

MARCH 12-29 The Fiat Lux Fundraiser "Stayin Alive"

The Window Works Series: HUNGRY EYES

APRIL 02-12 Jemma Upritchard/Vaughan Gunson
 16-26 Street Level Industries/Brian Kitchener

APRIL/MAY
 30-10 Seraphine Pick/ David Townsend
 14-24 Rachel Shearer/Dylan Rainforth

MAY/JUNE
 28-07 Jeena Shin

 11-21 Peter Roche
JUNE/JULY

 25-05 Paul John
 09-19 Violet Faigan

JULY/AUGUST
 23-02 Adam Cullen
 06-16 Jessica Douglas
 20-30 Andrew MacLeod/ Brendon Wilkinson

SEPTEMBER
 03-13 Lisa Crowley
 17-27 Julainne Sumich

SEPT/OCTOBER
 01-11 Ann Shelton
 15-25 Judy Darragh

OCTOBER/NOV
 29-08 The New Surrealism
 12-22 Graham McFelin

NOV/DEC
 26-06 Chris Barker



The Fiat Lux Fundraiser
All works \$75 each

Art at the vanguard of the avant-garde

Opening Thursday 12th March
Sales commence 6pm sharp

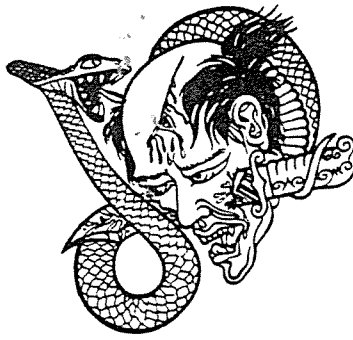
Billy Apple
Chris Barker
Kirsty Cameron
Joyce Campbell
Paula Coulthard
Simon Cuming
Judy Darragh
Jessica Douglas

Megan Dunn
Violet Faigan
Donald Fraser
Michael Harrison
Paul John
Brian Kitchener
Denise Kum
Tessa Laird

Saskia Leek
Andrew MacLeod
Daniel Malone
Graham McFelin
Diane Miller
Ralph Paine
Seraphine Pick
Peter Roche

A.D. Schierring
Ava Seymour
Rachel Shearer
Ann Shelton
Jeena Shin
Yuk King Tan
David Townsend
Ronnie van Hout

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"The summer is ended and we are not yet saved"

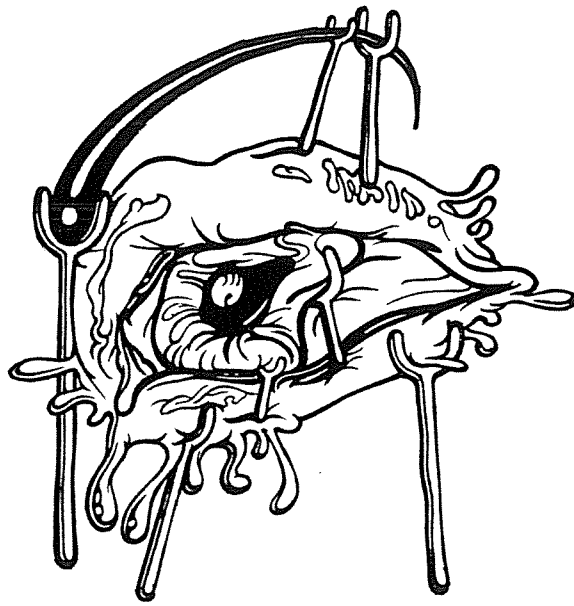
We're caught in a trap. We can't walk out. We need your money baby. The inaugural FIAT LUX fundraiser rears it's embryonic head from the flames of the poverty cycle on Thursday the 12th of March. Like a shy bride at her nuptial chamber FIAT LUX tentatively enters the world of the art dealer... Sales commence at 6pm sharp. In the ilk of the Teststrip 100 Bucks shows, only cheaper and with our own personalised shooters (the Flaming Lux), "Staying Alive" is not only an opportunity to improve your personal karma (translation give us \$\$\$) it is a rare chance to acquire a work of art, at the vanguard of the avant garde!, for a mere seventy five dollars. You may be wondering what your hard earned cash will be in aid off, drugs? sex? rock'n'roll? No we ask Creative New Zealand for that money, ha ha, but seriously folks it's "The Bills, The Bills " that we need to take care of. Unfortunately the holiday season means that everything but our debts vacate the premises and FIAT LUX need to shell out \$650 worth of accumulated commercial expenses on the 20th of March. At the end of the day it's your money or our life, so be there and show us you care before another artist run space bites the dust...

