David Cross is an artist, writer, curator and Associate Professor in Fine Arts at Massey University, Wellington, New Zealand. He is the director of the Litmus Research Initiative, a centre devoted to the examination of temporary public art. He has published extensively in this area as well as convening conferences and commissioning new work in the field. With Claire Doherty he co-directed the internationally acclaimed One Day Sculpture series of twenty temporary commissions by national and international artists across New Zealand in 2008–9. The book of the series, co-edited with Doherty, was published by Kerber in Germany in November 2009. His artwork has been exhibited in New Zealand, Australia and Eastern Europe and he has performed in international live art festivals in Poland and Croatia. His work featured in Propose 39 in Sydney and he has shown at Australian Centre of Contemporary Art, Melbourne and Perth Institutes of Contemporary Art. His work shown (2006) was featured in a solo-exhibition at Wellington city Art Gallery and also in the survey exhibition of contemporary New Zealand performance art, Mostly Harmless, at Gowett Brooker Art Gallery curated by Charlette Huddleston. He was also commissioned to develop a new work, Zip Line (2009) for St Kinsey’s St Kilts: 5th Minute of Water curated by Jan Welsh for the Bawana Museum and Art Gallery. His performance work Pumpe (2009) was selected for inclusion in Performance Studies International in Zagreb, Croatia and subsequently at St Paul’s St Gallery in Auckland. His writing has been published in numerous journals and magazines including Art and Text, World Art, the Australian and New Zealand Journal of Art, Photofile and Column. He is a Wellington correspondent for online website Eyewatnet. Currently he is 2010 international curator at Contemporary Art Space Tasmania in Hobart.

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Performance Space, Sydney 2010
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Hold is a performance/installation that asks us to consider the nature of trust in the context of recent participatory art practice. Consisting of a 25 metre by 8 metre purpose built inflatable structure, the work functions by first engaging the audience inside to engage in a one-on-one interaction with an unseen performer. It is the encounter with the performer that defines the texture of the work as this moment of bodily contact is necessarily incomplete or partial. There is a strangeness to this moment that is only heightened by the unusual levels of physical and psychological interaction at the audience member is challenged to navigate a carefully constructed world of space and time. By limiting the audience's knowledge of the performer to the act of touching or ‘holding’, (only the performer's arm is ever visible), the work questions whether trust can be established without a clear understanding of the identity of the performer.

Hold is part pleasurable children’s playground and part extreme performance art engagement with just a hint of subtle theatre观众被吸引进入其中。Like Hansel and Gretel’s alluring candy cottage or the colourful boat in H R Puffnstuff, it aims to draw the audience member into the mix. Like Hansel and Gretel's alluring candy cottage or the colourful boat in H R Puffnstuff, it aims to draw the audience member into the mix. Like Hansel and Gretel's alluring candy cottage or the colourful boat in H R Puffnstuff, it aims to draw the audience member into the mix.