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College of Creative Arts
Massey University



Virtually POP



Popular Culture Association of Australia and New Zealand



UNIVERSITY OF NEW ZEALAND

Preface

Professor Vicki Karaminas



President and Area Chair of Fashion
PopCAANZ

Every association has a a founding story and the Popular Culture Association of Australia and New Zealand (popCAANZ) is no different. In 2007, with a small grant from the Popular Culture Association of America (PCA/ACA), Toni Johnson-Woods (Queensland University), Derham Groves (Melbourne University), Paul Mountfort (Auckland University of Technology) and myself, Vicki Karaminas (Massey University) set up the Association and held our first conference at the Vibe Hotel in Sydney in 2010. Our mission was to support the research needs of the Association's members by providing opportunities for the dissemination of new knowledge through conference participation and the publication of research. In 2011, the first issue of *The Australasian Journal of Popular Culture* (Intellect, UK) came out in print and from 2013 conference proceeding have been published online. It is fitting that six years after PopCAANZ's inception this exhibition be included to highlight the research of PopCAANZ creative members. In today's university environment practice-based and led research is concerned with original and innovative thinking that interrogates and challenges our world. Creative research can be as much about making change, or creating solutions, as it is about offering new insights and ways of seeing and experiencing social mores and practices.

PopCAANZ is proud to present the first exhibition of creative work as part of the Association's annual conference, which is held every year and attracts more that 130 scholars, artists, designers and industry professionals from across the world. *Virtually Pop* was realised in collaboration with curators Adam Gezcy from Sydney University, Australia and Julieanna Preston from Massey University, New Zealand. It is the result of long hours of commitment, dedication, vision and cooperation.

The intent of this exhibition was to bring together creative practioners from the fields of art and design whose work critically engages and responds to aspects of popular culture; be it costume, animation, film or furniture design to name just a few. *Virtually Pop* is concerned with the social practices and the cultural meanings that are produced and are circulated through the processes and practices of everyday life as a creative object of inquiry that calls into question possibilities for rethinking about the concept of the quotidian. The work in this exhibition responds to dominant ideologies yet at the same time questions and explores their meanings in the context of creative practice.

We wish to thank the College of Creative Arts, Massey University for hosting the exhibition and conference and for providing a space where creative practitioners can be inspired and challenged. In addition, we would like to thank Professor Claire Robinson Pro Vice Chancellor of the College for her unwaivering support and commitment to creative practice research. Our thanks to Anna Brown for designing this catalogue and Sue Prescott and Tanya Marriott who have spent countless hours preparing and managing the exhibition design. We would also like to acknowledge the exhibition technical team; Durgesh Patel, Mick Heynes, Brent Davenport, Lucy Fulford, Joanne Francey, Brianna Poh and Scott Morrison.

Thank you to everyone whose enthusiasm has contributed to the realisation of this exhibition.



POPCAANZ
Popular Culture Association of Australia and New Zealand

Virtually POP is a curated (peer-reviewed) exhibition aligned with the 2015 POPCAANZ Conference ISBN 978-0-646-93725-0

Curators:

Julieanna Preston

+

Adam Gezcy

Exhibition design team:

Sue Prescott

Tanya Marriott

Anna Brown

Mike Heynes

+

Durgesh Patel

● Quite like Pop

● Adam Geczy + Julieanna Preston

The ways in which popular culture infuses within art is dramatically different today than when Pop art began to invade galleries and museums in the late 1950s. To use the hackneyed expression, those were the good old days, for the difference between high and low culture was easily discernible. To be cultured on reading a book and not a comic, you listened to classical music and not jazz or rock'n'roll, and you attended the theatre in favour of watching the television. In this regard Pop art was easy to understand: it brought popular culture into the halls of high culture. More surreptitiously however, it was also a challenge to high culture itself, a war that then could still be reasonably waged. Today however, this is a very different matter. To begin with, what constitutes popular culture is vexingly hard to define, because it permeates every layer of our life and language. While high culture is popularized ('Beethoven's greatest hits'), what was formerly deemed low culture is now the object of serious study, from popular music to graphic novels. Moreover, certain exponents and exemplars of popular culture have had a sizeable influence not simply in the 'lower' registers of society but as material commentators on self and society. In short, popular culture is inescapable and everywhere, which also begs the question as to whether it is too saturated a concept to have any meaning whatsoever.

Popular culture has always been a key determinant in the home of design. Here we find what some might say a nexus between the worlds of art and design, specifically design's penchant and commitment to serve up the everyday with user-friendly objects styled, rendered, fabricated and manufactured, taking advantage of the insatiable appetite of consumers, enticing their desires dressed up as needs. The serious study of design history bears witness to this legacy, and the manner in which design permeates every facet of our life, regardless if it is lived as high or low culture. It relies as much on that inescapable quality to sustain itself as it does on the technologies, industries and economies that it feeds upon and which it in turn feeds. As an engine of popular culture, design is everywhere. It is fundamental. Good design begins with the user. Design is as much about business as it is creativity. Both emerging from early twentieth century global mainstream ideas, attitudes, images and phenomena and the sense of progress initiated by the industrial revolution, popular culture and design co-exist with ease.

This is what makes the title for this exhibition, 'Virtually Pop' so apposite. Intentionally ambiguous, the title suggests some threshold, or 'almost' of pop, possibly on the verge of kitsch, or perhaps suggesting something that is simultaneously loved and loathed. This state of 'effectively, all but, more or less, practically, almost, nearly, close to, approaching, not far from, nearing, verging on, bordering on, well nigh, nigh on, just about, as good as, essentially, in essence, in practical terms, for all practical purposes, to all intents and purposes, in all but name' is on scrutiny absurd, since there is no contrary absolute of pop. A hallmark of popular culture is that it is a set of qualities that are manifest in the kinds of

spaces and the uses. In other words, to paraphrase Wittgenstein, its meaning is always part of its use and its manifestation. But on reflection it was this oscillation that Pop art was content to safeguard: it was content to use the visual data of popular culture but to set that within the framework of high art, while design set out to embrace it wholeheartedly. But this virtuality has expanded its meaning since the age of digitization, and associated imaging and sensing technologies, to encompass the dematerialization and multiplication of image-worlds. Designers and artists alike are immersed in the epoch of digital data frenzied by productions/creations of ethereal and immaterial worlds. Indeed most of our popular culture is transacted on virtual platforms, with a surreptitiousness and rapidity of which we are not always certain. Unbeknown to many still, our browsers are organized and governed by algorithms that feed us back our 'likes' according to what we have purchased or just looked at. In short, we are fed by systems that seek to calibrate what is popular 'out there' and what is popular with us. And in the interim we are barraged with requests to rate our purchases or experiences. Indeed the externality of the world of popular culture is an illusion and a ruse, since it is entirely shaped according to the shifting opinions of consumers, opinions that themselves have been shaped according to a indefinable combination of innumerable subliminal suggestions and bold coaxing. What is deemed popular is a result of a double-helix, a self-feeding system that requires the illusion of free choice to maintain its vitality.

In the 'old days' the line was much simpler. Art occupied museums and consisted of painting, drawing and sculpture. Engravings were the popularization of paintings—this made for a



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constant and reliable hierarchy. But of course this was a falsification, perhaps even a pompous one, that maintained a power relation conditioned by class and religion. The beginning of art in the sense that we know it, that is from the Renaissance onward, is a history of outside infiltrations from notions and images similar to what today we comfortably call popular culture. The infusion of Greco-Roman myth that characterized the Renaissance was unthinkable in the Middle Ages, while the birth of printmaking occurred around the same time as movable type, which in many respects marks the beginning of popular culture since it made information available and thus lubricated popular opinion. One of the most prolific new image industries of the eighteenth century in France was pornography, while the Revolution made fair trade of propaganda. The increasing power of the media meant that there was a constant dialogue, and tension between forms of social and political power, which were re-imagined in popular imager. The satirical and putatively vulgar nature of popular imagery exposed the comedic and vulgar nature of political power.

But perhaps the biggest paradox of the independent artists and designers who would soon to be called the avant-garde—that they harnessed both popular opinion and imagery to discredit the weaknesses of the academy. What honours the Salon dealt out was highly regulated and a product of the tastes of a few. Bearing in mind that the first public museum was the Louvre, which opened toward the end of the Revolution in 1793, by the middle of the nineteenth century, art dynamically expanded its purview which meant that one of its most important qualities was to entertain. Artists like Paul Delaroche, Jean-Louis Meissonier and later Georges Detaille and Henri-

Paul Motte built sturdy reputations re-imagining historical scenes, many from France's heroic past. One of the great exponents of the reimagined historical drama genre, Delaroche, would attract huge numbers to the unveiling of his pictures, analogous to the way in which crowds queue at the cinema to see the latest box office release.

Before the coinage of the term Pop art by either John McHale in 1954 or Lawrence Alloway in 1958, an earlier term, placed in circulation by Theodor Adorno and Max Horkheimer, was the 'culture industry'. It is a term that is still used in academic circles or in specialist criticism, especially when it wishes to call upon the philosophical resonance of their writings. As Adorno writes in his *Aesthetic Theory*, the culture industry is works toward the 'artificiality of art' (*Entkunstung der Kunst*). Echoing his late friend Walter Benjamin's discussion of the diminution of aura of the artistic image through the act of mechanical reproduction, Adorno states that one of the chief characteristics of this process is to break down the distance between the work of art and the observer, in so doing narrowing the distance from life and art. Art becomes at the service of the consumer and therefore is encouraged to tailor itself accordingly. In so doing art enters into a parody of itself, renouncing any claim to independence or autonomy. Adorno makes the striking observation that what becomes open to consumption is precisely art's claim to be aimed at something else, to be different. In serving the viewer, the viewer in turn is conscious that the work of art gives something over, delivers, thereby undermining art's relative autonomy, or the myth of autonomy that helps to mobilise the work of art in its aesthetic function. The freeness of the aesthetic object is enlisted toward aims of ready consumption,

reception and communication—everything that the work of art is supposed to negate, everything that the world of design attends to, since it is supposed to demonstrate and show rather than explain.