On this issue it is with fond memories and bittersweet regrets that we say farewell to the lilies and remains of Teststrip, gone but not forgotten. Teststrip went forth from Vulcan beginnings and have lived long and prospered. Five years of running a non-profit space in a business community that has little respect or understanding of such a concept is no small accomplishment. FIAT LUX thank Teststrip for all the support, advice and equipment (especially the ladder) that they have extended to us since we began. RIP Teststrip and "Suffer" no more...

Continuing in this vein (we're hooked on a feeling) here we give thanks to all of our exhibiting artists from 1997. 1997 was FIAT LUX's first full year of shows, on a more sour note it was also the year that our lease went commercial. The funding we received from Creative New Zealand was instrumental in helping us through that transition and also enabled FIAT LUX to be further adorned with carpet, signage and a computer that we can spend the rest of our lives learning how to use. To bring to completion this uncharacteristically pragmatic newsletter please note that the opinions expressed in our newsletters, the metaphors made and the jokes cracked are not done in consolation with the artists who are exhibiting. Later bitches...

*Fi*at Lux

the life of the artist
the days of a gallery, and for those who know us too well ...
the nights in between.



Welcome to our world.

Miracles made real still happen now and then. FIAT LUX extends warm fuzzies to all those involved in the success of "Stayin Alive", the artists for their selfless donation of work and the patrons for their filthy lucre! Mo' respect y'all. If we hadn't been able to pay the bills we were going to have to open the shop as "Saucy Strumpets Slippery Slit Shack", I think the title speaks for itself and the prevention of this fate is undoubtedly a relief to us all.

The 1998 programme proper begins with "Hungry Eyes" a series of exhibitions each incorporating the talents of two artists working individually, one in the window and one in the gallery. The premise of "Hungry Eyes" is an attempt to increase our audience (hint, hint) by involving more than one artist and their respective pools of associates. After the holiday hiatus we are endeavoring once again to bond with the people in our neighbourhood, exploiting the public interface that our street frontage affords. Back to life, back to reality, back to the here and now...

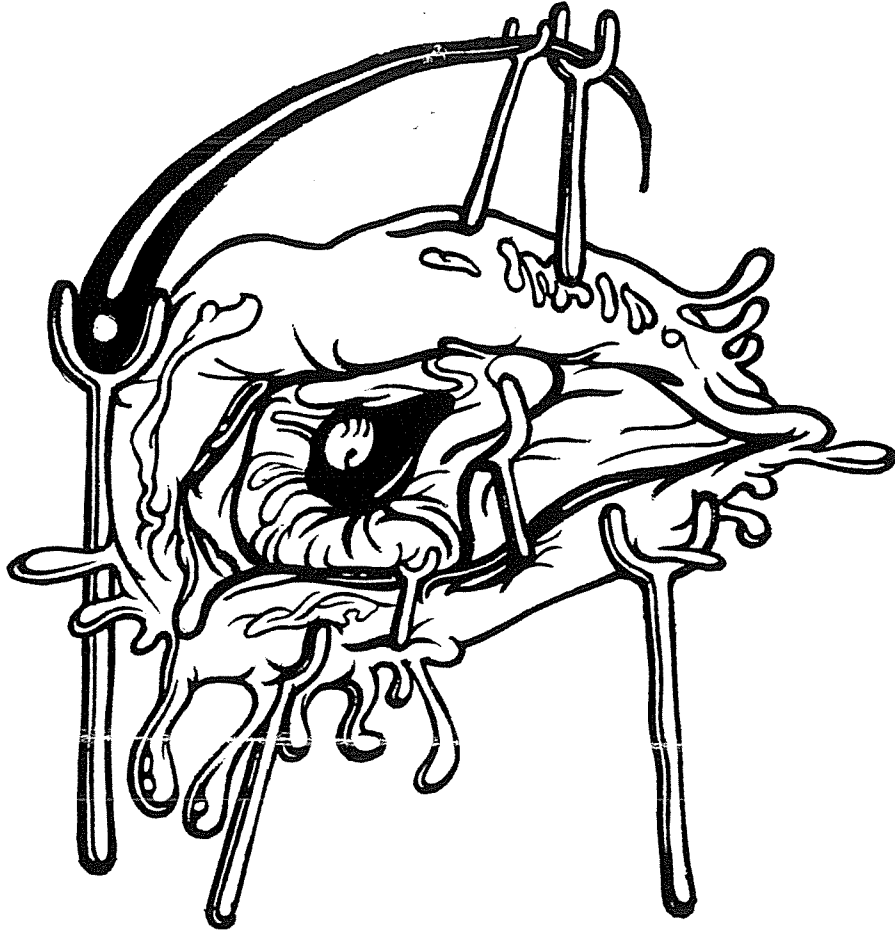
First up on the menu the spry young Jemma Upritchard and the wry Vaughan Gunson...for something poetical we have written a limerick on each artist to whet your appetite;

