and across academic fields. Screenscapes: Past Present Future offers a space for the examination of these and other issues, including the creation of screen communities and identities, the remediation of screen technology into other cultural forms, the history and future of screen technology, aesthetics, audiences, developments in mobile screens, and the use of screens in visual and data surveillance.

Other confirmed speakers

Peter Kuch

(University of Otago)

Gerard Goggin

(University of New South Wales)

Julian Murphet

(University of New South Wales)

Organising committee

Peter Marks, Chris Chesher and Kathy Cleland.

Registration

Academic / waged: \$220 full conference or \$110 per day

Postgraduates / unwaged: \$110 full conference or \$55 per day

Opening Keynote speech and first night reception only:

Academic Staff: \$30; Postgraduates \$15

[Download registration form](#)

Conference Dinner

630pm Friday November 30

Sumalee Thai at the Bank Hotel,

324 King St, Newtown

[Visit Bank Hotel website and download menus.](#)

[Follow these directions.](#)

Accommodation

Sancta Sophia College

[See website](#)

Enquiries

Dr Peter Marks

Department of English

[University of Sydney](#)

61 2 93516862

61 2 93512434

Email: peter.marks@arts.usyd.edu.au

Retrieved 15 June, 2008, from website <http://www.arts.usyd.edu.au/conference/screenscapes/>

people he sees on the screens he surrounds himself with. The television is his mind and in this film we watch as he subsumes the minds of America. Through him, it seems, the "tao" of the idiot becomes the way of the savant for a nation distressed and desperate for hope. By being everything to everyone by dint of his nothingness Chance is hailed as the saviour for a (white) nation shivering in the winter of its first great defeat (Vietnam). As the embodiment of a screen, Chance reflects perfectly the West's obsession with television. Yet something else is afoot; Chance is too attractive to stay in his film and its turbulent times. He appeals equally to us right now. But why? In this paper I will attempt to solve some of the mystery of Chance and ask, as screens multiply around us, can this figure of fun also allow us to touch at our own sense of heaven?

Bruce Horsfield, University of Southern Queensland. Discourses in iconographies of the Australian SAS regiment

It is a truism that the way something is photographed or filmed and then screened is fundamental to the ontological and epistemological power that can flow from that screening. Drawing on extensive special access to SAS media archives and the personal films and movies of SAS soldiers, this illustrated paper identifies categories of political discourses that inhere in still and moving images of the Australian Special Air Service Regiment, and shows how these discourses provide links between SAS operations and Australian government domestic and foreign policy in recent times.

**Lesley Kaiser, University of Auckland
Believe in the Ruins: Maximising Philosophy in an Age of Digital Reproduction**

This paper looks at a practice-based art exploration that involves preserving and renewing philosophical texts in non-commercial interventions (as light projections on to a four-storey high projection wall in Light Bytes, Auckland, NZ). The texts are further disseminated on public screens in France and Russia. Philosophers and thinkers throughout time have sought to have their voices heard in public places and amidst the noise and the activities of the day-to-day. Diogenes of Oenoanda (in southwest Turkey) in the year 120 CE revived texts of the Greek philosopher Epicurus (341–270 BCE) and had them carved and painted in red on a specially built wall around the local agora or market place for the edification of the people there. The inscription was 80 metres long and functioned as a giant billboard might today. How does this desire to communicate wisdom from past thinkers translate into today's culture and 'mediasphere'? This project finds links and transitions from the 'logosphere' (which saw the dawn of writing) to the 'graphosphere' (dominated by the printed word), to the 'videosphere', wherein the visual triumphs [the terms are those proposed by French writer Régis Debray in 'Socialism: A Life-

cycle', *New Left Review* 46, July – August 2007]. These works are a way of reviving the public sphere outside of the narrow market interests that have come to dominate that sphere today, but they also explore ways of disseminating and archiving the texts by piggybacking on commercial networks.

**Zorana Kostic, University of Sydney
The Challenges of Digital Broadcast Media in Japan: NHK, Internet, mobile technologies and the future role for PSB (public service broadcaster)**

A significant feature of the Japanese broadcasting environment is the pioneering and diffusion of new media technologies. NHK the Japanese public broadcaster was given the responsibility for developing new media technologies in the Japanese Broadcasting Act. This responsibility was encapsulated in the philosophical expression 'Technology is the enabler, but the sustaining core of broadcasting is a culture all its own, built up through imagination and intellect over nearly a century (Fumihiko, 2002:ix).' Digital broadcasting has the potential to expand the boundaries of this culture through the convergence of broadcasting, Internet and mobile technologies. The rapid diffusion of the Internet has not only increased demand for viewing, but also enabled the delivery of fresher and more direct program information. One of the effects of this has been to transfer the site of the production and consumption of information from the public to the private domain. In response to this demand the dominant Japanese telecommunications carrier NTT DoCoMo introduced the i-mode cellular phones which offer data broadcasting through VOD (Video On Demand) technology. In fulfilling its requirements for developing new technologies in this challenging new broadcasting environment NHK has implemented its new "Internet-TeleMap" service with video and audio data promoting 18 new programs. This paper argues that the convergence between broadcasting, communications, and the computer will increase the influence of the Internet and change the face of the public broadcasting. One future mission for public service broadcasting will be to provide programs accessible to viewers, anywhere, anytime, on a range of media platforms that will challenge contemporary definitions of broadcasting and extend the boundaries of its culture.

Peter Kuch, University of Otago: Off-screen in Ireland

This paper will examine some of the ways 'off-screen' has been used in Irish film from the earliest Kalem films to the present. Specific attention will be paid to the use of 'off-screen' as a narrative technique; as a means of accommodating or circumventing censorship; as a trope for the 'unknown', 'unknowable', or 'other'; and as a way of problematising the realism/naturalism/authenticity implicit in the cinematographic 'frame'.

