



OPENING: Saturday September 19, 4-7pm



117 Vere Street Abbotsford 3067
Gallery Hours: Wed-Sun 12-5pm
Web: yarrasculpturegallery.com.au



PIXEL

Picture this:

As tiny elements that light up our screens, Pixels value and process our understanding of the visual image very differently to older technologies, such as video and film. Through our tablet devices, on television and in magazines, infinite combinations of warm and cool squares build for us a version of a photographic image, which literally colours, filters and edits what, and how we see.

I remember during the mid 90's looking forward to reading reviews of new art installations from around the country, in publications such as *Eyeline* and *Art Monthly*. The reviews were usually located in the back pages within a black & white print section, displaying one exhibition view per article.

Reflecting on these reviews as a source of inspiration and background research, I can see how my interpretation of these printed images influenced my practice at that time, where I constructed my own installations around a singular focal point and perspective, often giving priority of form over the use of colour.

In this case, the type/ medium of the published source influenced how the image was understood. Today, visual artists can research widely, travel, communicate and self-publish online and offline. The tools available throughout the art production cycle holds many means and consequences for how artists can creatively manipulate technology, as well as be beholden to, or constrained by the mediums used.

I hear Motion:

PIXEL: Art & Technology brings together recent individual and collaborative works by 27 Melbourne artists from diverse cultural backgrounds and stages of their careers. PIXEL includes 5 moving image/projections, with soundtracks and mechanically driven sound sources.

There is an immersive flux here between science and art, ambience and cacophony, retro and new, and a freedom of scale between the molecular to the cosmic.

Prefab Heart

While the digital image is a key transferable process and inspiration for PIXEL, modes of construction and layering is clearly evident in a number of artworks, where ways of building are incorporated into sculpture and installations (plywood and ceramic pipes), or suggested (stacks of bedspring frames).

Whether in collage, 3-dimensions or encoded within digital layers, these works do tug at our own personal experiences, some of which elicit heartfelt responses to place, family and the cycle of life.

Artist Floor Talks

10 participating artists will present floor talks as part of the Closing of PIXEL on **Sunday October 11 from 3pm**.

This is a free event. Food & drinks provided. **RSVP:** yarrasculpturegallery@gmail.com
For further information: yarrasculpturegallery.com.au

Paul Gorman

Curator: PIXEL: Art & Technology

PIXEL is an initiative of the Contemporary Sculptors Association



Photos: Artwork Number & Title:

Page 1: **1. Are you Lying Down?**

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1. Frank Veldze and Suzanne Donisthorpe

Are you Lying Down? Mattress wire, mirrors, sound & light projection

Duration- 4.47 minute loop

<http://www.frankveldze.com.au/works/are-you-lying-down/>

It begins with a slap and ends with a sigh. Birth, sex and death- what stories does your mattress hold?
This is the story of all the things that happen when you are in bed including the big three: birth, sex and death. The music is by Greg Haines and the soundtrack was created by Frank Veldze and Suzanne Donisthorpe.

Are you Lying Down was first shown as part of the Periscope Visual Arts show at the 2013 Castlemaine State Festival. The show was opened by Tony Elwood, the artistic director of the National Gallery of Victoria who described the work as 'very moving'.

It was then a part of a multi-site art installation and performance in Taradale, Central Victoria in a show called *After the Dreaming* and was also part of Castlemaine Arts Open, 2014 where the audience were lured beneath the stage at the Taradale Hall.

2. Gavin Ashworth and Seong-Young Her

The Philosophers Meme. 5 prints and on-line facebook page:

<https://www.facebook.com/thephilosophersmeme>

Gavin Ashworth

My art is an outlet for my stream of conscious, I use it to transmute thoughts and feelings I have at that particular time. My work has been described as neo-psychedelic or expressionistic. I have created posters, murals, zines and stickers as well as paintings and illustrations. For years I have built a love for avant-garde, expressionism, picture books, folk paintings, fantasy and cartoons.

<http://gavinashworth.tumblr.com/>

<https://instagram.com/meltedsquidcity/>

3. Anne- Maree Kuter

Rhythmic Strands 1. Aquarelle pencil on paper

\$300

Rhythmic Strands is inspired by the simplistic design of 1970's geometric wallpaper and decorative textiles. It explores repetition through its placement of coloured stripes forming the curve of the design. This work is inspired by my understanding of the DNA molecule where its broken strands have re-combined and multiplied since the dawn of time.