There once was a woman called Jemma
who dispatched her cat with a hammer
it's art she said, as she stoved in it's head
and then stuffed it without moral dilemma

There once was a young man called Vaughan
whose vocation had made him forlorn
he mused upon art, and in turn turned to Marx
and between the two was forever more torn.

On that note keep your eyes wide shut as this ship of fools sets sale once more, destination unknown (infinite space, infinite terror)...and for those of you with alcoholic tendencies Becks are providing complimentary beverages this thursday, 6pm, you know where...

your friends, *Fi*at Lux.



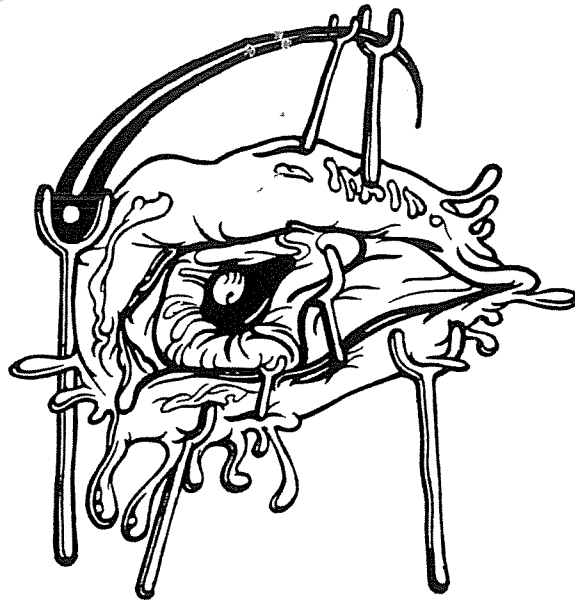
HUNGRY EYES

FROM THE SIXTEENTH TO THE TWENTYSIXTH OF APRIL,
PREVIEW THURSDAY AT SIX PM.

WINDOW... STREET LEVEL INDUSTRIES
"UNTITLED"

GALLERY... BRIAN KITCHENER
"SMALL PAINTINGS"

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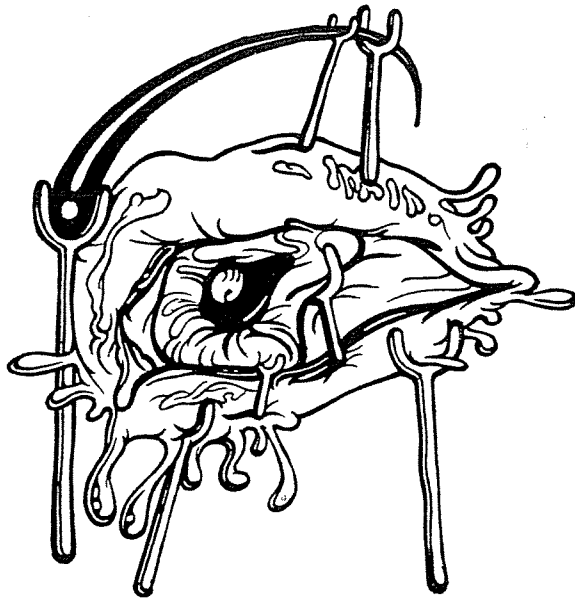
Happy Easter Art Bunnies,