APPENDICES

Appendix 6: Website publication on NZEPC

NZ Electronic Poetry Centre, University of Auckland/Digital Poetry/Kaiser

<http://www.nzepc.auckland.ac.nz>



Digital Poetry in Aotearoa



Poetry should be made by all [JAM] 2006

Director: Lesley Kaiser
[JAM/Poetry] Animation: Logan Austin

Featuring:

Light Bytes [JAM/Poetry] – Lesley Kaiser

[JAM/Poetry] Animation: Logan Austin
Music: Centre by Michael Renkema
Light Bytes at night text animations and digital photos:
Lesley Kaiser & Kezia Barnett
Based on text works produced by Lesley Kaiser & John Barnett
French translation: Patrica Burgetsmaier

[Lo-fi](#) (Windows media: 6.1MB)

[Lo-fi](#) (Quicktime: 6.1MB)

[Hi-fi](#) (Windows media: 43MB)

Urban Beat [JAM/Poetry] – Janet Lilo

and Lesley Kaiser & Logan Austin
Maori translation: Chaz Doherty

[Lo-fi](#) (Windows media: 1.6MB)

[Lo-fi](#) (Quicktime: 1.5MB)

[Hi-fi](#) (Windows media: 9MB)

Background Information

Examples of PAST work on Urban Screens:

Lesley Kaiser & John Barnett
Organised and curated

Like They Are Now 1991.

[Lo-fi](#) (Windows media: 9.6MB)

[Hi-fi](#) (Windows media: 68MB)

You Saw It On TV 1993

APPENDICES

Appendix 7: Artist's website

<http://www.lesleykaiser.com>

Lesley Kaiser

[Home](#)[About](#)[Exhibitions](#)[Conferences/ Publications](#)[Links](#)

Enter: *Preserve, Renew, Invent [Light Bytes]*

at MIC, January 2008



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Artists' website launched February 2008

<http://www.lesleykaiser.com>

Lesley Kaiser

[Home](#)[About](#)[Exhibitions](#)[Conferences/ Publications](#)[Links](#)

Links/ Web Publications

Lesley Kaiser Artist: www.lesleykaiser.com

MIC Toi Rerehiko: www.mic.org.nz/mic/events/exhibitions/present

OUTVIDEO 07, 4-th International video-art festival on outdoor video screens. Festival places Moscow, Volgograd, Voronezh, Kaliningrad, Perm, Rostov-on-Don, Riazan', Samara, Sochi, Ufa, Yekaterinburg [Russia]. Night Program 3rd & 4th August, 2007 Title of video animation Increase the Peace [Russia] (in collaboration with Logan Austin).

http://artpolitika.ru/ov2007_night_eng

http://www.artpolitika.ru/ov2007_concept_eng

NZ Electronic Poetry Centre, University of Auckland / Digital Poetry / Kaiser

www.nzepc.auckland.ac.nz

www.nzepc.auckland.ac.nz/digital/kaiser.asp

NZ Art Monthly's website has an overview of Light Bytes 2003 project

www.nzartmonthly.co.nz/lightbytes_005.html

Ladyfest www.ladyfest.co.nz

Conference related websites

The Fifth International Conference of the Book (20-22 October, 2007), Madrid, Spain

http://B07.cgpublisher.com/proposals/67/index_html

The International Journal of the Book

<http://ijb.cgpublisher.com>

Screenscapes: Past, Present, Future (November 29 - December 1, 2007), University of Sydney, Australia

www.arts.usyd.edu.au/conference/screenscapes/

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Lesley Kaiser

[Home](#)[About](#)[Exhibitions](#)[Conferences/ Publications](#)[Links](#)[featured exhibitions »](#)[solo exhibitions](#)[group exhibitions](#)[non-gallery sites](#)

Featured Exhibitions

- **Preserve, Renew, Invent [Light Bytes] at MIC**
- **Light Bytes at Night: Making it New**
- **LIGHT BYTES at night RETROSPECTIVE**

Preserve, Renew, Invent [Light Bytes]

January 2008 at MIC Toi Rerehiko (Media and Interdisciplinary Arts Centre), Level 1/321, Karangahape Rd, Auckland, NZ Vi
(25 January - 8 March, 2008)

[View the Invitation here](#)

[View the Information handout here](#)

This exhibition is a local and international project that involves archiving and disseminating aphoristic texts in a range of public sites and media. A multi platform "art-in-a-suitcase", its various components pack into a portable edition containing DVD components, an artists' book of archival photography, and ceramic plates (this limited edition of ceramics is an inaugural edition for MIC, and reflects its name change from *Moving Image Centre* to *Media and Interdisciplinary Arts Centre*). The abstract for a related paper published in *The International Journal of the Book*, titled *Preserve, Renew, Invent [Light Bytes]: The Aphoristic Statement and the Future of the Book*, can be viewed at:

http://b07.cgpublisher.com/proposals/67/index_html

Full paper at: <http://ijb.cgpublisher.com/product/pub.27/prod.226>

View the Video: [HI \(13.7MB\)](#)



Preserve, Renew, Invent [Light Bytes]

The Works:

1. *POST ART Suitcase* component

Light Bytes Artists' book

POST ART Ceramic plates x 4

Mini DVD player showing *Preserve, Renew, Invent [Light Bytes]* on urban screens in NZ, France and Russia

The A4 box (on-going written archive components, and artists' books).



2. *POST ART Ceramic plates*, 2008

1) *Never tell THE TROUBLE what the trouble is* (Edition of 10 x two 8 inch glazed plate sets)

2) *Don't take know for an answer* (Edition of 30 x single 8 inch glazed plates)

3) *If there are obstacles, the shortest distance between two points may be a crooked line.* (Edition of 30 x 8 inch glazed plates)

3. *Light Bytes (digital frame with stills)*



POST ART Ceramic plates, 2008, Lesley Kaiser. Limited edition for sale at MIC Toi Rerehiko

ONE NIGHT ONLY

Kezia Barnett and Lesley Kaiser invite you to the

'LIGHT BYTES at night RETROSPECTIVE' Exhibition

Animations running continuously after dark

Monday 17 March, in Freyberg place, Auckland.

