God is back – pass the plate

An exegesis presented in partial fulfilment of the requirements
for the degree of Master of Fine Arts at Massey University,
Wellington, New Zealand

Sandy Gibbs
January 2012

Acknowledgements and thanks

I am extremely grateful to a wonderful group of people and organisations for their assistance throughout the year. I'd especially like to thank Nick Bevin and Peter Parkes of Futuna Trust; Ken and Brother Gerard at the Marist Archives; and Colleen at Futuna Village.

A huge thanks also goes to the crew who assisted on two videos:

Crying in the Chapel
Sam Auger (singer)
Bec Coogan and Nigel Collins (backing vocals)
Nic McGowan (sound)
Nick Tapp (camera)
Henry Williams (lighting)

The Twelve Seater
Alistair MacDonald
Peter the chauffeur, from Executive Limos

My supervisors, Martin Patrick and Eugene Hansen, who always came through.
Maddie Leach, Heather Galbraith and David Cross for their invaluable input at vital moments.
Emma Febvre-Richards for her impeccable networking.

A special thanks to Mike Heynes for his incredibly patient help with all things technical, and the great art conversations.

And although he didn't want a mention, a big thanks to my husband Chris who always kept my wine glass full when I needed it most.

Contents list

List of images

Abstract

This thesis will consider how video art might critically engage with, and contribute to, a critique of late-capitalism and its relationship with religion within a contemporary art practice. This reflects a shift in my own practice that has become increasingly interested in the complex relationships between institutions and the individual, and the depth at which these are played out in contemporary society.

Internationally, many significant cultural theorists and artists[1] are actively engaging with what has been dubbed 'the return of God' – a rising interest in religion. Drawing a close link with economics, it has been argued that this is a result of the collapse of Communism in the late 1980s and the subsequent global dominance of the American model of capitalism. Paradoxically in New Zealand, our last census shows that we are becoming increasingly secular as a nation.[2] During the same period, international neo-liberal free-market reforms were applied to the New Zealand economy, resulting in an extensive amount of corporatisation of institutions. Certain churches reinvented themselves as businesses and entered into a highly competitive but radically shrinking 'faith' industry. One of the notable local casualties was the Futuna Chapel and Retreat Centre in Karori, Wellington.

Using Futuna Chapel as a specific entry point, this thesis will examine how ideas of economic and religious colonisation have contributed toward the creation of increasingly dislocated and 'heterotopian' spaces.[3] As a case study, it will elucidate meaningful connections between Futuna Chapel and the housing development built on the site of the demolished retreat centre, in order to set up a dialogic model which closely examines their intersecting relationship.

1. Futuna Chapel and the Futuna Village housing development (photo by Sandy Gibbs)

Entering the chapel

My own fading memories of church are dominated by a lingering vision from a child's viewpoint – that of gazing upwards at a grand flotilla of floral-clad bosoms. At some point in the service (and the bit I always delightedly waited for), the owners of said bosoms would draw breath all at once, and burst loudly into hymn. Badly, of course – but with all the passion and belief-in-duty that 1960s suburban New Zealand could muster. It's hardly surprising that this slightly off-key, warbling choral singing became indelibly, for me, part of my childhood memory of the church-going experience.

By contrast, the contemporary quietude of Futuna Chapel is palpable, as if time was somehow suspended in space. In these quiet hours, one becomes attuned to the smallest and slowest details – and of the role that nuance and slightness play in heightening perceptual awareness of silence, time and space. It takes patience to unpeel the layers, to delve into the cracks and the interstitial, to observe and record. It becomes less about what one is observing, and more about how one observes. During the course of this thesis project, I spent many hours in the chapel observing and recording this space. And over time, I began to acknowledge an uneasy, ambivalent relationship with the chapel; in a strange way I began to relate to this deconsecrated space – and to lapse into metaphor – as a kind of deconsecrated space myself.

But even so, I struggled with the fate of Futuna Chapel: once a privileged site, then sold off by the Marists to housing developers. Although it was saved from demolition, Futuna was seemingly abandoned as having 'outlived' its use. This confluence of capitalism with religion (and by that I refer to both the architectural style as a singular site of religious contemplation, as well as Futuna's history as a religious retreat) and the secular has resulted in a marginal, dislocated – even purposeless – space, a kind of artefact, and yet one that still resonates with embedded institutional ideologies.

It was Michel Foucault who expanded the notion of marginal, empty zones outside the rhythm of normality, calling them heterotopias (literally, 'different places').[4] Foucault saw that 'heterotopias are real places established to exist in a permanent relation of difference from other sites, so that their presence always provides an alternative representation and, preferably, an actual unsettling of a place's dominant social relations'. Notably, one enters heterotopias by 'submitting to some rites of purification. To get in, one must have a certain permission and make certain gestures'.[5] Certainly this was once true of Futuna Chapel with its inherent religious rites and rituals, where retreatants deep in religious contemplation would be isolated from the outside world for days. Furthermore, as New Zealand society became increasingly secularised over the second half of the twentieth century, heterotopian spaces like Futuna became progressively more marginalised from the 'dominant social relations' of the time. But what happens to these (formerly sacred) spaces when the rites and rituals suddenly cease?

A further transformation has taken place at Futuna; undeniably it is still a marginalised space, but perhaps now even more so? It is no longer part of the community that previously provided it with a purposeful 'heterotopian' separation from society as a religious retreat. It stands oddly empty and yet not entirely abandoned – in fact Futuna has become a kind of *cause célèbre* for a small, yet informed, group made up variously of architects, architecture students, urbanites and former retreatants. They come to admire the building – and also to perform their own personal rites and rituals: to interact with, and activate, a kind of subjective experience.

In attempting to formulate an understanding of the relationships between institutions, economics, the fate of Futuna Chapel and the subsequent housing development, I also found inspiration in the artist Michael Stevenson's forensic-style methodology and practice. Stevenson describes the way he likes 'to think of [his] work is in terms of archaeology', discovering an essential point for critical reflection through conceptual explorations of market economies in order to expose 'chains of economic and cultural transactions'.[6] Stevenson's projects have led him to explore and reveal complex tangential relationships between economic and cultural production, often straddling the divide between the epochs of modernity and post-modernity. Of significance to this discussion is Stevenson's *Museum Abteiberg* project in which he uncovered old histories, narratives and interconnections with the architecturally acclaimed Museum Abteiberg in the German city of Mönchengladbach. With this project, Stevenson offers up an extremely cohesive example of a research-led art practice that exposes layers of narratives that connect art, economics and architecture, underpinned by political and institutional ideologies – thereby potentially generating a much wider social and cultural discussion.[7] Stevenson's methodology is significant in that it informed the early stages of this thesis project and my own research-based approach, whereupon I investigated interconnections between religion, economics, art and architecture.

Futuna 1

I spent time at the Futuna site with my video camera, getting to know the chapel as well as roaming the wider housing development. One of the earlier observational video works I shot in the chapel is simply called *Futuna 1*. Instead of using my initial 'roaming' hand-held video investigative approach, for this work I chose to shoot from a single point of view with the video camera mounted onto a tripod. My intention was to deliberately isolate aspects of the interior of the chapel in order to observe them more closely – to the point where meaning starts to shift and that, by slow meditative observation, the chapel may yield its deeper secrets (although in my case, not necessarily of the godly kind). This approach is analogous to the work of Tacita Dean who makes simple, beautifully observed filmworks, often following no clearly evident narrative thread.[8] As in Dean's case, I had became fascinated with an ideologically-loaded site owing to its formal aesthetics as much as its multi-layered and slightly contentious presence.[9]

> *If there is a reckoning in New Zealand with modernism, it comes late, fitfully and partially.*[10]

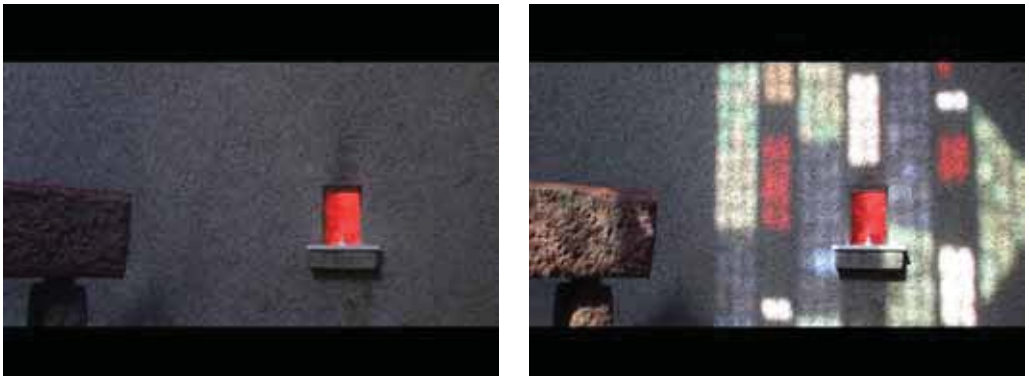
It was Julian Dashper who famously said: 'The modernism that came into New Zealand had to come a long way to get here. It is only natural, given the way it was packaged, that it got damaged along the way. Whatever, ours was one with some mileage on the clock even before we got take it for a spin.'[11] I recalled this statement when I read how the Marist brothers cut the coloured perspex so diligently to Jim Allen's painstakingly mapped-out window designs, that they mistakenly cut them all into the 6-inch squares of the scale drawings.[12] This parable of 'DIY' modernism – if you like, a humanist *facsimile* of international modernism that we created

for ourselves in New Zealand – is evident in parts of the architecture of Futuna Chapel. I honed in on the coloured perspex windows and their relationship with the built structure. From the outset, the quality of light at Futuna has been highly praised for its power in heightening the religious experience, as much as for its enlivening of the architectural space. Comparisons have been made to Henri Matisse's Chapel at Vence and the work of the artist James Turrell.[13] Russell Walden wrote poetically of the quality of the light in Futuna Chapel, a space he described as being composed of light and silence:

> *… and most important, is the chapel's unique capacity for metaphorical transformation in coloured light… A lunch-hour in late summer witnesses a dynamic sequence of pohutukawa red and kowhai yellow light. To actually see the light moving along the altar face, up and over the sacrificial block, onto the crucifix and then down the wall is a moving experience…* [14]

But by 2011 the coloured lights in *Futuna 1* look a bit faded, and are no longer splashing 'pohutukawa red or kowhai yellow light' over the interior of the chapel. But although the coloured windows have faded with age, like seasoned old performers they just keep going through the motions – playing to an empty auditorium and, this time, my lens. And now I start to notice the uneven handiwork of the lay-building brothers who stippled the concrete walls. With nuanced shifts in styles, even in their absence, this wall charts the Marist brothers' energetic path to tiredness and their stipple-style differences. As I examine Futuna Chapel through the lens of my video camera, it fragments and isolates this space into a series of framed 'moving' picture planes. But the meaning doesn't necessarily reside within these frames: these views, as Roland Barthes eloquently argued, 'are haunted by absence and loss; each confronts us with the trace of an irretrievably vanished human moment. But the absence in question here is of a different order; it is framing an absence'.[15] Perhaps the video lens is framing the absence of its former community, now long gone – which serves to heighten Futuna's dislocation with the housing development right outside its doors. And yet, within the frame, the altar seems to be exerting a quiet presence, as if to say: 'I'll be back'.