This Thursday yet another show exhumes itself from the tomb that is FIAT LUX for our traditional celebration of passover (as works are over looked rather than looked over, with the bar appearing as the promised land in the great exodus of the Jews from the tyranny of Pharaoh.) FIAT LUX would be guilty, however, of the most venal and Judas-like hypocrisy to crucify anybody on such an account so with a magnanimity of spirit (unlike the infamous Pilot) all are shriven.

The second instalment of the "Hungry Eyes" series see's Street Level Industries and Brian Kitchener entering the fold like paschal lambs to the slaughter in a visual feast of Lent. Brian's oeuvre emerges from the great Castle Street Lyceum of art which boasts the mercurial talents of Graham McFelin, Cushla Donaldson and Diane Miller et als. This fine tradition is upheld with his series of miniature paintings which goes to prove the adage that good things do come in small packages (as the actress said to the bishop). The subject matter is eclectic ranging from Mack trucks to Les Demoiselles d' Avignon so there is something in this for everyone!

Leapfrogging from "The City of Lovers" to "The City of Sails" Street Level Industries adds a continental flavor to this years menu. With a touch of audio visual alchemy this Thursday the window will be transmuted into a display that will be pure gold. So go do that voodoo that you do so well and we will see you on the 16th at 6pm for the gift of Sound and Vision.

Carry on *Fi*at *Lux*...



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Dearest patrons

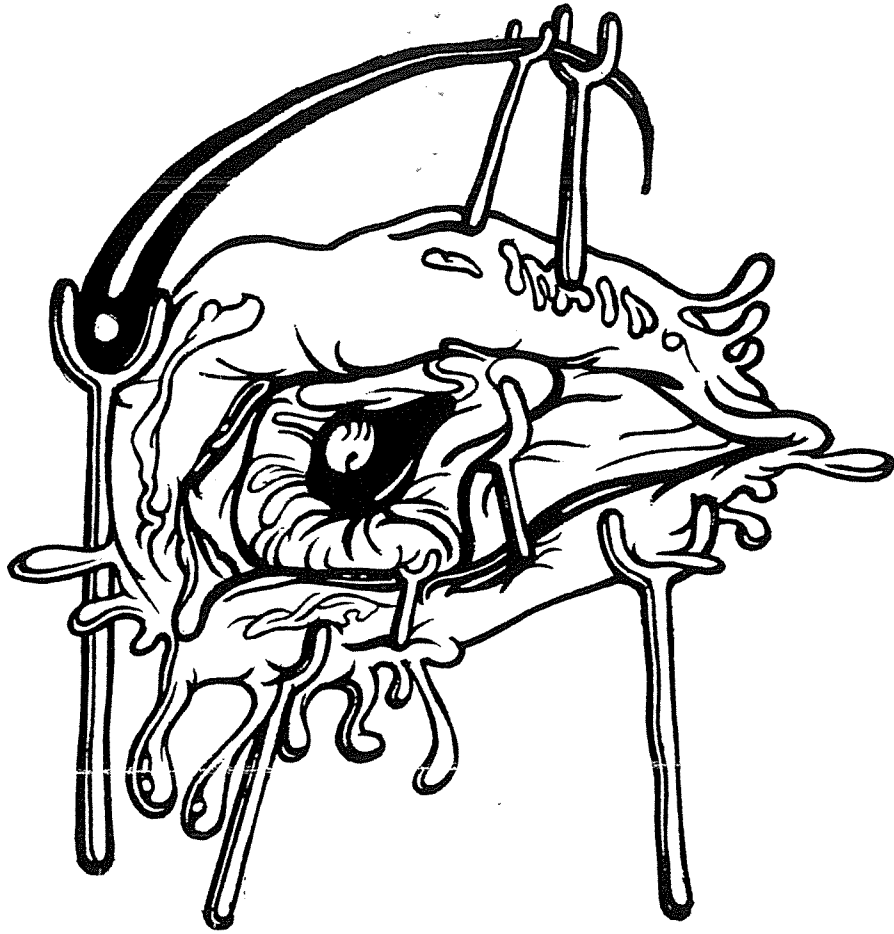
Like sands through the hourglass these are the days of our lives. Another show has passed us by like a whirling dervish in an Autumn flurry, and there is no turning back the hands of time as that cosmic engine of perpetual locomotion ceaselessly turns like the phantom windmills of Don Quixote. However, Fiat Lux exists outside of space and time like a magic tent as we are now (and have always been) a pagan gallery. Like the Hellenistic Greeks of yore or the Eloi of the land of the future we live in Elysian fields, in a continual state of wang chung so don't get your Bacchus up, join the festivities and see how it pans out. You can escape the grind this Thursday as Fiat Lux presents the third instalment of the Hungry Eyes series, featuring Seraphine Pick in the window and resident lux David Townsend in the Gallery.

