

Sense of PLACE



Brendan Lee Bogan *Proof Fences* 2011–12. Courtesy of the artist.

With origins in the avant-garde movements of the 1950s and 1960s, video art is now one of the fastest growing categories in contemporary art. Though it is usually considered “new media”—along with other types of electronically-created visual art such as animations, digital stills, sound art and the like, video art is a more established genre in both the museum sphere and the private art market.

Video art can take many forms, from enormous installations with multiple screens and projectors to pieces that can be watched on a small screen, much like a short film. Video as a fine art medium was born in 1965 when Sony introduced the first portable video camera, attracting artists like Nam June Paik, Bruce Nauman, Joan Jonas and Vito Acconci. Many pioneering video artists started working in the medium in the mid 1960's and ironically, the medium came into being partly because artists wanted to make work that couldn't be collected. “The dream we had was art that couldn't be sold, but broadcast on television,” the video artist Bill Viola said in a 2005 phone interview.

A lot has changed since then—as technology advances rapidly, so does the scope of work artists make and the rich resources available—not only the tools of production with increasing levels of sophistication and affordability, but also the visual material to appropriate and methods of viewing. With the rise of *You Tube* and *Vimeo* for example, artists are often looking to these vehicles as a resource for materials and content, as well as a method of showing work to potentially large audiences without the concern of distribution. These works are often available also as limited

editions, of higher quality and can be viewed from a variety of delivery devices from DVD and Blu Ray to memory sticks, WD TV players and external hard drives to name a few, and viewed in a range of ways from computer monitor to mobile phone, tablet, projection or on a dedicated LCD screen.

The motivations for artists to use digital video as a medium, as well as to include themselves in their work, are as diverse as the outcomes. Each of the artists in this series are at different stages of their careers, from emerging to established, and use digital video as a consistent tool in their practice. The works were selected to provide a survey of contemporary practice within the last five years, with a particular focus on identity as a departure point for considering the genre, while examining the relationship between the physical and temporal landscape of Australia and the concerns our artists have as not only residents of this country, but as active participants in the local and global cultural landscape.

Cash Brown
Curator

Brendan Lee
Bogan Proof Fences
2011–2012
single channel digital video
44 minutes

CB Do you see this work as a kind of portrait?

BL I see the works as generalisations and observations of Australian character traits that have developed over the past two hundred years. Specifically, I have depicted ten male attitudes that I associate with Bogan and Hoons.

CB Is your work a reflection of Australian cultural identity?

BL My work sits in the middle ground between generalisations, humour and criticism of the good and bad aspects of what we export as being Australian identity. It's a categorisation that is constantly shifting and redefining itself. Australian cultural identity is heavily based on a nostalgic archetype. Paradoxically, I believe that Tony Abbott portrays the Australian national identity to perfection;

conservatism, phobic of everything since modernism and a Bogan. He's an interesting character study if you want to see what Australian identity is today...he's trying to become the stereotype.

CB How do you think international audiences would respond to the work in relation to Australian audiences?

BL I hope that international audiences would see the dark humour in the works – along with the saturated use of Australian iconography – as an entry point into exploring the themes woven throughout the work. Australian audiences would recognise the use of nostalgia and compare present day attitudes and character traits. I think every Australian would know at least one person that fits into my stereotypical representations.

CB Is the work a criticism or a celebration of the Australian 'Bogan' stereotype and what was your motivation for examining this particular aspect of Australian culture?

BL I don't think there is anything to celebrate in 'boganality'. What I've been exploring through music, literature, cinema and out in

continues over

the field, is a multi-stepped ladder of elitism that wants to create a victim below their perceived status. That victim is the Bogan. The motivation behind dedicating my practice to the exploration of Australian identity is to better understand the contexts behind the

classification of segments of Australian society such as Bludgers, Bogans, Larrikins and Hoons. Bogans are just one area, which are extracted when social commentators are attempting to define what Australian identity is.