While Adorno's theories are based in a very different concept of art from that of our today, its currency lies in setting out the parameters by which tension is stirred from the encounter between art and the culture industry. Today this encounter occurs at several registers, or it is one that is perennially disavowed in the retreat of contemporary art into entertainment and fashion. One of the aims of Adorno, and which still makes him relevant, was to safeguard the ineffable goodness of art without throwing the baby out with the bathwater. His theory does lapse into a metaphysics, namely the philosophical that there is a consciousness and a framework that can designate the difference between high art and popular culture, which in today's world is simply not possible, since art inhabits popular culture. What can be usefully drawn from him and his Frankfurt colleagues however, is the power of critique. Never mind the lamentations of the end of the art critic, or the age of the post-critical—if critique might not happen so much in art any more, it is certainly manifested and negotiated in many places, physical and virtual, in popular culture. What makes these critiques so effective is their elusiveness, that is, they are embedded in a surface that has multiple functions: to sell something or to entertain. It is precisely that the 'product' seeks to sell and/or entertain—as opposed to art which suggests pretensions that transcend entertainment even when such transcendence is a lie—that can make the critique rich and subversive. For instance, a music video might have complex gender relations that advance the recognition of

queer identity; or a film make have complex, layered intertexts that prompt reflection on other films, or a manga film may quote Romantic philosophy and Surrealist literature. Those concerned with cultural critique and not vigilant with popular culture do so at their peril.

This exhibition brings together a wide range of artists and designers working within, across and against popular culture. For the sake of discussion as much as in recognition of this confluence of art and design relative to popular culture and the industry culture, when we speak of art, we are considering arts in the sense of how the Greeks understood poesis, hence in an overarching sense of creation and invention. What unites them is that popular culture lurks as a spectre: defamatory, collusive, parasitic, or as some vague reverberation. Rather than discuss the works in turn, it is preferable to discuss the different categories under which these works fall, in terms of the absorption or application of popular culture. The following is a short lexicon of ideas, by no means exhaustive.

Mourning.

In around 1839, having been shown a photograph, Delaroche made the now famous statement, 'from today, painting is dead'. Painting has undergone main deaths, including one that spurred its revival in the 1980s. In parallel, Celeste Olaguiga wrote of dust as a metaphor for mourning, the crystallization of the loss of pre-industrial life in her book *The Artificial Kingdom*. Mourning, which has its function within art in work dealing with politics, and identity, can also occur within the medium itself, formally. Mourning is the emotional state of working through (*Durcharbeitung*) loss. When it appears in art, this can be sensed through melancholy and



Designers and artists alike are immersed in the epoch of digital data frenzied by productions/creations of ethereal and immaterial worlds.

abandonment. The language of popular culture is now so intricate and deep that we are now in a position to mourn an absence of a particular instance or example, like the first Barbie of 1959, or nostalgia for the kinds of colours in the earliest colour comics. Or it can be about the loss of place or space, but expressed through the lens of the mythic hyper-presentness of the culture industry.

Parody

One of the definitions of postmodernism was 'parody and pastiche': debunking and reworking. These operations continue to have validity today, except they bring to bear the ways in which popular culture engages in such strategies from within itself; quoting, reformulating and self-deprecating. While these strategies are conducted with commercial interests in mind, contemporary art and design will use humour in ways that do not presume an above or outside of popular culture, but rather emulate the ways in which popular culture can be self-serving and have some critical trajectory.

Metaphor, parable, allegory

Roy Lichtenstein once said: 'I'm not really sure what social message my art carries, if any. And I don't really want it to carry one. I'm not interested in the subject matter to try to teach society anything, or to try to better our world in any way.' One of the symptoms of the Cold War mentality in the US was to give many artists and intellectuals an excuse to huddle inside and remain insular. The very presence of the world—what Heidegger much earlier called the 'world picture' and later McLuhan called the world's 'implosion'—in information and image, the preponderance of the global picture however, bizarrely fractured, and the persistence of a threat, however real or manufactured, has

made such insularity and solipsism more difficult to justify. While contemporary design thrives in the extroverted public eyes, engaged at all levels, contemporary art uses popular culture to advance bold and at times unwelcome statements about the world. This is done not only for the very facile but understandable reason that the message is made more accessible, but precisely because certain narratives and their associated representations (e.g. *Star Wars*, *Lord of the Rings*) have woven themselves so tightly in the public imagination that they are the same as religious parables and classical allegories, and the very parables and allegories on which they are based are lost to all but a few.

Ritual

One of the attributes of the modern age is its secularisation, and its devaluing of religious ritual. But as philosophers of ideology such as Louis Althusser have taught us, the jettisoning of an ideology not only results in a new ideology, or the old with a new face, but it is also done in the name of an ideology. By extension, to abandon religious ritual or 'primitive' ritual, is not to be freed of it, but rather to be more in its embrace. Contemporary life is full of rituals and ritualisations with their own institutions, such as social media. In the absence of a sure, sustained and overarching socio-religious order, humans hold on to less formal rituals to sustain themselves: nutrition, fitness, self-improvement, professionalization and so on. In contemporary art, ritual is observable in performance art or in works with signs of some repetitive gesture or function. In recent history, digital gaming, Facebook, Twitter, Instagram signal habitual engagement (some say addiction) with designed technological instruments and content at a scale and rate exceeding any sort of act of the faithful associated with religious or traditional ritualisations.

It deployed less to resuscitate lost religion than to illuminate the many rituals that surround us to which we are habitually blind.

New places

As with popular science fiction, the imagining of alternative spaces and places is not simply a reflex from anxiety over so-called 'end times' and the age of the anthropocene. It is not just a re-invocation of a new utopia after the fall of the original world. Rather, new places occur in contemporary art because these are already everywhere: in films, in computer games, on our televisions, computers or personal devices. Here we witness the speculative facet of virtually pop, that which forecasts worlds or experiences yet unknown. Above and beyond our physical co-ordinates, we inhabit multiple realms. We are also capable of designing and manufacturing (with 3-D printing for example) new things for new places. In art and design, such an impulse is to *add to what is already there in all its virtuality*.

Nostalgia

This is similar to mourning. Much nostalgia in contemporary art has evolved from its basic incarnation to becoming meta-textual, that is, it is *about* nostalgia. It thus looks awry at the humanist subject and humanist project with its dramas of loss and its need for recreation and restitution. Today, in the age of the 'posthuman', nostalgia is dealt with more as an anaesthetic quality, as an aesthetic phenomenon, hence historically. In this regard it could be interpreted as the aftermath of loss into blank acceptance, or it may reflect a different way of thinking, one that has so much information and so many pasts at his or her disposal and where there is so much to be nostalgic about, that the notion simply cancels itself out.



¹ Theodor W. Adorno, *Aesthetische Theorie*, Frankfurt am Main: Suhrkamp, 1970, 32.

² Ibid., 33.

³ Adam Geczy and Jacqueline Millner, *Fashionable Art*, London and New York: Bloomsbury, 2015.



Rodney Adank



Move Over Rover



2014

Furniture 185 x 160 x 115cm

Image: Rodney Adank

This high chair to adhocism, came from an extended investigation into the *Rover Chair* by Ron Arad 1981, a product of the High-Tech subculture style of the early eighties and a study of 'adhocism' (Jencks 1972).

After early experiments using pipe and clamp system used by Arad (Sudjic 1989) and running up against the vagaries of supply of forty-year-old salvaged car parts, a creative departure point into contemporary sourced chairs from other Rover models was undertaken.

Here, I experimented with the 'freedom to be dominated by the object' and allowing the project to develop 'its own autonomy' (Bruner 1965) in a divergent thinking approach to stimulate creativity. Letting the concept dictate where 'it' wanted to go allowed the signifiers embedded in found objects (Lévi-Strauss 1966) to have their head. This bucking bronco of a seat shook me out of my grounded usability design into a richer sensory experience of the concept of being seated—or unseated.

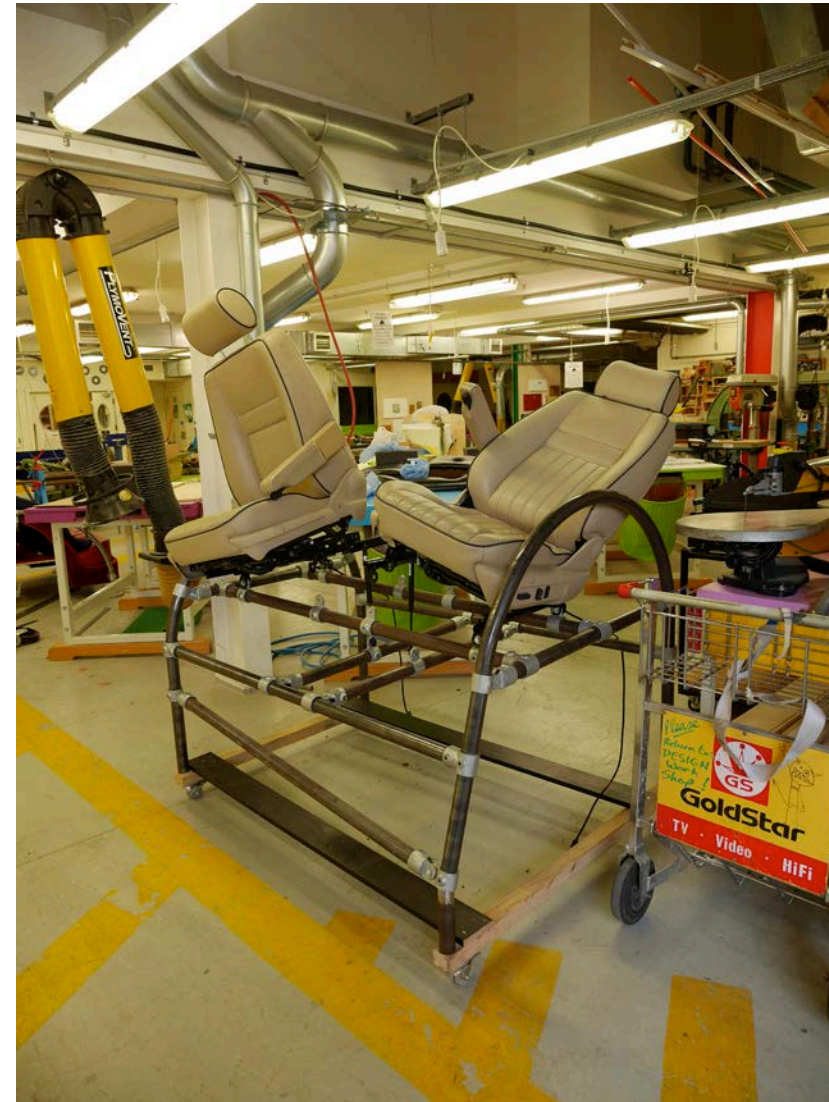
Move Over Rover proposes a playful solution within the heterogeneous style of adhocism. It extracts the last vestige of referential opportunity from a scrapped Range Rover seat, resurrecting it as a nostalgic throne to the memory of the jaunty experience of four wheel driving.