'LIGHT BYTES' is: Projected animations by two artists

'MILLENIUM GIRL', by Kezia Barnett (based on daily photo project)

'MAKING IT NEW', by Lesley Kaiser (based on text works)

All 24 animations, from 2003 (also run sporadically until 2008), will be shown as a continuous looping exhibition for one night only.

WHERE: On the MEDIA1 four-storey high projection billboard, Freyberg Place, off High Street, Auckland, NZ (opposite the Metropolis building).

Meet at Rakinos Cafe (Level 1, 35 High St), from 8.30 pm: cash bar.

Then wander down into the square for better viewing of the animations

<http://lesleykaiser.com>

Lesley.Kaiser@aut.ac.nz

Kezia.b@xtra.co.nz

SPONSOR: MEDIA1

All the *Light Bytes at Night* animations shown on Media1 Projection wall, Freyberg Place, Auckland, (L.Kaiser & K. Barnett, 2003-2008) can be viewed at [here](#).

Thanks to all those involved in the different aspects of this exhibition, particularly my family: Kezia Barnett who initiated Light Bytes, Sarah Barnett who designed the website, John Barnett for on-going collaboration. Also to Logan Austin, Media1, Rich Hornell, AUT University, Ian Jervis, KT Ho, Frances Joseph, Laurent Antonczak, Norman Edgerton, Deborah Lawler-Dormer, George Gray, Paul Chapman, Michael Renkema, Ascent 3D and numerous others for their invaluable assistance.

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APPENDICES

Appendix 8: Design for front and back of *POST ART ceramic plates*

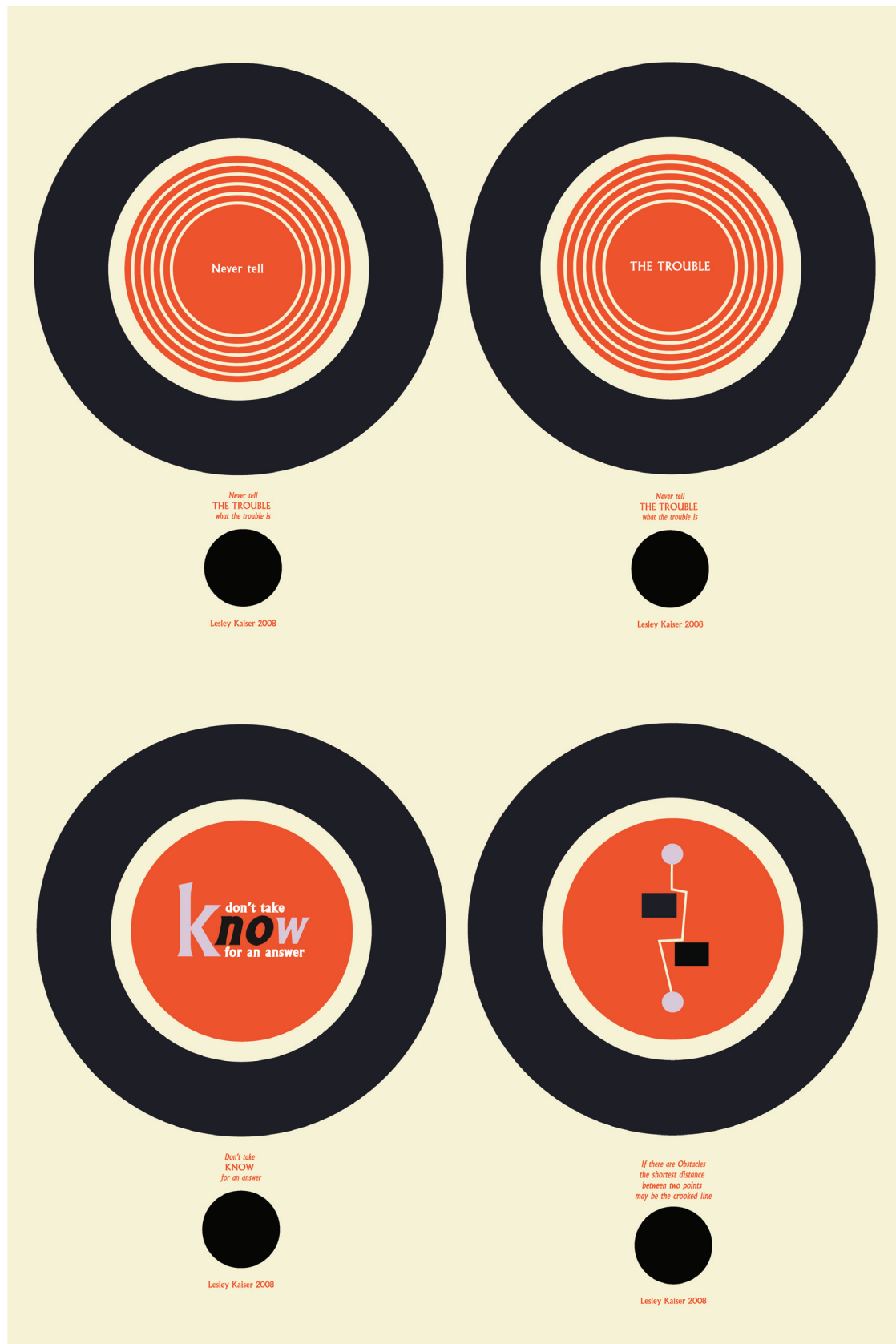


Fig. 25. Plate designs for the front and back x 4.

APPENDICES

Appendix 9: MIC Toi Rerehiko gallery exhibition handouts

**Lesley Kaiser: *Preserve, Renew, Invent [Light Bytes]* at
MIC TOI REREHIKO [Media and Interdisciplinary Arts Centre]**

Level 1, 321 K Rd, Auckland, New Zealand
25 January–8 March 2008

This exhibition is a local and international project that involves archiving and disseminating aphoristic texts in a range of public sites and media. In this exhibition, an artists' book/art in a suitcase is a portable archive that includes DVD elements, a book of archival digital photography, and ceramic plates. A website has been launched in conjunction with the exhibition [www.lesleykaiser.com].