*A dLux MediaArts exhibition toured
by Museums & Galleries NSW*

dLUX
MediaArts

**Museums
& Galleries
NSW**



**Trade &
Investment**
Arts NSW

Sense of PLACE



Darren Sylvester *I Was The Last In The Carpenters' Garden* 2008. Courtesy of the artist and Sullivan and Strumpf Fine Art.

With origins in the avant-garde movements of the 1950s and 1960s, video art is now one of the fastest growing categories in contemporary art. Though it is usually considered “new media”—along with other types of electronically-created visual art such as animations, digital stills, sound art and the like, video art is a more established genre in both the museum sphere and the private art market.

Video art can take many forms, from enormous installations with multiple screens and projectors to pieces that can be watched on a small screen, much like a short film. Video as a fine art medium was born in 1965 when Sony introduced the first portable video camera, attracting artists like Nam June Paik, Bruce Nauman, Joan Jonas and Vito Acconci. Many pioneering video artists started working in the medium in the mid 1960's and ironically, the medium came into being partly because artists wanted to make work that couldn't be collected. “The dream we had was art that couldn't be sold, but broadcast on television,” the video artist Bill Viola said in a 2005 phone interview.

A lot has changed since then—as technology advances rapidly, so does the scope of work artists make and the rich resources available—not only the tools of production with increasing levels of sophistication and affordability, but also the visual material to appropriate and methods of viewing. With the rise of *You Tube* and *Vimeo* for example, artists are often looking to these vehicles as a resource for materials and content, as well as a method of showing work to potentially large audiences without the concern of distribution. These works are often available also as limited

editions, of higher quality and can be viewed from a variety of delivery devices from DVD and Blu Ray to memory sticks, WD TV players and external hard drives to name a few, and viewed in a range of ways from computer monitor to mobile phone, tablet, projection or on a dedicated LCD screen.

The motivations for artists to use digital video as a medium, as well as to include themselves in their work, are as diverse as the outcomes. Each of the artists in this series are at different stages of their careers, from emerging to established, and use digital video as a consistent tool in their practice. The works were selected to provide a survey of contemporary practice within the last five years, with a particular focus on identity as a departure point for considering the genre, while examining the relationship between the physical and temporal landscape of Australia and the concerns our artists have as not only residents of this country, but as active participants in the local and global cultural landscape.

Cash Brown
Curator

Darren Sylvester
I Was The Last in The Carpenters' Garden
2008
Special Edition 1/6
single channel digital video
13 minutes 14 seconds

CB What made you choose video art as a medium and what are some of the advantages and disadvantages this vehicle provides?

DS Video is chosen as a medium whenever an idea needs a sense of narrative to explain its concept. Photographs work best for me when an image and title play off each other. Video works in the same way however it requires the addition of time for the work to unravel.

CB Is imparting a sense of “Australian-ness” in your work important and why?

DS No, my work is aimed at everyone. It is global work.

CB Do you see your work as a self portrait and why/why not?

DS Yes. It is in direct comment of myself. In fact it acts as a boast. It creates myself as the number one Carpenters fan, as I Was the Last in the Carpenters' Garden and you were not.

Sense of PLACE



John A Douglas *Strange Land Vol 1 The Miner* 2010. Courtesy of the artist and Chalk Horse.

With origins in the avant-garde movements of the 1950s and 1960s, video art is now one of the fastest growing categories in contemporary art. Though it is usually considered “new media”—along with other types of electronically-created visual art such as animations, digital stills, sound art and the like, video art is a more established genre in both the museum sphere and the private art market.

Video art can take many forms, from enormous installations with multiple screens and projectors to pieces that can be watched on a small screen, much like a short film. Video as a fine art medium was born in 1965 when Sony introduced the first portable video camera, attracting artists like Nam June Paik, Bruce Nauman, Joan Jonas and Vito Acconci. Many pioneering video artists started working in the medium in the mid 1960's and ironically, the medium came into being partly because artists wanted to make work that couldn't be collected. “The dream we had was art that couldn't be sold, but broadcast on television,” the video artist Bill Viola said in a 2005 phone interview.