Bruner, Jerome S. 1962. "The Conditions of Creativity." "The Conditions of Creativity." In *Contemporary Approaches to Creative Thinking: A Symposium Held at the University of Colorado*, edited by H. E. Gruber, G. Terrell, and M. Wertheimer, 1-30. The Atherton Press Behavioral Science Series. New York, NY, US: Atherton Press.

Jencks, Charles. 1972. "Part One." In *Adhocism; the Case for Improvisation*, 1st ed., 13-102. New York: Doubleday. Lévi-Strauss, Claude. 1966. *The Savage Mind*. The Nature of Human Society Series. Chicago: University of Chicago Press.

Sudjic, Deyan. 1989. *Ron Arad : Restless Furniture* / by Deyan Sudjic. A Blueprint Monograph. New York : Rizzoli, c1989.



Rodney Adank is a designer working across areas of affective design, ergonomics and product design. He has special interests in: seating, adhocism and creativity, elevated levels of usability in product design due to sensory experience, design that responds to disaster contexts, and design and product development.

Israel Tangaroa Birch

Call of Duty – Collateral Damage

2015
Video

Call of Duty – Collateral Damage Understand the game.

Black Ops 2 multiplayer review

<https://www.youtube.com/watch?v=w-vIO9N0zFw&spfreload=10>

Collateral Murder?

<https://www.youtube.com/watch?v=Zok8yMxXEWk&spfreload=10>

Black Ops 2: BEST CLASS SETUP

Diamond LSAT—Multiplayer Tips and Tricks

<https://www.youtube.com/watch?v=Cvf9tukLNZA&spfreload=10>

Black Ops 2 In Depth

Fore Grip—What it actually does to your gun!

https://www.youtube.com/watch?v=_F0g2egbUG8&spfreload=10

Collateral Murder

Wikileaks—Iraq

<https://www.youtube.com/watch?v=5rXPrfnU3G0&spfreload=10>

Black Ops 2: The Stealth Chopper

Ultimate Scorestreak Guide!

[\(BO2 Multiplayer Gameplay\)](#)

https://www.youtube.com/watch?v=h_wSW75y7xc&spfreload=10



Israel Tangaroa Birch Ngā Puhī, Ngāi Tawake,
Ngāti Kahungunu, Ngāti Rakaipaaka. Fulltime artist
lecturing at Te Putahi-a-Toi School of Māori Art
Knowledge and Education Massey University on the
Bachelor of Māori Visual Arts.



Stephen Burstow



Looking



2015

Screen based installation

Nicholas Hope, performer
Simeon Bryan, cinematographer

People on screens

As public anxiety deepens over the shifting boundary between public and private, discourses on screen images of people have congealed obstinately around notions of narcissism, voyeurism and surveillance. *Looking* seeks to open up the field of enquiry through offering the viewer a diverse sampler of gazes and glances.

What *Looking* is not about

A singular story, a coherent character.

What is the screen?

Looking brings attention to the screen and its frame. The scenes offer the viewer multiple ways of considering the screen: as a window onto a world; as a mirror for the self; as a (possibly flawed) simulacrum.

Foregrounding the viewer

As viewers, intersubjective looking fills our perceptual field. Finding a way to interrogate our viewership is tricky business. Video art has used various strategies including live video of viewers themselves incorporated into the work. *Looking* takes the approach of implying the presence of the viewer through the screen subject's performances.

Screens, scenes and the space between

Two collections of scenes randomly accessed at two video player stations. The taxonomy of these two sets of scenes is based on the impulse to look: is it primary or reactive? The two screens create a looking zone, a space where viewers can engage with one scene at a time or move into comparative mode and consider the gazes bouncing between screens.



Performance

The performances were developed through task-based improvisation. The performer, Nicholas Hope, began his screen career with the role of Bubby in Rolf de Heer's *Bad Boy Bubby* (1993). He has continued to investigate the physicality of performance through screen and theatre acting and directing, and also through research that led to a PhD in Performance Studies (University of Sydney).



Credits

Performer

Nicholas Hope

Cinematographer

Simeon Bryan

Camera Assistant

Katie MacQueen

Studio

Canal Road Film Centre

Stephen Burstow is an artist and producer and director of film, television and online media relating to the performing and visual arts.

As a producer/director with the Australian Broadcasting Corporation between 1985 and 2008, he directed a range of performance projects that were commissioned especially for the screen. As a freelance producer/director since 2009 he has worked with the Studio arts channel and also created an online/live dance project for the Sydney Opera House that launched their YouTube channel and was a featured event in the 2009 and 2010 Spring Dance Festivals.

He is currently a PhD candidate at the University of Sydney, Sydney College of the Arts.



Ryszard Dabek



Skarpa



2015

HD video with sound, 16.30 minutes

Soundtrack by Espadrille

(John Encarnacao, Brendan Smyly, Joshua Isaac)

Skarpa is an exercise in conjuring the ghosts of twentieth century utopianism that haunt that most embattled of European metropolises, Warsaw. Drawing off the modernist tradition of the city poem film *Skarpa* seeks to counterpoint the built environment with the elusive subjectivities of its inhabitants. Switching between extended observational passages and overtly processed montage sequences the work engages the possibilities of digital production while admitting to the influence of earlier materialist film practices.

Central to this process is an integral relationship between sound and image. The soundtrack composed by Sydney improvising trio Espadrille directly informs the structure and appearance of the film with the imagery often buckling under the weight of its unstable sonic counterpart. Constructed from footage shoot in 2007 the film documents the largely despised relics of Socialist Realist architecture and statuary that dominated the built environment and symbolic realm of the city's post-war reconstruction. Within accepted discourses of modernist artistic production Socialist Realism is understood as an aberration: a bad-faith pastiche of classical and folk art forms dictated by, and in the service of, the repressive totalitarian state. Viewed in the light of the contemporary moment these forms now yield a multiplicity of secondary meanings. Their weathered appearance and compromised aesthetic authority at once embodies and retroactively signposts the failure of the great socialist experiment.

The title *Skarpa* is a reference to a cinema building with appears fleetingly in the film's closing sequence. The building, now demolished, was initially constructed in 1956 and stood as



a rare early example of an overtly modernist structure. Within the film its presence is evoked as another way forward and an affirmation that perhaps all is not lost.

Ryszard Dabek is an artist and academic whose practice and research encompasses a range of forms and mediums including video, film, photography and sound. He is concerned with the ways in which the recent past can be engaged and interrogated through the spatial and temporal possibilities of digital media. Dabek also maintains a curatorial practice, recently completing a funded collaborative exhibition-based research project (Re:Cinema) with the Fine Arts department of Parsons The New School. A related paper exploring the "persistence of the cinematic in contemporary practice" was presented at ISEA2013. Dabek is a lecturer in Screen Arts studio and a member of the Art & the Document research cluster at Sydney College of the Arts, The University of Sydney.





Jenny Gillam



The Perfect Moment



2015

HD video, 10.21 minutes

The Perfect Moment is a work made up of video material sourced from YouTube of the hit single 'Empire State of Mind' performed in concert in 2009 by American R&B/hip hop artist, Alicia Keys, with Jay Z as surprise guest. Superstar rapper/producer and the R&B diva, extolling the virtues of New York City in New York could not be more 'pop'.

Sitting somewhere between critique and celebration of popular culture, the work questions the authenticity and limitations of the recorded event and considers the mediation of an experience through documentation. The 'official' video is no more authentic than the cell phone footage, perhaps less so given the commercial imperative's that drive its production, and, while less polished in its presentation, the cell phone footage appears to be a less mediated document of the audience members' lived experience.

This example represents the epitome of what has become a typical use of these technologies, the cell phone as camera, always present, and YouTube both as a mechanism of networked social media distribution and in some ways an archive (although generally of only unlicensed material); a contemporary form of documentary—produced by and presented to the general public without an intermediary and without context, or perhaps, within. Or perhaps within the unending multiplicity of context that is the web.



Jenny Gillam is an artist and academic based in Wellington, New Zealand. Her installation practice includes elements of photography, audio, moving image, video mixing performances and has recently extended to exhibiting living organisms within the gallery. She develops series of exhibitions, sometimes in a site specific manner, often produced collaboratively with other artists or with practitioners from another field. She gained an MFA from RMIT University, Melbourne, Australia in 1999.





Mike Heynes



To Be Continued...



