



Beyond the Window

Dreaming out the window thoughts unfold into the scene, anchoring and shifting the emotive landscape.

The artists in this exhibition explore relationships within imagery - the connections, resonance and disjunctions of perception. The emotive forces within each installation are unfolded by the viewer. Whilst not designed to be immersive, these installations play on the individuals embodied palette of sense to express something beyond the image.

Through questioning the nature of the image a dimension of *between* is established. There is a tension in merging the physical and projected - in Walton and Hassett's collaboration this heightens the characters severed connection. In contrast, the *We're all looking* holograms blend multiple perspectives, compressing the *between* to create a collective impression and abstract the environment through relational symmetries.

The symmetries and disjunctions between the imagery and installation enable a reading of artists work. The expansive space, captured and created in Couchet's video loops, allows the imagination to escape the confines of the passenger, an experience shared by both artist and audience. Peering into one of Ender's stereo-viewers also confines the participant to invite them through the image and into an infinite visual space.

The installations manipulate but also emphasise the agency of experience by creating restricted encounters. The holographic images and soundscape of *The Crossing* play off each other encouraging participants to create their own path and build an impression of the scene.

Working with technology and technique these artists create optical and sonic imagery that oscillates between the physical and virtual in order to explore the relational dimensions of experience.

Lise Couchet - Based in Zurich from 2002 until relocating to Melbourne in 2007. Swiss-born Lise Couchet has produced and directed short films in a variety of genre from basic animation through to sci-fi and experimental video. She has documented/filmed concerts and cultural events as well as creating visual projections for electronic music in Melbourne and in Switzerland.

Couchet's insatiable curiosity has lead her to pursue video and photographic investigations of the creative processes in fashion design, theatre and music productions. Her images reconstruct the banality of everyday life into a duplicate more phantasy-driven world.

Displaying her work in diverse locations is an important part of her creative statement and a source of inspiration. She has exhibited at underground clubs, music and film festivals as well as in contemporary art museums and galleries. Lise Couchet's work has been presented in Zurich, Geneva, Lausanne and Melbourne.

Her photographic work is represented by Mahoneys Galleries in Melbourne





La tête dans les nuages
“head in the clouds”
Lise Couchet, 2008
Videoprojection

La tête dans les nuages is the result of a collaboration between Lise Couchet and Martina Mrongovius. The concept originated in 2007, when both shared their fascination with skylscapes viewed from airplane windows and the desire to capture the dynamics of clouds. The artists began exchanging their personal photo collections, plotting and playing with the rhythms of image sequences.

Couchet animated and edited the joint source material into a series of celestial loops, punctuated by accelerated nightfall and projected in the stairwell of Bus Gallery. A dynamic emerges from the layers and loops of images, opening up a vista for the imagination in the realm of the sky.

The image sequences are lifted by the ethereal fluffy minimal sounds of European electronic music producer Laps (aka Laurent Bovey) and drifting soundscapes from Melbourne-based digital collective Electron-Boutique.

The Gimmix - Erin Veronica Ender and Rachel Hanrahan - formed in (Year). This duo combines traditional theatre with new media experiments to deliver raw messages of environmental concern. The Gimmix have performed locally including 'Name of Performance' at Northcote Social Club and 'Flutter' for the Melbourne Fringe Festival 2007. In 2007 they also received agrant to create '...' at the Burning Man festival in the Nevada desert, USA.

Erin Veronica Ender Artist concept/ motivation???

Ender is the founder and president of he&eve an RMIT Union Arts collective a group who work with architectural scale experiments. She is also the current president of the Victorian 3D Society. Ender has collaborated with Christopher Langton since Knox Festival's 2005 'Blow Up' project, assisting in the design and production of inflatables for Big Day Out Auckland, RMIT city campus, Bendigo Art Gallery and Ipswich Gallery.

Ender completed a Bachelor of Interior Design at RMIT University in 2003 with a thesis project concerning the integration of screens, architecture and an active audience. Her interactive screen installations and inflatables have been installed in venues across Melbourne and in Stuttgart, Germany.



Rachel Hanrahan is a performance artist with film experience.