Following the fine tradition of surrealist automatic painting and free association "Eden" investigates the eternal return via a return to the internal, the human condition as posited in the primal sympathy (which having been must ever be) betwixt genesis and the fall and the birth of psychoanalysis (the horny dilemma). The imagery is like an interior psycho/bio morphology of monsters breed from the sleep of reason, inhabiting that interzone between consciousness and unconsciousness. In the space between being-in-the-world and being-in-itself is Yggdrasil, the tree at the centre of creation in Scandinavian mythology which is the nexus between heaven, earth, and hell (and like the tree of life in the garden of Eden with its forbidden worldly and esoteric knowledge) which parallels Dali's conception of his mind as having branches like astral antennae receiving broadcasts from the cosmos and roots into the wellspring of his subconscious. These amorphous blancmange's resemble the ephemeral figures found in the psychedelic fiction of Lem, whether they reveal in turn anything about the imagination out of whose half baked primordial ooze they crawled is food for thought.

Seraphine is a lean mean painting machine and if you've seen what I've seen then you'll know what I mean.

My only friend the end.

stay beautiful... **Fiat Lux**



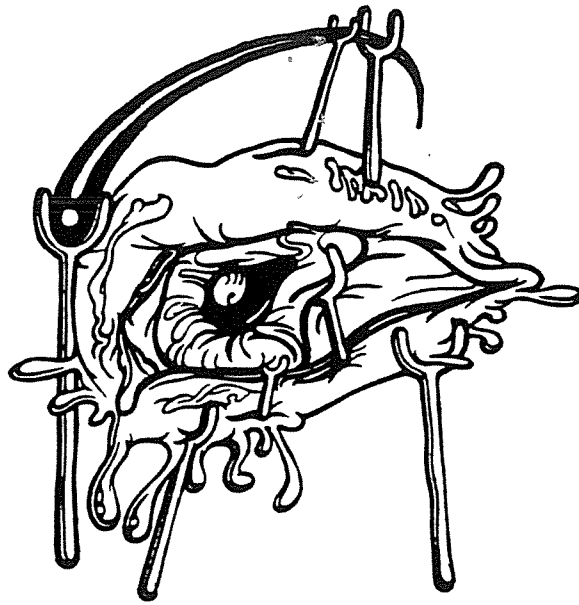
HUNGRY EYES

FROM THE 14TH TILL THE 24TH OF MAY
PREVIEW THURSDAY MAY AT 6PM

WINDOW...RACHEL SHEARER
LOVELY MIDGET INN

GALLERY...DYLAN RAINFORTH
ALBATROSS

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Friends, Romans, Countrymen, lend me your ears...