A lot has changed since then—as technology advances rapidly, so does the scope of work artists make and the rich resources available—not only the tools of production with increasing levels of sophistication and affordability, but also the visual material to appropriate and methods of viewing. With the rise of *You Tube* and *Vimeo* for example, artists are often looking to these vehicles as a resource for materials and content, as well as a method of showing work to potentially large audiences without the concern of distribution. These works are often available also as limited

editions, of higher quality and can be viewed from a variety of delivery devices from DVD and Blu Ray to memory sticks, WD TV players and external hard drives to name a few, and viewed in a range of ways from computer monitor to mobile phone, tablet, projection or on a dedicated LCD screen.

The motivations for artists to use digital video as a medium, as well as to include themselves in their work, are as diverse as the outcomes. Each of the artists in this series are at different stages of their careers, from emerging to established, and use digital video as a consistent tool in their practice. The works were selected to provide a survey of contemporary practice within the last five years, with a particular focus on identity as a departure point for considering the genre, while examining the relationship between the physical and temporal landscape of Australia and the concerns our artists have as not only residents of this country, but as active participants in the local and global cultural landscape.

Cash Brown
Curator

John A Douglas
Strange Land Vol 1 The Miner
2010
single channel digital video
9 minutes 30 seconds
Courtesy Chalk Horse

CB What made you choose video art as a medium?

JAD I became interested via undergraduate studies in photo-media. I was fascinated with the interplay between the constructed tableaux photographs of artists such as Jeff Wall, Tracy Moffatt and Gregory Crewdson and how the work resembled the film still. I was also drawn to time based works such as Douglas Gordon's 24 hour psycho. It is also these aesthetic relationships between art and cinema that these artists produce that ultimately led me to form my own interpretation of these relationships. I am therefore just as engaged and influenced through the work of many of the great auteur film directors. Kubrick, Tarkovsky, Hitchcock, Roeg, Kronenberg, Lynch and Herzog are some of the key film makers that come to mind purely for there stunning imagery and mastery of the moving image.

CB What is the relationship of your work to film making?

JAD I use cinema as a form of raw material for my projects. Initially I began by reproducing a particular scene or cinematic moment and infusing that moment through the prism of time, place and identity. I attempt to heighten the aesthetic experience of the film and it's relevance to a kind of social imagining. This is particularly true of 70's Australian cinema and it's reading of Australian culture specifically our fear of the bush and the tragic aspect of many facets of Australian identity. I often shift aspects of history, story telling and multiple film references into a single distilled performance that takes place in a specific location. The production design of each shot is critical to the work including, costumes, special affects make-up, props etc much like any film production. I have chosen to do this within the context of visual arts as it provides a platform of expression that is not limited by the pressures and constraints of the movie industry.

CB Why do you include yourself in your work?

JAD I believe art making is ultimately an extension of the self.

continues over

Memories and impressions of a place or time play a big part in the ideas surrounding my practice. It is as much about the individual artist and artists involved as it is about the subject matter especially when exploring notions of culture and identity. It's function is to help us to make some sense of the world we live in.

CB Is imparting a sense of “Australian-ness” in your work important?

JAD In recent years the way Australians see themselves has become polarised and politically charged. I think my work and other artists who explore Australianness has helped us to take an honest look at a nation that is often in the throes of an identity crisis and to come to terms with what that means.

*A dLux MediaArts exhibition toured
by Museums & Galleries NSW*

dLUX
MediaArts

**Museums
& Galleries
NSW**



**Trade &
Investment**
Arts NSW

Sense of PLACE



Justin Shoulder V 2011. Courtesy of the artist.

With origins in the avant-garde movements of the 1950s and 1960s, video art is now one of the fastest growing categories in contemporary art. Though it is usually considered “new media”—along with other types of electronically-created visual art such as animations, digital stills, sound art and the like, video art is a more established genre in both the museum sphere and the private art market.

