

BEAEP

BIENNALE OF ELECTRONIC ARTS PERTH

● IMMERSION

● BIOFEEL

● SCREEN



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● SCREEN

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SCREEN

Eye:

As I sat on the church pew this morning waiting for the Christening service to begin, I found myself in the midst of an in-depth ocular exploration of the church's interior architecture. This was quite a pleasant experience after being somewhat bemused by the massive construction site banner assailing the external skin of the building. As my gaze wandered from window to window, painting to painting, buttress to buttress, an excerpt from a quote came to mind; "The eye seduces the imagination".

While pondering this little snippet I continued my visual exploration seeking out *the wooden or stone partition in the church*. I smiled when Father Ted requested that we, as a group, denounce Satan; I couldn't help it. My cat's alias is Spawn of Satan and I had a mental image of a Garfield influenced crucifixion on the back fly-wire screen. It may have been my backlog of Catholic induced guilt (it resurfaces whenever I enter a church) but I had a terrible fear of being struck down by a bolt of lightning. I had hoped that a piece of mesh would shield me from the scrutinous gaze of the clergy; it didn't happen. However, the rather tall man sitting on the pew in front appeared to do the trick. (cont...)

Screen:

Device to shelter from heat, light, draught, observation;
mesh over doors to keep out insects;
wooden or stone partition in church;
shelter, protect from detection;
scrutinise, examine for potential motives;
examine for presence of disease, weapons, etc;
white silvered surface on which photographic images are projected.

(Collins Pocket Reference English Dictionary, 1988; p: 430)

pauline williams



midland/myer
david brazier
merrilyn fairskye
pilar mata
tarryn gill

kurb
tania doropoulos

central tafe
/arcane bookshop
rebecca dagnall
christian de vietri
heather webb
kai faigénbaum
cavity

cbb
david christian
mark christian

spectrum
vikki wilson

john curtin gallery
amanda alderson
paul caporn
bec dean
david fussell
donna ettrick
michelle glaser
mia lalanne
marie-louise xavier
chris wells
trish kent
brogan bunt

john curtin gallery

◀ **SCREEN**

play ▶



...loading...