DVD, 6.30 minutes
Soundtrack by von Daniken
Standard Definition looping DVD

To Be Continued... is a soap opera genre study played out in miniature. This single channel video work is set within a world constructed using plastic kitset models. Like fan art, this work is developed in domestic space and offers a subjective interpretation of an established form. The resulting series of filmed dioramas utilizes iPhone video production to explore the conventions of the television melodrama. Shot in high definition, but screened on a CRT television, with a brooding synth pop soundtrack, *To Be Continued...* references the 1980's golden age of TV soaps. Articles by television theorists Bernard Timberg, and Christine Geraghty have helped define a set of production conventions for this work, including the use of symbolism, shot duration, framing, and camera movement.

Hobby modeling and watching soaps are both greatly maligned, and misunderstood obsessions, as fans will likely spend years building a diorama or following a particular show. These are often solitary pursuits and may be seen as an attempt to satisfy a perverse and voyeuristic search for utopia. Over the last five years I have become obsessed with building HO scale dioramas and this project has developed over the last 18 months.

The frozen moment of the diorama setting reflects the usually slow pace of the drama, while the simplified figures are chosen for their poses, or as signifiers of class. A dystopian sensibility is satisfied through established modeling companies *Prieser*, and *Noch* offering adult themed figures including drunks, hookers, sex scenes, and gun-wielding robbers in what appears to be a post-

Sopranos style product range make over. At 1/87 scale, these tiny materials don't hold up well to the scrutiny of macro photography, and close up, the figures' expressions range from comical to grotesque, while their now visible molding seams highlight the artificiality of the soap opera medium. Replacement animation is used for metaphorical and surreal effect to symbolize power, conformity, narcissism, and death.

Mike Heynes is a New Zealand artist with an ongoing interest in consumer culture and the entertainment industry. Operating at the intersection of model making and video, Mike's projects have ranged from animation, to video installation and diorama. His early career D.I.Y. animation offered a cheap-shot at Wollywood and a simulacra designed to demystify movie magic and explore notions of the real. He remains interested in the state that exists between obsolescence and nostalgia, and prefers to work with outmoded video technology. Mike Heynes completed a Masters in Fine Arts at Massey University in 2013 and is represented by Circuit Artist Film and Video Aotearoa New Zealand.



Bernard M. Timberg and Ernest M. Alba, "The Rhetoric of the Camera in Television Soap Opera revisited" in *The Survival of Soap Opera: Transformations for a New Media Era*, edited by Sam Ford, Abigail De Kosnik, and C. Lee Harrington. (University of Mississippi, 2010), 163-174.

Christine Geraghty, "The study of the Soap Opera" in *Companion to Television*, edited by J.Wasko. (Blackwell Publishing, Malden, MA. 2005), chapter 16, 308-323.



Gray Hodgkinson



Displaced



2015

Animated short movie 10.16 minutes

The animated movie *Displaced* is a symbolised narrative presenting themes and perceptions inspired by the Tampa boat people incident of 2001. In August 2001 the Norwegian container ship MV Tampa picked up 433 Afghan refugees on the high seas near Australia. The Australian government refused entry to Australia, provoking a humanitarian issue, a political controversy and a diplomatic dispute with Norway. Australia rapidly introduced a hastily assembled Border Protection Bill to “determine who will enter and reside in Australia” (Fox 2010). The asylum seekers were taken to the nearby island Nauru to be processed. It took a further seven years for all of the refugees to be finally settled.

In terms of symbolism and pop-culture, this movie is firmly located in a space that mixes *Star Wars* and Japanese Anime, and at the same time continuing the tradition of an animation film auteur. This animated movie takes advantage of the medium to reconstruct and present to the viewer a selection of symbolised themes. These are intended to create a sense of intrigue, discovery and comprehension, and ideally give the viewer a sense of collaborative engagement that they can take away with them.

As well as referencing the cinematography of *Star Wars* and popular anime (mainly studio Ghibli), other references to our comfortable western life include a tidy wheeled suitcase, complete with a plastic water bottle. This provokes discussion around ownership, consumerism and judgements based on possessions.



Fox, P. D. (2010). International Asylum and Boat People: The Tampa Affair and Australia's Pacific Solution. *Md. J. Int'l L.*, 25, 356.

Gray Hodgkinson is a digital media designer and researcher, with a specific interest in visual research methods and computer animation. Has been a leader of the computer animation programme for 14 years at Massey University, Wellington, New Zealand. He has been developing animation education for 17 years, and has been instrumental in creating links between tertiary institutes and industry in New Zealand and internationally. Gray has also given presentations on animation research and pedagogy at Melbourne, Japan, Germany, Taiwan and Australia. And now, new technology around motion capture, game engines and virtual reality has created exciting new areas for animation to explore.

Jason Kennedy

Actor – Love



2015
3D animation / 1080p /
2min 39sec

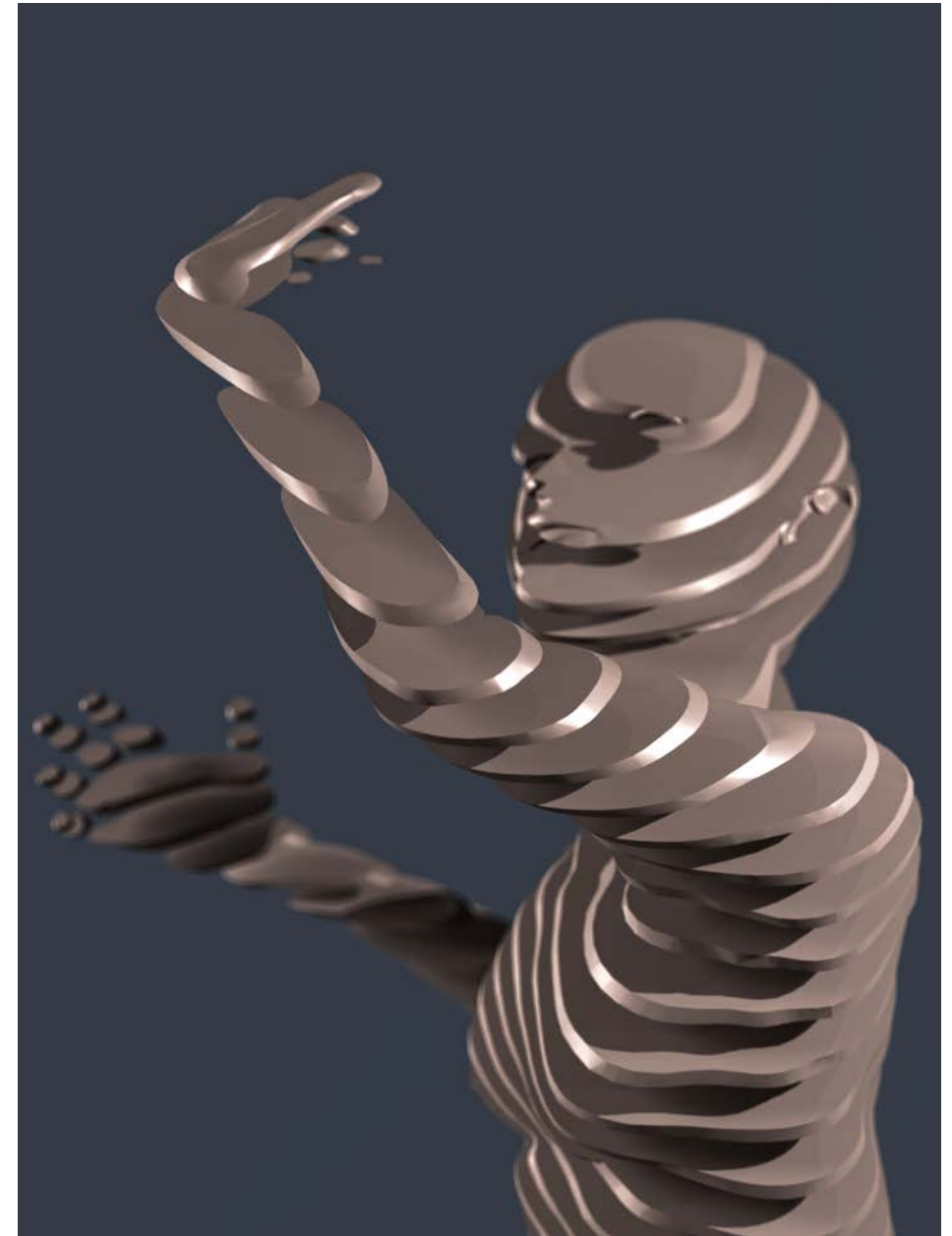
I've always been fascinated by ways in which the tools used in creating 3D animation can be used in the creation of fine art. In this series of work, I explore how 3D animation opens up painting into the third dimension. In so doing, I both conflate and expand the viewer's understanding of painting, sculpture, and animation. This series of work is meant to be understood as "moving paintings."

An actor always works in real-time, whereas an animator never does. In each action of an animated character, there is generally one pose which is exaggerated to achieve maximum conveyance of a particular idea or emotion. These poses disappear so quickly that the viewer never sees them, but rather feels their presence. This work sits as part of an expanding series of motion painting wherein I reference poses from sculptures and illustrations that contain the tension and torsion of an exaggerated pose, while conveying one of the four core emotions: love, hurt, anger, and fear.

Each moving painting in this series contains one pose that typifies a specific core emotion. In this way, the moments of exaggeration are singled out for inspection. A camera slowly moves around the entire figure, allowing a three-dimensional inquiry into an exaggerated pose, which opens up the viewership of the figure beyond the standard two-dimensionality of a monitor/television (for film) or canvas (for painting).

The most notable feature of each figure's design is the sliced body segments, which I refer to as laminas. These laminas heighten the sculptural nature of the form, while calling to mind the dissected nature of time itself: exaggerated poses are powerful precisely because they are unsustainable – such torsion defies gravity. However, in these motion paintings, the viewer is invited to examine the exaggerated pose from all angles to really understand it, and by doing so, overcome the limitations of the real. In the spirit of Eadweard Muybridge's time-dissecting photographs, virtual artifice provides us with the means to better comprehend the real.