Max Hem is a professional 3d photographer and an active member of the Victorian 3d society with a passionate artistic intent to stretch the boundaries of 3d imagery.



Title ? , 2008

Erin Veronica Ender with Rachel Hanrahan and Max Hem

A performance through a series of stereo-viewers

This installation is the result of a collaborative experiment to embed layers of visual dimension within stereo-photographs. Space and sequence are used to create a comic aesthetic, with reference to the classic ViewMaster superhero stories, while also subverting this immersive visual utopia.

The live performance is encapsulated within overlapping dimensions of stereo imagery. The layering of visual space was created from the projection of polarised stereo slides onto screens behind and within the set, which were then photographed with a twin lens camera.

The audience is invited to activate the retro stereo-viewers and interpret the story with its loaded imagery.



We're all looking:

Shabana Ahmed
Briony Barr
Sarah Beeton
Sally Blenheim
Rebecca Cannon
Yiu Bun Chan
Lise Couchet
Lindsay Cox
Daniel Docherty
Misha Doumnov
Alexi Feeman
M. Hank Haeusler
Ceri Hann
Aniko Hazi
Chad Lane
Romaine Logere
Juliette Peers
Lynda Roberts
Ivan Sarkin
Danica Sladic
James Smith
Salote Tawale
Naomi Tettmann
Adele Varcoe
and Yandell Walton

Four views into the hologram *Exhibition Circle*

This hologram has both horizontal and vertical parallax, produced by tweaking the printing system at Kunsthochschule für Medien. The holographic image is viewed by bending/stretching which mirrors the movement of the figures.



We're all looking
Martina Mrongovius, 2007
reflection holograms (stereograms)
from choreographed photography

This series of holograms explores the form of multi-perspectival scenes in which the images are formed by the relationships between the viewer and the viewed.

The event *We're all looking* involved 26 people who captured images in choreographed formations around Melbourne. The formations relate to the symmetries of the space and architecture. By aligning the images with respect to the participants, the figures blend together becoming a visual anchor to the holographic space. The holographic image-space is formed by a structure of superimposed perspectives.

The four holograms from *We're all looking* installed in Bus Gallery are viewed by sitting on a modified office-chair and rolling through each of the photographers' perspectives. The installation creates a structured viewing relationship through which the images can be read.

This project is an extension of Martina's urban investigation with experimental image capture, developed through the 2006 series *Into the holographic landscape*.

Philippe Pasquier has both a scientific and an artistic research agenda. In his artistic practice, dominated by sonic arts, he has been a performer, director, composer, musician, producer and educator in many different contexts. Pasquier is an active member and administrator of several artistic collectives, companies (Robonom, Phylm, Miji), art centres (Avatar, Bus Gallery) and artistic organizations (P:Media art, Machines) in Europe, Canada and Australia.

His work has been shown on four continents and funded/ supported by more than 20 cultural institutions including the Canada Council for the Arts, the French Ministry of Culture and the Australia Council for the Arts. In January 2008, Pasquier became an Assistant Professor in the School of Interactive Arts and Technology (SIAT) of Simon Fraser University's Faculty of Applied Sciences (Vancouver, Canada).

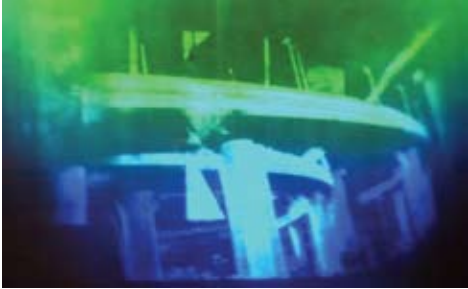


www.sfu.ca/~ppa12/

Digital source files for *The Crossing*



These holograms were the first prints to be produced on the stereo-system at the Korean HOLOcenter. The system is still being developed by Martina Mrongovius & Professor Juyong Lee www.holocenter.kr.or



The Crossing
Martina Mrongovius &
Philippe Pasquier, 2007
installation of holograms with
an interactive soundscape

This collaboration explores how image and sound elements can work together to enclose the space of a journey. The imagery was collected on a road-trip across Japan, between discussions of Shinto and the nature of the road. These glimpses of the landscape and Pasquier's soundscape have been digitally composed into a spatial scene that creates an ephemeral encounter punctuated by the familiar markings of the road.