DNA encodes proteins in a digital fashion using just four letters GACT similar to the way the computer handles binary information. The colours I've chosen represent these letters. We are left with a pattern of interlacing curves creating a rhythmic flow of moving genetic molecules of information that make us uniquely individual.

4. Anna Prifti

Wonderment (022014, 032014). 2 framed acrylic ink varnish paintings on board

Size: 40 x 40cm.

\$500 each

"I see the world around me in smithereens and tiny explosions of energy trigger my imagination. What a molecule is in real life, seems like a pixel in the digital image or vice versa. It's amazing how the iPad facilitates and records my art process. It has saved me so much time in getting my artwork across, sometimes even without having to meet the client."

5. Pamela Bain

Left: *Cosmos Organica*. Giclee print

Size: 80 x 80 cm.

\$500

Right: *Possible Planets*. Grid of 12 prints

Size: 20cm x 20cm

\$50 each

The transformative potential of integrating digital technology with my art practice has steered my creative development into exciting new territory both visually and conceptually.

COSMOS ORGANICA originated as a painting that reflected a blending of organic material with astrophotography - inspired by shots captured via the Hubble Telescope. Motivated by curiosity I recently ventured into the computer sphere and began experimenting with digital media, proceeding to adjust the thousands of pixels that my artwork had become into something quite different. Inspired by the possibilities, I applied the technique to other work, which bore a series of imaginary planet scapes.

Consequently a conceptual relationship emerged that comments upon the technology that generated the original source of my inspiration, namely the Hubble Telescope's visual recordings of the cosmos, which, necessarily, involves pixels; Hubble's Wide Field Camera 3 for instance translates the captured information into millions of pixels. Additionally, our human predisposition to wonder, invent, and explore the unknown, which gave rise to scientific achievement such as the deep space telescope, further adds to the thematic content, for it was this human inclination that propelled and reshaped my own creative language. Embracing the digital format for art making purposes not only surpassed my aesthetic vision but also has also advanced my artistic progress and expanded creative expectations. Discovering the potential of the pixel represents, to date, the renaissance of my art making process.

These works have been printed on Canson Rag Photographique Archival paper.

6. Carolyn Lewens, Aasmund Heimark and Tim Catlin

a. *Submerge: The Coming Community*. Digital animation on floor

b. *Photoynthetic*. Photograms- digital pigment prints on cotton rag

Size: Circular 76.2cm & 50.8cm

\$1000 (large) & \$750 (smaller)

Photosynthetic and **Submerge: the Coming Community** have evolved from 'wild' beginnings as solar cyanotype photograms- traces of the presence and absence of light.

Cyanotypes are a slow photography, a congealing over time. The reach of light peers into the vital secrets of things to create shadows and suggest potential. Light caresses the object to leave traces of its penetration, folds of density are reversed, lightness becomes dark, or vice versa and a life-sized negative image is formed. An inside-outness or a folding, unfolding and refolding occurs at the point of contact

where the record and the recorded meet. Materiality dissolves into these shadows, presence to absence as shapes shift to be re-born and re-made.

Visual, conceptual and metaphorical opportunities are afforded by the haptic nature of this uncanny process. Forms appear to take on a life of their own, their potential unfolding as a ghostly migration takes place from darkness to light. As analogue moves into digital, a making and re-making occurs as material becomes immaterial. Now as bodies in code the *Create_ures* hybridize, re-fabricated for a future unknown: actual becomes virtual and the real a simulation. For these are blueprints - diagrams, plans of things to come.

As precursors for change they suggest new 'life' can emerge from pre-photographic processes and ecological concerns to spawn in the intermingling of generative processes. They are a ghostly dreaming, a lament for the passing of nature, for loss of biodiversity through climate change, over-fishing and pollution.

Oceans are quite possibly the last wild places left. They are awash with creatures like these, the real jewels of the sea spawning opportunistically in the warmer waters of climate change and opportunistically invading new territories ripe with uncertainty.

The displacement of analogue physicality into digital immateriality parallels processes in the natural world. Under the weight of human expansion, many lifeforms are in decline, becoming imperceptible as they slide toward extinction. Rising carbon dioxide levels have changed the acidity of seawater to threaten the existence of many creatures whose shells will dissolve in this deteriorated habitat. We also sail into this grim future at our peril, with little sense of what may be lost since so much life in the sea remains undiscovered.