The abstract for a related paper currently being published in The International Journal of the Book, titled *Preserve, Renew, Invent [Light Bytes]: The Aphoristic Statement and the Future of the Book*, can be viewed at http://b07.cgpublisher.com/proposals/67/index_html



1. *POST ART Suitcase* components

Light Bytes artists' book (Archival digital photos of Light Bytes at Night, L. Kaiser & K. Barnett)
POST ART ceramic plates x 4
Mini DVD player showing *Preserve, Renew, Invent [Light Bytes]* (L. Kaiser & L. Austin)
on urban screens in NZ, France and Russia
An A4 archive box (ongoing written components, and related artists' books)

2. *POST ART Ceramic plates, 2008* (this limited edition is an inaugural edition for MIC.)

- 1) Don't Take Know For an Answer (Edition of 30 x single 8-inch glazed plates)
- 2) If There Are Obstacles (Edition of 30 x 8-inch glazed plates)
- 3) Never tell THE TROUBLE (Edition of 10 x two 8-inch glazed plate sets)

Single plates (1&2) are \$170 incl. gst. Double plate sets (3) are \$400 incl. gst

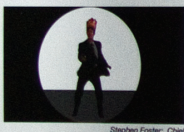
3. *Light Bytes digital frame with stills*

All the Light Bytes at Night animations shown on the Media1 Projection wall, Freyberg Place, Auckland (L. Kaiser & K. Barnett, 2003–08) can be viewed at www.lesleykaiser.com. Details will be posted of an exhibition (planned for that site 17 March, 2008)

Thanks to all those involved in the different aspects of this exhibition, particularly my family: Kezia Barnett who initiated Light Bytes, Sarah Barnett who designed the website, John Barnett for on-going collaboration. Also to Logan Austin, Media1, Rich Hornell, AUT University, George Gray, Ian Jervis, Kt Ho, Norman Edgerton, Deborah Lawler-Dormer, Paul Chapman, Michael Renkema, Ascent 3D and numerous others for their invaluable assistance,



CROSSFIRE: Stephen Foster
NEGATE/ DISCLOSE: Stephen Foster & Jim Vivieaere
 25 August - 6 October / Gallery 1, 3



Stephen Foster: Chief

"Today, Natives and newcomers are engaged in conflicts over land and treaties, stories and stereotypes, resources and policies, all interrelated issues that arise in collapsed time and continuing discord. The threads of this discord are formed from dissimilar memories, images and meanings, each strand knotted in contention and contradiction, each string entangled in struggles over territory, history, and ideology."

— Gail Guthrie Valaskakis, *Approaching Indian Country* (2005)

In a recent interview discussing his artworks, Stephen Foster gives insight into the range of references he intends us to recognize as viewers of his digital photographs, lightboxes and videos. Early 20th century photographer, Edward Curtis's iconic portraits of Native Americans, the 80's disco group, The Village People, and movie star, James Bond, are amongst them, vividly illustrating some of the cultural expanse—historical photography, popular music and cinema—which are in play in his media works. As allegories of play in his media works, these are in fraught colonial histories in Canada, these intertextual references that navigate history the present with the entanglements and ideology of which Valaskakis writes. They also engender the discord, or dissonances that she points to, in which fixed meanings instead to perpetual contestations of power that occur and recur across so many layers of discourse and representation.

Stephen Foster and Jim Vivieaere share an interest in and practice as contemporary indigenous artists. In spite of their different environments, cultures and histories comes a respect and intrigue for each other's work.

They first met at Barf Art Centre, Alberta in 2003, when Jim Vivieaere delivered a paper on *Critical Writing Around Indigenous Contemporary Art*. Since then Stephen Foster embarked on a visit to New Zealand to research Maori and Pacific Art, subsequently inviting Jim to be guest tutor for the Interdisciplinary Indigenous Graduate Studies Program at the University of British Columbia, Okanagan.

Negate / Disclose sees Stephen Foster respond in situ to Jim Vivieaere's *Le Foliole: the Past Coming Forward* video work that was previously exhibited at Pacific Island Group show at the Auckland War Memorial Museum in March 2007. The inspiration for this work was drawn from the Canadian artist Fayo Heavy Shield's installation, *An Old Man is a River*.



Jim Vivieaere: *Le Foliole (the Past Coming Forward)*

Jim Vivieaere acknowledges the professional support of Emil Tangaroa, and Jeff Bell and the assistance of Tamara McCarthy, Bianca Tolmie, Tim Melville and the Tautai Contemporary Pacific Arts Trust.

PRESERVE, RENEW, INVENT [LIGHT BYTES]: Lesley Kaiser
 25 January - 8 March 2008 / Gallery 3

Lesley Kaiser's art exploration involves preserving and renewing philosophical texts in public sites – as light projections on a four-storey high projection wall in **Light Bytes**, Auckland, NZ, the texts are further disseminated as video works shown in the OUTVIDEO 07 night programme on 38 screens in 16 Russian cities; on public screens in France; on ceramics plates; and archived in this artists' book / catalogue box installation. Philosophers and thinkers have sought to have their voices heard in public places through the ages. Diogenes of Oenoanda (southwest Turkey) in the year 120 CE revived texts of the Greek philosopher Epicurus (341–270 BCE) and had them carved and painted in red on a specially built wall around the local agora or market place, which functioned as a giant billboard might today. How this desire to communicate wisdom from past thinkers might translate into today's culture and 'mediasphere' is explored in this project that finds links and transitions from the 'logosphere', which saw the dawn of writing, to the 'graphosphere', dominated by the printed word, to the 'videosphere', wherein the visual triumphs (the terms are those proposed by French writer Régis Debray in *'Socialism: A Life-cycle'*, *New Left Review* 46, July–August 2007).