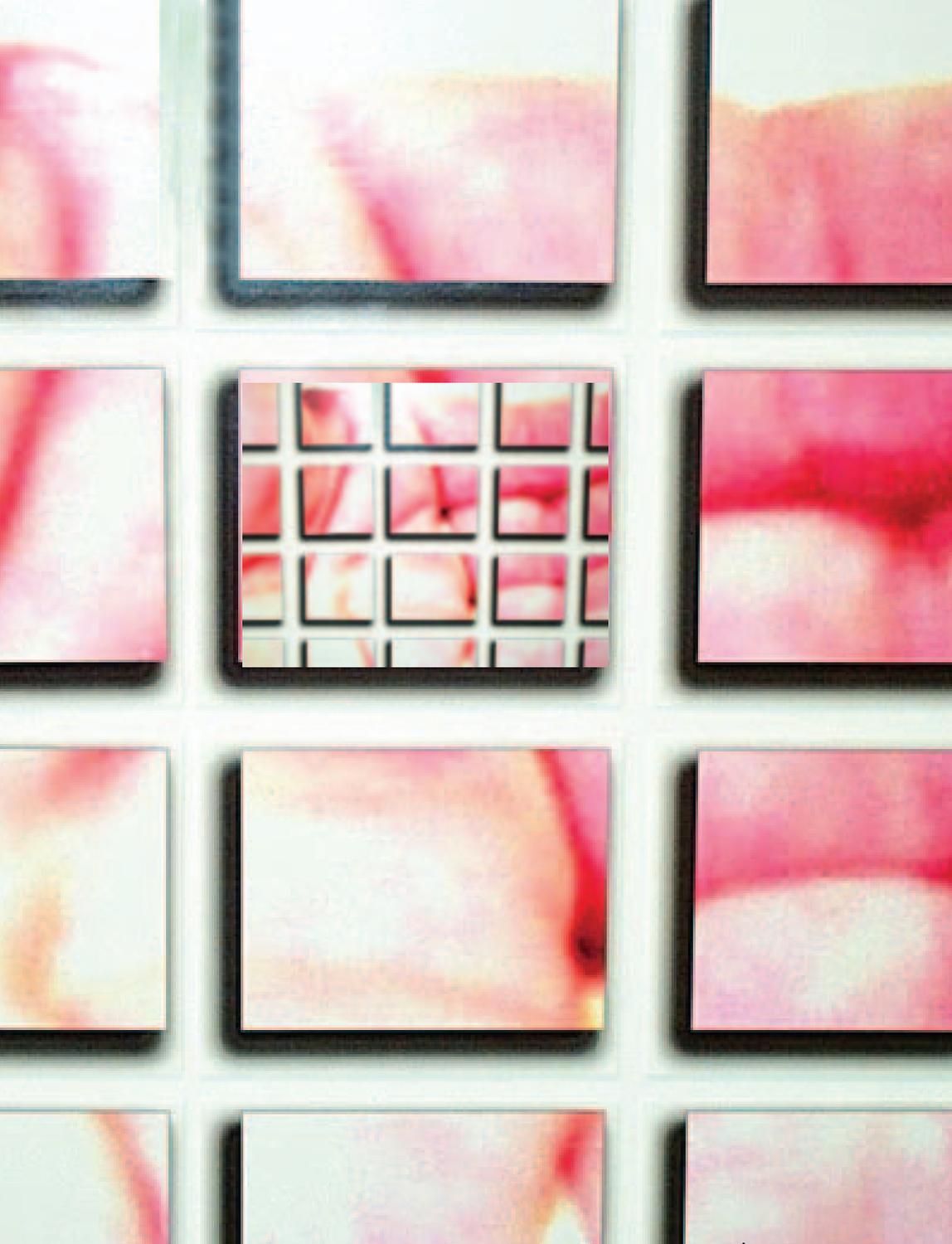




paul caporn, bec dean and david fussell
blue lagoon video, installation, performance, text, 2002

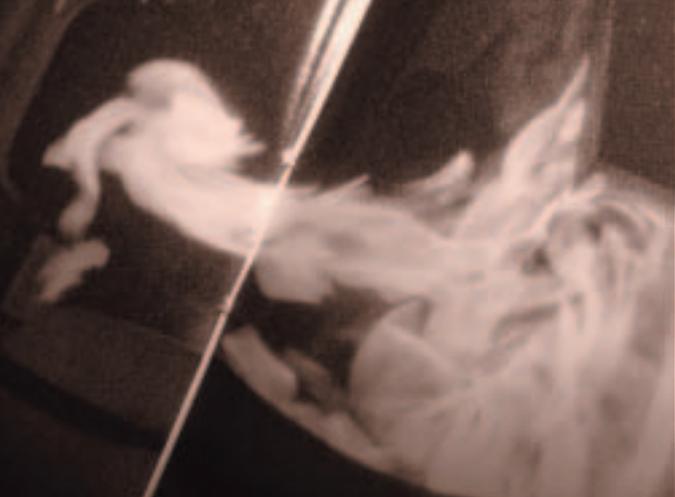
every time i look into his/her eyes
it's like i'm looking into a mirror
i'm so glad it's over
i've never felt this way before
you don't understand me the
way he/she does
i know what you're thinking
we have a spiritual connection
i never want to leave here
why does it hurt so bad?
it's just like a fairytale







stills from the interactive work, *doctor pancoast's cabinet de curiosités*.
created by michelle glaser, mia lalanne, marie-louise xavier and chris wells.



trish kent
confessional detail from digital print

brogan bunt
hotel still from interactive work



In formulating the curatorial premise for Screen I had considered the eye as the receptor of lived and cinematic experiences. The ocular nature of image gathering is the focal point of the bodily process and is representative of the 20 media based works shown at the various exhibition sites in and beyond Perth.