The works reflect on the regenerative potential of nature that, like the transformative power of art, can uplift the spirit to bring hope out of despair through action. We also must adapt in the unpredictable ebb and flow of uncertain times before it is too late.

Photosynthetic and **Submerge** offer a biological gaze. They celebrate the wonder of diversity by taking a leap into the realm of the fantastic. Representations of 'living' things, flora and fauna, are contrived and evoke a fascination with the potentiality of life in the tangled fluidity of information, a speculation on what might evolve to challenge what it means to be alive. New forms are photosynthetic, 'unstilled' through ghosting and ephemerally; 'thickened' through long exposure and digital mediation and ultimately unsettling through an unfolding of real fictions.

7. Julian Di Martino

Pink Boat. Found timber.

\$1,600

GIMP is a free and open-source version of Photoshop. I often use this program to simply straighten, crop and subtly correct photos. The working image for Pink Boat was one of the first times I had ever used GIMP to draw from scratch.

Having created the image, I thought that perhaps it might make the basis of an oil painting. Gradually, the decision to turn this image into a sculpture began to gnaw at me and I soon began to collect pieces of suitably coloured wood from the streets and laneways on my frequent bike rides.

What began as an absent-minded scribble on my computer led to the painstaking collecting and joining together of perhaps a hundred or more scraps of found wood.

8. Maddie Felder

Smaller works L-R:

The Crow and the Moon. Egg tempera & gilding on board

Reflective.

Ancient Spirit.

Larger work.

Beloved Mentors. Acrylic on clayboard (All works NFS)

The technology that I use is quite simple and could be considered old-fashioned, but it provides me with a wealth of information in my quest to capture, in paint, human emotions expressed in body language and facial expressions.

The 'camera' has been a visual companion, compositional tool and recorder of momentary human expression, which has assisted me in creating invaluable reference material.

Exploring human form in air drying clay has internalised shape and helped develop a mental memory, so important in portraying emotion.

And finally, images, colours and codification found in the iconic and religious art from the Byzantine to Early Renaissance times has helped me create a quiet spiritual space, an example is the innate spirituality imbued in gilding.

9. Paul Gorman

Chauncey Business

- a. Business cards on shelf (please take one)
- b. Pencil drawing on wall. Size: 3.25 x 2.44 metres

'Available within the gallery or outside of it'

From little Pixels

I am fascinated by merging of art mediums. In this case, combining digital photography with drawing and installation art.

Chauncey Business is a process of transferring a pixilated section of Peter Sellers face (*in character as Chauncey Gardiner, from the movie- Being There*) into a series of pencil squares drawn on the gallery wall.

From digital image to hand-made mark making, my approach is to experiment with mixing colours and decoding co-ordinates of square pixels, to project a matrix of a human face within the architecture of the gallery.

In *Being There* (1979), the simple, quirky and highly situational character of Chauncey Gardiner is defined by his elevated journey of happenstance, from lowly valued gardener to senior economic advisor. His charm lies in his engagement, misinterpretation and accommodation by all people who encounter him on leaving his home, as well as his immersion within technology and popular culture, on a micro and macro scale.

website: paulgormanvisualartist.weebly.com/

Facebook Page: <https://www.facebook.com/paulgormanvisualart>

10. Yena Jung

Into the Labrinth

\$500

Yena Jung completed Master of Fine Art at RMIT in 2009. She is currently held a tenancy at Abbotsford Convent since 2014. Her interest in art is often found in the conflicting relationship between the interior world of dream state and the exterior perception of reality. As she believes the utopian ideals we create in our 'inner world' are often the consequence of repressed qualities that we experience from our 'outer reality' such as anxiety, fear, superstition and melancholy. Through art practice she investigates the act of dreaming and the reasons behind the act of dreaming.

11. Liz Walker

Nature Study Two. Photographic images on Fabriano paper

\$600

Nature study two is the second in a new series of photographic works on paper, which explore the transformation of green spaces I knew as a child. Undisturbed pockets of bushland and natural vegetation that were once ours to discover are becoming increasingly hard to find as farmers succumb to pressure from developers.

From the air these developments resemble a pixilated image; something out of focus and something not quite right. What we once took for granted and thought would always be there is disappearing piece-by-piece, right before our eyes and we're unable to do anything about it.