Video art can take many forms, from enormous installations with multiple screens and projectors to pieces that can be watched on a small screen, much like a short film. Video as a fine art medium was born in 1965 when Sony introduced the first portable video camera, attracting artists like Nam June Paik, Bruce Nauman, Joan Jonas and Vito Acconci. Many pioneering video artists started working in the medium in the mid 1960's and ironically, the medium came into being partly because artists wanted to make work that couldn't be collected. “The dream we had was art that couldn't be sold, but broadcast on television,” the video artist Bill Viola said in a 2005 phone interview.

A lot has changed since then—as technology advances rapidly, so does the scope of work artists make and the rich resources available—not only the tools of production with increasing levels of sophistication and affordability, but also the visual material to appropriate and methods of viewing. With the rise of *You Tube* and *Vimeo* for example, artists are often looking to these vehicles as a resource for materials and content, as well as a method of showing work to potentially large audiences without the concern of distribution. These works are often available also as limited

editions, of higher quality and can be viewed from a variety of delivery devices from DVD and Blu Ray to memory sticks, WD TV players and external hard drives to name a few, and viewed in a range of ways from computer monitor to mobile phone, tablet, projection or on a dedicated LCD screen.

The motivations for artists to use digital video as a medium, as well as to include themselves in their work, are as diverse as the outcomes. Each of the artists in this series are at different stages of their careers, from emerging to established, and use digital video as a consistent tool in their practice. The works were selected to provide a survey of contemporary practice within the last five years, with a particular focus on identity as a departure point for considering the genre, while examining the relationship between the physical and temporal landscape of Australia and the concerns our artists have as not only residents of this country, but as active participants in the local and global cultural landscape.

Cash Brown
Curator

Justin Shoulder
V

2011
single channel digital video
7 minutes

CB What made you choose video art as a medium?

JS I work predominantly in live performance. After each work there is a sense of longing to re-imagine the narrative and feeling of these ephemeral works. Documenting performances for me often fails to evoke the same sensual disorientation of the live work. With video art, I can create and enhance performative works through editing, lighting, smoke and mirrors to evoke in a screen based language the feeling I was trying to convey in a performance. It is exciting that video works through the internet can easily be disseminated and viewed globally—they are accessible. I'm also interested in commenting on the nature of sharing your image with my work, V, and the implications of this self idolatry, using the medium to question the medium.

CB Why do you include yourself in your work?

JS With all my work I am very interested in how I can transform and metamorphose through different modes of masking and performance—whether through costume, video, performance or photographic skins. These works come from personal fears and desires. The transformations of self responding to these feelings become self initiated rites of passage and because of this it's important I use my form as the conduit.

CB Why do you include yourself in your work?

JS My work responds directly to the world around me—so inadvertently yes, there is an exploration of this part of my identity. I wouldn't say there are clear signs and signifiers that explore an “Australian-ness” in the work.

CB Is imparting a sense of “Australian-ness” in your work important and why?

JS My work responds directly to the world around me—so

continues over

inadvertently yes, there is an exploration of this part of my identity. I wouldn't say there are clear signs and signifiers that explore an "Australian-ness" in the work.

CB Do you see your work as a form of portraiture, and if so, what is your relationship to the character?

JS All my 'fantastic creatures' manifest from a part of my psyche – it's like seeing traits of your personality come to life in a being. My relationships to these characters vary depending on whether I'm proud, afraid or drawn to them.

*A dLux MediaArts exhibition toured
by Museums & Galleries NSW*

dLUX
MediaArts

**Museums
& Galleries
NSW**



**Trade &
Investment**
Arts NSW

Sense of PLACE



Kate Murphy *Cry me a future (Dublin)* 2006. Courtesy of the artist and BREENSPACE.

With origins in the avant-garde movements of the 1950s and 1960s, video art is now one of the fastest growing categories in contemporary art. Though it is usually considered “new media”—along with other types of electronically-created visual art such as animations, digital stills, sound art and the like, video art is a more established genre in both the museum sphere and the private art market.

Video art can take many forms, from enormous installations with multiple screens and projectors to pieces that can be watched on a small screen, much like a short film. Video as a fine art medium was born in 1965 when Sony introduced the first portable video camera, attracting artists like Nam June Paik, Bruce Nauman, Joan Jonas and Vito Acconci. Many pioneering video artists started working in the medium in the mid 1960's and ironically, the medium came into being partly because artists wanted to make work that couldn't be collected. “The dream we had was art that couldn't be sold, but broadcast on television,” the video artist Bill Viola said in a 2005 phone interview.