As I contemplate these notions I am again drawn to the eye as seducer of the imagination. Sight and mind, or rather the processes of sight and recognition, seem virtually impossible to isolate from each other. I feel that it is the eye via recognition that seduces the imagination. Considering the infinite number of images that pass through the body's processes of recognition, one may question; how does the eye, operating as receptor, decipher the images that make the journey along the numerous optic pathways to the brain for coding, decoding or storage? According to the Hitchhikers Guide to the Galaxy, we may have brains the size of a planet, even so, is that big enough to contain the massive process of our continuous ocular dialogues?

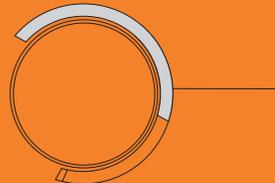
My thought process has been interrupted by the melodic buzz of a moth bouncing against the light globe. It must have happened across the demonic slash in the fly wire, the remains of Spawn of Satan's latest possession. If it were not for the mosquitoes siphoning a steady flow of blood from my ankles it would have been quite an ambient moment.

IMAGE:

In his essay *The Image Matrix* "Analog is having a burial and digital is dancing on its grave", Arthur Kroker states,

"...sliced through and diced, combined and recombined the body is an image matrix...the image maintains the pretence that it has something to do with the history of the eye precisely because its real electro-optical history focuses on the shutting down of the eye of the flesh and the opening up of the residual eye of the dead code...the image archive is reduced to the steady flicker of the cybernetic code...perfectly preserved, perfectly coded, always retrievable...".

Welcome to the mainframe!



curators statement





The demonic slash seems to have also allowed easy access to a rather cool breeze. It has caused a distinct change in the moth's melody via the now pendulous wind-chime. The cacophony of moth and chime is developing a sound not dissimilar to the ping of the ultra sound as it isolates a section of body to image. Definitely an intriguing ocular exploration of fleshy interior architecture but I think that is possibly the making of another exhibition beyond Screen and perhaps not a flashback that I wish to spend too much time on.

Within the film *Matrix* (1999), Morpheus introduces Neo to his 'true reality'.

"This is the construct. This is our loading programme...what you see is your residual self-image, a mental projection of yourself, of your digital self. The twentieth [twenty-first] century exists now as a neuro interactive simulation, that which we call the matrix" (Matrix, Wachowski, 1999).

For the viewer the matrix, the main frame, exists as a binary code as seen from the mother ship (the vehicle of desolate reality). Within the mainframe the motion of metallic green digits continue on their vertical voyage with no apparent destination. As with the *Matrix* the boundaries between technology and lived experience blur to the point where the bodily construction of our self-image move beyond the 'residual self-image' to the real. This notion forms the basis of my premise for Screen and pre-empted the participating artists' ocular investigation into the blurring of these boundaries. The result is a diverse critique of the cinematic and lived experiences that permeate our 'paramount realities', our sense of the world.

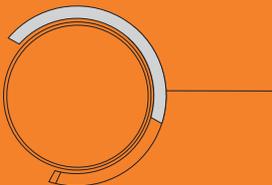
Kroker goes on to state:

"It is our future to disappear into images, not only into those external image screenings cinema, T.V, video, digital, photography, but also into those image matrixes that harvest human flesh, MRI & CT Scans, and thermology".

The screen as a permeable membrane, has in a sense transcended its physicality, it has been stretched to almost transparent, no longer simply the *white silvered surface on which photographic images are projected*.

The participating artists and I have endeavoured to undertake an investigation into these issues in relation to cinematic and lived experiences. What you experience at the various exhibition sites are independent interpretations of the eye, image and screen.

curators statement





spectrum

is it the desire to be somebody?



