



Enjoy

Enjoy Public Art Gallery
Level 1 / 174 Cuba Street
WELLINGTON New Zealand
phone 04 384 0174
email enjoy@enjoy.org.nz
www.enjoy.org.nz

>Envelope-to: mail@sparwasserhq.de
>Date: Mon, 15 Sep 2003 02:25:22 -0400
>From: "Louise Tulett" <louise@enjoy.org.nz>
>Reply-To: <louise@enjoy.org.nz>
>To: <mail@sparwasserhq.de>
>Subject: reply to call for "old habits die hard"
>
>Dear Sparwasser
>
>Yes! On behalf of Enjoy, I would love to send a video for your
>proposed exhibition "old habits die hard".
>We are an artists collective running a project space in central
>Wellington, New Zealand.
>The Video is a 12 minute piece by local artist and writer, Amy
>Howden-Chapman. Titled "been there, done that", it was recently
>part of a group show being exhibited at Enjoy which investigated
>tourism in New Zealand, within a global context.
>
>Please reply if you require further information and for confirmation
>to send the tape and catalogue requirements.
>
>Louise Tulett
>

Enjoy

Mission:

Enjoy facilitates contemporary art projects and is liberated from commercial constraints to actively promote critical dialogue.

Founded in July 4 2000, Enjoy operates as a organisation and physical space to provide the resources and support to ensure that the presentation of critical research and experimentation in regard to Fine Art strategies is maintained in our local and global communities. Currently run by a Trust of five and two employees, strategy and programme decisions as well as day-to-day running are an ongoing collaborative process. Our Gallery space, located in central Wellington, offers artists and curators the opportunity to present site-responsive projects, with Enjoy's general programme consisting of a mix of structured series punctuated with individual shows and a Summer Residency from January to mid February. Regular talks are given by both exhibiting artists and curators, as well as one off performance events held at the gallery between shows, or incorporated in to the general programme where relevant. In the interests of communication research and critical debate our website grows daily, featuring an extensive on-line archive and discussion forum. Future plans include a continued exploration into the possibilities for potential sites and strategies for the presentation of culture, with a particular focus on the generation of critical discourse and response. Enjoy fiercely maintains an amorphous structure, including the right to self-destruct.

Been There Done That screened in August 2003, as part of E.T.A. a group show curated by Louise Tulett. This project was part of the Arrival series, and in particular E.T.A. made comment on the expectant qualities of Arriving, through a bold examination of New Zealand as a growing global tourist location.

For more information please visit www.enjoy.org.nz

"Been there, done that", Amy Howden-Chapman & James Findlater, with Soundtrack by Nick Chapman

Comprising documentary holiday footage, then edited together and overlaid with the text, *Been There Done That* enhances both the mundane and slight narratives found to exist within a culture of movement, as well as making comment on the political currency of travel industries. In particular New Zealand's national airline, Air New Zealand, is focused upon, with the interior airplane footage being shot inside an Air New Zealand Airbus in early 2003. As an airline Air New Zealand is known for perpetuating archetypal images of New Zealand as an ideal place to live and travel to through its advertising campaigns - an exoticised and an idealised, clean, green Pacific paradise. A deeper political context is established given the company's recent business woes and recent media coverage of the need for the company to be bank-rolled by the NZ Government. A significant factor in Air New Zealand's troubles is an intense conflict with Australian competition; the kind of national competition that creates a disjunction between the global international business play and the friendly face of service to passengers. It points to critical avenues for discussion of the way in which such tourism businesses participate in the branding and selling of national identity.

The text, present as a commentary or subversive set of subtitles, acts rather like a pointer to the many narratives or ways to approach these socio-political concerns. The narrative moves from personal statements on behalf of the air-hostess to found pop-culture slogans. Snippets from song lyrics find themselves resting beside varying grumpy social views and the general din of disconnected public transport chatter.

The sound track, like the text is wholly vernacular, and has been created from morphed samples derived from the constant roar inside a cockpit.