> *… only the blind or the mad would deny the return of religion.*[16]



2. Sandy Gibbs, *Futuna 1* (2011)

Modernity has a long-held tradition of secularism that confronted religion with a rational scepticism. But Paul Teasdale argues that '…for leftist academics only just recovering from the failure of the Marxist-humanist dialectical tradition to dismantle the hegemony of capitalism – even after the financial crisis of 2008 – some now anticipate that theology can succeed where philosophy and critical theory failed'.[17] Marxist philosophers are drawn to theology because it offers a theoretical arena within which to engage, that the 'emptiness' of capitalism cannot deliver. Certainly, at a time when religious extremism permeates the public consciousness, 'the debate has taken in an ideological charge. Religion has always had a political dimension; now some philosophers are asking whether the revolutionary politics of the left can be reactivated by theology'.[18] Boris Groys also suggests that the failure of the secular promise of consumption (as borne out by the more recent financial crisis) has contributed to the need for another kind of 'regime' based, instead, upon spiritual values; positing that we 'lack the idea of a promise – a Messianic promise of any sort…' Furthermore, Groys sees the return to religion as representing 'a space in which to articulate [our] own desires'.[19] Thus, *Futuna 1* engages with the space of Futuna Chapel and, through using simple observational video techniques, attempts to contextualise this emptiness, or 'lack', in order to engage in a wider cultural discussion.

But what of the silence, or rather, the seeming quietness? Silence and its counterpart – sound – enter the conversation. Barely perceptible at first, the surface noises begin to intrude. Little sounds invade the space: 'unlike light, sound goes around corners…'[20] Architectural creaks and groans, filtered street noises, and the comings-and-goings of inhabitants from the housing development mutate into digitised sound files. I actively experimented with these sounds recorded at the Futuna site, combining them with 'readymade' digital sounds purchased off the internet: commerce and commodification now join the conversation, along with the shadowy (and altogether creepy) presence of Robert McNamara. Sitting uncomfortably on the shoulder of Sir Roger Douglas, McNamara indirectly influenced the open market economy of Rogernomics and the neo-liberal free-market reforms that followed in New Zealand – corporatising institutions (including churches) into profit-earning cost centres.[21] A powerful figure, McNamara pioneered the collection of statistics, sanitising 'real' people and situations into impersonal sets of data for use across both political and economic endeavours. A scene from filmmaker Errol Morris's documentary *Fog of War: Eleven Lessons from the Life of Robert S. McNamara* depicts multiple data cards running through a machine – set to a composition by Philip Glass called *Data*. Somewhat prophetically, I paid my money and downloaded *Data* from iTunes – a latter day purveyor of data. This act of inserting Glass's soundtrack *Data* from McNamara's story into the context of Futuna Chapel was designed to highlight the relationships between religion, institutions, economics, that – through Rogernomics and the Chicago Business School – reach all the way from McNamara's influence on international economics to a small chapel in Karori. Albeit a nebulous link, my intention was for the sound track to create – or rather, to open up – an interstitial space between the visual and the audio in an attempt to set up a dialogue between the two.

Futuna 2

Futuna 2 was shot very early one morning in order to capture the transition from pitch black to dawn and the first moments of sunrise glowing directly through the grid pattern of the coloured windows. As the windows slowly reveal themselves out of the gloom, they indirectly recall Mondrian's abstracted grid compositions – but for me, the use of coloured perspex in this space that carries such recent traces of economic systems also opens up a quiet dialogue

with Liam Gillick. Until now, I hadn't realised how closely Gillick's own interest in McNamara had already brushed silently up against this project.[22] In addition, Gillick's use of gridded and coloured screens 'offer a corporatised version of the modernist architectural utopia'[23] which resonate with the coloured perspex windows of Futuna, in that they also offer a entry point for critical mediation on the post-utopian condition.

3. Sandy Gibbs, *Futuna 2* (2011)

The fact that these windows – and in fact, this building – weren't demolished, is testimony to a victory of utopian ideals over economic speculation. But in doing so, it now sits outside of the 'normalising' conventions of the cultural production of social space: transformed, as it were, into a zone of alienation and dislocation. Seen in this light, the slow revelation of the cold-blue abstracted windows starts to take on a slightly more sinister aspect – growing more so as they brighten and become more powerful, more present. The wide-screen, high definition format and cropping of the frame both summon the language of film, which aids in further heightening a sense of theatrical unease. In an attempt to push this unease further, while at the same time continuing my experimentation with sound, I researched into modernist utopian compositions and discovered *Poème Électronique* – composed by Edgard Varèse and Iannis Xenakis in collaboration with Le Corbusier for the Philips Pavilion at the 1958 Brussels World Fair.[24] Commissioned by the Philips Corporation as a vehicle to demonstrate their technological power, *Poème Électronique* is described as the 'first electronic-spatial environment to combine architecture, film, light and music to a total experience made to function in time and space'.[25] I found myself reflecting upon *Poème Électronique*, this quasi-religious electronic composition, that somehow stretches out from the frame of the image – and in doing so, how it alters our perception of the image. In this, I was reminded of Jean-Luc Nancy, who said: 'To sound is to vibrate in itself or by itself: it is not only, for the sonorous body, to emit a sound, but it is also to stretch out, to carry itself and be resolved unto vibrations that return it to itself and place it outside itself',[26] thereby heightening and amplifying the sense of dislocation that accompanies being 'placed outside itself'. Sound therefore becomes implicated in the production of heterotopian spaces – as such, it performs a role in 'constituting [a] marvellous empty zone outside the rhythm of normality'.[27]

With this as a cue, I returned to my earlier 'roaming' style of video explorations inside the chapel, in order to understand the space itself a little more. Although my hand was moving the camera, and although the building itself was completely static, as I explored the space I became aware that my very presence seemed to activate it. The architectural historian, Anthony Vidler, holds that 'as a concept, space was adumbrated as a product of, and experienced through, bodily movement and psychological and optical projection. Space was interior, enveloping, enclosing, ritually sanctioned and structured by the body's motion through it'.[28] Significantly, Ralph Rugoff connects this rethinking of architectural space with the evolution of modern sculpture, through recounting Carl André's famous remark that '[modern sculpture] had developed from a concern with sculpture as form, to sculpture as structure and finally to sculpture as place'.[29] However, to further extend the connections, the time-based curatorial strategies of projects such as the *One Day Sculpture* series call attention to

the relationships between sculpture, site and time.[30] In particular, Jane Rendell re-examines notions of the spatial in relation to the temporal, suggesting that 'this particular reassertion of time into critical spatial practice leads us to search for the temporal equivalents of terms such as site-specificity and to look at how time operates in critical spatial practice'.[31] True enough, I found myself pondering the effectiveness of heavy-handed terms like temporal-specificity and time-sitedness. However I realised that, through this engagement, I was actually grappling with video's relationship with a redefined, contemporaneous kind of time-based 'sculpture'.

> *Time is where subjectivity is produced: over time, in time, with time.*[32]

At this point, there is some value in recalling that the early video installations in the 1970s typically consisted of spatial installations made up of cameras and television monitors, and that the dominant sculptural configuration was the closed-circuit – and a fertile ground for experiments with time-delay.[33] Operating in the 1970s, a small number of experimental video artists including Dan Graham, Nam June Paik, Peter Campus, Bruce Nauman and Joan Jonas, among others, created installations with live feedback loops using cameras and television monitors into which viewers were invited to enter. Graham, in particular, had a phenomenological interest in the field of perception and used video installations with time-delay tactics in order to investigate subjectivity and selfhood. For instance, his work *Opposing Mirrors and Video Monitors with Time Delay (*1974) consisted of two cameras mounted on top of two television sets, positioned at opposite sides of the room. Both cameras captured the viewer's image that was displayed on the two monitors, each facing toward mirrored walls. Not only did the viewer see themself multiplied within the mirror images, but also again in the mirrored images captured by the cameras and displayed on the monitors. However a time-delay mechanism of five seconds further complicated the experience, so in 'real time' a direct image was only available by looking across the room at the reflected image of the furthest monitor as reflected in a mirror.[34] Thus, through utilising strategies of time-delay, Graham created a situation in which the (spatial) viewer became part of the artwork, transformed from the role of 'perceiving subject' to that of 'perceived object' – and hence, groups of random viewers were forced to see themselves interacting with one another. According to David Joselit:

> *Their coincidental cohabitation of a room is made into a spectacle of community while, simultaneously, the playback of their personal image is alienated from them. The instantaneity of mirror reflection and its promise of narcissistic gratification is thus both initiated and frustrated...*[35]

By contrast, a more commonly used spatial application of video now is projection, a mode of viewing not so given to audience participation. 'Projection reintroduces a more conventionally theatrical mode of spectatorship in which the audience remains outside the media feedback loop rather than participating as actors within it.'[36] But this also marks the advent of a different kind of spectatorship; Boris Groys has identified two ways in which the gallery-going experience has changed. 'The first concerns illumination – the fact that moving-image exhibits are not illuminated by the museum's light but emit their own source of light or darkness: Video and film installations have now introduced deepest night or dusk into the museum... The second concerns a shift in the temporal conditions influencing our perception of art. Moving pictures have begun to suggest to the viewer how much time they should spend on contemplation.'[37] In this, the control shifts from the viewer to the work, and so the viewer is made more passive both in their ability to either intervene or participate, as well as in their consumption of the imagery. However, unlike cinema, video projections often employ

strategies in order to fracture or break up linear narrative: instead, becoming a 'cinema of fragments'[38] 'thus undermining any illusion of coherent action and serving to disrupt a viewer's smooth absorption within a narrative. Indeed, in this regard as well as in its adherence to the planarity of the gallery wall, video projection is as much heir to the traditions of modernist painting as it is successor to closed-circuit video'.[39] Certainly, video projection created a way of inserting figuration into the rigorously flat (virtual) space that had been associated with modernist painting. David Joselit contends that 'if we dispense with the fiction that what we call *painting* coheres as a single medium and instead sort various aesthetic works according to historically specific notions of surface and space, then there may be as much justification in discussing Stan Douglas alongside Barnett Newman as in linking him to Dan Graham's closed-circuit installations of the '70s'.[40] Spatially projected but also wrapped like a skin onto the architectural wall of the gallery, significantly this understanding serves to emphasise the proximity of both painting and sculpture to my video art practice.[41]

But to return briefly to the curatorially-driven framework of *One Day Sculpture,* in which the participating artists were encouraged to evaluate their relationships with the notion of the 'event' or indeed, the 'opening event', it is not a vast distance from the early days of video art, where Dan Graham, Bruce Nauman and Peter Campus were experimenting with live performance, audience participation and live play-back in the gallery. Perhaps today the difference lies in wider interpretations of the notion of the 'event'. At this point, it is useful to include Pierre Huyghe in the discussion, as a contemporary artist who is also interested in the performative, spatial and temporal qualities of the 'event'. In his project *Streamside Day Follies* (2003), Huyghe created and staged an unscripted event complete with a parade, costumes and activities as a celebration at a new housing development. Of *Streamside Day Follies*, he explained:

> *I created a scenario and set it into motion. Then, letting it go, I could approach on the other side with my camera and film the entire thing objectively, like a documentary filmmaker happening onto this pagan event surrounded by postmodern houses. I occupy both sides of a divide: I build up a fiction and then I make a documentary of this fiction.*[42]

4. Pierre Huyghe, *Streamside Day Follies* (2003)

Huyghe was interested in how the fiction of the idea could produce a certain kind of reality, and then how this reality shifts with filming and subsequent replaying. And so his interest in the 'event' becomes a little more complex and complicit, in that it is contingent upon the fiction of the idea setting up the reality of the event – and then filming the results. However, for Huyghe, it is this act of filming and replaying that invests the project with possibilities in the layers of

representation. Huyghe became a key figure in my research for this thesis project insofar as he presented a revised approach to (quasi-)documentary making that, in turn, informed my practice. In particular, I found myself returning to his statement:

