

Red Green Blue

A History of Australian Video Art

30 March –
8 July 2017

Chapter 3
Perception and Encounter
6 June - 8 July 2017

Peter Alwast, Joan Brassil, Warren Burt,
Bush Video, Michael Glasheen, Michaela Gleave
with Amanda Cole and Warren Armstrong, Lin Le,
James Lynch, Jess MacNeil, Jon McCormack,
David Perry, Randelli, Sam Schoenbaum,
Eva Schramm and Gary Willis, Anne Scott Wilson,
Masato Takasaka, John Tonkin, Daniel von
Sturmer, Geoffrey Weary, Paul Winkler, Kit Wise

GRIFFITH UNIVERSITY
ART GALLERY

Griffith University
Coventry College of Art

مركز الفنون
معرض الفنون

SWINBURNE
UNIVERSITY
OF
TECHNOLOGY

MAAP

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 endeavor, 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

Patrons please be advised that the exhibition includes works with coarse language and adult content.

Episode Three - 'Blue: Perception and Encounter'

MAKING & RESPONDING ACTIVITIES

Whole Gallery Activity

Artwork hunt – compare and contrast

Explore the gallery and find the two artworks in the exhibition created using digital animation.

Record the artist names, the title of the works and the year in which they were created in your art journal or notebook.

Read the artwork labels carefully and identify the concepts explored by each of the artists and note them down.

In a group of 3 discuss the similarities and differences between the works and whether you believe the artists have been successful or unsuccessful in communicating their implied meaning to the viewer.

Focus Video Work	Activity
<p>Michaela Gleave with Amanda Cole and Warren Armstrong A Galaxy of Suns 2016 Smart Phone App for Android and iPhone</p> <p>Michaela Gleave's conceptually driven practice spans digital and online works, installation, performance, photography, sculpture and video. Her projects focus in particular on the changing intersections between art, science and society. Returning frequently to the sky as a site of enquiry, Gleave's work references natural phenomena and tricks of perception, allowing us to experience the processes by which we comprehend reality and rethink our presence within it.</p> <p><i>A Galaxy of Suns 2016</i> is a mobile phone app that transcribes constellations into musical scores, with matching light displays. Created by geo-tracking location, the app creates a unique musical score that corresponds to the user's precise position in relation to the stars, sonifying stellar data to create a sound and visual composition unique to their location in space and time. <i>A Galaxy of Suns</i> debuted with a performance featuring a 36-part chorus, singing the stars as they rose and set over the horizon. Sampled tuned percussion accompanied large-scale lighting, tracking the progress of the choristers as the chorus sang its way across the sky; the composition building until all 360 degrees of the horizon was represented in sound and light.</p>	<p>Digital animation activity</p> <p>Michaela Gleave's artwork makes use of current technology available via your smart phone. Download the <i>A Galaxy of Suns</i> smart phone app and use it to experience the artwork in your classroom.</p> <p>Using <i>MotionPhone</i> or your class's preferred smart phone animation app, create a visual representation inspired by the subject matter and sounds which feature in Gleave's artwork.</p> <p>The animation should be an abstract representation, featuring key elements and principles of design. Locate a list of the elements and principles online and note them down in your art journal. Ensure you use at least 6 in your animation.</p> <p>When you have completed your animated artwork, share it with your class. Identify which design elements and principles you have used and justify how they work together to create a visual representation to accompany <i>A Galaxy of Suns</i>.</p>
<p>Daniel von Sturmer <i>Painted Video, Sequence 1 2009</i> High Definition video: 2:46 minutes, colour, silent, 16:9 <i>Painted Video, Sequence 2 2009</i> High Definition video: 2:55 minutes, colour, silent, 16:9 <i>Painted Video, Sequence 3 2009</i> High Definition video: 2:38 minutes, colour, silent, 16:9 <i>Painted Video, Sequence 4 2009</i> High Definition video: 2:39 minutes, colour, silent, 16:9</p> <p>Daniel von Sturmer's practice explores the relationship between human perception and space, whether real or imagined. Exploiting video's capacity to manipulate time and image, his works act like propositions – testing grounds for exploring how objects behave when subjected to particular conditions. Frequently combining everyday objects with filmic techniques, von Sturmer creates visual experiences that turn on a point of tension: between gravity and weightlessness, movement and stillness.</p> <p>In <i>Painted Video, Sequence 1-4 2009</i> von Sturmer's hypnotically expanding targets of liquid paint are less</p>	<p>Research and painting activity</p> <p>Daniel von Sturmer's video artwork series evokes aspects of the Modernist art movement, through their use of bold colour and geometric shapes.</p> <p>Do some research and write a paragraph outlining the some of the characteristics which define this art movement. Print a selection of your favorite artist examples and glue them into your art journal.</p> <p>In each of his individual video works von Sturmer uses a monochromatic colour scheme. As you can see, different tints and shades of each colour are added throughout the duration of the videos. A tint is when white is added to a colour and a shade is when black is added.</p> <p>Create your own monochromatic painting inspired by the geometric formalism of modernist painting. Choose one primary colour to begin and experiment with the different tints and shades you can create by adding white and black to your chosen colour.</p>

<p>video works than they are animated paintings. Evoking the geometric formalism of modernist painting through an image on a screen, he investigates the boundaries between real and represented spaces.</p>	
<p>Jess MacNeil <i>Disruption Continuum</i>, 2013 16mm film transferred to digital file: six minutes (looped), colour</p> <p>Jess MacNeil's practice spans painting, drawing, video and installation, often integrating several media at a time. Her works explore our perceptions and experiences of the everyday environment through simple elements of lines, traces and shadows, point of view, repetition and playback speed. The space of the artwork itself is also a focus, with MacNeil questioning or exploiting the ways the artist, viewer, and subject are situated in relation to the work, either directly through trace, residue or reflection, or indirectly by depiction, inference, absence or erasure.</p> <p><i>Disruption, Continuum</i> 2013 is a departure from MacNeil's usual digital format to 16mm film, exploring human movement through London's Trafalgar Square. Shot over one day, the people crossing the square generate what happens in the work. Using analogue and painterly methods, MacNeil removes the detail of the human figures with swirls, textures and patterns created with glass paint and bleach. This process gives the film a material, tactile quality.</p>	<p>Artist book activity</p> <p>Working in groups of 2 or 3 use a smart phone or camera to take 10 photographs which capture a feeling of movement. You could choose to work inside or outside of the classroom.</p> <p>Once you have captured some interesting images, discuss with your group which ones are the most visually appealing and why. Consider the elements and principles of design used in your compositions.</p> <p>After you have completed your visual analysis, print out copies of your 5 strongest photos. Ensure the images are A5 size or larger. Each member of the group will use their own 5 images as the basis for pages of an artist book.</p> <p>Use paint, ink, scissors and glue to manipulate the figures and environments featured in the images to explore the following 5 words:</p> <p>Reflect Erase Repeat Deconstruct Trace</p> <p>Once you have resolved 5 small artworks, combine them in an artist book format. Do some research online for inspiration if needed. You could consider a traditional book style, a concertina or even a 3 dimensional sculptural form, created by folding and sticking your pages in creative ways.</p>

Credits:

Curator: Matthew Perkins. Griffith University Art Gallery staff: Angela Goddard, Naomi Evans, Bree Richards, Carrie McCarthy. Education resource: Lucinda Wolber