

## Rationale

### Change of name from Experimental Art Foundation to Australian Experimental Art Foundation

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There is currently a global absence of institutional commitment to examining the very significant role ephemeral/experimental art is currently playing in defining 21<sup>st</sup> century culture, a role that seems likely to increase its impact on future art practices. At this time EAF sits poised to take on a national and even regional leadership of such a mission.

In order to further underline the role it has historically played to support experimental art and to further undertake its future mission the EAF Council proposed this name change: from 'Experimental Art Foundation' to 'Australian Experimental Art Foundation'.

This change was proposed for the following reasons:

1. At the time of its inception in 1974 the EAF did not need to specify its operational range as 'Australian'; firstly because it did not expect to be necessarily operating internationally; secondly because, as one of the two very first government funded contemporary art institutions in the nation, it did not need to distinguish itself to its peers. Its only counterpart at the time was Melbourne University's George Paton Gallery and in such a small field EAF did not need to assert its national identity or take hold of a particular mission.

Apart from the Armenian Center for Contemporary Experimental Art (with spaces in Armenia and in New York) there is no other art foundation in the world that currently uses the word 'experimental' in its name.

Locating our operation globally further affirms this unique brand both nationally and internationally, contextualises its significant history and underscores its commitment to the foundation's future mission.

It also ensures that its funding base continues to be aligned to its efficiency in proposing and carrying out both national and international operations.

2. Since 1974 EAF's global outreach has been considerable and its international reputation is significant; adding 'Australian' to its name underlines its brand as an inclusive, outward-looking institution and reaffirms its credentials to the international community, thereby facilitating its global dialogue with artists, writers, theoreticians and peer institutions.
3. EAF's mission is to engage with all communities, from local to global; the use of 'Australian' in its name facilitates its international recognition as an Australian institution (and more specifically one located in Adelaide) as opposed to one that could be situated in any of a number of English-speaking countries.
4. Though EAF's mission is certainly to support and nurture local artists, in order to acquit this task effectively its dialogue and program must be inclusively national, and as such increasingly transcend state boundaries. The use of 'Australian' in its name affirms its original role as the supporter of local artists in the context of nation-wide contemporary art practice.
5. The name change clearly and effectively manifests the operational differentiation between EAF and the Contemporary Art Centre of South Australia (CACSA) – the other government-funded contemporary visual art space located in Adelaide – both in terms of intended reach and in terms of mission.
6. In other words: AEAFF functioning as a national/global institution, vigorously engaging all levels of South Australian metropolitan and regional arts communities through a series of coherently experimental and historically relevant projects, efficiently articulating AEAFF's globally unique mission.