> *I am not interested in filming the reality as it is given, and I'm not interested in building the fiction. What I'm interested in is to set up a reality, to produce a reality and then – only then – to document this reality.*[43]

An increasing number of contemporary video artists embrace documentary tactics similar to those outlined by Huyghe, constructing narratives that shift the frame from reality to fiction and back 'with a seamlessness that perhaps signals the extent to which such patterns have become part of the social and political realities of contemporary culture'.[44] However, the inclusion of documentary modes and methods into the art field has often been strongly contested.[45] Previously I have encountered a level of suspicion with documentary-esque work as if, by its presence, I may have smuggled something in under the radar of 'art'. And more than once, I have been asked to justify 'Why is it art?' It therefore becomes important for my on-going practice to critique and understand the relationship between documentary and art, where the conflicts may lie, and where I locate myself within this discussion. Boris Groys, in his catalogue essay for *Experiments with Truth,* explores 'what [he] perceives to be a tension between the work of artists who are still interested in some kind of figuration of political and social reality and those artists where this link has been broken and artistic enunciation is foregrounded. Of course this is a delicate balance...'[46] For me, this statement articulates the conflict I have experienced in working with 'reality' and yet producing work that is in some way an artistic response to that reality. Maria Lind and Hito Steyerl have suggested that 'this conflict reflects the tension between the two different tendencies inherent in documentary creation: the desire to both let the subject express itself without much interference and yet on the aesthetic level to turn it into something unique'.[47]

In considering this, it appears that there is both scepticism about, and also a desire to see, aestheticised documentary work. As if to be 'real' it must be devoid of aesthetics – in which case, the charge of non-art is more easily levelled. But while a more finely tuned aesthetic may earn more 'art' credentials, this lays bare the opportunity for possible criticisms of disingenuousness on the part of the artist. Pointing to an historic Greenbergian contempt for documentary (which Lind & Steyerl unexpectedly link back to Walter Benjamin), they suggest that modernist art history was implicit in setting up documentary 'as the opposite of art, its alter ego'.[48] However, it is this 'opposition' that offers potentiality to contemporary documentarians, by opening up zones of engagement that may present different kinds of realities. In a contemporary spin on post-structuralism, Lind & Steyerl address this opposition by identifying that:

> *documentary's ambivalent nature, hovering between art and non-art, has contributed to creating new zones of entanglement between the aesthetic and the ethic, between artifice and authenticity, between fiction and fact, between documentary power and documentary potential, and between art and its social, political, and economic conditions… A documentary image therefore becomes a catalyst for a different reality instead of being its representation.*[49]

When I consider this within my own practice, it therefore opens up possibilities for thinking about the potential for a wider engagement by acknowledging its ambivalent nature. Usefully, I was pointed towards the Irish artist Sean Lynch, who also challenges the structure of

documentary by creating new zones of engagement and playing with artifice and authenticity – for instance, his *DeLorean* project is framed as fact and yet there is a whimsical and playful nature to it, which is both engaging and intriguing. It is hard to tell where the fiction and fact merge – if at all. But along the way, he reveals the social, political and economic ideologies at work – or rather, he makes use of what he calls 'the subplot, the hidden history, as a way of seeing the world'.[50] Lynch's *Peregrine Falcons Visit Moyross* (2008) is a video work in which miniature cameras were attached to three specially trained peregrine falcons, who then flew over Limerick's Moyross area. There is an historic connection between the peregrine falcon and Ireland; according to Lynch, 'these birds, were once populous in Ireland, before the use of pesticides in the 1960s made them an endangered species'.[51] Built in the late 70s and early 80s as a housing estate, Moyross had subsequently lapsed into a troubled place: high unemployment, violence, crime and gangland feuds, and also stigmatism for those that lived there. A tough, uncompromising place. By showing it from the air, Lynch enabled the community to see a different view of Moyross: thus operating as a catalyst for dialogue and community engagement at a time when the council was considering demolishing the estate. As such, it was a staged 'event', both real and temporal, and one that exposed views of Moyross not usually seen: the unseen decay of urban spaces from the air. These spaces, as Robert Smithson observed, are the 'area between events... that exist in the blank and void regions or settings where we never look...'[52] But now, through the camera's birds-eye lens, we share the falcon's view: dizzying, flickering, expansive – one moment Moyross is a child's toy, another swooping moment it is someone's home, then a green park, a backyard, rows of roof tops. Pixelated and temporal, it is a vast, moving landscape in which the perspective is warped and fragmented by both the curvature of the lens and the frenetic activity of the falcon. Simultaneously engaging with both the temporal and the spatial, Lynch's falcons intrude into both public and private realms, thereby breaking down psychological barriers and revitalising the space for the residents of Moyross. This is surely its success.

5. Sean Lynch, *Peregrine Falcons Visit Moyross* (2008)

Inspired, I headed out of the chapel and into the Futuna Village housing development in order to get a different view. (Not, I hasten to add, with the speed of a peregrine falcon – rather, a careful plod around the site with my video camera.) In this context 'site' is a carefully chosen word. And I pried into it. I gathered test footage of the houses and the tidy rows of their gardens, and I headed up into the unkempt bush above the development for a different view. Over days and weeks, I test videoed in the early morning (in the cold wintery light), in the midday sun, and again in the late afternoon. I captured the traffic of people coming and going. I persuaded my husband to be a test model, to walk around the Futuna Village streets and into the chapel while I videoed him. I also took still-shots around the site with different cameras as experiments – with an SLR, a Lomo camera and with my phone. And I became increasingly fascinated with the close proximity of the chapel with the houses and with their uneasy relationship: from the outside, the chapel has lost its lustre. Now a shabby-looking monument, it is embedded amongst rows of pristine Lego-houses.

6. Sandy Gibbs, observational video footage from around Futuna Village

7. Sandy Gibbs, *Untitled interaction* (2011)

8. Sandy Gibbs, observational video footage inside Futuna Chapel

While in the act of scanning this space with my video camera – hand-held and somewhat shakily – I captured some footage of a slowly-driven little car entering the street in-between the chapel and the houses, and then, as it slowed down even more, it performed an awkward reversing manoeuvre into a garage opposite. In order to line up with the garage door, the car had to drive up onto the lawn in front of the chapel. It was as if the chapel no longer existed – it had become 'the thing in the way of the car'. I was intrigued by this moment of suburban invisibility in the face of a monument – and recalled Robert Musil's observation, that 'the most striking feature of monuments is that you do not notice them. There is nothing in the world as invisible as a monument… Like a drop of water on an oilskin, attention runs down them without stopping for a moment'.[53] And I also had a desire to re-read Robert Smithson because there was something about witnessing that act, in that space, in front of that chapel, that connected with a dimly remembered Smithson conversation. Perhaps it was to do with this suburban encounter, or their journey's end marked by a ritualised-driving performance in front of the chapel – but played out with the same wry humour of the 'familiar-made-strange' of Smithson's visit to Passaic. In *A Tour of the Monuments of Passaic, New Jersey*, Smithson observed: 'But the suburbs exist without a rational past and without the 'big events' of history. Oh, maybe there are a few statues, a legend, and a couple of curios, but no past – just what passes for a future. A Utopia minus a bottom…'[54] And certainly, the scene that unfolded was, to paraphrase Smithson: 'An anti-romantic *mise-en-scène* suggesting the discredited idea of time and many other 'out of date' things.' And perhaps that's what I was feeling uncomfortable about, the feeling that I was witnessing a discreditation of time, the 'out-of-datedness' of this site? To continue with a Smithson-indebted critique, as I pondered the site, it occurred to me that his comment about new and old monuments had never been more true: 'Instead of causing us to remember the past like the old monuments, the new monuments seem to cause us to forget the future'.[55] In fact, at Futuna Village, the close proximity of the old and the new, for me, heighten a sense of out-of-timeness, a dislocation (or, as the philosopher Giorgio Agamben has put it: an 'out-of-jointedness' with contemporaneity[56]).

And so it happened that the footage I shot that day became the video titled *It's heaven*. In an attempt to further heighten a sense of dislocation, I inserted some text which mixes up the language from Smithson's *Minus Twelve*[57] with the kind of language used in the glossy sales

brochure produced by the real estate agents when they were marketing the site (and to explain the reference to 66 – this is the number of houses that were built):

It's heaven

Discover a world of tranquility,
dislocation and monoliths
without color
in this beautifully presented
zone of standard modules
where real things become mental vacancies
66 false theorems and grand mistakes
all set in an idyllic and attractive
aesthetics of disappointment.

Karori living…

An island of peace
and solitude
in an ever narrowing
field of approximation.

9. Sandy Gibbs, *It's Heaven* (2011)

Housing developments present a certain logic. According to the argument put forward by sociologists Bülent Diken and Carsten Bagge Lausten, it is a logic that is premised upon the camp, in that there are 'new social forms characterised by the logic of exemption and self-exemption characteristic of the camp… [and] these emerging socialities paradoxically promote unbonding as a form of relation. In this, connecting and disconnecting play equally significant and equally legitimate roles'.[58] Unsurprisingly, residents' behaviour within these developments is controlled, and also used as a reassurance that their investment is safe: '...the price to pay is high: the return of discipline, the burrow becomes a trap'.[59] These social spaces become a kind of residual, exceptional zone 'outside the rhythm of normality'[60] therefore I argue that they also operate as heterotopian spaces. Furthermore, the Futuna Village housing development is a kind of total heterotopia where the houses are designed in a panoptic style which forms 'another space, another real space, as perfect, as meticulous and well-arranged as ours is disordered, ill-conceived and in a sketchy state'.[61]

And so with eyes upon me, and with some nervousness, I knocked on a door and introduced myself. I explained my interest in the site and the resident kindly allowed me to video the interior of her house, looking out onto the chapel. Walking into the house was like entering a movie set, the contrast between the exterior and interior was jarring and incongruous. Fine bone china ornaments and reproduction Georgian furniture were juxtaposed with the toy-town, cookie-cutter exterior of the town house buildings. I set up my video camera in

the front room that looked out onto the chapel, overlooking the access street between the buildings. The chapel looks different when viewed through venetian blinds – 'domesticated' modernism viewed through the filter of middle-class suburban milieu. My host was upstairs watching her regular afternoon television programme, and the occasional snippet of a TV drama floated downstairs. Gradually I found myself succumbing to the domestic stillness and quietude that I was videoing. And with my camera mounted on a tripod, I was forced to sit quietly, passively, and simply observe. Very occasionally a car, or a walker, would venture along the street and pass by the windows. Possibly because of the interminable pauses between activity, the street became a focus of my attention. It is both a passageway for transit in and out of the development, and also a marker for a zone of dislocation in-between the houses and the chapel. It is the border you have to cross between the two opposite spaces; it separates ideologies, and it is not a neutral zone (and I will return to this). Of heterotopias, Foucault wrote: 'Finally, the last characteristic of heterotopias is that they have, in relation to the rest of space, a function that takes place between two opposite poles.'[62] I needed to think about this a little more. And so I packed up my video camera, and wandered out onto the street.

