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.....1	Three unpublished gems from the late great Australian artist Mike Brown. Vitalist wreckings, they channel the universe and ergo have vast revolutionary potential.
.....2	Julian Kücklich on <i>Manhunt</i> , a video game banned in New Zealand for its graphic sexual violence and do-what-you-are-told format. But are videogames really evil?
.....3	Artist Madeline Kidd remembers life and times at the Canberra art school and Canberra émigrés in Melbourne.
.....4	Matthew Hyland’s “Disasters of Peace” rattles your chains – beware the peace of the grave.
.....5	Simon Cuming shows off snaps from his six-week printmaking residency at the Nagasawa Art Park in Japan. Starring discarded ceramic sculptures, rock in the form of band IQ21, samurai, mushrooms, temples – all in a montage fashion.
.....6	Dan Arps interviews Wellington artist Tao Wells. The two converse about... well they just talked shop really. Oh, and by the way, difficulty is your friend.
.....7	Ralph Paine gives what could be called an anarcho-futurist left response to the seabed and foreshore debate, pitching a tent in an area of language between common and proper names, imagining a society beyond the capitalist meantime.
.....8	Elizabeth Pulie and Luke Parker introduce their section of NS: a space opened for Sydney artists to contribute in any form they wished. And this is the fruit the tree did bear.
.....9	Sophie Coombs, <i>Envie De Sortir/Avontuurnuk, Spannend, Mysterieus En... Romantisch</i> , 2004
.....10	Sarah Goffman, <i>Artists I've met in Sydney, since 1990, whose names I remember and whose work I know</i> , 2004
.....11	David Griggs, <i>We Must Live in a Very Sick Society</i> , 2003; <i>No Head for History</i> , 2003 (this work was censored and removed from Sydney Opera House Studio Foyer). Images courtesy Kaliman Gallery and the artist
.....12	Robert Pulie, <i>Untitled</i> , 2004
.....13	John Spiteri, <i>Die Another Day</i> , 2003; <i>Riviera</i> , 2004; <i>Three of a Kind</i> , 2004. Images courtesy Kaliman Gallery and the artist
.....14	Maria Cruz, <i>Taxi Drivers Wanted All Shifts Available</i> ; 2004
.....15	Mikala Dwyer, <i>I Maybe You (1-3)</i> , Hamburger Bahnhof National Galerie, Berlin, 2003
.....16	Jay Balbi, <i>After the Fact 1, 2, 3</i> , 2004
.....17	Flaps – Raquel Ormella & Regina Walter – <i>Places I lost my keys; Places I lost my wallet; People who can't use chopsticks</i> , 2004
.....18	Elvis Richardson, <i>Dedications</i> , 2004. <a href="http://www.elvisrichardson.com">www.elvisrichardson.com</a>
.....19	George Pizer, <i>Anal Putty (Pink)</i> and <i>Anal Putty (Brown)</i> , 2004
.....20	Scott Redford tells us what he would do with the Biennale of Sydney. It involves, for starters, the Billabong headquarters moving to Sydney, and moving the Biennale of Sydney to Surfers Paradise.
.....21	Jane Polkinghorne reports about the Australian show-on-the-road <i>Junket</i> as seen in Tijuana, Mexico.

.....22 Amy Howden-Chapman on drawing, animals, and new spaces in Wellington.

.....23 Louise Tullett on *The Bed You Lie In* and *Milky Way Bar* and the creepy phenomenon of the emergent artist.

.....24 Judith Elliston reports on a recent Cologne showing of non-pat Australian artist Tony Clark's painting. The *Charles I* painting that illustrates this piece is maybe a reminder of what happens to people who dissolve parliament one too many times...

.....25 Daniel du Bern on the City Gallery Wellington's bi- then tri-annual New Zealand art survey show *Telecom Prospect 2004* and its resemblance to the olde forme that is the cornucopia.

.....26 Emily Cormack on the amazingly curator-centric "Panning for Gold" curatorial symposium held in Wellington as a companion to *Prospect 2004*.

.....27 Ross P. Kettle provided us with a cartoon: "Opening of Telecom Prospect 2004". [www.dorkinglabs.com](http://www.dorkinglabs.com).

.....28 And the last word goes to Fiona Gilmore, New Zealand artist on sabbatical in foreign climes, who sent us a South American riddle. Put that in your pipe and smoke it...

Following errors in *Natural Selection 2*, apologies must go to Elizabeth Newman. Her artist page should have been listed as *Untitled Poster 2004* assisted by Neal Haslem. And further apologies to Larissa Hjorth who is, in fact, completing her PhD on mobile phones and Japanese cute culture.