

controversy, not only because of the price, but because of his perceived lack of politically correct clout. His deconstructed photo-based images do not address our local 1990's obsessions: post-colonialism; cross-cultural identity; appropriation; critiques of prior art for the few who are familiar with that prior art; irony; the glorified banality of the 'everyday'.⁴

At the millennium end-game we are still clinging to our postmodern condition. We would treasure the text on the side of a tissue box more than the text of a great work of Shakespeare. Perhaps a way ahead for artists is to think about the audience for the art and of the artist's traditional role of opening eyes of that audience to some of the wonders of our time: wonders in science; wonders in genetics; wonders in biotechnology; wonders in cosmology; wonders in information technology.

It is then that we will be able to shake off the postmodern mantle. 'When it comes down to dust'⁵, people will not treasure the text on the side of a tissue box. They will treasure the memorable. They will treasure an art that they are inspired to keep and to wonder about - and to carry with them on the long haul to their graves.

¹ Stephen Hawking. **A Brief History of Time**

² The orbital elements are six numbers - they include the **eccentricity**, relating to elliptical shapes, **inclination** to the plane of the ecliptic, and time and distance of **perihelion passage**, or closest approach to the sun


³ **A Bigger Grand Canyon** was recently purchased by the National Gallery in Canberra for more than four million dollars

⁴ The 1999 11th Biennale of Sydney was entitled 'Every Day'

⁵ Leonard Cohen **Songs from a Room**

Peter James Smith is Associate Professor of Statistics at RMIT University in Melbourne. His paintings are exhibited widely both in Australia and New Zealand.

Peter James Smith
will receive a
selection of wine
from
St Jerome Wines



Fisher Gallery in Pakuranga is to host *Light Labyrinth*, an interactive installation exploring colour and light. The installation will fill an entire gallery with architectural and electronic modules that change in colour, light intensity and spatial organisation, creating a space that can be reconfigured by the visitor.

Light Labyrinth was developed during a series of workshops held by international colour designer Leonard Oberascher in Vienna, attended by New Zealand colour designer and Fisher Gallery project curator, Melanie Yonge. She bought the concept to the attention of Auckland University's Architecture department, resulting in local workshops to further develop the ideas.

The collaborative nature of the project goes one step further with the direct involvement of those entering the installation. The physical nature of each panel, or module, can be controlled by dial - enabling the participant to change their surroundings from a calming green, for example, to a claustrophobic red. The psychological effect of colour is central to the installation's exploration - and video screens throughout the greater gallery will transmit the reactions of those within.

The Gallery also plans to connect the installation with an interactive Internet site, and to invite seven DJs to compose music in response to seven different colours.

Light Labyrinth opens at the Fisher Gallery on September 17 and runs until October 20.