10. Sandy Gibbs, *The Adoration* (2011)

It was time to return to the chapel. Each time I enter the chapel, I'm affected by the presence of an 'atmosphere' – it's hard to put a finger on what it is, exactly. Perhaps it's an air of abandonment or a kind of sadness that has maybe permeated the very structure of the building. It's as if a history, or maybe a kind of ideological trace, is embedded within the architecture. But whatever it is that I can detect, it is at odds with the sheer confidence of the physicality of the architecture. In an essay titled *The Architectural Unconscious* discussing the work of James Casabere, Adam Weinberg observed that '… Casabere's images do reveal a kind of pathology that underlies architectural systems. No matter how seductive a space, its forms, its light, its sense of repose, architecture embodies ideologies that manipulate as well as elevate'.[63] I had became interested in Ulla von Brandenburg's *Singspiel* (2009) which was filmed in Le Corbusier's Villa Savoye in France. In this work, von Brandenburg used actors to stage a series of minimal, slightly absurd encounters within the villa. We form the idea that they are a family, although this isn't stated – but an underlying sense of dysfunction and unease is palpable. It becomes obvious that, 'despite the utopian aspirations underlying Le Corbusier's architecture, the reality of life in Villa Savoye was not so perfect. *Singspiel* thus intimates this lesser-known history of the villa, alluding to the dystopic aspect of this emblematic building… *Singspiel* hints at the human cracks and fissures that 'inhabit' this seemingly perfect space, as well as the mental states that remain unspoken or repressed'.[64]

11. Ulla von Brandenburg, *Singspiel* (2009)

This work piqued my interest: von Brandenburg's interest in exploring the emotional and psychological side of this emblematic example of modernist architecture (Le Corbusier's 'machine for ideal living') and the breakdown of the ideal of the perfect family that inhabit it. An accomplished singer, von Brandenburg sang the haunting soundtrack, which further heightens a sense of unease and tension. Not only that, but to populate this modernist masterpiece with a 'singing and performing family is to contradict its very spirit; theatricality and modernism do not mix, as Michael Fried once emphatically made clear'.[65]

I recalled again my childhood experience of going to church and singing – slightly off-key, and not-quite-perfect – and I became more and more engaged with the idea of attempting to activate the space in Futuna Chapel with singing as a staged performance, as an event to be set up and videoed. Not as a public event, but in order to set up a new zone of engagement within this heterotopian space, to initiate a different set of rituals, and to experiment with my growing ideas of dislocation and the 'out-of-timeness' of contemporaneity. I was reading *Boris Groys: Going Public* at the time, and was reminded that 'During the last decades, video has become the chosen medium of contemporary religious propaganda…'[66] and I was interested in exploring this expanded field with its ritualised performances. The choice of song became important – inside Futuna Chapel, a hymn would operate hermetically, and therefore risked becoming self-referential and tautological. But I liked the idea of a kind of interplay with a hymn, something that lightly touched the essence of a hymn – but wasn't one. And in order to locate it within the context of the topic (relationships between capitalism and religion), it was important that it had been a commercial hit as well. I selected *Crying in the Chapel* in part because of its lyrics, and insofar as it can be interpreted as either a gospel song, R&B or a pop song. In that respect it is ambivalent. Also, in 1965 Elvis Presley had a huge commercial success with *Crying in the Chapel* that highlights the role of this song as an agent of capitalism. As a further reference to hymns, it was to be sung *a capella* (Italian for 'in the manner of the chapel'). The choice of costumes was important in heightening the sense of dislocation and 'out-of-timeness' – notably, the lead singer's slightly shabby out-of-time costume is a reference to both the fallen star, the Las Vegas-performing era of Elvis Presley, and to the monk-like garb of the 'DIY' Marist brothers who had hand-built Futuna Chapel. Homemade out of an old bedspread, this costume touches on a homely, domestic connection with the now-demolished bedrooms in the old accommodation wing of the retreat centre[67] as much as referencing the dislocation in-between the new 'perfect' homes and the old chapel. The backing singers' costumes from previous decades also aid in heightening the sense of dislocation and out-of-timeness. Thus, costumed and rehearsed, they performed their ritual in front of the camera. In the final piece, the reflected lights of the earlier *Futuna 1* and *Futuna 2* videos have been replaced with a high-contrast spotlight onto the singers and, of the chapel itself, only the altar and some steps are now visible in the bright theatrical light. The low camera angle distorts the proportions, assigning monumental stature to the singers, but in doing so, the altar has been pushed to the background, reduced to the dimensions of a small theatrical prop.

12. Sandy Gibbs, *Crying in the Chapel* (2011)

Videoed on-site at Futuna Chapel, this work is a response to the site and its cultural context. In considering this, it necessitates an understanding of what we may think of as site-specific, or indeed site-responsive, art (i.e., the art-site relationship at Futuna). It is well established by now that the notion of 'site' is constituted by a much wider network of related fields of knowledge and systems than simply the physical place (in this instance, Futuna Chapel). Of significance to this project is Miwon Kwon's analysis of the context of 'site-specific art', in which she articulates the following:

> *... the site comes to encompass a relay of several interrelated but different spaces and economies, including the studio, gallery, museum, art criticism, art history, the art market, that together constitute a system of practices that is not separate from but open to social, economic, and political pressures. To be 'specific' to such a site, in turn, is to decode and/or recode the institutional conventions so as to expose their hidden operations...*[68]

To relate this to Futuna, the 'site' therefore encompasses not only the chapel, the housing development, the street in-between, the Marist brother-builders, and the developers, but also stretches out to the institutions of economics, religion, modernism and art. As Kwon goes on to elaborate: 'In addition to this spatial expansion, site-oriented art is also informed by a broader range of disciplines (anthropology, sociology, literary criticism, psychology, natural and cultural histories, architecture and urbanism, computer science, political theory, philosophy) and is more sharply attuned to popular discourse (fashion, music, advertising, film and television)'.[69] This statement has particular resonance with the Futuna Chapel project, in that this project has been heavily researched and informed by such a broad range of disciplines and histories.

But now it is timely to return to the site: more specifically, to the street in-between the chapel and the houses. As I touched on earlier, it had become, for me, the delineation of a kind of tension that generated an uncomfortable zone of dislocation between the chapel and the houses. This anxiety perhaps finds a place in the dictates of Le Corbusier and his plans for the Radiant City (*La Ville Radieuse*) in which he plotted the perfect city:

> *For the Radiant City of the future, the rule of architecture... would therefore mean the death of the street as we know it – that incoherent and contingent by-product of uncoordinated and desynchronised building history, the battleground of incompatible uses and the site of accident and ambiguity... [it] will be cleansed of all present disturbances caused by aimless strollers, loiters or just accidental passers-by.*[70]

Of streets, Le Corbusier decreed that any streets would be consigned to specific tasks only; there would be no spontaneity, confusion nor chaos. 'The sole task will be that of traffic, of transporting people and goods from one functionally distinguished site to another...'[71] I started to reflect more about the lack of traffic in Futuna Village and how uncomfortable it feels to walk around the site. And how you never see people wandering, or chatting, or playing on the street. Thus I started thinking about ideas of 'intervention', in order to devise an action that would respond to the site (perhaps to counter Le Corbusier with a 'disturbance') while also extending the criticality of the project into this more 'public' zone of the street. And this is how I arrived at *The Twelve Seater*.

I hired a 12-seat stretched limousine and instructed the chauffeur to drive from the 'main' street (Friend Street) into the housing development as far as he could before the limousine was forced to a halt: then to reverse back out, and onto the main road. I videoed the journey from inside the limousine, sitting near the back of the vehicle and shooting through the front window.

As a reference to domestic homemade videos and also to types of covert surveillance, I chose to hand-hold the video camera. It was shot at night in order to add to the sense of intrusion and foreboding – the unfolding scenes are lit only by the headlights of the limousine. The lights add theatricality, and perhaps even hints of sly Hitchcockian humour in the wheelie bins which become signifiers for other signs of 'real' life that intervene into this space of tired modernism and straight herbaceous borders. In an incidental painting reference, the view out of the front window is reframed by the lights on the interior of the limousine, a kind of frame within a frame. This is further accentuated when it is played back on a monitor or screen, the edges of which also act as framing devices. But the coloured lights are quite spectacular: gloriously tacky and with a blurred 'Thank you for not smoking' sign smack in the middle. It truly is a mobile theatre. There are two or three small video screens inside the limousine, and you can play your own music videos – too late, I think of *Crying in the Chapel* and wish I'd brought it with me.

13. Sandy Gibbs, *The Twelve Seater* (2011)

In an unexpected way *The Twelve Seater* functions in opposition to the chapel as a kind of 'roaming monument' – and, I muse, as a quirky tribute to Smithson's own roamings through Passaic.[72] *The Twelve Seater* inserts an interruption into the Futuna Village site that is out-of-place and out-of-time. Jarring. Big. Almost too big to negotiate the tight streets. But big enough for twelve people: and in this close proximity to the chapel, I can't help but think of the Twelve Apostles and there is something strangely compelling about imagining them cruising Futuna Village in a mobile-party car. And certainly when *The Twelve Seater* is played back in a loop, as with religious rituals, we are confronted by an artificial and repetitive ritual. It does not lead to a result, nor to any answers. Caught in a Sisyphean moment of eternal repetition, can we escape Futuna Village?

Indeed over the course of this one-year thesis project, my frequent forays to Futuna could also be described as a kind of religious ritual – certainly repetitive and, at times, slightly obsessive. However, working with the ideologically loaded space of Futuna has enabled me to critically engage with late-capitalism and its intertwined relationships with institutions of religion and modernism. In doing so, I have developed a strong research-driven 'forensic' style methodology which has been fundamental in exploring – and drawing out – connected threads of histories and contexts, both local and international. From different fields of knowledge, I have therefore drawn upon the writings of philosophers, cultural theorists, art critics and art writers, and critiqued them in relation to my own practice. I had a particular focus on exploring contemporary video art as a tool of critique, and its role within a wider art and cultural context; more particularly, to locate myself in relation to specific artists whose practices and methods inform my own. As an artist with a strongly research-led practice with an interest in architecture as well as economic and political institutions, Michael Stevenson was a key figure in the early part of this project. Ulla von Brandenburg's *Singspiel* contributed a valuable understanding of constructed behaviour through performance and staging, and how this might be used to critique architectural models - where reality ends and the illusion of a perfect ideal starts. Pierre Huyghe and Sean Lynch have been instrumental for me in challenging the structure of documentary – or rather, the structure of 'realities'. And collectively, these artists offer up a timely reminder that sometimes 'reality' isn't about what is there, but about what is *not* there.

Notes

1. See the following publications for writings and interviews on the topic of the 'return of God' and of religion's relationship with capitalism that have – in varying ways – informed this thesis:

   Butler, J., Habermas, J., Taylor, C. & West, C. (2011). *The Power of Religion in the Public Sphere*. New York: Columbia University Press.

   Davis, C. (ed), Zizek, S. & Milbank, J. (2009). *The Monstrosity of Christ: Paradox or Dialectic?* Cambridge, MA: MIT Press.

   Eagleton, T. (2008). *The Meaning of Life: A Very Short Introduction.* Oxford & New York: Oxford University Press.

   Eagleton, T. (2009). *Reason, Faith, and Revolution: Reflections on the God Debate.* New Haven & London: Yale University Press.

   Eagleton, T. 'Faith and Belief'. In Bouwhuis, J., Commandeur, I., Frieling, G., Ruyters, D., Schavemaker, M. & Vesters C. (eds.) (2009). *Now is the Time: Art and Theory in the 21st Century.* Rotterdam: Nai Publishers, pp. 13–19.

   Fox, D. & Critchley, S. (2010, Nov–Dec). 'A Kind of Faith: Dan Fox talks to Simon Critchley'. *Frieze*, 135, pp. 96–99.

   Groys, B. 'Repetition versus Progress'. In Bouwhuis, J., Commandeur, I., Frieling, G., Ruyters, D., Schavemaker, M. & Vesters C. (eds.) (2009). *Now is the Time: Art and Theory in the 21st Century.* Rotterdam: Nai Publishers, pp. 29–29.