FIAT LUX is alive with The Sound of Music, and for once we aren't referring to the muffled tape deck murmurings of yesterdays one hit wonders that typically grace our openings. On TUESDAY THE 12TH OF MAY 7pm the silent third partner of the Lux residence, Luke Stemson, descends from his attic room like Mr Rochester's mad first wife from the flames bewailing our first instalment of blue noise. Featuring Aucklands best modern rock, Chris Barker, Not These Days (Daniel Malone & A.D Schierning) Alan Holt, Peter Kirk, the ubiquitous Alex and Power Tool In Duress, unplugged. If the gallerys a rockin don't bother knockin.

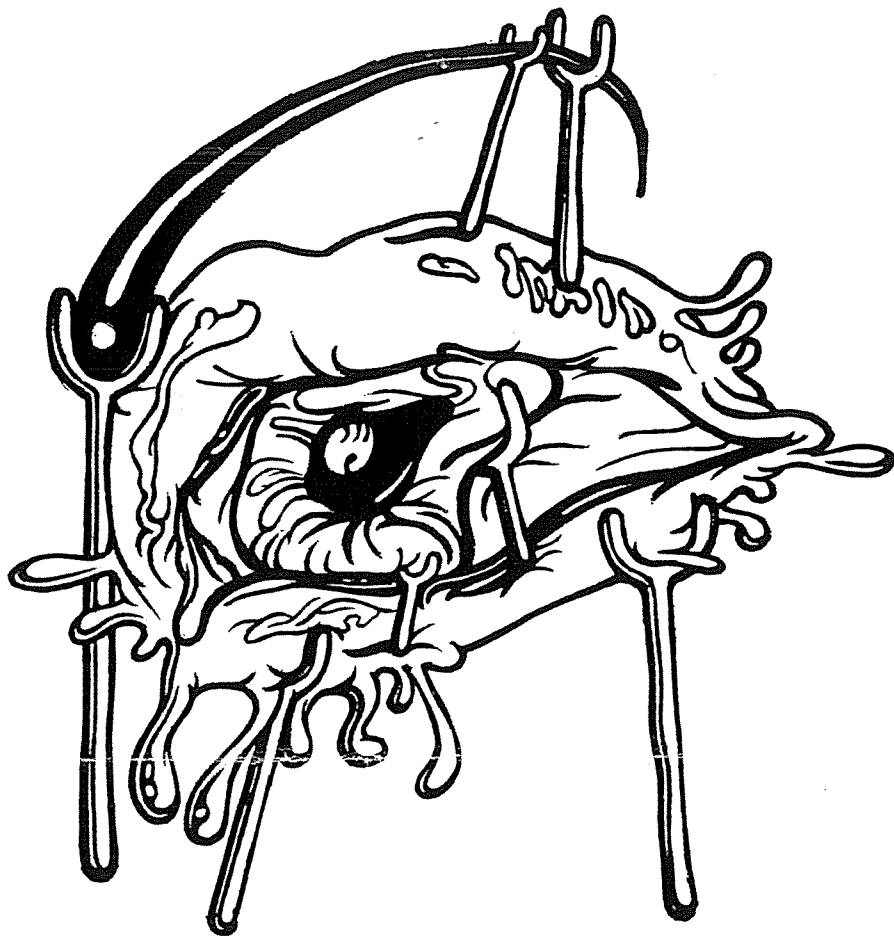
The Lovely Midget herself is in for the second to last round of Hungry eyes, yes its Shearer time (you can't touch this). Rachel's Gauzy Windows light up our life and give us strength to carry on. Something's coming in the air tonight, hold on, hold on.

Welcome back Dylan Rainforth, shot to the heart and you're to blame, baby you give art a bad name! Round two of Dylans FIAT LUX flirtation revives the timeless and ever pertinent ancient mariner theme, many a young artist has a show they live to forget, their own pet albatross, eh Dylan. This spastic sculpture ain't just smoke on the water - a beanbag, concrete painting, video and Iron Maiden...these are a few of our favourite things.

Kids you can tell your parents its all official now. We have graduated! Truly less than zero, the day will go down like a tenpenny hooker, a flash in the pan, as intransient as St Elmo's Fire. The heat is now on to sustain our Bohemian Rhapsody under the stormy weather of capitalism. Too legit to quit. Its a bitter sweet symphony this life, you're a slave to the money then you die so you've gotta fight for your right to be arty (Beastie Beuys)!