Remember all your secrets,
I won't tell anyone.



he'll have an active fantasy life
coupled with emotional flattening
she said



a throw of the dice
will never abolish chance



vikki wilson

serial killer permutation engine: a throw of the dice will never abolish chance stills

When I grow up I want to
Be an armysolger.
I wiff belim war.
When I'm not working
I'll sleep in.



midland/myer

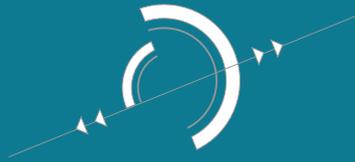


pilar mata & tarryn gill
army soldier



merrilyn fainskye
eye contact film stills

david brazier
carpet animation film stills



central tafe
/arcane bookshop



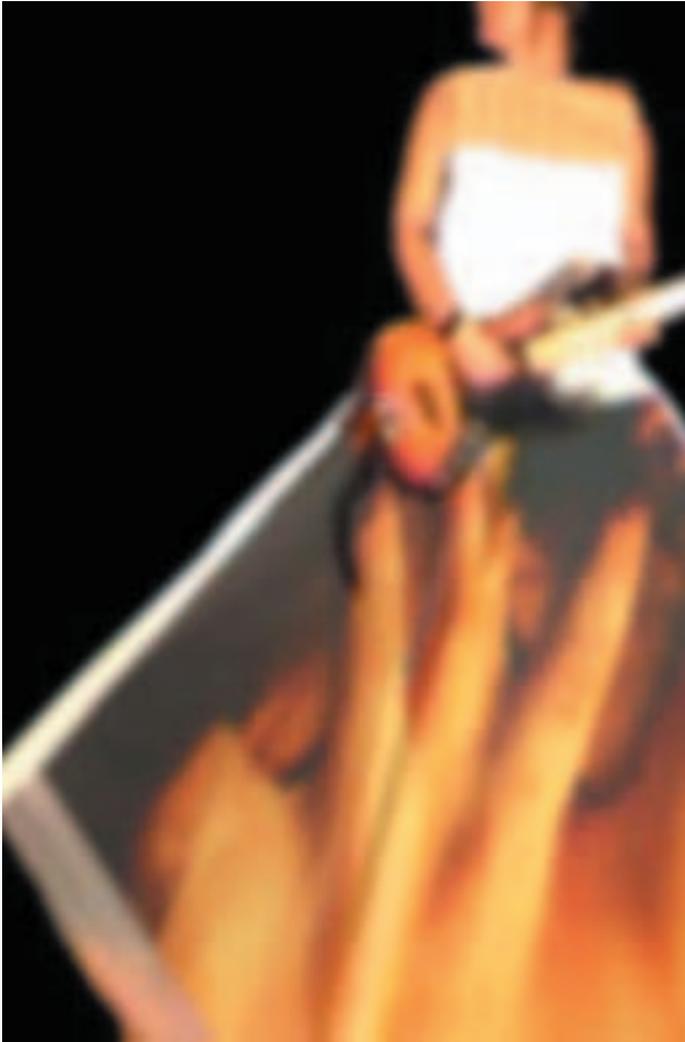
They're in the shed,
On the top shelf
next to the car
polish.

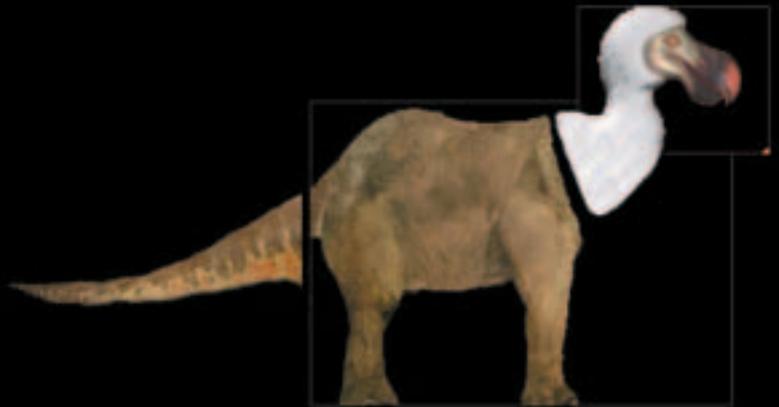
Maybe Rob an
that wanna come.