Jason Kennedy is the Programme Leader for Digital Design at Auckland University of Technology. He is both a 3D animator and actor, and his PhD research investigates how our understanding of acting changes in light of 3D animation and motion capture.



●
**Marissa
Lindquist**

+
**Andrzej
Pytel**

●
Velum



2015

**Mixed media: rice paper and five
technology based consumer products
on light box, each work approximately
20x30x10cm**

Velum continues material experimentation with edible materials as explored within *Formations: New Practices in Australian Architecture 2012*.¹

The work employs the central theme of veiling as a 'second skin', an intermediary agent simultaneously engaging with Heideggerian themes of 'nearness and revealing' (1927, 1954). This second skin creates a liminality distorting everyday objects of popular culture and technological consumption. In doing so, the work puts forth multiple considerations, the figurative play upon consumption itself; the role of the strange and obscure to affect a deepening awareness of our accelerated consumption and experience; and more tangentially, questions surrounding imminent scenarios of hybridity between body and technology.

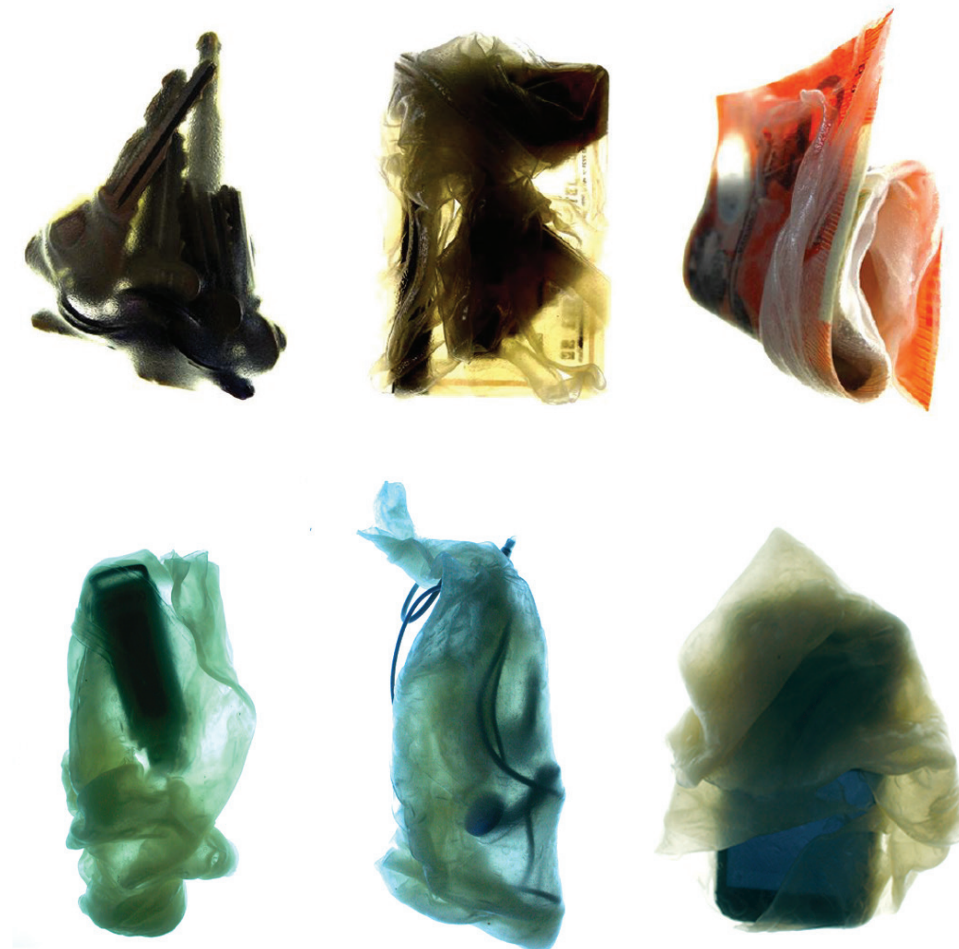
Velum represents a recent focus of the authors' creative practice, 'Making Strange' (Strange Making) published and presented elsewhere. *Making Strange* explores the sublime process, fundamental to both the final design outcome and the designing experience. The sublime process is seen as a leading, a physiological overpowering of self to a state of intense self-presence, often leading to self-transcendence or state of otherness. As such, the work engages with the body and materials, experimentally and in a transdisciplinary manner to inform new material practice.



¹ Australian Institute of Architects, Barton, A.C.T., pp. 40-43. (The Venice Biennale 2012)

Marissa Lindquist is an award winning architect and lecturer at the School of Design, Queensland University of Technology. In 2008 she was awarded the Dulux Study Tour for emerging architects in Australia. She formed part of the editorial team for the International IDEA Symposium Interior Spaces in Other Places (2010), Brisbane Australia, and is recognised for her creative practice through publication within the 2012 Venice International Architecture Biennale Australian Pavilion Catalogue. She is an executive member for the Design and Emotion Australian Chapter. Her teaching practice dwells on the margins of interiority, perception and craft making.

Andrzej Pytel is the owner and designer behind one of Brisbane's leading boutique fashion brands, House of Ezis. Andrzej holds a Bachelor of Architecture UQ and Bachelor of Environmental Design UC. In 2012, Andrzej's experimental work was selected to represent Australia at the Venice International Architecture Biennale. Andrzej's experience includes a head-design role for the New York Highline competition submission (honourable citation) whilst contracting for A4A Architects, Milan, as well a team member at HOK for Beijing Stadium Competition entry, and 1 year internship with Daryl Jackson Architects working on the Canberra Airport. Andrzej is currently exploring the threshold between fashion and architecture.





Tanya Marriott



Kakatrope



2015

3D print mix media/ 40cm, 1 minute loop

Image credit: Gary Buckley

The *Kakatrope* explores animation technique not confined to the screen through an adaptation of the Zoetrope. It seeks to explore elements of immersive storytelling through the use of moving tangible objects framed within a dynamic diorama.

Prefilm animated movement was explored in the later 19th century through the development of the Zoetrope, a succinct replication of movement through limited frames of the drawn image. Modern 3D printing technology has enabled a resurgence in the use of the Zoetrope as an animation tool. The ability to represent 3D space virtually within the design development process has enabled a high level of complexity within animation technique and narrative conveyance to emerge. Diversity within 3D printer capable materials has also enabled a rich exploration into the tactile and tonal qualities of materiality, and how this can lend “magic” and depth to the movement.

A homage to pioneering ecologist Richard Henry, who established the first offshore wildlife reserve. Featuring an interwoven tiered character narrative, the explored a central thematic of wildlife predation on the island, and the spiritual intervention of mankind as an advocate for endangered species, primarily the Kakapo. Designed and manufactured using digital technology, the sculpture demonstrates both innovative modes of digital fabrication through 3D printing, and the ability for object animation to engage the audience.



Tanya Marriott is Character designer who works in a variety of media including interactive storytelling, playful interaction and charactercentric communication. Her work seeks to build meaningful experiences and storytelling opportunities between digital and tangible activities and objects. Tanya primarily teaches animation, play and game design at the School of Design, Massey University. Tanya is the president of international consortia the National Institute of American Doll Artists. Tanya has a background in Industrial Design and has worked for several leading toy design consultancies in the UK and within the film industry in New Zealand and internationally.





Linda Matthews

+

Gavin Perin



New York Cuts February



Video/153.5MB/2:18

The contemporary city is increasingly represented through an assemblage of digitally recorded scenes captured by webcams distributed across urban space. Collectively and individually, the visual content of these recordings is used to present a globally competitive image whose narrative is constructed as an ideal civic 'view'.

The pixel is the base operational unit behind the digital webcam. The data-based nature of the pixel attributes numerical properties relating to the colour, brightness and shape of the objects within the field of view. The technologies behind the capture and re-presentation of these discrete pixel groupings of the webcam platform provide a unique set of protocols by which the general user can easily download and re-arrange image content. The capacity to alter this content allows one to reorganise the image to reveal urban conditions and form in a way that can strategically dismantle any imposed utopian view of this space. Just as significantly, the 'reverse engineering' of the various reconfigurations of the numerical attributes of this content means that any return to the original inevitably comes with a degree of data degradation.

The transformative process of data realignment and reconfiguring webcam image content can profoundly shift image content to unveil latent qualitative properties of urban space. The proposal aims to demonstrate how the realignment and reconfiguring process is a mode of filmic intervention in which digital representation enables the city to be foregrounded as qualitative space. The video uses open-source medical

imaging software to reconfigure webcam footage captured in Times Square New York. Drawing upon this software's capacity to process time-based video footage as a three-dimensional volume of qualitative data, the video reassembles a series of sequential views of this city as reconfigured slices of visual data. Commencing with a slice factor of a single pixel, an iterative process of pixel data realignment of this image volume is undertaken with progressively wider cuts or pixel increments. The deliberate loss of visual data transforms the resulting footage from a traditional, recognisable formal arrangement to one that reveals the quintessential qualitative properties of this space.

Linda Matthews is undertaking a PhD concerned with urban design methodologies that utilize the optical logics of digital surveillance systems. The aim of the research is to use these virtual spaces as a source of qualitative and quantitative information sets that can be digitally reconfigured to generate architectural and urban form.

Gavin Perin is a Lecturer in the Architecture program at the University of Technology, Sydney. His area of academic interest is the role of representation in architecture and its generative and instrumental affect upon design practice and its artefacts. Gavin's research encompasses interdisciplinary practices that explore the design potential of digital representational tools and techniques.