A lot has changed since then—as technology advances rapidly, so does the scope of work artists make and the rich resources available—not only the tools of production with increasing levels of sophistication and affordability, but also the visual material to appropriate and methods of viewing. With the rise of *You Tube* and *Vimeo* for example, artists are often looking to these vehicles as a resource for materials and content, as well as a method of showing work to potentially large audiences without the concern of distribution. These works are often available also as limited

editions, of higher quality and can be viewed from a variety of delivery devices from DVD and Blu Ray to memory sticks, WD TV players and external hard drives to name a few, and viewed in a range of ways from computer monitor to mobile phone, tablet, projection or on a dedicated LCD screen.

The motivations for artists to use digital video as a medium, as well as to include themselves in their work, are as diverse as the outcomes. Each of the artists in this series are at different stages of their careers, from emerging to established, and use digital video as a consistent tool in their practice. The works were selected to provide a survey of contemporary practice within the last five years, with a particular focus on identity as a departure point for considering the genre, while examining the relationship between the physical and temporal landscape of Australia and the concerns our artists have as not only residents of this country, but as active participants in the local and global cultural landscape.

Cash Brown
Curator

Kate Murphy
Cry me a future (Dublin)
2006
single channel digital video
12 minutes
Courtesy Breenspace

CB What made you choose video art as a medium and why are your works usually shot from a static viewpoint?

KM I've always been interested in portraiture and documentary practice. Initially, I explored these through photography, which I studied at the Canberra School of Art. It wasn't until my final year work, *Prayers of a Mother* (1999), a portrait of my family and my first venture into video, that I was exposed to the diverse capabilities of the moving image. What excited me was not just video as a medium to capture my subject, but the ability to transform the gallery space by the way the work is installed. This is another layer of communication with the audience, in addition to the audio and video. I now always think and create in the moving image.

Coming from a background in photography, the still image continues to influence my practice and my work always features at least one camera which is static in its view. The still view of the camera means that the action takes place within a strictly defined field of view; it is confined. I find the aesthetics of this framing interesting: the movement across the frame and the changing composition creates a particular and compelling aesthetic; people move in and out of frame, leaving the viewer to focus on different elements. It also means that each separate position and location of the camera creates a distinct stage or scene in my final work.

CB Do you see your work as portraiture?

KM Yes, my practice attempts to encapsulate aspects of both portraiture and documentary. I am interested in the interplay between portraiture and the various forms of documentary including TV and film documentary, reality TV and the home video. The theory and practice of documentary provides a framework in which I investigate the ‘modes of representation’ that exist within the genre such as the observational, the participatory, the reflexive and the performative.

continues over

I choose as my subject people who I believe have a unique story or perspective to share with an audience. I create single and multi-channel video installations exploring a multiplicity of viewpoints; that of the subject, the camera, the observer, the viewer, and examine how these unfold in video portraiture. The different techniques of recording my subjects expose significant attributes of the person creating a sense of portraiture.

CB How do you feel about sharing intimate and clearly upsetting moments of your personal journey through life with the general public?

KM I use an observational approach to document my subjects so any emotion or reaction that occurs in my work arises from the behaviour of the subject and the response of the viewer. Of course, a recurring theme in documentary is the issue of authenticity. My self-portrait piece, *Cry me a future* (2006), continues my investigation into the

nature of truth and what is captured by the camera; the distinction between fact and fiction; the relationship between the camera, the performer and audience. So, the concept of 'truth' arises in a number of ways in this work – is what the psychic is saying true? Does the subject believe in psychic phenomena, does the viewer? Are the subject's responses honest or acted? Are both people playing a role? What is the subject actually listening to? Is the subject interpreting the words of the psychic so they are true – is the viewer repeating this process in viewing the work?