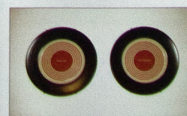
Lesley Kaiser: *If There are Obstacles*



Lesley Kaiser: *Never Tell the Trouble*

These works are a way of attempting to revivify the public sphere outside of the narrow market interests that have come to dominate that sphere, and they also explore ways of transforming and archiving the texts by piggybacking on existing commercial distribution networks.

Lesley Kaiser is an artist who has used various media and publication modes to disseminate aphoristic texts, including on supermarket rollouts, in newspapers, and on electronic signs and television. Publications, often in collaboration with John Barnett, range from the international bestselling pop-up book *The Naughty Nineties* (first published 1982) to a study of joking culture in NZ (*The Penguin Book of NZ Jokes*, 1986 and *Shark Infested Custard: A Kiwi Kids joke book*, 1987), and a number of small edition, artists' books. Group exhibitions include OUTVIDEO 07, Russia, Antipodes (JAM), Strasbourg, France (2006); and *Art Now* – the first biennial review of contemporary art at the Museum of New Zealand (1994).



Lesley Kaiser: *Never Tell the Trouble*

MIC Toi Rerehiko (Media and Interdisciplinary Arts Centre)

Exhibition handout: *6 Month Gallery Calendar*

August 2007 – March 2008

APPENDICES

Appendix 10: CV

CV: LESLEY KAISER

Email: lesley.kaiser@aut.ac.nz

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Phone: (Work) +64 - 9 - 921 9999 ext 8796

Fax: +64 - 9 - 921 9916

Website: <http://www.lesleykaiser.com>



SHORT PROFILE

Lesley Kaiser is an artist who has exhibited in a number of sites, e.g. TV, newspapers, electronic signs and supermarket rollouts. Her most recent exhibition, *Preserve, Renew, Invent [Light Bytes]*, at MIC Toi Rerehiko (Media and Interdisciplinary Arts Centre), Auckland, NZ (25 January–8 March, 2008), is part of an on-going local and international project that involves disseminating and archiving philosophical texts in a range of public sites and media. An artist's website (www.lesleykaiser.com) has been launched in conjunction with the exhibition, and a related paper published in the *International Journal of the Book*, Volume 5, Issue 2.

Recent group exhibitions include OUTVIDEO 07 (in which 30-second video works were shown in the night programme on 39 screens in 16 Russian cities); *Antipodes*, LA VINGT-SEPT Gallery, Marc Bloch University Strasbourg, France (2006); and *Art Now: The First Biennial Review of Contemporary Art* at the Museum of New Zealand (1994). Publications, often in collaboration with John Barnett, include *The Naughty Nineties: A Pop-Up Book* (first edition 1982); *The Penguin Book of NZ Jokes* (1996) and *Shark-infested Custard: A Kiwi Kids Joke Book* (1997); and a number of one-off, or small edition, artists' books, e.g. *Where We Are Now* (1994), *Post Art* (1994), *The River Sticks* (1994), and *Like Wrecks of a Dissolving Dream* (1993).

EMPLOYMENT: Senior Lecturer, School of Art and Design, AUT University.

EDUCATION: Lesley Kaiser completed her BA (English and Philosophy) at Victoria University of Wellington before gaining her Diploma of Teaching at Secondary Teachers College, Auckland. She then went on to further study at Elam School of Fine Arts, University of Auckland, and postgraduate study at AUT University, gaining her MA (Art and Design) in 2008.

SELECTED AWARDS & GRANTS

- 2007 Research Excellence Scholarship (Art & Design). AUT University.
- 2000 Nominated and short-listed for the AUT Distinguished Teaching Awards.
Received AUT School of Art and Design Research Grant to assist with *Increase the Peace* public art project.
- 1999 Received AUT School of Art and Design Research Grant to assist with catalogue for an exhibition at Gregory Flint Gallery (with John Barnett).
- 1993 Received QEII Arts Council grant (Visual Arts Commissioning Scheme) to assist with completion of several projects (with John Barnett).
- 1992 Received QEII Arts Council grant to assist with an exhibition at Gregory Flint Gallery (with John Barnett).
- 1991 Received QEII Arts Council grant to assist with solo exhibition at Artspace, the George Fraser Gallery.

SELECTED EXHIBITIONS

Solo Exhibitions (some in collaboration with John Barnett and Kezia Barnett)

- 2008 *Preserve, Renew, Invent [Light Bytes]*, MIC Toi Rerehiko (Media and Interdisciplinary Arts Centre), 321 K Rd, Auckland, NZ
- 2003–08 *Light Bytes at night: Making it New* by Lesley Kaiser and *Millenium Girl* by Kezia Barnett [Projected animations showing in between the ads on a four-storey high projection billboard, after-dark every Wednesday, Thursday, Friday and Saturday, 2003 (works changing monthly, and again shown sporadically in 2005–08), Media1 projection wall, Freyberg Place, Auckland].
- 1999 *Blind Acts of Faith*, Gregory Flint Gallery, Auckland.
- 1997 *Dream Dream*, Gregory Flint Gallery, Auckland.
- 1995 *Don't Take Know for an Answer*, Gregory Flint Gallery, Auckland.
- 1994 *Straight Into the Mains (In Loving Memory of Art)*, Auckland City Art Gallery window work.
- 1993 *Like Wrecks of a Dissolving Dream*, Gregory Flint Gallery.
- 1992 *Art No Object*, Gregory Flint Gallery.
- 1991 *The point, however, is to change it*, Artspace, the George Fraser Gallery, Auckland.

