

*Elemental  
Phenomena*

8 May - 18 July 2015

Exhibition  
Labels

**Ella Barclay**

**b. 1981, Bendigo (VIC)**

**Lives and works in Sydney**

***Summoning the Nereid Nerdz* 2015**

**acrylic, water, wood, aluminium, electronics, dynex cable, HD video, 16:9, colour, sound, 7:18 mins, looped object: 22 x 230 x 92cm; installation dimensions variable**

**Courtesy of the artist**

The installations of Ella Barclay serve as technological tableaux, directing us to the terrestrial backend of hardware, the etherial nature of data and our relationships with each. Of

*Summoning The Nereid Nerdz*, she writes:

Just like in fables when protagonists wish for or conjure up ideal creatures, only to regret the particular formation of their desires, or even as Frankenstein imagined then animated his beast, we bash what we desire as text into our phones and real life objects and people appear in our physical space - that 50s dress, that Tinder date, that Millenium Falcon printed doormat... yet almost never are things as we particularly imagined. This bridge between the articulation of desire and apparition could be viewed as a highly mystical act, of summoning something out of the ether into form and flesh, yet has never been more widespread and daily functional.

"This video installation features a series of figures emerging from the depths and clambering out of the water. It engages with this uncanny reality of summoning beings into form from a bubbling amorphous cauldron of lurid, glowing colour. Figures rise up from nothing and climb out into nothing. The work contains a series of aesthetic paradoxes; surface with depth, formlessness with confinement, a nudge at the sublime using a handycam and aquarium electronics.

Barclay has exhibited widely in Australia, in solo and curated exhibitions. Her work has been featured at Artspace (Sydney), Next Wave Festival (Melbourne), Casula Powerhouse (Sydney) and Performance Space (Sydney). She has also held exhibitions in Taipei (Taiwan), Edinburgh (UK), Tokyo (Japan), Kassel (Germany) and Brooklyn (USA). In 2014, she was artist-in-residence at Artspace, Sydney. Barclay is a doctoral candidate researching intersections of Art and Media Art histories at the University of Technology, Sydney and is undertaking a residency at Casula Powerhouse Art Centre, Western Sydney. In 2016 she will carry out an Australia Council residency to research modes of display at the Science Museum, London.

**Robin Fox**

**b. 1973, Canberra (ACT)**

**Lives and works in Melbourne**

***Volta* 2005**

**HD video, single-channel projection, 4:3, colour, sound, 20:31 mins, looped**

**Courtesy of the artist**

***Magnetic Trap* 2012**

**HD video, single-channel projection, 16:9, colour, sound, 13:22 mins, looped**

**Courtesy of the artist and Sediton, UK, [www.seditonart.com](http://www.seditonart.com)**

***Warning: Please be warned this video artwork contains flashing images.***

Robin Fox is a leading Australian audio-visual artist working across live performance, exhibitions, public art projects and designs for contemporary dance. His laser works that synchronise sound and visual electricity in hyper-amplified 3D space have been performed to critical acclaim in over 50 cities worldwide.

*Volta* (2005) was created by sending audio signal from a soundcard directly into an old cathode ray oscilloscope. The result is a direct correspondence between sound and light at the level of electrical signal. The same signal that moves the speaker cones also causes a single light beam to move across a phosphorous screen creating traces and patterns that describe the incoming sound visually. The work was created for the *Rectangular Ghost* exhibition held in 2006 at Roslyn Oxley9 Gallery (Sydney).

Robin Fox's digital version of his work *Magnetic Trap* (2012), uses 'tune data' taken from the beam displacement of the Australian Synchrotron as a starting point for sound and colour generation. The Synchrotron is a particle accelerator and the tune data is a series of numbers representing the off-set of the synchrotron's beam. Fox used this data to seed random number generators, and to provide frequency changes and rhythmic flow for sections of the work. Instead of literally translating the tune data *Magnetic Trap* is an aesthetic interpretation of the x and y read out of the Synchrotron's beam displacement, interspersed with free-form electronic noise (magnetic interference). The original version of *Magnetic Trap* can be found in the Australian Synchrotron Collection.

Fox holds a PhD in composition from Monash University and an MA in musicology which documents the history of experimental music in Melbourne 1975-1979. A new manifestation of Fox's *RGB LASER SHOW* premiered at MONA FOMA 2014 (Hobart) and recently featured at Tramway (Glasgow), Vivid Festival (Sydney) and the Barbican (London). His ground-breaking work with Chunky Move Dance Company contributed to the work *Mortal Engine* receiving a Helpmann Award for best visual production and an honourable mention at the illustrious Prix Ars Electronica 2009. Public art commissions have included the design and construction of a seven metre tall interactive musical

sculpture, *The Giant Theremin* (2011) for the City of Melbourne, and the *White Beam* project commissioned by *Dark Mofo*. He has also been involved in the composition of music for users of the bionic ear with his resultant studies selected by the Paris Rostrum of Composers for international broadcast in 2012.