Further texts:

Amanda Rowell, 'Kate Murphy is...' *Eyeline*, Number 69, 2009, pp. 26 – 28.

Sarah Stutchbury, 'Kate Murphy - Looking to the future', catalogue essay, *Contemporary Australia: Optimism*, Gallery of Modern Art, Brisbane.

A dLux MediaArts exhibition toured
by Museums & Galleries NSW

dLUX
MediaArts

**Museums
& Galleries
NSW**



**Trade &
Investment
Arts NSW**

Sense of PLACE



Liam Benson *I Believe in You* 2007. Courtesy of the artist and Arterreal Gallery.

With origins in the avant-garde movements of the 1950s and 1960s, video art is now one of the fastest growing categories in contemporary art. Though it is usually considered “new media”—along with other types of electronically-created visual art such as animations, digital stills, sound art and the like, video art is a more established genre in both the museum sphere and the private art market.

Video art can take many forms, from enormous installations with multiple screens and projectors to pieces that can be watched on a small screen, much like a short film. Video as a fine art medium was born in 1965 when Sony introduced the first portable video camera, attracting artists like Nam June Paik, Bruce Nauman, Joan Jonas and Vito Acconci. Many pioneering video artists started working in the medium in the mid 1960's and ironically, the medium came into being partly because artists wanted to make work that couldn't be collected. “The dream we had was art that couldn't be sold, but broadcast on television,” the video artist Bill Viola said in a 2005 phone interview.

A lot has changed since then - as technology advances rapidly, so does the scope of work artists make and the rich resources available - not only the tools of production with increasing levels of sophistication and affordability, but also the visual material to appropriate and methods of viewing. With the rise of *You Tube* and *Vimeo* for example, artists are often looking to these vehicles as a resource for materials and content, as well as a method of showing work to potentially large audiences without the concern of distribution. These works are often available also as limited editions, of higher quality

and can be viewed from a variety of delivery devices from DVD and Blu Ray to memory sticks, WD TV players and external hard drives to name a few, and viewed in a range of ways from computer monitor to mobile phone, tablet, projection or on a dedicated LCD screen.

The motivations for artists to use digital video as a medium, as well as to include themselves in their work, are as diverse as the outcomes. Each of the artists in this series are at different stages of their careers, from emerging to established, and use digital video as a consistent tool in their practice. The works were selected to provide a survey of contemporary practice within the last five years, with a particular focus on identity as a departure point for considering the genre, while examining the relationship between the physical and temporal landscape of Australia and the concerns our artists have as not only residents of this country, but as active participants in the local and global cultural landscape.

Cash Brown
Curator

Liam Benson
I Believe in You
2007
single channel digital video
3 minutes 30 seconds
Courtesy Arterreal Gallery

Liam Benson
True Blue
2009
single channel digital video
3 minutes 42 seconds
Courtesy Arterreal Gallery

CB What are some of the advantages and disadvantages video provides over still photography which you are most well known for?

LB I like to show both mediums together as I feel they bounce off and enhance one another. The image usually comes first, partly because I tend to think in stills. For me the images are the 'one liners' and act as a teaser as well as a semi production still for the video work when

paired together. I aim for this style of photography to grasp the viewer and leave an instant, almost gratifying impression.

When paired together the video is the elaboration of an image's subject, but ultimately I use video to capture emotional content and performance that could not be expressed in an image.

CB Is your work a reflection of masculine identity?

LB I tend to include a subtext of gender as a theme in all my works, and whilst my greater goal is to deconstruct and develop masculinity as a theme, I feel it is necessary to address all spectrums that define gender and constantly blur the line between social perceptions of Male and Female.

CB You have selected two iconic Australian artists to 'cover'. Is imparting a sense of “Australian-ness” in your work important and why?

LB Being Australian is exciting for me because I see it as available for interpretation. Our limited history has set up such a minute

continues over

foundation for our current cultural identity. There is so much cultural intrigue generated by our rapidly advancing society, and so few Australians intent on filling it with something new! Re-interpreting these contemporary iconic songs has both the intention of catering to our fondness for the familiar whilst exploring a broader view of what it means to be Australian.

