

Red Green Blue

A History of
Australian Video Art

30 March –
8 July 2017

NOW SHOWING

Chapter 2
Body, Technology, Action
3 May - 3 June 2017

Barbara Campbell, Justine Cooper,
Gabrielle de Vietri, Heath Franco, Dale Frank,
Tarryn Gill and Pilar Mata Dupont, John Gillies
and The Sydney Front, Shaun Gladwell,
Troy Innocent, Lyndal Jones, Peter Kennedy,
Jill Orr, Baden Pailthorpe, Mike Parr, David
Perry, Eugenia Raskopoulos, David Rosetzky,
Jill Scott, Stelarc, David M. Thomas, Arthur Wicks

Griffith University ART GALLERY Griffiths UNIVERSITY Griffiths UNIVERSITY Griffiths UNIVERSITY MAAAP

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 Two - 'Green: Body, Technology, Action'

MAKING & RESPONDING ACTIVITIES

Whole Gallery Activity

When entering 'Red Green Blue' take a moment to reflect on the exhibition design. Consider how the space differs from other art galleries you have visited. Write down your observations in your visual diary or notebook.

After you have explored the gallery space, reconvene with your class to discuss your observations and thoughts about why the curator may have chosen to set up the exhibition space in this way.

Identify aspects that you think are successful about the exhibition design and justify your answer using examples. Consider how the walls are constructed and how this effects the viewers' experience of the individual artworks and the exhibition as a whole.

Focus Video Work	Activity
<p>Shaun Gladwell <i>Storm Sequence</i> 2000 Single channel digital video: 7:59 minutes, colour, sound</p> <p>Working across performance and video, Shaun Gladwell explores the relationship between people and the landscape, both urban and natural. He often portrays isolated figures undertaking carefully choreographed acts for the camera, and, through slowed motion, articulates the connection between the performer's body and the environment within which it is situated.</p> <p>Gladwell describes his interest 'in activating landscapes and not regarding them aesthetically. The Australian environment is so vast and spectacular; it makes perfect sense to question, test, measure and meditate on one's surroundings through art'. With <i>Storm Sequence</i>, the camera observes the motion of a solitary skateboarder – the artist – freestyling on a concrete drop at Sydney's Bondi Beach. As with other works Gladwell has made, here too he slows the footage down; jerky movements are reimagined as graceful pirouettes and spins. Accompanied by a liquid soundtrack by Sydney composer Kazumichi Grime, we watch as a storm gathers on the horizon, until the sky turns black and the rain is too heavy for Gladwell to continue.</p>	<p>Video artwork</p> <p>In a group of 2 or 3 create a video performance that explores the concept of manipulating body movements to convey a mood or emotion.</p> <p>First, with your group, brainstorm a list of moods and choose one that you would like to capture in your video.</p> <p>Discuss how you could communicate your intended meaning to the viewer using only the movement of your body. Think about how you could incorporate video effects to manipulate these movements, making them faster or slower.</p> <p>In the classroom or outside in the landscape of your school grounds, collaborate with your group to choreograph or freestyle a well considered performance. Document your movements using a smart phone or tablet.</p> <p>Once you have finished filming use your chosen video editing program or app to manipulate the momentum of the footage to help convey your chosen concept.</p>
<p>Barbara Campbell <i>Watching the Apocalypse</i> 1994 Video transferred to digital file: 7 minutes, colour, sound</p> <p>Barbara Campbell is an internationally recognised performance, installation and video artist. A former artist-in-residence at Griffith University during the late 1990s, Campbell's oeuvre explores women's personal fictions, the visual and adaptive qualities of texts, and how the meaning of a work changes according to the physical context within which it is presented.</p> <p><i>Watching the Apocalypse</i> is a response to Eleanor Coppola's memoir, written during the making of her husband Francis Ford Coppola's film, <i>Apocalypse Now</i>. Published in 1979, the journals reveal the personal problems experienced by family, cast and crew during a difficult shoot on location in The Philippines. Inspired by an entry from 4 March 1976 relating young Sofia Coppola's observation that the rainforest 'looked like the Jungle Cruise at Disneyland', Campbell's work uses footage shot on this same theme park ride, highlighting how both the movie and Disney versions of the jungle are fictional constructs.</p>	<p>Collaborative multimedia artwork experiment</p> <p>Choose a classmate to work with to create a collaborative multimedia artwork.</p> <p>To begin, write a journal entry, that you will swap with your partner, reflecting on a time when you have experienced a new environment. It could be a camping trip, visiting a theme park or going to the beach. Take your time to really describe your experience, think about the way you felt, the objects and colours you may have seen or smells you may have experienced.</p> <p>Once you have finished documenting your experience in writing swap your journal entry with your collaborator.</p> <p>Use your partners journal entry as inspiration to create a mixed media artwork experiment. Begin with a line drawing interpreting an aspect of their experience. Then experiment with layering techniques such as collage to incorporate text or found images, or adding thin layers of paint and translucent papers to add sections of colour.</p>

<p>Justine Cooper <i>Rapt</i> 1998 Videotape transferred to digital file: 5:06 minutes, black and white, stereo</p> <p>Justine Cooper works at the intersection of culture, science and medicine. Now residing in New York, her practice incorporates animation, video, installation, photography, as well as medical imaging technologies such as MRI, DNA sequencing, Ultrasound and SEM (scanning electron microscopy). Through her work, Cooper reminds us that science and art are equally concerned with revealing hidden realities.</p> <p><i>Rapt</i> takes a set of MRI scans of Cooper's own body in axial slices and reconstructs them as a virtual form. Animating these details with sophisticated medical software, she rotates, compresses, stretches, dissolves and eventually rebuilds her body. Set to a soundtrack of synthesised and woodwind music, the crunching, creaking and scratching noises suggest the excavation and crumbling of the body as the images dissolve. Despite having the distinctive appearance of a scan or diagram, the work also presents the human body as ethereal and mysterious: an ongoing site of discovery in the face of continually evolving medical technology.</p>	<p>Stop motion animation</p> <p>Create a self-portrait study using pencil, charcoal or ink pen.</p> <p>Once you have completed your self-portrait deconstruct your image by cutting or tearing it into small pieces or strips. Use your smart phone or tablet to record the deconstruction process step by step using individual photographs.</p> <p>Once you have completely deconstructed your original artwork, record the reconstruction of your image to its original state or an alternative state, using the same technique of taking individual photographs.</p> <p>Using the images you have captured in sequence create a stop motion animation of the deconstruction and reconstruction of your self-portrait to be played on a loop.</p> <p>Discuss with your classmates how your resolved video artwork could relate to notions of identity.</p>
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Credits:

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