**Michaela Gleave**

**b.1980, Alice Springs (NT)**

**Lives and works in Sydney**

***Cloud Field (Föhn Bank)* 2007, rebuilt 2015**

**timber, plasterboard, water, misting units, water distribution unit**

**335 x 615 x 255cm**

**Courtesy of the artist and Anna Pappas Gallery, Melbourne**

Michaela Gleave is an Australian-based artist whose practice investigates perception and the systems and structures through which we construct our understanding of reality. Operating across a diverse range of media her often temporal works question our relationship to time, matter and space, working with natural phenomena and tricks of perception within the frameworks that shape our knowledge of the universe. Existing between the spaces of personal experience and global understanding, Gleave's installations, performances and interventions question the relationship we have with our surroundings, allowing us to experience the processes by which we comprehend reality and rethink our presence within it.

Michaela Gleave's title *Cloud Field (Föhn Bank)* takes an actual phenomenon of weather, to expand upon the research she was conducting in 2006-07, investigating the qualities of a single raindrop, its particular capacities that shift in shape and state, as symbolic of humanity in time. The term 'Föhn Bank' originates in Northern Europe describes a contour-hugging blanket of fog seen in The Alps in the presence of the warm Föhn winds, known in other parts of the world under diverse local names.

*Cloud Field (Föhn Bank)* presents a field of real cloud made from water using ultrasonic misting units. The room-temperature cloud is heavier than ambient air and sinks to fill the lowest points in the room's cavity. Highly sensitive to air movement, the body of cloud responds in a similar manner to atmospheric cloud, however the all-white environment renders the physicality of the cloud visible only against the presence of another body in the space.

Michaela Gleave's work has been exhibited extensively across Australia as well as in Germany, Austria, Hong Kong, South Korea, Japan, Iceland, the United States and Mexico. She holds a Master of Fine Arts (Research) from the College of Fine Arts, UNSW, and a Bachelor of Fine Arts (Honours First Class) from the School of Art Hobart, UTAS. She has received numerous grants and prizes, including a Creative Australia Fellowship from the Australia Council for the Arts, a Marten Bequest Travelling Scholarship. Gleave has participated in residency programs in New York, Tokyo, Berlin and Iceland, and was artist-in-residence at CSIRO Astronomy and Space Science during 2012-13.

**Jason Hendrik Hansma**  
b.1988, Lahore, Pakistan  
Lives Rotterdam and Maastricht, The Netherlands  
*Untitled (Madonna Lilies and cards) 2015*  
Madonna lilies, water, vase and postcards.  
dimensions variable  
Courtesy of the artist

*Now more than ever 2015*  
found stereoscopic photographs, frames, crystal  
photographs: 8 x 7.6cm, frames: 42 x 29.7cm, crystal: 4.5 x 4cm, installation  
dimensions variable  
Courtesy of the artist

*Woven (Crystallite) 2015*  
laser print on A4 paper, unlimited copies  
29.7 x 21cm  
Courtesy of the artist

*Unraveled (Star) 2015*  
laser print on A4 paper, unlimited copies  
29.7 x 21cm  
Courtesy of the artist

Jason Hendrik Hansma works with a range of media from film, objects, text and photography. His works ask questions of forgotten moments within history and materials, in an attempt to locate the voices that flow through public and private spaces. This locating serves as an attempt to reveal the intricacies and links between how private or intimate perceptions might illuminate broader social phenomena. His works often contain various elements that when brought together function as a network of various thoughts and conversations between a variety of agents.

Exploring the speculative and tenuous, Hansma's objects in *Elemental phenomena* include found stereoscopic images of the sun at midnight from a c.1920s polar expedition, activated in relation to a crystal 'suncatcher' that refracts light, within the space. As a gesture Hansma specified flowers for the gallery, Madonna Lilies, to be presented alongside black and white postcards, for visitors to take as they please, a welcoming gift to the audience. Likewise two text pieces are provided in the form of reams of A4 paper. Hansma's particular attitude invites a consideration of provisional and meagre objects and events in the world, decidedly un-monumental, but in these fugitive moments we can sense and intuit the complexity of memory, space and time. Perhaps, observation of small or transitory moments that allow us to reflect on instances as indicative of power and profundity within the unknowable vastness that envelops us.

Hansma completed his MFA at the Piet Zwart Institute in Rotterdam and is a participant at the Jan Van Eyck in Maastricht, The Netherlands, supported by the Mondriaan Fund. Recent exhibitions, performances and screenings have been included in CAC Vilnius, Rupert Vilnius, Tent, Rotterdam; West, Den Haag, Centre international d'art et du paysage de l'île de Vassivière and the Centre Georges Pompidou.