CB Do you see your work as a self portrait and why/why not?

LB There is always an element of myself in the work as I contrast my own life experiences with the concerns of my works subject matter in order to find a balance between both portraying and relating to a role. But I cast myself in my work as easily as I would cast anyone else. Whilst performance videos are documentation of me playing a role, my posing as the subject matter in my portraits is a way of saying “this could just as easily be you”.



Liam Benson *True Blue* 2009. Courtesy of the artist and Arterreal Gallery

*A dLux MediaArts exhibition toured
by Museums & Galleries NSW*

dLUX
MediaArts

**Museums
& Galleries
NSW**



**Trade &
Investment
Arts NSW**

Sense of PLACE



Laith McGregor *Matured* 2008. Courtesy of the artist and Sullivan and Strumpf Fine Art.

With origins in the avant-garde movements of the 1950s and 1960s, video art is now one of the fastest growing categories in contemporary art. Though it is usually considered “new media”—along with other types of electronically-created visual art such as animations, digital stills, sound art and the like, video art is a more established genre in both the museum sphere and the private art market.

Video art can take many forms, from enormous installations with multiple screens and projectors to pieces that can be watched on a small screen, much like a short film. Video as a fine art medium was born in 1965 when Sony introduced the first portable video camera, attracting artists like Nam June Paik, Bruce Nauman, Joan Jonas and Vito Acconci. Many pioneering video artists started working in the medium in the mid 1960's and ironically, the medium came into being partly because artists wanted to make work that couldn't be collected. “The dream we had was art that couldn't be sold, but broadcast on television,” the video artist Bill Viola said in a 2005 phone interview.

A lot has changed since then—as technology advances rapidly, so does the scope of work artists make and the rich resources available—not only the tools of production with increasing levels of sophistication and affordability, but also the visual material to appropriate and methods of viewing. With the rise of *You Tube* and *Vimeo* for example, artists are often looking to these vehicles as a resource for materials and content, as well as a method of showing work to potentially large audiences without the concern of distribution. These works are often available also as limited

editions, of higher quality and can be viewed from a variety of delivery devices from DVD and Blu Ray to memory sticks, WD TV players and external hard drives to name a few, and viewed in a range of ways from computer monitor to mobile phone, tablet, projection or on a dedicated LCD screen.

The motivations for artists to use digital video as a medium, as well as to include themselves in their work, are as diverse as the outcomes. Each of the artists in this series are at different stages of their careers, from emerging to established, and use digital video as a consistent tool in their practice. The works were selected to provide a survey of contemporary practice within the last five years, with a particular focus on identity as a departure point for considering the genre, while examining the relationship between the physical and temporal landscape of Australia and the concerns our artists have as not only residents of this country, but as active participants in the local and global cultural landscape.

Cash Brown
Curator

Laith McGregor

Matured

2008

single channel digital video

30 minutes

Courtesy Sullivan and Strumpf Fine Art

CB What made you choose video art as a medium and what are some of the advantages and disadvantages this vehicle provides?

LM I studied film in Queensland before I had any sort of consistent art practice. I have always had a strong interest in film as a medium and have continuously made shorts on the peripheral of my main work. When approaching a new concept I let the medium guide the idea. I often think about the same concept and interpret it in various mediums until I feel one works on a whole. From there I would usually continue working the idea until I feel I have exhausted its potential and then move onto another, perhaps allowing it to gestate and resurface months down the track.

CB Is your work a reflection of masculine identity?

LM My work delves into notions of masculinity, but the main drive behind the ideas comes from a continual state of questioning. For the last two years I have been searching for the grey area between fiction and non-fiction, this elusive state of consciousness that continually eludes the mind.

CB Is imparting a sense of “Australianness” in your work important and why?

LM ‘Australianness’ would only come to the forefront of the practice due to my living in Australia and working around other Australian artists. I feel a sense of nostalgia when I am traveling and think about Australian culture, politics etc, when I am doing a residency for instance. But I would have to say the major link would be through a sense of history—a European history that has transcended into our/my consciousness.