   Groys, B. & Hlavajova, M. 'A Conversation Between Boris Groys and Maria Hlavajova: In the Absence of the Horizon'. In Hlavajova, M., Lütticken, S. & Winder, J. (2009). *The Return of Religion and Other Myths: A Critical Reader in Contemporary Art.* Utrecht: BAK; Rotterdam: Post Editions, pp. 75–76.

   Groys, B. (2010). *Boris Groys: Going Public*. New York: Sternberg Press.

   Malik, K. 'The God Wars in Perspective'. In Hlavajova, M., Lütticken, S. & Winder, J. (2009). *The Return of Religion and Other Myths: A Critical Reader in Contemporary Art.* Utrecht: BAK; Rotterdam: Post Editions, pp. 119–136.

   McEvilley, T. 'Ways of Seeing God'. In Baldessari, J. & Cranston, M. (curators) (2004). *100 Artists See God.* New York: Independent Curators International.

   Micklethwait, J. & Wooldridge, A. (2009). *God is back: How the Global Rise of Faith is Changing the World.* London: Penguin Books.

   Novak, M. (1991). *The Spirit of Democratic Capitalism.* Lanham & New York: Madison Books.

   Teasdale, P. (2010, Nov–Dec). 'Does theology hold the answer for revolutionary politics?' *Frieze*, 135, pp. 33–34.

   van Tuyl, G., Jongema, M. & Bax, M (curators) (13 Dec 2008–19 Apr 2009). *Holy Inspiration: Religion and Spirituality in Modern Art.* Organised by De Nieuwe Kerk and the Stedelijk Museum, Amsterdam. An edited catalogue essay was retrieved from: http://www.stedelijkindestad.nl/pages/heiligvuurengels

2. ‘In the 2006 Census, just over 2 million people, or 55.6 percent of those answering the religious affiliation question, affiliated with a Christian religion (including Maori Christian). This compares with the 2001 Census, when 60.6 percent of people affiliated with a Christian religion.’ Retrieved from: http://www.stats.govt.nz/Census/2006CensusHomePage/QuickStats/quickstats-about-a-subject/culture-and-identity/religious-affiliation.aspx

3. Foucault, M. (1967). ‘Of Other Spaces: Utopias and Heterotopias’. In N. Leach (ed.) (1997). *Rethinking Architecture: A Reader in Cultural Theory.* London: Routledge, pp. 350–356.

4. Collins, T. ‘Somewhere Better Than This Place: Alternative Social Experience in the Spaces of Contemporary Art’. In Collins, T., Foucault, M., Desmarais, C. (2003). *Somewhere Better Than This Place: Alternative Social Experience in the Spaces of Contemporary Art.* Cincinnati, Ohio: Contemporary Arts Centre, pp. 12–57.

5. Foucault, M. (1967). ‘Of Other Spaces: Utopias and Heterotopias’. In N. Leach (ed.) (1997). *Rethinking Architecture: A Reader in Cultural Theory.* London: Routledge, p. 356.

6. Hill, W. (2009). ‘Double fantasy: The artful practice of Michael Stevenson’. *Art & Australia,* Vol 46, No.3 Autumn, pp. 465–466.

7. For further reading on Michael Stevenson’s practice and research-led methodology, see:

   Gardiner, S. (2011). ‘Aspiring to the condition of architecture’. *Art News New Zealand*, Spring 2011, pp. 88–93.

   Jasper, A. (October, 2011). ‘Fact and Fictions’. *Frieze* 142, pp. 234–237.

   Stevenson, M., Craig, C., Sutch, W.B., Rodgers-Smith, A. & Wilkins, P. (2003). *This is the Trekka by Michael Stevenson*. Wellington: Creative New Zealand; Frankfurt am Main: Revolver.

   Stevenson, M., Titz, S., Craig, D. & Rodgers-Smith, A. (2006). *Art of the Eighties and Seventies: Michael Stevenson.* Frankfurt am Main: Revolver.

   Michael Stevenson’s website: http://www.michaelstevenson.info

8. Much has been written about Tacita Dean’s work, especially of her slow-paced and observational films, often with no narrative. For further reading, these two publications have a particular focus on some of her more recent works:

   Fer, B. ‘A Natural History of Chance’. In Carvajal, R. (ed.) (2007). *Tacita Dean: Filmwork*s. Milano: Edizioni Charta; Miami: Miami Art Central, pp. 8–43.

   Engberg, J. & Dean, T. (2009). *Tacita Dean: 6 June–2 August 2009.* Southbank, Vic: Australian Centre for Contemporary Art.

9. Of particular relevance to this discussion are two of Dean’s works:

   Fernsehturm (2001) which was shot on the inside of the revolving restaurant in Berlin’s TV tower – a Communist-era relic of a particular time and regime that, in one direction, looked out over the old West Berlin. The film is shot in real-time and consists of one full rotation of the restaurant. Interestingly, Dean observed that after the collapse of the Berlin wall, a full rotation of the restaurant was sped up from one hour to just 30 minutes.

   Palast (2004) which was the Palast der Republik and former government building of the German Democratic Republic: a contentious place which became the site of debate about whether it should stay as a reminder of their past, or to be demolished. Dean filmed the reflections on the windows and exterior façade of the building before it was finally demolished. Of the demolition debate, Dean acknowledged: ‘And then there are others, like me, who are attracted to the Palast for aesthetic reasons: the totalitarian aesthetic.’ Cited in:
   Royoux, J-C., Warner, M. & Greer, G. (2006). *Tacita Dean.* London & New York: Phaidon, p. 133.

   For a further discussion about *Fernsehturm* and *Palast*, also see:

   Tacita Dean interviewed by Jeffrey Eugenides, retrieved from: http://bombsite.com/issues/95/articles/2801

10. Green, T. ‘Modernism and Modernization’. In Barr, M. (ed.) (1992). *Headlands: Thinking Through New Zealand Art*. Sydney: Museum of Contemporary Art, pp. 147–159.

11. Julian Dashper, as cited in:
Leonard, R. ‘Mod Cons’. In Barr, M. (ed.) (1992). *Headlands: Thinking Through New Zealand Art*. Sydney: Museum of Contemporary Art, p. 165.

12. Walden, R. (1987). *Voices of Silence: New Zealand’s Chapel of Futuna.* Wellington: Victoria University Press, p. 120.

13. For further reading about Futuna Chapel, see:

    McCarthy, C.M. (2009, June). ‘Voices of Silence Reconsidered’. *Fabrications: The Journal of the Society of Architectural Historians*, 19 (1), pp. 26–47. Retrieved from: http://findarticles.com/p/articles/mi_6973/is_1_19/ai_n54399169

    O’Brien, G. (2007). *News of the Swimmer Reaches Shore: A Guide to French Usage.* Wellington: Victoria University Press.

    Taylor, S. (2010, May). ‘A graceful gazebo: Futuna Chapel, Friend Street, Karori’. *Salient: the student magazine of Victoria University, Wellington*. Also available at: http://www.salient.org.nz/features/a-graceful-gazebo-futuna-chapel-friend-street-karori

    Walden, R. (1987). *Voices of Silence: New Zealand’s Chapel of Futuna.* Wellington: Victoria University Press.

    Notably, a strong theme that emerges is of the influence that Le Corbusier’s Notre Dame du Haut in Ronchamp had on John Scott’s design for Futuna Chapel. For instance, McKay, B. (Professor, University of Auckland School of Architecture), wrote:
    In those decades we were concerned with digesting overseas influences as well as the local, in pursuit of an architecture of national identity. It was also a time when Modernism faltered and architects searched for a more humanist alternative. It helped that Futuna was a building concerned with the spiritual rather than the prosaic; it’s an exercise in architecture freed from quotidian constraints. It was our Ronchamp.

    Cited in Futuna Chapel Special, retrieved from: http://www.architecture-archive.auckland.ac.nz/docs/block-digital/2010-08-Block-DigitalFutuna-Chapel-Special.pdf.

14. Walden, R. (1987). *Ibid,* p. 153.

15. Barthes, R. (1981). *Camera Lucida: Reflections on Photography*. Howard, R. (trans.). New York: Hill and Wang. Cited in:
Rugoff, R., Vidler, A. & Wollen, P. (1997). *Scene of the Crime.* Cambridge, MA: MIT Press, p. 91.

16. Malik, K. ‘The God Wars in Perspective’. In Hlavajova, M., Lütticken, S. & Winder, J. (2009). *The Return of Religion and Other Myths: A Critical Reader in Contemporary Art.* Utrecht: BAK; Rotterdam: Post Editions, p. 119.

17. Teasdale, P. (2010, Nov–Dec). ‘Does theology hold the answer for revolutionary politics?’ *Frieze*, 135, pp. 33–34.

18. *Ibid,* p.34.

19. For further reading, see:

    Eagleton, T. (2009). *Reason, Faith, and Revolution: Reflections on the God Debate.* New Haven & London: Yale University Press.

    ‘A Conversation Between Boris Groys and Maria Hlavajova: In the Absence of the Horizon’. In Hlavajova, M., Lütticken, S. & Winder, J. (2009) *The Return of Religion and Other Myths: A Critical Reader in Contemporary Art.* Utrecht: BAK; Rotterdam: Post Editions, pp. 75–76.

    Zizek, S. (2000). *The Fragile Absolute, or, Why is the Christian Legacy Worth Fighting For?* London & New York: Verso.

20. DeMarinis, P. (1997). 'On Sonic Spaces'. In Kelly, C. (ed.) (2011). *Sound*. London, UK & Cambridge, MA: Whitechapel Gallery & MIT Press, pp. 73–75.

21. Robert McNamara was CEO of the Ford Motor Company, going on to become the US Secretary of Defence and, later in his career, President of the World Bank. He was a staunch advocate of the rationalist thinking of New Institutional Economics (NIE) and the Chicago Business School. Adopted by the World Bank under McNamara's leadership, 'NIE was deployed internationally. And wherever it went, it was underpinned by the rational logic that institutions were no longer about stability but about the 'ability to [compete and] deliver *now*' (Craig, 2006, 88). And through Rogernomics, it came to New Zealand. In New Zealand, the period from 1960 to 2000 was one of great ideological change. Underpinned by market-driven neo-liberal logic, the open economy of Rogernomics rationalised institutions into corporate structures and a competitive market economy. 'In New Zealand, the extent of corporate penetration and unzipping of institutions was globally unprecedented' (*ibid*, p. 85). And, according to the economist Bruce Jesson, 'the change here has been so extreme that New Zealand could be considered a freak among nations' (Jesson, 1999, 19). Nor were churches immune to these new economic models: the utopian institution of modernity was entering a new relationship with postmodernism – and 'institutions of faith' became collision sites with this rationalist economic logic.

    Also see David Craig's full essay in which he succinctly and insightfully locates this discussion in relation to Michael Stevenson's *Museum Abteiberg* project:
    Craig, D. 'The aircraft carrier, the paddy field, the late modern institution'. In Stevenson, M., Titz, S., Craig, D. & Rodgers-Smith, A. (2006). *Art of the Eighties and Seventies: Michael Stevenson.* Frankfurt am Main: Revolver, pp. 77–99.

22. At this point, I became aware of Gillick's earlier projects involving Robert McNamara. As Julian Stallabrass puts it (thereby further opening up the discussion about the de-humanising power of data): '…stating that he is interested in the aesthetics of administrations that go disastrously wrong, [Gillick] has worked on material about Robert McNamara, the US Defence Secretary during much of the Vietnam war. A creature of bureaucracy and the middle ground, and a brilliant technocrat who was a principal architect of the genocidal conduct of the war, McNamara sanitised and quantified the conflict in many government minds with his statistics of death.' Cited in:
    Stallabrass, J. (2003). *Julian Stallabrass on Literally No Place by Liam Gillick.* Retrieved from: http://www.bookworks.org.uk/2003/sharptalk/04/index.htm

    Of particular interest is Gillick's project titled *McNamara Papers* (1992–1995). For further reading, see Liam Gillick's website:
    http://www.liamgillick.info/home/work/projects-and-work-5/mcnamara

23. For further reading, see:

    Schmuckli, C. (2003). *Liam Gillick: Literally.* Retrieved from: http://www.moma.org/interactives/exhibitions/projects/projects79/79_current.html

    Gillick, L. (2001, May). 'Literally No Place: An Introduction'. *Parkett* 61, pp. 56–59.