12. Jutta Pryor

ATTRACT: Redscape.14 minute looped video projection work with sound

ARTTRACT - Redscape has evolved from digital photographic stills, animated and manipulated in Adobe After Effects and projected onto a large format screen.

Spontaneous audience attraction, reaction and participation was documented and incorporated with original video overlays. Audience reaction was to immerse and interact with the projection and to spontaneously document their own participation in the artwork by recording themselves on their own mobile phones.

Technology plays a significant part in the creation, presentation and documentation of this work and makes the experience accessible and recordable by the audience with tools such as mobile phones and digital cameras for viewing after the event.

Technology at our fingertips allows the audience to immerse themselves within the projection art, generating and documenting a new unique version of the work.

Website: pryorart@bigpond.com

Facebook <https://www.facebook.com/jutta.pryor>

13. Louis Balis

1. *Pixel Bird Series.* Oil on canvas boards NFS
- 2-5. *Pixel Bird Series upon X Banners.* \$85 each

My Samsung Galaxy Note 1 with an 8 mega-pixel camera was used in 2012 to capture images of birds (Swifts) flying high in front of the clouds. I made oil paintings of these photographs in a triptych called Cinematic Swifts.

The Cinematic Swifts triptych inspired my Pixel Bird Series 2014, which represents, in oil paint with visible brush marks, a pixilated effect using chromatic colours. 16 rectangular panels block together to form the overall art piece -several panels have recognizable birds in flight while other panels are more abstracted in a pixilated effect.

The Pixel Bird Series (kilobyte version) 2015 uses Ink Jet Printing on Fabric reinterpreting Pixel Bird Series 2014. I used my Samsung Galaxy Note 1 to re-crop the 2014 oil painted version, and then sent the files via email to the printer. The printer then used Ink Jet on the fabric to create the X banners for the new 2015 Series.



14. Richard Monger

The Beginning-Home. Acrylic on canvas

\$450

"Both wonderful and maddening. We are expert at projecting human emotions into non-human subjects, from animals to clouds to computer games, but the emotions reside only in our minds".

Creating these submarine drawings as a child I always imagined myself growing up as a cartoonist. Always becoming one with my drawings and the stories they told me, while creating my own imaginary script. A world where the only land and life that existed was under the sea.

Because they were never a set but always a continuation like an episode of a never ending animated series. With the pixel boxes in the background I tried to give the impression of a cartoon still with a magic eye 3 dimensional effect.

15. iChing2

Evolution after the Forbidden Fruit. Mixed media

"The advancement of technology is a part of life, but through greed we only create imbalance."

Once we bit into the fruits of technology, our lives became rewritten. The once mapped out future we had for ourselves now is changing continuously at a speed even we had unexpected!! A new evolution..."COMPUTERS"

An unforeseen growth that controls the way we live our lives. If we can find a balance that embrace both methods from the past with the tools of the future, we can capture the possibilities as Mother Nature intended, rather than losing them, Pixel by Pixel.

16. Nicola Vance

Left: *Informal Architecture 1.*

Right: *Informal Architecture 2.*

Digital photo-collage on Photo Tex

My photographic art practice focuses on capturing a plethora of largely insignificant details of construction – be they architectural or fabricated objects, or the spatial relationships between them. They can be deliberate or accidental urban juxtapositions; a skewed investigation of their sculptural and iconic qualities.

This digital photo-collage is an extension of my interest in monumentalising unidentified, abandoned details or overlooked objects. It aims to arrange, distort and enlarge details of signage, lighting and construction, to look at the fabric of a city through abstracted, neon graphics and patterning.

In *Informal architecture*, the layered collage of unspecified, random details is a blend of various photographic series (including the 'Tilted architecture' series) and attempts to create a striated and illusionistic patchwork of imagery – often distorted out of all proportion - pulsating with civic energy and lost memories.

17. Helen Braun

Elemental Forest. Paper, acrylic, ink.

Picture element = pic el = picel = pixel

Untouched old growth forest = high resolution pixel ratio

Surgical harvest of old growth forest = diminished pixel resolution

Clear felled old growth forest = extremely poor quality pixilation

Resultant outcome: imprint leaves, leaving denser meanings and resonance

18. Katy Bowman

Opening. Enamel paint on MDF. NFS

I used a digital camera and Photoshop as a form of sketching in order to develop and refine ideas for my 2D and sculptural works. These digital tools enable me to test and trial works prior to developing them in full scale.