Selected Group Exhibitions

- 2007 *OUTVIDEO 07*, 4th International video-art festival on outdoor video screens. Festival places: Moscow, Volgograd, Voronezh, Kaliningrad, Perm, Rostov-on-Don, Riazan', Samara, Sochi, Ufa, Yekaterinburg [Russia]. Night Program August 3 and August 4. Title of video animation *Increase the Peace [Russia]* by Lesley Kaiser in collaboration with Logan Austin. Curated by Arseny Sergeyev [Russia], artist, curator, co-founder artpolitika.ru; Enrico Tomaselli [Italy], art director Magmart festival; Mogens Jacobsen [Denmark], artist, curator, co-founder artnode.org.
National Drawing Award, Christchurch: The Physics Room, 2–16 December 2006; Auckland: Artspace 16–27 January, 2007.

- 2006 *Antipodes [JAM]* [Group exhibition]. Curated by Laurent Antonczak (NZ) & Michel Demange (France). Title of work: *Poetry should be made by all. Light Bytes [JAM]* at LA VINGT-SEPT Gallery, Marc Bloch University, Strasbourg, 9–20 October.
Just Hold Me: Aspects of NZ publication design, Objectspace, 8 Ponsonby Rd, Auckland. Curated for Objectspace by Jonty Valentine. Group exhibition of designer's books: *The Naughty Nineties*.
- 2005 *5 o'clock closing*, First year MA (Art and Design) Exhibition, St Paul St Gallery, 34 St Paul St Auckland.
AK05 opening, Aotea Square, Auckland.
Sharpshooting, St. Paul St. Gallery, AUT, 34 St Pauls St, Auckland.
- 2003 *Soliton* exhibition (a non-stop mix of gallery, theatre, club and cinema). Curated and funded art event, 26 April at the Regent Theatre, St. James complex, Auckland. Title of work: *Light Bytes (the video)*, and art installation including lightboxes in foyer.
Eclective. Addicted to taste. Paradise Bar and Alleluya Café, Auckland, New Zealand, 12-17 August. Title of work: *Light Bytes (the video)*.
Ladyfest. Moving Image Centre, Eglin Street, Grey Lynn Auckland, New Zealand. Title of work: *Light Bytes (the video)*.
- 2000 *Text and Image*. Lopdell House Gallery, Auckland. (September–October). Included limited edition of 1500 give-away *Increase the peace* self-adhesive labels inserted in catalogue and distributed at the gallery.
Conversations, Fisher Gallery, Auckland.
- 1998 *Switched ON. Art that lights up*, Manawatu Art Gallery.
- 1997 *Not So Big ...*, Gregory Flint Gallery, Auckland.
Unbound, Selected Books by New Zealand Artists, Fisher Gallery, Auckland.
Paging the Book, Contemporary Artists' Books from New Zealand, Australia, and the USA, Lopdell House Gallery, Auckland.
re-vision, School of Art and Design Staff Exhibition, ASA Gallery. Auckland.
Apple Braunias Carew Chilcott Gibson-Smith Hammond Kaiser Barnett Peryer Shannon Van den Eijkel, group exhibition, Gregory Flint Gallery.
- 1996 *Transfer*, ASA Gallery, Auckland.
- 1995 *Bookwards*, starting at the Academy, Wellington.
The Alphabet Show, Pakuranga Community Centre, Auckland.
The Atomic Age Opens Postcard Project, Bowling Green State University, Ohio.
Fleshly Worn, ASA Gallery, Auckland.
Beyond the Mask, Chiaroscuro Gallery, Auckland.
- 1994 *Art Now: The First Biennial Review of Contemporary Art*, Museum of New Zealand Te Papa Tongarewa, Wellington.
The River Styx (sticks), starting at Australia National Library.
Reading Room '94, Upstairs Gallery, Lopdell House, Auckland.
Wordworks, Aotea Centre, Auckland.
- 1993 *Reading Room '93*, Upstairs Gallery, Lopdell House.
Opening Up the Book, Manawatu Art Gallery, Palmerston North.
No Man's Land, Dowse Art Museum.
'From Liquid Darkness', Dunedin Public Art Gallery.
Review '92, Fisher Gallery, Auckland.
- 1992 *Implicated and Immune: Artists' Responses to AIDS*, Fisher Gallery, Auckland.
- 1991 *Word for Word*, Artspace, Auckland.

- 1990 *Cross Currents: Bookworks from the Edge of the Pacific*, starting at the College of Creative Studies Gallery, University of California, Santa Barbara. Artists' book in international touring exhibition.
Elam Artists Books, University of Auckland Library. *Elam Artists in the Fine Arts Library*.
Cover to Cover, AWA, Auckland.
- 1988 Artists books at AWA.
Wordworks, group exhibition, Aotea Centre.
- 1971 Group exhibition of sculpture at Barry Lett Gallery, Auckland.

Work in Non-Gallery Sites (1991–2000 in collaboration with John Barnett)

- 2000 *Increase the peace* text work on receipt rollouts at New World and Foodtown Supermarkets, Auckland, and also in 23 other supermarkets around NZ.
- 1996 Text 'coupons' on receipt rollouts, Grey Lynn Foodtown supermarket: *we are all bees of the invisible*.
Ferlinghetti's, Lorne Street, Auckland: Bronze plaques.
- 1994 *Preserve, renew, invent* (edition of 10,000 give-away stickers with *Art Now: The First Biennial Review of Contemporary Art* at the Museum of New Zealand (1994). This exhibition also included *Preserve, renew, invent* text 'coupons' on receipt rollouts at the Wellington New World supermarket, and a billboard of *Preserve, Renew, Invent* on the MONZ building, corner of Buckle and Taranaki Sts Wellington. These sites were in addition to the in-gallery installation.
In Loving Memory of Art, video.
A Little Ignorance Goes a Long Way Award, mailout.
- 1993 *The Local Project*. Organised and curated exhibition of artwork texts that was displayed on the Daktronics signs at Queens Wharf and the Ferry Berth, Quay Street, Auckland.
The Alba Readings, Alba, Lorne Street, Auckland: tablecloths and wall installation.
Days of Shame, mailout: A Suffrage Year Project.
Preserve, renew, invent. Text 'coupons' on receipt rollouts, Devonport New World supermarket, Auckland.
Bumper mailout, 3 x items: *Like It Or Not*, *Ida Lupino*, *Art Sick Bag* order form and limited edition.
You Saw It On TV, organised and curated exhibition of textworks that was shown on TV3.
Like wrecks of a dissolving dream. Self-adhesive label distributed with *Quote Unquote* 6.
- 1992 *The Paper Project*. Organised and curated exhibition of textworks in the *NZ Herald*.
A little ignorance goes a long way. Self-adhesive label distributed with *Art New Zealand* 65.
Landfall 182, Cover concept and design. Also essay
- 1991 *Like They Are Now*, organised and curated exhibition of artwork texts that was displayed in Auckland on the electronic sign at The Corner, Queen and Victoria Sts, on the electronic sign above the BNZ, corner of Queen and Shortland Sts, and in Wellington on the electronic sign at the Harbour City Centre, Lambton Quay.