Don't stay sitting alone in your room, come here the music play, cause life is a cabaret old chum and I love a cabaret ...

smells like teen spirit, **FIAT Lux.**



HUNGRY EYES

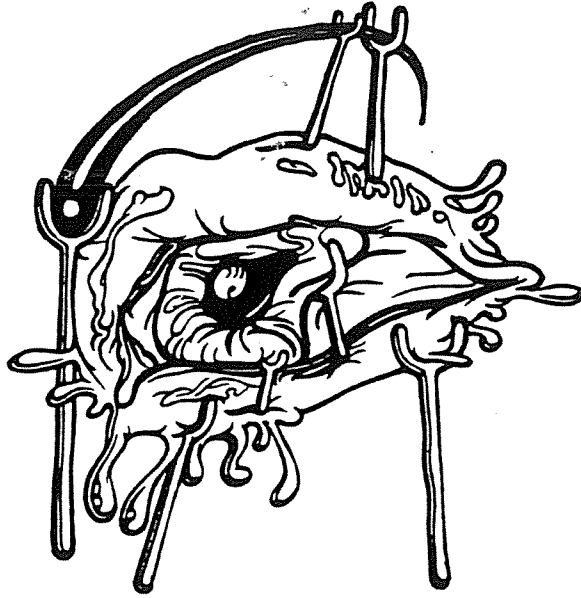
FROM THE 28TH OF MAY TILL THE 7TH OF JUNE
PREVIEW THURSDAY 28TH AT 6PM

WINDOW...JEENA SHIN
UNTITLED

LOUNGE...VIDEOS

BY BRUCE BAILLIE, KEN JACOBS & JACK SMITH &
GEORGE KUGHAR.

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WILL OF
S TO 2010

Postcards from the edge...

The worm has turned. What is Fiat lux? In what attribute does this blithe spirit reside? In what means, to what ends? What social function or antisocial dysfunction do we fulfill in the art scheme? Are we just birds in a gilded cliché? Where is the love? Its not enough- we're talking about mutual R.E.S.P.E.C.T. and honest reciprocity!!!

I have of late but wherefore I no not lost all my mirth, to coin a phrase. It is with preserved tentative and ginger that FIAT LUX attempts to broach the topic of the pratfalls and pathatic miserablisms of our current positon. The exhibition process is a pushme pullyou situation, not charity and not vanity and not a pisaller or a pig in a poke. We accept our foibles, the aspects of the gallery that do not run like clockwork, but to err is human (to forgive divine) and our fallibility does not bankrupt the service we provide. In regards to complaints over our open hours; if each individual artist does not have the time or the inclination to mind their respective exhibitions it is surely obvious that we can not be expected to babysit every hour of every show! PAID or unpaid the artist does have to live like everyone else and at FIAT LUX we are artists first and foremost and gallery dogsbodies second. FIAT LUX depends on the support of a community of artists and audience,

simple tracasseries but problematics that highlight what we do, why we do it and who reaps the benefits- said the little red hen.

Without engaging further in a lengthy venting of spleen or exorcism of invective its time to wax lyrical on the work of Jeena Shin who is presenting this week in the window. Her Holly Golightly-ish charms coupled with rigourously crafted latex paintings prove that minimalism is out and simplicity is in. She may talk quietly but her art carries a big stick, pondering the transcendental suprematism of geometric absolutes. The form this takes is literally that of a prophylaptic diaphragm adhered to the glass like a medical specimen, but this is certainly no artistic pap.

In lieu of a show in the gallery proper we shall be screening videos courtesy of one Mr Jonathan Bywater as a means of celebrating the end of the Hungry eyes series. The programme will consist of "Mass for the Dakota Sioux" and "All my Life" by Bruce Baillie, "Blonde Cobra" by Ken Jacobs and Jack Smith and assorted films by George Kuchar including "Hold me while I'm Naked" , "The Mongrelloid" , "Forever and Always" and one of our personal favourites "A Reason to Live". These are marvels not to be missed from the halcyon days of arthouse cinema.

Don't be a stranger, **Fiat Lux.**