I retrieve pre-existing shapes found in the street or architecture in the form of digital photographs which I transpose into different scales and materials and then place in a variety of contexts.

Opening is an example of how the use of digital technologies has informed my practice directly by enabling me to explore shifts in perspective at a click of a mouse and the ability to explore colour and saturation without getting my hands dirty.

Opening is a floor based monochrome 1:1 silhouette of the large Art Deco window situated at the Incinerator Gallery in Moonee Ponds. ‘Opening’ resembles sunlight cast through a window onto the floor and invites the viewer to see themselves and the surrounding space reflected on its surface.

19. Justine Cromb

2 works on wall: L. *Darth Vader* R. *R2D2*

Cutting disk and enamel paint on timber

\$110 each

Sculpture: *Untitled.* Acrylic, timber, cardboard, paper & archival glue

\$210

Art, the freedom of creativity, of achievement. The balance between positive and negative space. Pixels inspired the creation of this work.

Darth Vader and **R2D2** are characters of the digital age. The intensity measures the different colour components that correspond to different spatial areas in this representation.

“**Untitled**” was created to represent books. It has been suggested that books and libraries will become obsolete and digital imagery will take its place – It questions the need for books.

20. Merle Parker

PIXELS. Acrylic and timber on canvas. Size: 30 x 40cm.

\$250

This work describes the process of viewing the printed image. Often pixels are manufactured in a two dimensional grid and are represented using squares. Colour is typically represented by three or four intensities red, green, blue or cyan, magenta, yellow and black.

There are printed pixels and pixels carried by electronic signals. Computers, cameras, film, TV are areas often using pixel technology. Only when enlarged can an individual pixel be seen.

There continues to be extraordinary advances in technology that produces the printed image. This work makes reference to the past, to Letterpress and Offset Printing colour reproduction and the PMS colour coordinated matching system.

21: Cliff Butt

Untitled. Overhead projector, pyrex dish, water, motor, metal, Particleboard.

22. Tanja George

The (regrettable) Absence of "Sendepause" on my life. Transparency, lightbox, frame.

\$600

"Sendepausen" (Broadcasting intermissions) are mostly a thing of the past. Yet, during my analog childhood in Germany, TV programs were regularly interrupted by "Sendepausen". Interruptions between broadcasts were common and considered normal. Today, modern technology has made it possible that we have programs screened around the clock.

We are relentlessly "flooded" with broadcasts and advertising on TV, the internet, and social media. The colourful "Sendepause" sign has become the symbol of early analog television.

Are we better off with wall-to-wall broadcasts? I do miss the "Sendepause".

Website: www.tanja-george.com

23. Heinz Boeck

Knitted Brow Anthology (abridged). Installation with four components.

- | | |
|-------------------------|-------|
| 1. Sculpture | \$500 |
| 2. Digital video | TBC |
| 3. Duratran Light Box | \$150 |
| 4. Dibond digital print | \$350 |

In my art practice I have made many films. Advances in technology have made new formats for image making available.

The image in an analogue film at the smallest, most basic level is made up of what is referred to as the grain of the film. You can change the grade of definition, the resolution, in the film by choosing a film with a lower ASA rating, which is slower to expose but has a smaller grain structure giving you an image that is smoother with a more silky appearance.

Digital technology has allowed for the making of images whose smallest and most basic unit is the pixel and recording of the image requires the choosing of the level of definition (i.e. resolution) you want, usually measured in pixels/inch.

In my artwork '*the knitted brow anthology (abridged)*' I am reflecting on this transition from the grain of a film image to its translation into a digital format, where the image is transferred into pixels.

Some filmmakers are purists and feel that a film is a film and should only be screened in that format using an analogue film projector; and that transferring a film into a digital format is bastardising it, defiling the distinctive qualities of the analogue film.

Marshall McLuhan wrote 'the medium is the message'. In other words, the medium influences how the message (the content of the image, say) is perceived. It is this concept that I am interested to explore in my work.

The first component of '*the knitted brow anthology (abridged)*' consists of 156 individual frames drawn from my 'Super 8' film (of the same name) transformed into an A1 sized, 2 dimensional grid, liberating the work from the film format where the images can only be perceived consecutively over the whole 8-minute screening of the film in a darkened room.

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<http://www.innersense.com.au/mif/boeck.html>

(Melbourne Independent Filmmakers website)