- 1990 *Not Broadcast Quality*, Depot Theatre, Wellington. Foyer installation commissioned for women's performance show. The three works were accompanied by a limited edition of *Not Broadcast Quality* self-adhesive labels.
- 1976 Painting commissioned for ceiling of AMAT Hospital.

CONFERENCES / PUBLICATIONS, PAGEWORKS, AND ESSAYS

Recent Conferences

- 2007 ***Screenscapes: Past, Present, Future*** (29 November–1 December 2007), University of Sydney, Australia. Paper title: *Preserve, Renew, Invent: Maximizing Philosophy in the Age of Digital reproduction*. Abstract published <http://www.arts.usyd.edu.au/conference/screenscapes/>

B07: The Fifth International Conference on the Book, Madrid, Spain, 20–22 October 2007. Paper Title: *Preserve, Renew, Invent [Light Bytes]: The Aphoristic Statement and the Future of the Book*. URL: Abstract published http://B07.cgpublisher.com/proposals/67/index_html
 Paper published in The International Journal of the Book, Volume 5, Issue 2 pp.125–132. URL: <http://ijb.cgpublisher.com/product/pub.27/prod.226>

- 2006 Showcase presentation of work: *Poetry should be made by all* (video). **Transformations '06**: The 2006 Humanities Congress, 6–7 October, AUT, Auckland. Also: Installation of accompanying artwork in foyer.

Artists' Books (small editions)

- 1999 *Blind Acts of Faith*, accompanying exhibition. Seventy-five copies
- 1994 *Where We Are Now*. An Alphabet Piano Press publication. Limited edition. *Post Art* and *The River Sticks*. Alphabet Piano Press publications. Mailed out with *The Big Question* (Zappa/Kaiser/Barnett), a book produced in a limited edition.
- 1993 *Like Wrecks of a Dissolving Dream*. An Alphabet Piano Press publication. Limited edition.
- 1983 *Screendreams. A Pop-up Book*, (artists' book prototype, for the Frankfurt book fair, based on silent movies of the 1920s).
- 1982 *The Naughty Nineties. A Pop-up Book*, (artists' book prototype, for the Frankfurt book fair, based on the erotic postcard 1895–1915).

Publications (see Recent Conferences for journal publications)

(1992–2000 in collaboration with John Barnett)

- 2000 *Big Smoke. NZ Poems 1960–1975*, edited by: Alan Brunton, Murray Edmond and Michele Leggott, Auckland University Press, University of Auckland, New Zealand.) Frontispiece (photo): *Jumping Sunday*. Edition of 2000 give-away self-adhesive labels included with the book.
- 1998 *The Penguin Book of More New Zealand Jokes*, compiled by John Barnett and

- Lesley Kaiser in association with John Stoupe.
- 1997 *Shark-infested Custard, A Kiwi Kids' Joke Book*, Penguin Books, Auckland.
Compiled by John Barnett and Lesley Kaiser.
- 1996 *The Penguin Book of New Zealand Jokes*, collected by John Barnett and Lesley Kaiser, in association with Brian Schaab, and with an Introduction by John Barnett and Lesley Kaiser.
Landfall 182. Essay and documentation of *Like They Are Now*, and two pageworks.
- 1991 *The Naughty Nineties. A Pop-Up Book*. Concept. International editions in six languages. Reprinted 1983, 1988, 1990, 1992 and 1994. Miniature edition 1993. Black and white re-production of *Not Broadcast Quality* works in *Landfall* 177. Pageworks
- 1999 *The Pander*. Number 6/7. Pagework.
- 1996 *Landfall* 182. Essay and documentation of *Like They Are Now* and two pageworks.
The Crushed Honey Press, Volume II. Page works.
- 1995 *Lust*, edited by Michael Gifkins, Vintage. Page work.
- 1994 *Tart and Juicy*, edited by Michael Gifkins, Vintage. Page work.
One. Page work.
- 1993 *Landfall: A New Zealand Hung-Drawn-and-Quarterly*. Page works.
Illusions 21–22. Page work.
West Coast Line (Canada). Page work.
- 1992 *Printout* 2. Page work
- 1991 *Not Broadcast Quality*. Works in *Landfall* 177.
Black and white re-production
- 1995–2004 Pageworks in *Brief***. Literary magazine. ISSN 117-9313. The Writers' Group, Auckland. Vols 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 15, 16, 19, 20, 21, 22, 23, 24, 25, 27, 28 and 31.

SELECTED REVIEWS / CITATIONS / BIBLIOGRAPHY

Artist's Book yearbook, 2003–2005 Elizabeth Eastmond, *Memo: This is not an Artists' Book; A New Zealand Collection*. Pp17–26.

Road Works. T. J. McNamara, *Weekend Herald*, J6, April 10–11, 1999.

Poetry in NZ. Editorial, Alistair Paterson, *Necessary Oppositions? Avant-garde versus traditional poetry in New Zealand*, Jack Ross.

Object and Knowledge: NZ Artists' Books. Thesis. University of Auckland, 1998.
Rebecca Lal.