I'll give em a call ay

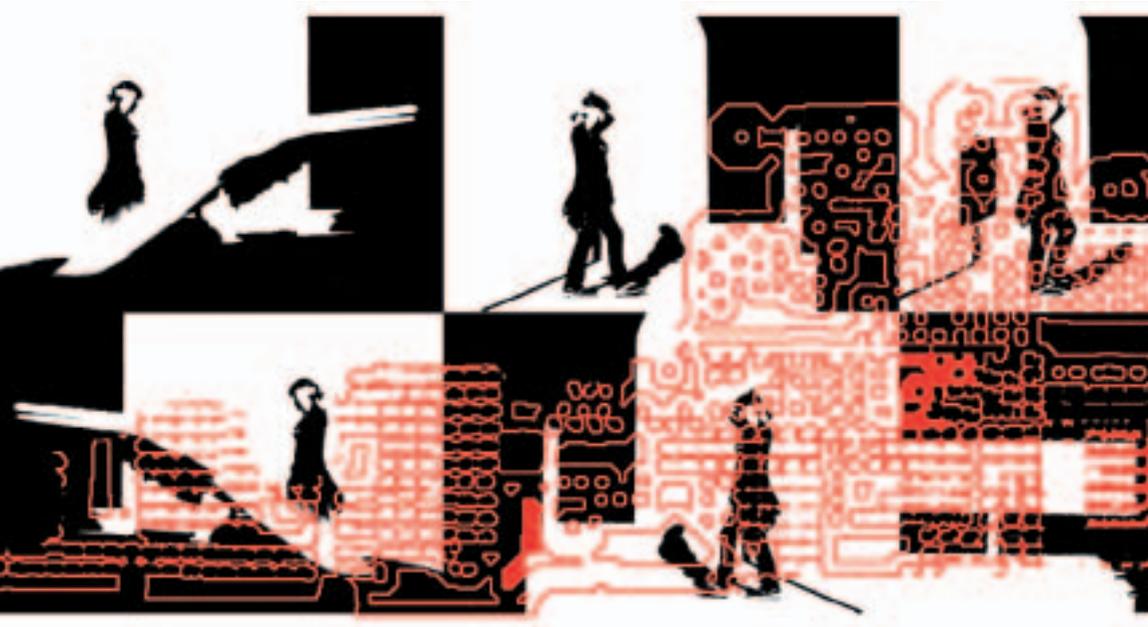
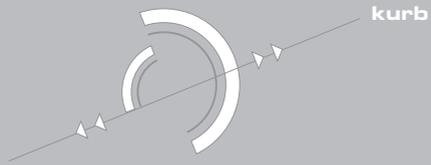
On you get the esky
while you're out
there love?





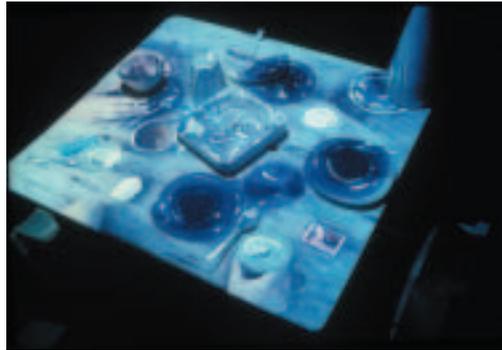
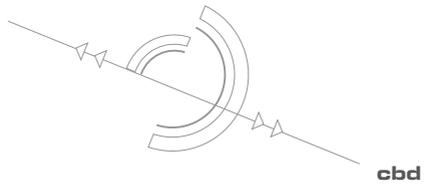


kai faigénbaum
conjectural hybrids 2002 captured digital iframe



tania doropoulos / mustaka
threepointtwoseconds video slide and audio





mark christian
pile installation

david christian *tabula rasa*
detail video installation

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Artist Biographies are available via the BEAP website: www.beap.org

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From an idea developed with Nic Beames. With performers Neal Lucanus and Fiona Cornelisse

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