Jonathan McBurnie



Dutch Masta Killa



2015

Video/approximately 15 minutes

The work, entitled *Dutch Masta Killa*, is a video work which parodies the cannibalistic and co-dependent relationship between art and popular culture. The work fabricates an elaborate and farcical backstory to a work that combines popular culture, drawing and eroticism, satirizing different aspects of the visual arts and trash cultures. *utch Masta Killa* is a film documenting the only ever recorded performance by the artist, who is dressed as Batman as a poorly-executed attempt to conceal his identity. He is being assisted by 'Superman' (another artist, who photographs the work) and two nurses, performing a 'dissection' of a model with ink and brush. Throughout the film, poorly-translated subtitles are provided, which were written by the obscure Eastern European theorist, Lutomir Zbigniew-Sudomir, one the artist's few critical champions. The subtitles seem to have been mangled in translation, and the inconsistent editing exaggerates this. Despite the video's botched attempts at canonization and documentation of one of the great performances of the last decade, what really comes through is the lecherous, self-aggrandizing and erotic nature of the artistic act, in this case the act of drawing.



Jonathan McBurnie is a PhD candidate at the Sydney College of the Arts, focusing on drawing as a means of colliding, resisting, and processing previously-segregated aspects of contemporary culture. McBurnie's work uses ciphers drawn from different stratas of popular culture as a means of obfuscating any autobiography. McBurnie is also the visual arts editor of *Sneaky*, and the assistant editor for *Critical Studies in Fashion and Beauty*, and sessional academic at James Cook University.

Caroline McQuarrie

Waiuta Model Village #8-20



2013

Digital photographic prints, 42 x 60 cm

The photographs in *Waiuta Model Village* depict an abandoned tourist attraction in the West Coast region of New Zealand. 'Little Earth' is a model village of a real abandoned gold mining town called Waiuta. Initially built as a replica of Waiuta in its heyday, the model village has now fallen into disrepair and has become a model ghost town of a real ghost town.

The original Waiuta was established south of Reefton after gold was discovered in 1905. The Waiuta underground mine sunk to 879m, and is still the second largest in New Zealand. The town boasted many recreational facilities as well as a Miner's Hall, school, hospital, Post Office, two churches, a hotel and a staff club. A stable population climbed to 604 in 1936, however when the mine closed due to a cave-in in 1951, the town dissipated with the population in 1956 only 11. Today the main town site is a DOC owned historic site, with the few remaining houses slowly decaying.

Model villages are often created by a lone person with a passion for a particular subject. Alan Hunt was inspired to make 'Little Earth' after visiting several villages in the UK; he worked on the buildings for over ten years before he completed the whole town. The village when it was new was somewhat eccentric, placed in the middle of a paddock on a working farm on the road between Greymouth and the satellite town of Runanga; attached to another attraction that hires out quad bikes for tourists to ride around a muddy track.

The state of disrepair is the detail that makes the images in *Waiuta Model Village* so poignant. Shot on a misty day the images heighten the nostalgia inherent in the site being photographed. Much popular culture is based on nostalgia; industries such as film and tourism rely on it heavily. These images depict a tourist attraction that has now passed into nostalgia itself.

Caroline McQuarrie is an interdisciplinary artist working with photography, video and craft practices to explore meaning carried in photographic and craft based objects and domestic, suburban or community sites. Her work investigates how the visual representation of a site with a particular history can reflect on the present. She is currently working on various projects exploring the history of the West Coast region of New Zealand. Caroline is a Lecturer in Photography at Whiti o Rehua School of Art, College of Creative Arts, Massey University, New Zealand.





Tonya A. Meyrick



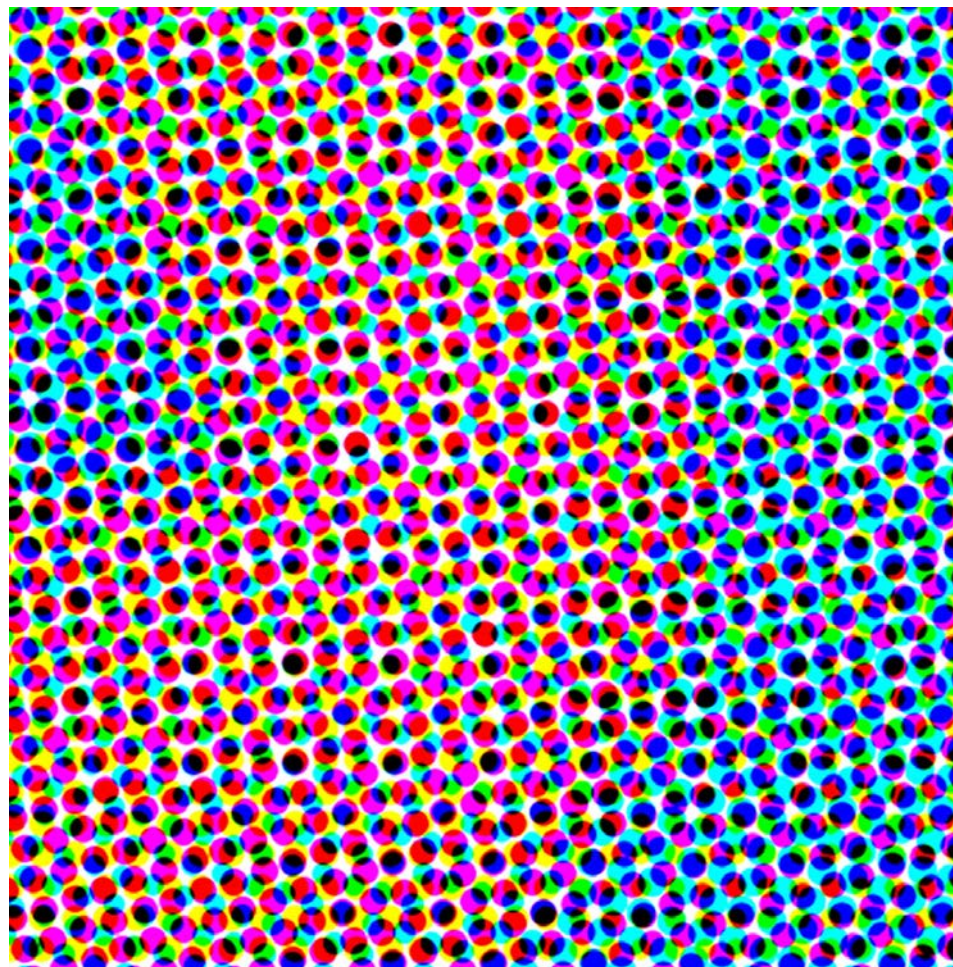
TWEI 2.0 (Type will ease itself 2.0)



Digital still projection

TWEI 2.0 (Type will ease itself 2.0) is a new artefact that engages the reproductions of memory, meaning and experience. The work offers a new typographic mark-making proposal salvaged from ordinary articles common to routines of the everyday—street and road signage, maps, and GPS coordinates. Our experience of these articles offer familiar patterns of recognition and sites for meaning-making. We keep hold of and remember the traces of colour, marks and symbols as a means to retain our experiences of places and sites of meaning.

The work *TWEI 2.0* positions a cartographic reproduction of digital histories, which have been repurposed from landscapes in Kuwait and Oman. The digital work is projected in a large format so to be physically realized on an architectural scale representative of large maps in the gallery environment. This scenario offers a vision that is as inescapable as the signage from which it comments on and offers a consideration of the gallery wall as both a boundary for experience and the production of a site of meaning. The work in this space physically presents an installation that seeks to be at both overwhelming and intimate. Here the artist pursues direct engagement with the audience as a practice of social meaning and partnership providing a direct correlation to our familiarities with common physical signage and sign posting of our streets, corners and roads. In achieving this *TWEI 2.0* proposes to highlight the fragility of meaning and the brittleness of memories.



Tonya A. Meyrick is an interdisciplinary artist, designer and academic based in Melbourne, Australia. Tonya's interdisciplinary practice is concerned with notions of liminality, dislocation, culture and altered representations of place. Through her practice she explores the perception of memories, theories of decay and sites of experience. Tonya develops static and moving mark-making, graphic and image based proposals salvaged from articles experienced in the everyday such as street and road signage, textures, maps, and GPS coordinates. Tonya's work has been exhibited in Australia, New Zealand, Kuwait and the UK.

● Catherine Bagnall + Marcus Moore ● butterfly blue, and toward the butterfly machines

By situating our research as post-human discourse in regard to the everyday, human/ animal transcendence and aesthetic sensibility, our investigation concerns both material properties and theoretical analysis of the state of transformation, being as becoming other and/or new, so as to provide new perspectives and creative output(s) for the field. Within the research framework we address material ontology, a question of the being and performance and becoming new of inanimate objects. This lends informed speculation to the sensuality of materials: take embroidery threads and oscillating parts, set against, as transformation into butterfly. When stitching one loses oneself in the accomplishment and to the shimmering pinks, silvers, greens and pale blues in butterfly-ing. Of course one cannot become a butterfly but certain clothing and the sewing itself onto dress, and into machine, enables a “becoming” more “butterfly”. Such a material motion is a cut across states, whirring fluttering transcendence activating the interior as sublime myriad—the realisation and rupturing of being butterfly occurs simultaneously as an aesthetic of transformation / transformational aesthetics.

Catherine Bagnall

C.J.Bagnall@massey.ac.nz

MFA (Auckland University)

Catherine Bagnall is an artist whose work focuses on performance practices and its intersection with dress. Using the distinctively cultural form of clothing to explore the human non-human animal divide Catherine’s work puts into practice ‘becoming other’ as a transformational strategy to shift our relationship to our environment and our fellow nonhuman creatures. Her work questions the role of the imagination in inventing new possible worlds in this moment of complexity and uncertainty that the world is currently in. Testing the bounds of self through performative acts of “dressing up”, the work offers new modes of experience more sensory than we usually give value to.