    Spector, N. & Blom, I. (2008). *theanyspacewhatever.* New York: Solomon R. Guggenheim Museum.

    Stemmrich, G. (2001, May). 'Liam Gillick – A Debate about Debate'. *Parkett* 61, pp. 71–75.

    Szewcyk, M. (ed.) (2009). *Meaning Liam Gillick.* Cambridge, MA; London, UK: MIT Press.

    Wollen, P. (2001, May). 'Thought Experiments'. *Parkett* 61, pp. 76–83.

24. Pierre Huyghe also featured *Poème Électronique* in his project *This is not a time for dreaming* (2004), a project he developed as a response to the story behind the construction of Le Corbusier's building, the Carpenter Centre for the Visual Arts at Harvard.

    To view a reconstruction of the *Poème Électronique* project, see the *VEP Project Documentary*: http://www.youtube.com/watch?v=QBQsym_G82Q

25. Treib, M. (1996). *Space Calculated in Seconds: The Philips Pavilion, Le Corbusier, Edgard Varèse.* New Jersey: Princeton University Press, p. 3. Cited online at: http://www.medienkunstnetz.de/works/poeme-electronique

26. Nancy, J-L. (2007). *Listening.* Trans. Charlotte Mandel. New York: Fordham University Press, p.8. Cited in: Griffin, T. & Bang Larsen, L. (2011, Spring). 'We are on the same page, only there is no page'. *Cabinet*, 41, p. 39.

27. Diken, B. & Bagge Lausten, C. (2005). *The Culture of Exception: Sociology Facing the Camp.* London & New York: Routledge, p. 53.

28. Vidler, A. 'A Dark Space'. In Lingwood, J. (2000). *Rachel Whiteread: House.* London: Phaidon Press, pp. 64–65.

29. Rugoff, R. (2008). *Psycho Buildings: Artists Take on Architecture.* London: Hayward Publishing, p. 17.

30. *One Day Sculpture* was a series of temporary public art commissions consisting of 20 projects across New Zealand between August 2008 and May 2009. For further reading, see: Cross, D. & Doherty, C. (2009). *One Day Sculpture.* Bielefeld, Germany: Kerber Verlag.

31. Rendall, J. Constellations (Or the Reassertion of Time into Critical Spatial Practice). In Cross, D. & Doherty, C. (2009). *Ibid*, p. 21.

32. Bal, M. *Setting the Stage: The Subject Mise en Scène.* In Douglas, S. & Eamon, C. (eds.) (2009). *Art of Projection.* Ostfildern, Germany: Hatje Cantz Verlag, p. 168.

33. This relationship is discussed in the following two essays:

    Joselit, D. (March, 2004). 'Inside the Light Cube'. *Artforum.* XLIII, no. 7, p. 154.

    Birnbaum, D. (2007). *Chronology.* New York & Berlin: Sternberg Press, p. 124.

34. Eamon, C. 'An Art of Temporality'. In Comer, S. (2009). *Film and Video Art.* London: Tate Publishing, p. 83.

35. Joselit, D. *Ibid*, p. 156.

36. *Ibid*, p. 154.

37. Groys, B. 'On the Aesthetics of Video Installations'. In Pakesch, P. (ed.) (2001). *Stan Douglas: Le Detroit.* Basel: Kunsthalle Basel, n.p. Cited in: Nash, M. 'Art and Cinema: Some Critical Reflections'. In Leighton, T. (ed.) (2008). *Art and the Moving Image: A Critical Reader.* London: Tate Publishing in conjunction with Afterall, p.446.

38. 'It is worth remarking that this fragmentation of vision was already implicit in the Cubist and Duchampian project, and we may indeed now be seeing a 'modernization' of moving-image practice delayed for so long by the domination of realist narrative. However, this new fragmentation is also bound up with a resistance to and redefinition of narrative temporality to duration (Andy Warhol, Michael Snow) in the development of what Gilles Deleuze in *Cinema 2: The Time-Image,* London: Athlone, 1989, has defined as the time-image – essentially a post World War II phenomenon.' Cited in: Nash, M. 'Art and Cinema: Some Critical Reflections'. In Leighton, T. (ed.) (2008). *Art and the Moving Image: A Critical Reader.* London: Tate Publishing in conjunction with Afterall, p. 445.

39. Joselit, D. (March, 2004). *Ibid*, p. 154.

40. *Ibid,* p. 156.

41. In this thesis I have not specifically developed a line of enquiry into the vast terrain of cinematic theory and practice. This does not mean the relationship with video art practice has not been considered. In particular, I have researched the practices of contemporary artists who use film and video installations that in various ways contemplate, reference or critique the history of cinema – for instance, Douglas Gordon, Stan Douglas, Eija-Liisa Ahtila, Salla Tykkä, and Pierre Huyghe.

42. From an interview with Pierre Huyghe and George Baker in *October,* Fall 2004, pp. 80–106.

43. Huyghe, P. (2008). *Narrative, Projection and Memory.* Saas-Fee, Switzerland: European Graduate School. (A series of videoed talks by Pierre Huyghe, recorded at the European Graduate School.) Retrieved from: http://www.youtube.com/watch?v=or9rL9R6syo&feature=list_related&playnext=1&list=SPD4EC3FB25A261626

44. Meade, F. (2008). *Oh, Inverted World.* Fillip. Retrieved from: http://fionnmeade.com/world/world_001.html

45. For a range of writings discussing and analysing the relationship between documentary and contemporary art, see the following publications:

    Cramerotti, A. (2009). *Aesthetic Journalism: How to Inform without Informing*. Bristol & Chicago: Intellect.

    Enwezor, O. (2008). *Archive Fever: Uses of the Document in Contemporary Art*. New York: International Center of Photography; Göttingen, Steidl Publishers.

    Lind, M. & Steyerl, H. (eds.) (2008). *The Green Room: Reconsidering the Documentary and Contemporary Art.* Berlin: Sternberg Press; New York: CCS Bard.

    Meade, F. (2008, Fall). *Oh, Inverted World.* Fillip. Retrieved from: http://fionnmeade.com/world/world_001.html

    Nash, M. (2008, April). 'Reality in the Age of Aesthetics'. *Frieze*, 114. Retrieved from: http://www.frieze.com/issue/article/reality_in_the_age_of_aesthetics

46. Nash, M. (2005). 'Experiments with the Truth – The Documentary Turn'. *Experiments with Truth.* Philadelphia: The Fabric Workshop and Museum, p. 16. Cited in: Nash, M. 'Art and Cinema: Some Critical Reflections'. In Leighton, T. (ed.) (2008). *Art and the Moving Image: A Critical Reader.* London: Tate Publishing in conjunction with Afterall, p. 458.

47. Lind, M. & Steyerl, H. (eds.) (2008). *ibid,* p. 15.

48. *Ibid*, p. 12.

49. *Ibid*, p. 16.

50. Lynch, S. (2007). *Sean Lynch: Retrieval Unit.* Limerick: Limerick City Art Gallery, p. 2. Retrieved from: http://www.seanlynchinfo.com/documents/InsidePages-proof.pdf

51. Lynch, S. (2008). *Sean Lynch: Peregrine Falcons Visit Moyross*. Cork: Crawford Art Gallery. Retrieved from: http://www.seanlynchinfo.com/PeregrineFalconsVisitMoyross.htm

52. Smithson, R. 'What is a Museum? A dialogue between Allan Kaprow and Robert Smithson'. In Flam, J. (1996). *Robert Smithson: The Collected Writings.* Berkeley, Los Angeles & London: University of California Press, p. 44.

53. Lingwood, J. (2000). *Rachel Whiteread: House*. London: Phaidon Press, p.11.

54. Smithson, R. (1967). 'A Tour of the Monuments of Passaic, New Jersey'. In Flam, J. (1996). *Robert Smithson: The Collected Writings*. Berkeley, Los Angeles & London: University of California Press, pp. 68–74.

55. Smithson, R. (1966). 'Entropy and the New Monuments'. *Ibid*, pp. 10–23.

56. Agamben, G. (2009). *What is an Apparatus? and Other Essays.* Trans. Kishik, D. & Pedatella, S. Stanford, California: Stanford University Press, pp. 39–54.

57. Smithson, R. (1968). 'Minus Twelve'. *Ibid*, pp. 114–115.

58. Diken, B. & Bagge Lausten, C. (2005). *The Culture of Exception: Sociology Facing the Camp*. London & New York: Routledge, p. 5.

59. *Ibid*, p. 73.

60. *Ibid*, p. 5.

61. Foucault, M. (1967). 'Of Other Spaces: Utopias and Heterotopias'. In N. Leach (ed.) (1997). *Rethinking Architecture: A Reader in Cultural Theory.* London: Routledge, p. 356.

62. *Ibid.*

63. Weinberg, D.A. ‘The Architectural Unconscious: James Casabere’. In Newland J. (ed.) (2009). *The Architectural Unconscious: James Casabere + Glen Seator.* Massachusetts: Addison Gallery of American Art, Phillips Academy, p. 15.

64. Gregos, K. (2009, July-September). ‘Ulla von Brandenburg’. In *Flash Art Online*, 267. Retrieved from: http://www.flashartonline.com/interno.php?pagina=articolo_det&id_art=390&det=ok&title=ULLA-VON-BRANDENBURG

65. Williams, G. ‘It Was What It Was: Modern Ruins’. In Dillon, B. (ed.) (2011). *Ruins*. London: Whitechapel Gallery & Cambridge, Mass: The MIT Press.

66. Groys, B. (2010). *Boris Groys: Going Public*. New York: Sternberg Press, p. 146.

67. As part of my research activities, I had spent time at the Marist Archives in Thorndon, Wellington, and had been permitted access to archival photographs including the accommodation wing at Futuna Retreat Centre.

68. Kwon, M. (2002). *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge, Mass. & London: The MIT Press, p. 14.

69. *Ibid*, p. 26.

70. Bauman, Z. (1998). *Gobalization: The Human Consequences.* New York: Columbia University Press, pp. 42–43.

71. *Ibid*, p. 42.

72. Smithson, R. (1967). *Ibid*. pp. 68–74.

Appendix: Other research and explorations

'The passage of the unseen'

When I commenced this thesis project, my research initially followed several lines of enquiry, although not necessarily in a prescribed nor orderly fashion – and while sometimes leading to a dead end, it always took me through interesting territory that added to my overall knowledge base. For instance, while researching New Zealand's economic history at the Reserve Bank Museum in Wellington, I was confronted by a working MONIAC hydraulic computer.[73] An object of intrigue, I was captivated both by its oddness and also the utilitarian simplicity with which this Heath Robinson-like device demonstrated the complexities of Keynesian economics. I then discovered that Michael Stevenson shared this fascination and had previously researched and written about it.[74] In his research, Stevenson came across a little-known fact: in 1953, one of these machines had been purchased by the Central Bank of Guatemala. In his essay, *The Search for the Fountain of Prosperity,* Stevenson not only recounts his 'quest' to Guatemala to track down this machine, but he also expertly crafts fragmented histories into a quirky and yet compelling narrative. He also replicated a MONIAC computer and exhibited it as *The Fountain of Prosperity*. But something was not quite right with this replica: Adam Jasper observed that 'Stevenson rebuilt the machine, not as a replica, but as a kind of evil twin'.[75] Thus bringing to an abrupt end the genesis of an idea I was beginning to formulate: to recreate – and to video – a similar 'machine' using coloured water that might also demonstrate the relationships between religion and economics.