'Art Now', Allan Smith, *Art and Asia Pacific*, Vol. 2 No. 2, Sydney (Reviews: New Zealand).

'Futures Trading and Current Rites of Exchange', Nick Perry, *Midwest* 6.

'Bookworks from New Zealand', *Umbrella* 17, Nos 3/4, Pasadena, California.

'Delivery Systems for a Consumer Paradise', David Eggleton, *South Island Art Projects Newsletter*, No.13. (Review of *Art Now*.)

'Shop at Monz', Stuart McKenzie, *Listener*, 9 July 1994. (Review of *Art Now*.)

‘Perspective on Art’, T. J. McNamara, *NZ Herald*, 18 November 1993. (Review of *Like Wrecks of a Dissolving Dream*.)

‘John Barnett & Lesley Kaiser: Is It Necessary to Draw the Line’, John Daly-Peoples, *Art New Zealand* 67.

Perspective on Art’, T. J. McNamara, *NZ Herald*, 13 August 1992. (Review of *Art No Object*.)

‘Messages from the Antipodes’, Ted Jenner, *Sulfur* 30, 1992, Ypsilanti, Michigan. (Review of *Like They Are Now*.)

‘Like They Are Now’, Grant Duncan, and ‘Reading 2’, Trevor Conn, *Printout* 2, 1991 (Two reviews of *Like They Are Now*.)

‘Like They Are Now’, Anna Miles, *Stamp* 28, 1991.

‘Catch them if you can’, Gilbert Wong, *NZ Herald*, 28 November 1991. (Review of *Like They Are Now*.)

Art New Zealand 60, ‘Exhibitions’ (Auckland), John Daly-Peoples. (Review of the point, however, is to change it).

‘Perspective on Art’, T. J. McNamara, *NZ Herald*, 9 August 1991. (Review of *The point, however, is to change it*.)

SELECTED GROUP EXHIBITION CATALOGUES

- 2008 MIC Toi Rerehiko (Media and Interdisciplinary Arts Centre), August 2007–March 2008.
- 2004 *Eclective. Addicted to taste*. Exhibition/performance/events. Paradise Bar and AlleluyaCafé, Auckland, New Zealand, 12–17 August.
- 2000 *Text and Image*. Lopdell House Gallery, Auckland, New Zealand.
- 1995 *The Atomic Age Opens Postcard Project*, Popular Culture Library, Bowling Green State University, Bowling Green, Ohio.
- 1994 *Art Now: The First Biennial Review of Contemporary Art*, Museum of New Zealand Te Papa Tongarewa, Wellington.
- 1993 *The River Styx* (sticks): An Australia/New Zealand Artists’ Book Project, Raft Press, Canberra.
Opening Up the Book, Manawatu Art Gallery, Palmerston North.
- 1992 *Implicated and Immune: Artists Responses to AIDS*, Fisher Gallery, Pakuranga, Manukau City.
No Man’s Land: Extending the Boundaries of Women and Art in Aotearoa, Dowse Art Museum, Lower Hutt.
- 1991 *Cross Currents: Bookworks from the Edge of the Pacific*, Umbrella Associates, Pasadena.

LINKS / WEB PUBLICATION:

Lesley Kaiser Artist: <http://www.lesleykaiser.com>

MIC Toi Rerehiko: <http://www.mic.org.nz/mic/events/exhibitions/present/>

OUTVIDEO 07, 4-th International video-art festival on outdoor video screens. Festival places Moscow, Volgograd, Voronezh, Kaliningrad, Perm, Rostov-on-Don, Riazan', Samara, Sochi, Ufa, Yekaterinburg [Russia]. Night Program August 3 and August 4, 2007. Title of video animation *Increase the Peace [Russia]* (in collaboration with Logan Austin).

http://artpolitika.ru/ov2007_night_eng

http://www.artpolitika.ru/ov2007_concept_eng

NZ Electronic Poetry Centre, University of Auckland/Digital Poetry/Kaiser

<http://www.nzepc.auckland.ac.nz>

<http://www.nzepc.auckland.ac.nz/digital/kaiser.asp>

NZ Art Monthly's website has an overview of the *Light Bytes* 2003 project.

http://www.nzartmonthly.co.nz/lightbytes_005.html

Conference related websites

The Fifth International Conference of the Book (20–22 October, 2007), Madrid, Spain

http://B07.cgpublisher.com/proposals/67/index_html

The International Journal of the Book, Volume Five, Issue 2, pp.125–132.

URLs: <http://ijb.cgpublisher.com/product/pub.27/prod.226>

<http://ijb.cgpublisher.com/>

Screenscapes: Past, Present, Future (November 29–December 1, 2007), University of Sydney, Australia.

<http://www.arts.usyd.edu.au/conference/screenscapes/>

PROFESSIONAL AND CURATORIAL ACTIVITIES (see also Recent conferences)

Invited book artist (presenter) for the Book Council. Public slide talk at Wellington City Art Gallery Auditorium, September, 1997.

Delegate to *In Visible Languages* conference in Wellington, 1997.

Invited book artist (presenter) at *The History of the Book in New Zealand* conference, University of Auckland, 1995.

Artists Talks at ASA 1995; Elam 1994, 1999; Unitec 1996, 1997, 1998, 1999, 2006; Lopdell House 1997; University of Auckland 1996, 1997, 1998, 2007; Massey University (Auckland) 2007.

Founded (with John Barnett) the Alphabet Piano Press in 1993.

Delegate to first National Bookworks Symposium, NZ, 1993.

Organised and curated *You Saw It on TV* 1993, *The Paper Project* 1992, *Like They Are Now* 1991 (Non-Gallery sites). Also had works in these artist-initiated projects.

APPENDICES

Appendix 11: DVD archive
Preserve, Renew, Invent [Light Bytes]
(included at the back of this document)

view video at URL:
<http://www.lesleykaiser.com>

Library Edition
Unpublished thesis

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