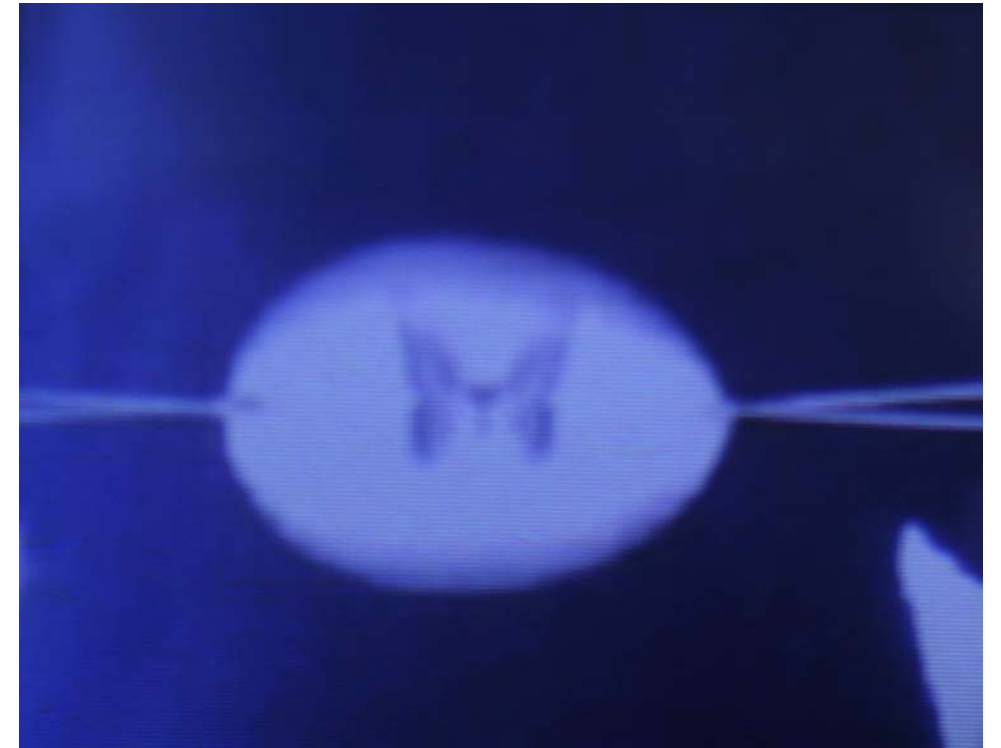
Marcus Moore

m.t.moore@massey.ac.nz

BFA 1st Class Hons (Canterbury University)

PhD Art History (Victoria University of Wellington)

Marcus Moore is an artist and writer. He has published on Marcel Duchamp, on New Zealand art, and on visual culture in reputable journals in New Zealand, Australia and the United States. He lectures on the everyday and the sublime.



Digital film loop (30 secs); embroidery, dress fabric, rubber bands, electrical motors, mechanical parts, glass plates; various dimensions



Paul Mumme



Slapstick



2014

High definition video, 4.19 minutes

Slapstick is a single channel performance video work. It is centrally informed by actions of physical comedy, particularly those of early cinema and pop cultural icon Buster Keaton, although the work also borrows actions from *The Simpsons* as well as various Jim Carey films. These actions are then performed on the self, often repeatedly, and cut together to create a slapstick montage. The work exploits our fascination with physical comedy and its implicit violence. The *schadenfreude* experienced by the viewer is compounded by the masochism of the self-directed action. These actions are largely devoid of and subtly parody the austerity of early pain-driven, endurance based performance art, as I allow myself to groan and whine in suffering. This is complimented by the use of gag props such as fake plates to break over my head and a hollow rake that I tread on to slap me in the face.

At the heart of my practice is a fascination with the futile gesture. Due to this preoccupation, my choice of a business suit as costume, and the medium of the moving image, my works have long borne a suggestion of slapstick folly. In this work I have taken the opportunity to exploit the action in isolation and with repetition. Existing in a vacuum, these actions eschew meaning and narrative, metaphorically alluding to the absurdity of the human condition. They are isolated eruptions of humour and violence, random, unconnected and unexpected. Shot on green screen, they avoid locus and even perspective. The background colours are changed intermittently and exist purely to look good. Taken from Pantone's Spring 2014 top 10 colours palette they are guaranteed to please. Their pastel tones are devised by their



manufacturer purely to entice, and here are used for the same reason, to keep the viewer engaged while providing a stimulating backdrop to the spectacle of futility unfolding before their eyes.

Paul Mumme is an artist who has exhibited continuously since his Graduation from Queensland College Art in 2005. He has participated in solo and group exhibitions in numerous public, regional and artist run galleries and his work is held in several government, corporate and private collections. He is a current PhD candidate at Sydney College of the Arts.



Sue Prescott



Wearable Soundscape



2015

Digital film loops, digitally printed fabrics, audio responsive lighting, sound, fashion

Vanessa Simons, videographer

Wearable Soundscape maps stories of identity, ritual and sensory recognition onto the clothed body via an overlapping of contemporary digital methods with embedded stories of location. Digitally printed fabrics depicting imagery from selected urban and coastal environments have been used to create *Wearable Soundscape*, linking people with environments and exploring the idea that clothing functions as a means of communication. This work examines how clothing as an expressive language, has the innate capacity to engage with sensorial response in exploring how the everyday of a location is a place and a space for revitalisation of the senses.

Interweaving stories that reference a synaesthetic nexus through the digital practices of printing, audio recording, and audio responsive lighting, *Wearable Soundscape* transitions through contrasting coastal and urban environments with a sartorial context. The soundtrack of audio recordings from both coastal and urban environments is translated into a visual context, through audio-responsive lighting embedded within the clothing triggering light responses relative to the sounds within the clothing. Connections between coastal and urban environments are roused by means of a visual and audio dialogue within each garment, inviting both wearer and audience to experience a revival of elemental multi-sensory recognition to understand and experience these garments.



This exhibit explores connections between clothing and environment through the medium of video projection enabling materiality and place to be mutually connective, whilst highlighting a visuality where meaning is constructed through associated and imagined experience using multiple senses.

Sue Prescott's interdisciplinary creative work, teaching and research are connected by fashion, costume and performance. A fashion design lecturer at Massey University, New Zealand, research into synaesthesia often informs Sue's creative design practice and teaching. Her work occupies a position between the cultural, historical and social latitudes of fashion and costume, exploring and discussing the relationship of the body with environment, with an interest in recycling materials, mending and sustainable practice. Sue has practiced as a fashion and costume designer and exhibited nationally and internationally.



Julien Scheffer



iDle



2015

Five-channel iPhone video installation,
approximately 20 x 80cm

iDle is a multi-channel unsynchronised video portrait of touchscreen device users standing against a black background. The video is continuous and evolves with the individual variations of movement and posture of the performers over time. The work investigates a modern form of body language made familiar by the everyday use of mobile devices. While mobile device users often appear absent from the physical realm they are paradoxically engaged in an exchange that is not fully accessible to the public. The types of movement (typing, swiping, shifting) and posture (holding, looking down) produced by mobile devices betray an activity that is partially concealed. *iDle* considers these types of small movement and posture as a basis to study the kind of presence that exists around interactive mobile gadgets. In the work, the visual presence of the performers varies over time (the characters appear and disappear in a random fashion) and the perception of movement by the viewer varies with the physical distance of the viewer to the work. *iDle* seeks to induce a sense of intimacy to engage the viewer and question the role of mobile devices in the public experience of presence. Over time, the visual composition fluctuates in a way that aims to echo the shifting kind of presence we associate with such devices. The work is silent and the performers may appear to be moving, still, present or missing.



Julien Scheffer is a visual artist, teacher and PhD candidate in the Visual Arts at the Tasmanian College of the Arts. His research focuses on the representation of forms of body language associated with the use of everyday electronic gadgets.





Max Schleser



Pacific Colors



2015

Pacific Colors celebrates everyday life. This mobile moving image project was filmed and edited on a smartphone. With our smartphones, mobile devices and pocket cameras we can all be virtually ‘pop stars’ finding our audience on social and networked media. Displayed on an iPad, the mobile video aims to prove an inspiration towards recognizing mobile moving image practice.

In the last decade mobile filmmaking appeared in the mediascape (Schleser In Goggin and Hjorth 2014) and defined new opportunities for digital filmmaking (Schleser 2014). Mobile Camera Phones were not developed as a filmmaking tool, but filmmakers, designer and artists demonstrated applications for diverse creative practices, formats and new aesthetics. Creative mobile media not only can produce self-representation (Schleser 2013) but can also lead towards the proliferation of new media formats such as mobile-mentaries (Schleser 2011).

With the rise of smartphones and the proliferation of applications (“apps”), the ways everyday media users and creative professionals represent, experience, and share the everyday is changing. With the overlay of location-based services, these experiences and representations are providing new social, creative, and cultural cartographies. Mobile media has established new forms of connectivity and sociability within contemporary media, art and design practices. And for communities world-wide mobile technologies provide access to the Internet and innovative ways to share knowledge for the first time (Schleser and Berry 2014).



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Schleser, M. (2011) *Mobile-Mentary. Mobile Documentaries in the mediascape*. Saarbrücken, Germany.

Dr. Max Schleser is a filmmaker who explores mobile devices as creative and educational tools. His portfolio includes various experimental and collaborative documentary projects, which are screened at film and new media festivals internationally. Schleser co-founded the Mobile Innovation Network Aotearoa. He teaches video production and supervises MDes, MFA and PhD students. Currently he is Program Leader for Creative Media Production.



David Sinfield

Patea: Memories on vacant walls



2015

Film poetry/ 1920 x 1080 MP4/ 5.0 minutes

My impressions I compose as film poems. Film poetry may be described as a combination of sound, imagery and spoken or written words that are orchestrated to create meaning in a film text. William Wees in his 1984 work, *Words and Moving Images* notes, “When a poem appears as titles in a poetry-film, typography and graphics become significant considerations for the filmmaker, not to mention the timing and method of making the words appear and disappear” (p. 111). Broadly, film poetry is an essentially a visual language that uses a non-linear non-sequential flow of images and spoken or written words (in the form of static or kinetic typography).

