



## EDUCATION RESOURCE

### INTRODUCTION TO THE EXHIBITION

Curated by Matthew Perkins, 'Red Green Blue' brings together works from the 1970s through to the present day, drawn from the archives, artist holdings and the Griffith University Art Collection. Presented over three episodes, each running for a month, the exhibition takes the viewer on a historical journey that is also a celebration of the ongoing dynamism and depth of Australian video art practice.

Emerging as an art form during the late 1960s and 1970s, video has continued into the 21st century as a prominent mode of artistic endeavour, with artists responding to the new possibilities opened up by advances in technology. From its earliest days, artists have embraced video's radical potential - as a medium for artistic expression, a tool for political agitation, and a means with which to question the status quo. 'Red Green Blue' explores these intersections across its three themed episodes, tracing connections from early experimental origins through to the multiple and proliferating modes of today, to reassert the importance of video to Australian art history.

Episode One - 'Red: Everything is Political' runs Friday 31 March to Saturday 29 April 2017

Episode Two - 'Green: Body, Technology, Action' runs Tuesday 2 May to Saturday 3 June 2017

Episode Three - 'Blue: Perception and Encounter' runs Tuesday 6 June to Saturday 8 July 2017

### IN THE GALLERY – ACTIVITIES

#### Whole Gallery Activity

##### Hunting for Moods

Sarcastic • Dull • Dreary • Happy • Sad • Narcissistic • Devoted • Bitter • Angry • Resentful • Remorseful • Guilty • Light • Heavy • Dark • Sardonic • Quizzical • Intelligent • Foolish • Sympathetic • Irritated • Annoyed • Disbelieving • Believing • Outraged • Alarmed • Startled • Horrified • Disgruntled • Supportive • Not supportive • Enlightened • Cautious • Clever • Calculated • Purposeful • Intense • Hurtful • Loving • Hating • Mysterious • Obnoxious • Fresh • Secretive • Bold • Religious • Political • Secular • Social • Involved

Walk around the gallery and find video works portraying a mood listed above.

Record the artist, name of the work and what element of the work made you believe it suited the chosen mood (e.g. specific visuals, sounds, sequence of images, lighting, close ups, open spaces, etc.).

Reconvene with your class and discuss your selections.

Focus Video Work	Activity
<p><b>Peter Callas, Night's High Noon</b></p> <p>Peter Callas is a pioneer of video art in Australia, known for politically challenging works featuring rapid-fire, jump-cut imagery. Overloaded with cultural signifiers, his practice addresses issues of national identity and 'reanimated' histories.</p> <p>Created as a personal response to the 1988 Australian Bicentenary, <i>Night's High Noon: An Anti-Terrain</i> captures the social tensions of the time, reinterpreting the official 'Celebration of a Nation' as a psychedelic parody of Australia's national identity. With his distinctive aesthetic, Callas presents an array of nonsensical scenarios: Ned Kelly and Van Gogh in a hostile landscape; Communist invaders flaunting nuclear weapons; a poodle wearing Captain Cook's clothing; smoking kookaburras; and the intentional appropriation of Aboriginal symbols.</p> <p>Offered as an alternative portrait of Australia in the 1980s, <i>Night's High Noon</i> highlights a confrontational landscape charged with clashing political, cultural and ideological values.</p>	<p><b>Video Collage</b></p> <p>After watching and discussing Callas's video, in a group of 3, create a video collage that is comprised of 3 layers. With thick colour markers each person draws (on an A1 sheet) an object representing the following:</p> <ol style="list-style-type: none"> <li>1) a representation of a nightmare</li> <li>2) a representation of a memory</li> <li>3) an Australian symbol</li> </ol> <p>Cut out these objects and place them on a blank surface (e.g. wall or floor). Each person moves their object as if it was a character in a film. The objects interact and compete for attention.</p> <p>Video record this interaction and edit using the After Effects App.</p>
<p><b>Susan Norrie, Transit</b></p> <p>For Susan Norrie art is metaphoric, yet at the same time, serves as a political tool. Over the past twenty years she has made a number of works that combine elements of documentary and film, focussing in particular, on the environmental and humanitarian disasters that have impacted on the Asia-Pacific region.</p> <p>Compiled from footage taken over two years, <i>Transit</i> focuses on activity at two locations in Japan: the Japanese Aerospace Agency's launch pad on the island of Tanegashima, which lies adjacent to an active volcano, and the US Airforce Base on nearby Okinawa. With her camera Norrie captures the anticipation, countdown and eventual take-off of a cargo-laden transporter bound for the International Space Station, followed by the quick precision of US Airforce drills. From these orderly and systematic scenes Norrie soon cuts to the chaos of catastrophe that took place just months later, showing the massive devastation caused by the Great East Japan Earthquake and subsequent tsunami that wiped out the Fukushima nuclear power plant in March 2011.</p> <p>The film ends as it began, only this time the imagery is overlaid with the voice of an Okinawan shaman, Yoshimaru Higa. Speaking off-camera, his words act as both a reminder and a warning: while we may dream of interstellar discoveries and of escape to distant planets, there are urgent matters to attend to, here on earth.</p>	<p><b>Mark Making Response to Video (Visuals vs Audio)</b></p> <ul style="list-style-type: none"> <li>• The students will be provided with markers and a large roll of cartridge paper and will respond to the video by making marks on the paper.</li> <li>• The students will be split into two groups, a group who will respond to the sound within the video and a group who will respond to the visuals seen within the video.</li> <li>• In both instances, students will be asked not to look at their paper: Students who are doing visual responses will keep their eyes focused on the screen; students doing audio responses will close their eyes and focus only on the sound.</li> <li>• At the end of the activity, the students will discuss and compare the thoughts and feelings that emerged as they responded to the visuals versus responding to the audio, and what that means in relation to the meaning of the work.</li> </ul>

### Barbara Cleveland, Bodies in Time

Barbara Cleveland is a collaboration between four artists: Frances Barrett, Kate Blackmore, Kelly Doley and Diana Smith. Together they make videos and performance works that deliberately blur the distinction between 'liveness' and its traces.

*Bodies in time* is the fourth in a series of works exploring the life and legacy of the collective's namesake: mythic performance artist Barbara Cleveland, who is said to have worked prolifically until her disappearance and presumed death in 1981. Part of an ongoing research project, the group are attempting to reconstruct a portrait of this forgotten figure, and recover her work from the margins of Australian art history.

Made in collaboration with choreographer and dancer Angela Goh, the work is based on a series of scores Cleveland made in 1973. Together the artists reanimate Cleveland's work, through an accumulation of gestures drawn from the history of performance across dance and visual arts, interspersed with other pedestrian and photographic movements. *Bodies in time* considers how performance is transferred between bodies and across time periods, creating a dialogue between the body as an unstable form of 'living archive' and the mediated status of performance documentation.

*Bodies in time* also insists on the important place performance holds in the history of Australian art, while at the same time, addressing the material (and gender) bias of art history.

### Body Narrative

After watching and discussing Cleveland's video, identify and perform the following poses:

- Forget
- Axe
- Cut
- Cage
- Daughter
- Rising
- Dancing
- Universe
- Embrace

Write a story that incorporates all of these words. Perform these poses in the sequence they appear in the story to emulate a dance routine sequence.

Video record the routine.

### Credits

Bachelor of Education (Secondary) 3<sup>rd</sup> Year Visual Arts students: Sophienne Davis, Tara Nehring, Jackie McDougall, Edward Willes, with supervision of Dr Marta Kawka, School of Education and Professional Studies – in partnership with Griffith University Art Gallery.