At the same time, I was also researching at the Marist Archives in Thorndon, Wellington; this led to a fortunate meeting with the now-retired Brother Joseph Kelly, who was one of the original builders of the chapel. Brother Joe (as he is known) regaled me with stories of how the chapel came into being, and of working with John Scott (the Futuna Chapel architect). I also discovered that a busy printery had once been located at the retreat centre – printing their own stationery, newsletters, and ubiquitous fund-raising raffle tickets. But, once a thriving business, it was eventually closed down when it became unprofitable.[76] What happened to the printing presses? I pondered the possibility of printing a new 'special edition' of raffle tickets on one of their old printing presses. But this track went cold when I discovered their eventual fate: sold for scrap.[77] Inspired in part by Sean Lynch's *Delorean* project[78] I researched scrap metal: who buys our scrap metal and where does it end up? Internet searches revealed that Asia (in particular, South Korea and China), are the largest purchasers of our exported scrap metal.[79] This is also at a time when both Christianity and economic growth are on the rise in these two countries.[80] And I stumbled across a little-known fact: Korea provides the world's second largest number of Christian missionaries, surpassed only by the United States.[81]

Which brings us to the missionaries. On 24 December 1836, a band of Marist missionaries had set sail from Le Havre in France. Included in their number was Fr Pierre Chanel who, after 10 months at sea, was delivered to Futuna Island in the south west Pacific. Michel Foucault and Thomas More are also part of this story. Of ships, Foucault said:

> *Think of the ship: it is a floating part of space, a placeless place, that lives by itself, closed in on itself and at the same time poised in the infinite ocean, and yet, from port to port, tack by tack... it goes as far as the colonies, looking for the most precious things hidden in their gardens. Then you will understand why it has been not only and obviously the main means of economic growth... but at the same time the greatest reserve of imagination for our civilization from the sixteenth century down to the present day. The ship is the heterotopia par excellence.*[82]

Significantly, Kevin Hetherington has interrogated the notion of *utopia* as devised by Thomas More, identifying a paradox: 'The ideas of the good place are transformed [in the heterotopia] not into a perfect society but into spaces for the perfection of society and the individual within it.'[83] And to continue this paradox, on 28 April 1841, Fr Pierre Chanel was martyred on the good island of Futuna. A church was built at Poi, on the site of the martyrdom. I began to research Futuna Island and the church on the beach at Poi, endeavouring to draw out relationships between the two 'Futunas'. Futuna Chapel is connected to Futuna Island through a shared history with the Marists. And it continues to be both strongly Catholic and largely financed by France – existing as a kind of isolated heterotopian 'bubble' in the Pacific Ocean. With no exports, no resources, no industry, and at least half of the finance from France being used up in local government administration, France has been accused of playing out illusions of former colonial glory. However, with such 'French largesse', the inhabitants of Futuna Island reportedly have little desire to seek independence. And France is in the difficult position where possibly they can't stop funding this island.[84] The difference between Futuna and our post-Rogernomics economy seems so extreme that I was fascinated. I videoed the flags flying outside the French embassy in Wellington. I stumbled across an old article from 1984 that talked about Club Med planning a new resort on Wallis (Futuna's sister island).[85] It was never built. I wondered about setting up a mythical Club Med on Futuna: Club Chanel. I searched website domain names – *Club Chanel* was still available. I started to plan a visit to Futuna Island. I wanted to video the church on the beach at Poi, seeking a comparison with Futuna Chapel. I met the senator from Futuna on his visit to New Zealand in June 2011. He couldn't speak English and my French is limited, but we started an email correspondence. *'Bonjour Monsieur Robert Laufoaulu. Merci beaucoup de votre email...'* but then the emails fell silent. By then, through thinking about island utopias and heterotopias, I was engaged with the idea of islands: the Marists called their two Futunas 'islands of faith'. I looked at other islands. For instance, Robert Smithson's island projects and drawings, Sean Lynch's *Hybrazil* project, the former Shah of Iran's island of Kish, the grim fate of Nauru, J.G. Ballard's *Concrete Island*, and even the bizarrely constructed (and disintegrating) archipelago of the World Islands off the coast of Dubai. But by then my research had grown so wide that, at the six month postgraduate symposium, I was encouraged to narrow my focus. I returned to Futuna Chapel.

Notes to the appendix

73. From a brochure produced by the Reserve Bank, *About the Reserve Bank Museum* (n.d.). Wellington, New Zealand, pp. 10–11:

    'The MONIAC was developed by New Zealand economist and inventor Bill Phillips (1914–1975) and was first displayed at the London School of Economics in 1949. This particular example is the first to be built, and is on long-term loan from the New Zealand Institute of Economic Research.

    MONIAC is an acronym for 'Monetary National Income Analogue Computer'. Operating on analogue principles, the MONIAC was one of the world's first computers designed to simulate economic phenomena, and could perform logical functions that no other computer of the day could match, due to a combination of its analogue calculation principles and the use of water flows as the calculating medium... Separate water tanks represent households, business, government, and the exporting and importing sectors of the economy. Coloured water pumped around the system measures income, spending and GDP. The system is programmable and capable of solving nine simultaneous equations in response to any change of the parameters.'

    Also see the Reserve Bank website:
    http://www.rbnz.govt.nz/about/museum/3121411.pdf

74. For further reading, see:

    Stevenson, M. *The Search for the Fountain of Prosperity*. Retrieved from:
    www.tate.org.uk/modern/exhibitions/theirresistibleforce/artistinfo.shtm
    (then scroll down to 'Michael Stevenson' and click on the link)

    Stevenson, M. (2006). *Answers to some questions about bananas*. Retrieved from:
    http://www.michaelstevenson.info/projects/answers_to_some_questions_about_bananas

75. For exhibition reviews featuring Michael Stevenson's recreated MONIAC, see the following:

    Gardiner, S. (2011). 'Aspiring to the condition of architecture'. *Art News New Zealand*, Spring 2011, pp. 88–93.

    Jasper, A. (October, 2011). 'Fact and Fictions'. *Frieze* 142, pp. 234–237.

76. Society of Mary (1998). *Futuna The Golden Years: A Celebration of Fifty Years of Futuna Retreat House and Conference Centre 1948–1998* [Brochure]. Wellington, New Zealand: Author, p. 28.

77. Bill Nairn, ex-President of the Bedplate Press Printing Museum (now closed), in an email conversation confirmed that the old printing presses had been sold for scrap.

78. Sean Lynch's *DeLorean project* is an attempt to document and preserve the kinks and nuances of a fading industrial saga. Tracing the tooling presses once used at the DeLorean factory to manufacture the DMC-12, the dream sportscar of the 1980s, took Lynch to scrap dealers all over Ireland. Then to a salmon farm called Emerald Fisheries who had bought some of the tooling to be used as weights for their salmon cages. This project is framed as fact and yet there is slipperiness at the cusp of fiction and reality. Kevin Barry has penned an engaging essay about the DeLorean project, retrieved from:
    http://www.dublinreview.com/delorean-redux

    Sean Lynch's website also contains information on the project, see:
    http://www.seanlynchinfo.com

79. For instance, see:

    http://www.stats.govt.nz/browse_for_stats/industry_sectors/imports_and_exports/overseas-merchandise-trade.aspx

    http://www.smartnz.co.nz/touch-it-feel-it-scrap-it

80. In China and Korea there is a view that the Christian faith has been a factor in the economic growth experienced in both countries over the past three decades, and so it is associated with prosperity and success. For instance, Micklethwait & Wooldridge quote a Chinese Christian: 'Countries with lots of Christians become more powerful. America grew strong because it was Christian... If you want China to be a truly prosperous country, you must spread the Word...' (Micklethwait & Wooldridge, p. 3).

    'The Chinese govenment's own figures show the number of Christians rising from fourteen million in 1997 to twenty-one million iin 2006... But these figures exclude both house churches and the underground Catholic Church, which is bigger than the official one. A conservative guess is that there are at least sixty-five million Protestants in China and twelve million Catholics – more believers than there are members of the Communist Party. Some local Christians think the flock is well over one hundred million' (*ibid*, pp. 4–5).

    'Five of the world's ten biggest megachurches are in South Korea...' (*ibid,* p. 215).

81. Retrieved from:
    http://www.christianitytoday.com/ct/2006/march/16.28.htm

82. Foucault, M. (1967). 'Of Other Spaces: Utopias and Heterotopias'. In N. Leach (ed.) (1997). *Rethinking Architecture: A Reader in Cultural Theory.* London: Routledge, p. 356.

83. Collins, T., Foucault, M., & Desmarais, C. (2003). *Somewhere Better Than This Place: Alternative Social Experience in the Spaces of Contemporary Art*. Cincinnati, Ohio: Contemporary Arts Centre, p. 42.

84. Stanley, D. & Fujimoto, G. (eds.) (2004). *Moon Handbooks: South Pacific.* Emeryville, CA, USA: Avalon Travel Publishing, p. 563.

85. Stanley, D. & Dalton, B. (eds.) (1984). *South Pacific Handbook.* Chico, CA, USA: Moon Publications, p.185.

Bibliography

Agamben, G. (2009). *What is an Apparatus? and Other Essays*. Trans. Kishik, D. & Pedatella, S. Stanford, California: Stanford University Press.

Attali, J. (1985). *Noise: The Political Economy of Music*. Massumi, B. (trans.). Manchester: Manchester University Press.

Barr, M. (ed.) (1992). *Headlands: Thinking Through New Zealand Art*. Sydney: Museum of Contemporary Art.

Barry, K. (2010, Summer). 'DeLorean Redux'. *The Dublin Review*, 39. Retrieved from: http://thedublinreview.com/delorean-redux

Barthes, R. (1981). *Camera Lucida: Reflections on Photography*. Howard, R. (trans.). New York: Hill and Wang.

Bauman, Z. (1998). *Gobalization: The Human Consequences.* New York: Columbia University Press.

Birnbaum, D. (2007). *Chronology.* New York & Berlin: Sternberg Press.

Butler, J., Habermas, J., Taylor, C. & West, C. (2011). *The Power of Religion in the Public Sphere*. New York: Columbia University Press.

Carvajal, R. (ed.) (2007). *Tacita Dean: Filmworks*. Milano: Edizioni Charta; Miami: Miami Art Central.

Comer, S. (2009). *Film and Video Art.* London: Tate Publishing.

Cooke, L. (ed.) (2010). *Tacita Dean: The Friar's Doodle*. Madrid: Museo Nacional Centro de Arte Reina Sofia.

Collins, T., Foucault, M., & Desmarais, C. (2003). *Somewhere Better Than This Place: Alternative Social Experience in the Spaces of Contemporary Art*. Cincinnati, Ohio: Contemporary Arts Centre.

Cramerotti, A. (2009). *Aesthetic Journalism: How to Inform Without Informing*. Bristol & Chicago: Intellect.

Cross, D. & Doherty, C. (2009). *One Day Sculpture.* Bielefeld, Germany: Kerber Verlag.

Davis, C. (ed.), Zizek, S. & Milbank, J. (2009). *The Monstrosity of Christ: Paradox or Dialectic?* Cambridge, MA: MIT Press.

Diken, B. & Bagge Lausten, C. (2005). *The Culture of Exception: Sociology Facing the Camp*. London & New York: Routledge.