I use a distinctly typographic consideration of film poetry as a way of expressing the nature of memory, loss and labour in industrial sites. In the decaying rooms of Patea’s freezing works, palimpsestic text becomes a way of thinking about the eroding forces of time and my reflective engagement with space. Rather than using voiced narration in my film poetry, I employ a collection of typographical expressions that transform as other objects vanish or reappear. I use texture, angles and fades within the typography to suggest integration with built space. Ambiance is established using natural recordings taken on the site. Accordingly, my film poetry extends the corpus of work currently appearing in festivals because it seeks to locate the lyrical and palimpsestic within filmed architectural space.



*The workers have gone,
A sense of occupation and loss, loss
Like walking around the dead
Texture and echoes of time, loss
Watching, buildings, waiting, time
These memories on vacant walls.*

David Sinfield is a practicing designer and film maker and senior lecturer in Communication Design at Auckland University of Technology and programme leader of the discipline. His work is concerned with the potential of animated typography to capture the human condition, between decayed narrative and decayed letterform in urban wastelands, whether as film titles, or animated monologues, or as political commentaries on urban decay and social injustice.

●

Ilmar Taimre + Sean Lowry (The Ghosts of Nothing)

●

In memory of Johnny B. Goode World Tour of Abandoned Music Venues



2014-2015

Video (approximately 20 minutes) and opened
magazine

In this re-mediation of an ever-expanding “open work” orbiting the album *In Memory of Johnny B. Goode*, Ilmar Taimre and Sean Lowry—operating under the auspices of the virtual band name *The Ghosts of Nothing*—have collaborated with several performers to produce a series of mime-based translations of “expanded cover versions.” Deep within the core of the work, well-known songs have been entombed and largely obliterated within original compositions. In this iteration, the album has been further radically re-mixed and re-purposed, to now become a poetic pseudo-narrative incorporating loose English mistranslations of selected rondels from *Pierrot Lunaire* by Albert Giraud (1860–929), as well as readings of the original French versions. This soundtrack is interpreted as a series of fugitive performance events contained within a “world tour of abandoned music venues” advertised in the Italian art magazine *Mousse #45* (October–November 2014). Through this cascade of translations and mistranslations, Lowry and Taimre’s allegorical repurposing of the pop cultural mythic icon of Johnny B. Goode is anachronistically re-cast as the historically generic emblem of the alienated artist known as Pierrot. The otherwise conceptually projected “world tour” is shapeshifted into the continuum of reality as a transient series of mimed street performances captured on video and projected into the digital realm. For this exhibition Taimre and Lowry present four five-minute street performances at locations outside abandoned music venues in New York, Sydney, Newcastle and Brisbane edited into a single 20-minute video and presented alongside an opened copy of *Mousse #45* and other material artefacts from *The Ghosts of Nothing*. It is important to note that the artists do not regard this post-conceptual artwork as specifically located in any particular material artefact or performance, but rather as something expressed by means of particular combinations thereof.



The Ghosts of Nothing is an ongoing artistic collaboration and research project between Ilmar Taimre and Sean Lowry.



Francesca Zampollo



In Search of Meaningful Food



2015

MP4 video/ 9.56GB/ 1.45.20 hours

The artwork is a video collage made of 2 or 3 minutes videos that people around the world took of themselves while answering the question: what is your most meaningful food? And why? These short videos are part of the research project *In Search of Meaningful Food*, a project aiming at collecting and cataloguing the type of meanings attributed to certain food. This long video collage is the unaltered picture of 'meaningful food'. It shows, with utter simplicity, in the very own voice of those who volunteered to share their stories, what meaningful food is, what it represents, the emotions it elicits and the memories embedded in. This video is emotional and deep in meaning; people relate to it, understand it, and are brought to reflect on their own meaningful food, on their own stories.

In Search of Meaningful Food is a reflection on the meanings attributed to food products, and therefore, the personal, and impossible to foresee, relationship between people and food products during and after consumption. Food products are designed with a specific function, and to elicit certain emotions. But what happens really when people buy and use these products? A range of uses and contexts are applied to the food product and many unpredictable meanings are applied to it, creating emotional memories that often follow people throughout their life. *In Search of Meaningful Food* is about those memories and those meanings, showcasing the connection or discrepancies between design intentions, and how food products are actually lived.



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Map

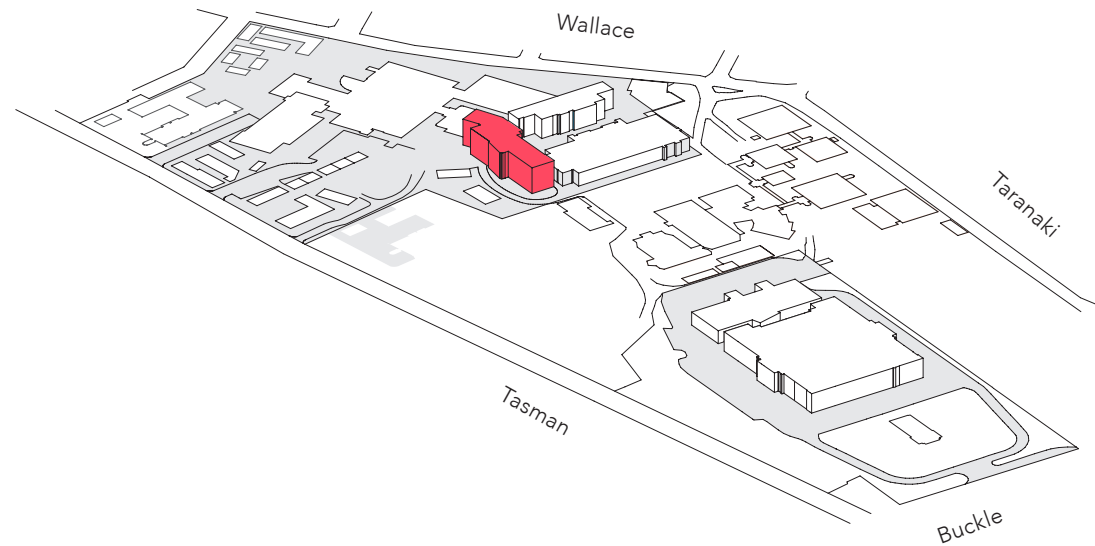
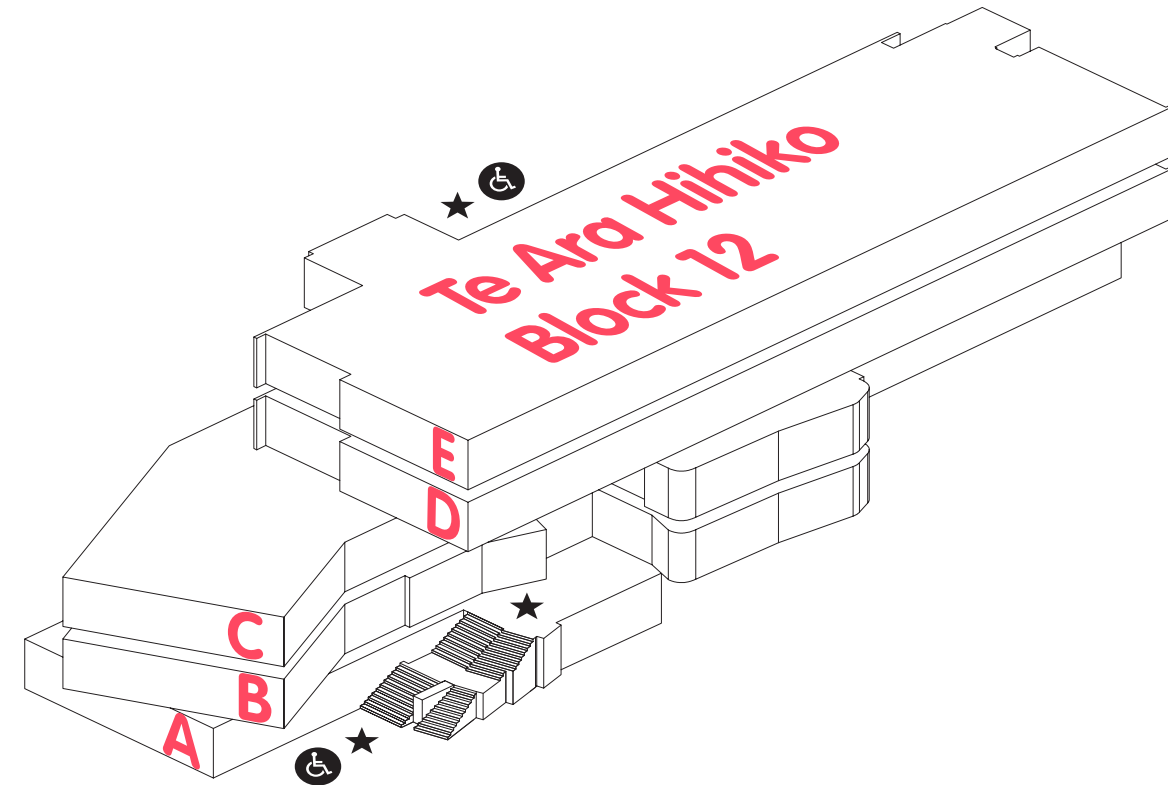
Block 12 Te Ara Hihiko



★ Entrances



♿ Disabled Access



Level E

Rodney Adank

Mike Heynes

Marissa Lindquist + Andrzej Pytel

Linda Matthews + Gavin Perin

Caroline McQuarrie

Max Schleser

Ilmar Taimre + Sean Lowry

Stephen Burstow

Level D

Jonathan McBurnie

Jenny Gillam

The Pit / Level C

Israel Tangaroa Birch

Ryszard Dabek

David Sinfield

Tonya A. Meyrick

Tanya Marriott

Sue Prescott

Gallery C

Gray Hodgkinson

Jason Kennedy

Catherine Bagnall + Marcus Moore

Paul Mumme

Francesca Zampollo

Julien Scheffer



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