CB Do you see your work as a self portrait and why/why not?

LM I feel as if all my works sit somewhere in the realm of Self Portraiture. I don't often use the expression 'Self Portrait' even if

I am using myself as a subject. I'm interested in the work feeling familiar, the characters merging to look as if they are the same figure, to have a ghostly quality.

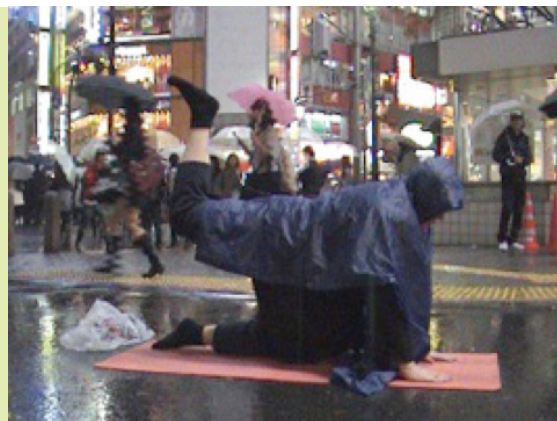
*A dLux MediaArts exhibition toured
by Museums & Galleries NSW*

dLUX
MediaArts

**Museums
& Galleries
NSW**



Sense of PLACE



Sarah Goffman *Big in Japan* 2009. Courtesy of the artist.

With origins in the avant-garde movements of the 1950s and 1960s, video art is now one of the fastest growing categories in contemporary art. Though it is usually considered “new media”—along with other types of electronically-created visual art such as animations, digital stills, sound art and the like, video art is a more established genre in both the museum sphere and the private art market.

Video art can take many forms, from enormous installations with multiple screens and projectors to pieces that can be watched on a small screen, much like a short film. Video as a fine art medium was born in 1965 when Sony introduced the first portable video camera, attracting artists like Nam June Paik, Bruce Nauman, Joan Jonas and Vito Acconci. Many pioneering video artists started working in the medium in the mid 1960's and ironically, the medium came into being partly because artists wanted to make work that couldn't be collected. “The dream we had was art that couldn't be sold, but broadcast on television,” the video artist Bill Viola said in a 2005 phone interview.

A lot has changed since then - as technology advances rapidly, so does the scope of work artists make and the rich resources available - not only the tools of production with increasing levels of sophistication and affordability, but also the visual material to appropriate and methods of viewing. With the rise of *You Tube* and *Vimeo* for example, artists are often looking to these vehicles as a resource for materials and content, as well as a method of showing work to potentially large audiences without the concern of distribution. These works are often available also as limited editions, of higher quality

and can be viewed from a variety of delivery devices from DVD and Blu Ray to memory sticks, WD TV players and external hard drives to name a few, and viewed in a range of ways from computer monitor to mobile phone, tablet, projection or on a dedicated LCD screen.

The motivations for artists to use digital video as a medium, as well as to include themselves in their work, are as diverse as the outcomes. Each of the artists in this series are at different stages of their careers, from emerging to established, and use digital video as a consistent tool in their practice. The works were selected to provide a survey of contemporary practice within the last five years, with a particular focus on identity as a departure point for considering the genre, while examining the relationship between the physical and temporal landscape of Australia and the concerns our artists have as not only residents of this country, but as active participants in the local and global cultural landscape.

Cash Brown
Curator

Sarah Goffman

Big in Japan

2009

single channel digital video

15 minutes

CB You have used your yoga practice in other video works and in different contexts, while on an artist residency in Japan. What made you perform and record this particular piece?

SG I had the idea for this work when I was in London a few years ago, after a long day of sight-seeing. I was very foot sore, and it was dark out but I still had more touring to enjoy, so I took to a park near a very busy and industrious area, where I did some life-restoring yoga. I imagined then doing the action in the busiest area on Earth.

CB Do you see your work as a self portrait and why/why not?

SG Definitely, I believe all art works are self-portraits. They are capturing of an internal measure, imported to the external. No matter whether or not the artist has that intention, it still ends up producing a portrait of the artist.