Douglas, S. & Eamon, C. (eds.) (2009). *Art of Projection.* Ostfildern, Germany: Hatje Cantz Verlag.

Eagleton, T. (2008). *The Meaning of Life: A Very Short Introduction.* Oxford & New York: Oxford University Press.

Eagleton, T. (2009). *Reason, Faith, and Revolution: Reflections on the God Debate.* New Haven & London: Yale University Press.

Eagleton, T. 'Faith and Belief'. In Bouwhuis, J., Commandeur, I., Frieling, G., Ruyters, D., Schavemaker, M. & Vesters C. (eds.) (2009). *Now is the Time: Art and Theory in the 21st Century.* Rotterdam: Nai Publishers.

Engberg, J. & Dean, T. (2009). *Tacita Dean: 6 June–2 August 2009*. Southbank, Vic: Australian Centre for Contemporary Art.

Enwezor, O. (2008). *Archive Fever: Uses of the Document in Contemporary Art.* New York: International Center of Photography; Göttingen, Steidl Publishers.

Flam, J. (1996). *Robert Smithson: The Collected Writings.* Berkeley, Los Angeles & London: University of California Press.

Foucault, M. (1967). 'Of Other Spaces: Utopias and Heterotopias'. In N. Leach (ed.) (1997). *Rethinking Architecture: A Reader in Cultural Theory.* London: Routledge.

Fox, D. & Critchley, S. (2010, Nov-Dec). 'A Kind of Faith: Dan Fox talks to Simon Critchley'. *Frieze*, 135, pp. 96–99.

Frieling, R. & Herzogenrath, W. (eds.) (2006). *40yearsofvideoart.de: video art in Germany from 1963 to the present*. Ostfildern, Germany: Hatje Cantz Verlag.

Gardiner, S. (2011). 'Aspiring to the condition of architecture'. *Art News New Zealand*, Spring 2011, pp. 88–93.

Gillick, L. (2001, May). 'Literally No Place: An Introduction'. *Parkett* 61, pp. 56-59.

Gregos, K. (2009, July-September). 'Ulla von Brandenburg'. In *Flash Art Online* 267. Retrieved from: http://www.flashartonline.com/interno.php?pagina=articolo_det&id_art=390&det=ok&title=ULLA-VON-BRANDENBURG

Griffin, T. & Bang Larsen, L. (2011, Spring). 'We are on the same page, only there is no page'. *Cabinet* 41, pp. 35–41.

Groys, B. 'Repetition versus Progress'. In Bouwhuis, J., Commandeur, I., Frieling, G., Ruyters, D., Schavemaker, M. & Vesters C. (eds.) (2009). *Now is the Time: Art and Theory in the 21st Century.* Rotterdam: Nai Publishers.

Groys, B. & Hlavajova, M. 'A Conversation Between Boris Groys and Maria Hlavajova: In the Absence of the Horizon'. In Hlavajova, M., Lütticken, S. & Winder, J. (2009). *The Return of Religion and Other Myths: A Critical Reader in Contemporary Art.* Utrecht: BAK; Rotterdam: Post Editions, pp. 75–76.

Groys, B. (2010). *Boris Groys: Going Public*. New York: Sternberg Press.

Hill, W. (2009). 'Double fantasy: The artful practice of Michael Stevenson'. *Art & Australia,* Vol 46, No.3 Autumn, pp. 465–466.

Hlavajova, M., Lütticken, S. & Winder, J. (2009). *The Return of Religion and Other Myths: A Critical Reader in Contemporary Art.* Utrecht: BAK; Rotterdam: Post Editions.

Huyghe, P. & Baker, G. (2004). 'An Interview with Pierre Huyghe'. *October,* Fall 2004, pp. 80–106.

Huyghe, P. (2008). *Narrative, Projection and Memory*. Saas-Fee, Switzerland: European Graduate School. (A series of videoed talks by Pierre Huyghe, recorded at the European Graduate School.) Retrieved from: http://www.youtube.com/watch?v=or9rL9R6syo&feature=list_related&playnext=1&list=SPD4EC3FB25A261626

Jasper, A. (October, 2011). 'Fact and Fictions'. *Frieze* 142, pp. 234–237.

Jesson, B. (1999). *Only their purpose is mad*. Palmerston North: The Dunmore Press.

Joselit, D. (March, 2004). 'Inside the Light Cube'. *Artforum.* XLIII, no. 7, pp. 154–159.

Kelly, C. (ed.) (2011). *Sound*. London, UK & Cambridge, MA: Whitechapel Gallery & MIT Press.

Kitnick, A. (ed.) (2011). *Dan Graham: The October Files.* Cambridge, Mass. & London: The MIT Press.

Krauss, R. (1999). *A Voyage on the North Sea: Art in the Age of the Post-Modern Condition*. London: Thames & Hudson.

Kwon, M. (2002). *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge, Mass. & London: The MIT Press.

Leach, N. (ed.) (1997). *Rethinking Architecture: A Reader in Cultural Theory.* London: Routledge.

Leighton, T. (ed.) (2008). *Art and the Moving Image: A Critical Reader.* London: Tate Publishing in conjunction with Afterall.

Lind, M. & Steyerl, H. (eds.) *The Green Room: Reconsidering the Documentary and Contemporary Art.* Berlin: Sternberg Press; New York: CCS Bard.

Lingwood, J. (2000). *Rachel Whiteread: House.* London: Phaidon Press.

Lynch, S. (2007). *Sean Lynch: Retrieval Unit.* Limerick: Limerick City Art Gallery. Retrieved from: http://www.seanlynchinfo.com/documents/InsidePages-proof.pdf

Lynch, S. (2008). *Sean Lynch: Peregrine Falcons Visit Moyross*. Cork: Crawford Art Gallery. Retrieved from: http://www.seanlynchinfo.com/PeregrineFalconsVisitMoyross.htm

Malik, K. 'The God Wars in Perspective'. In Hlavajova, M., Lütticken, S. & Winder, J. (2009). *The Return of Religion and Other Myths: A Critical Reader in Contemporary Art.* Utrecht: BAK; Rotterdam: Post Editions, pp. 119–136.

McCarthy, C.M. (2009, June). 'Voices of Silence Reconsidered'. *Fabrications: The Journal of the Society of Architectural Historians*, 19 (1), pp. 26–47. Retrieved from: http://findarticles.com/p/articles/mi_6973/is_1_19/ai_n54399169

McEvilley, T. 'Ways of Seeing God'. In Baldessari, J. & Cranston, M. (curators) (2004). *100 Artists See God.* New York: Independent Curators International.

Meade, F. (2008). *Oh, Inverted World.* Retrieved from: http://fionnmeade.com/world/world_001.html

Micklethwait, J. & Wooldridge, A. (2009). *God is back: How the Global Rise of Faith is Changing the World.* London: Penguin Books.

Morgan, J., Muir, G., Agacinski, S., Osborne, P., Rogoff, I. (2004). *Time Zones: Film and Video.* London: Tate Publishing.

Nash, M. (2008, April). 'Reality in the Age of Aesthetics'. *Frieze* 114. Retrieved from: http://www.frieze.com/issue/article/reality_in_the_age_of_aesthetics

Newland J. (ed). (2000). *The Architectural Unconscious: James Casabere + Glen Seator*. Massachusetts: Addison Gallery of American Art, Phillips Academy.

Novak, M. (1991). *The Spirit of Democratic Capitalism.* Lanham & New York: Madison Books.

O'Brien, G. (2007). *News of the Swimmer Reaches Shore: A Guide to French Usage.* Wellington: Victoria University Press.

Packer, M. (2008) *Sean Lynch: Peregrine Falcons Visit Moyross*. Cork: Crawford Art Gallery. Retrieved from: http://www.seanlynchinfo.com/documents/matt-packer-sean-lynch-peregrine-falcons-visit-moyross2.pdf

Reserve Bank (n.d.). *About the Reserve Bank Museum* [Brochure]. Wellington, New Zealand: Author.

Royoux, J-C., Warner, M. & Greer, G. (2006). *Tacita Dean*. London & New York: Phaidon.

Rugoff, R., Vidler, A. & Wollen, P. (1997). *Scene of the Crime.* Cambridge, MA: MIT Press.

Rugoff, R. (2008). *Psycho Buildings: Artists Take on Architecture.* London: Hayward Publishing.

Schmuckli, C. (2003). *Liam Gillick: Literally*. Retrieved from: http://www.moma.org/interactives/exhibitions/projects/projects79/79_current.html

Society of Mary (1998). *Futuna The Golden Years: A Celebration of Fifty Years of Futuna Retreat House and Conference Centre 1948–1998* [Brochure]. Wellington, New Zealand: Author.

Spector, N., Blom, I. & et al (2008). *theanyspacewhatever.* New York: Solomon R. Guggenheim Museum.

Stallabrass, J. (2003). *Julian Stallabrass on Literally No Place by Liam Gillick*. Retrieved from: http://www.bookworks.org.uk/2003/sharptalk/04/index.htm

Stallabrass, J. (2006). *Contemporary art: a very short introduction.* Oxford & New York: Oxford University Press.

Stanley, D. & Dalton, B. (eds.) (1984). *South Pacific Handbook.* Chico, CA, USA: Moon Publications.

Stanley, D. & Fujimoto, G. (eds.) (2004). *Moon Handbooks: South Pacific.* Emeryville, CA, USA: Avalon Travel Publishing.

Stemmrich, G. (2001, May). 'Liam Gillick – A Debate about Debate'. *Parkett* 61, pp. 71–75.

Stevenson, M., Craig, D., Kremer, B., Niall, T., Sutch, W., Rodgers-Smith, A. & Wilkins, P. (2003). *This is the Trekka by Michael Stevenson.* Wellington: Creative New Zealand; Frankfurt am Main: Revolver.

Stevenson, M., Titz, S., Craig, D. & Rodgers-Smith, A. (2006). *Art of the Eighties and Seventies: Michael Stevenson.* Frankfurt am Main: Revolver.

Swatos, W.H., Kaelber, L. (eds) (2005). *The Protestant Ethic Turns 100: Essays on the Centenary of the Weber Thesis.* Boulder, USA & London: Paradigm Publishers.

Szewcyk, M. (ed.) (2009). *Meaning Liam Gillick.* Cambridge, MA; London, UK: MIT Press.

Taylor, S. (2010, May). 'A graceful gazebo: Futuna Chapel, Friend Street, Karori'. *Salient: the student magazine of Victoria University, Wellington*. Retrieved from: http://www.salient.org.nz/features/a-graceful-gazebo-futuna-chapel-friend-street-karori

Teasdale, P. (2010, Nov-Dec). 'Does theology hold the answer for revolutionary politics?' *Frieze* 135, pp. 33–34.

van Tuyl, G., Jongema, M. & Bax, M (exhibition curators) (13 Dec 2008–19 Apr 2009). *Holy Inspiration: Religion and Spirituality in Modern Art.* Organised by De Nieuwe Kerk and the Stedelijk Museum, Amsterdam. An edited catalogue essay by M. Bax retrieved from: http://www.stedelijkindestad.nl/pages/heiligvuurengels

Walden, R. (1987). *Voices of Silence: New Zealand's Chapel of Futuna.* Wellington: Victoria University Press.

Weber, M. (1958). *The Protestant Ethic and the Spirit of Capitalism.* Trans. Parsons, T., New York: Scribner.

Wollen, P. (2001, May). 'Thought Experiments'. *Parkett* 61, pp. 76–83.

Zizek, S. (2000). *The Fragile Absolute, or, Why is the Christian Legacy Worth Fighting For?* London & New York: Verso.