The holographic montages contain multiple sequences of photographs mapped into a virtual image-space. This scene was rendered across two joining paths, each containing 160 views, that were then recorded into the holograms.

The path between the holograms corresponds to the time line of the journey, but within the enclosed space there are multiple paths that the viewer can take. The sound responds to position and movement, the viewer's body 'scratching' time - yet if the viewer stops the sound fragments while the image remains frozen.

Each person who experiences *The Crossing* will navigate their own passage through the scene, making connections between the image, sound, movement and memory.



Yandell Walton's work explores the interaction of the projected image on surfaces and in space to blur the boundaries between the real and unreal. 'My objective is to reveal another state, a space between what we perceive as real and what we experience within.'

Walton completed her Masters of Fine Art at RMIT University in 2005. Regularly exhibiting in galleries and installation spaces both nationally and internationally,

Walton was granted the Melbourne Fringe Festival Visual Arts Award 2005 and won the Siemens Scholarship in both 2003 and 2004 for her projection installations. In 2007, after receiving an Australia Council for the Arts Runway grant, she created and exhibited an augmented window projection in Berlin. Later this year, with the assistance of the Australia Council for the Arts, she will work with Mrongovius in New York to to develop her projection techniques and a project for exhibition.

www.yandellwalton.com

Clare Hassett completed her Bachelor of Commercial Photography in 2002 and works within the genre of portraiture and documentary photography. She has been experimenting with the fusion of reality and the dream world to create a surrealistic landscape within her imagery.

Hassett's photography seeks to capture the inner most essence of her subjects through the eye of the camera. She focuses on the transient emotions experienced by her subjects that may not be visible at first glance. Clare interacts closely with her subjects both by spending time in their surroundings and learning about their experiences in life in order to capture such intimate moments.

clarehassett@yahoo.com.au

Emergency, 2008

Yandell Walton & Clare Hassett

Photographic print with projected video

This work is the first in a collaborative series that explores the relationship between the photographic image and video projection.

The series seeks to question time and existence, particularly the emotions felt whilst faced with death.

Within the work, the photographic image represents a memory, or specific moment, while the video projection symbolises both the after life and the emotional landscape that can consume us when confronted with the grief of separation.



Martina Mrongovius is a holographic artist and designer. Her work focuses on urban ecology, particularly the nature of space constructed and inhabited through rhythms, dreams and choices. By manipulating the technical and creative processes of holography Martina has developed her own style of spatial montage that has a distinct dynamic texture.

In 2004 she completed an Honours degree in Applied Physics at RMIT University that coincided with an installation of animated holographic projections *Hover...* for the 2004 Next Wave Festival. Martina has contributed holograms to exhibitions in Australia, the UK, Korea, the USA and Chile, with solo exhibitions in Melbourne and New York. As well as working with optics Martina explores the fuzzy edge of physics to inspire the structure of creative projects - including *Singularity*, 2001 and *The Wave Collapses*, 2006 - two narratives that were developed into comic books with her sister Alice and published by BanditFox.

This exhibition brings together some of the creative collaborations that Mrongovius has fostered, offering a glimpse into the ongoing dialogue between herself and the artists.

Mrongovius is undertaking a PhD on holographic image design through the Spatial Information Architecture Laboratory at RMIT University. She is also a staff member of the Center for The Holographic Arts, New York and the Korean HOLOcenter.



www.holographics.com.au

Beyond the Window
18 March - 5 April, 2008
Bus Gallery

Lise Couchet | Clare Hassett | Martina Mrongovius
Erin Ender | Philippe Pasquier | Yandell Walton
and the 'We're all looking' photograpers

curated by Martina Mrongovius

HOLOGRAPHICS



Bus 117 Lt Lonsdale St Melbourne 3000 T +61 3 9662 2442
email@bus117.com www.bus117.com

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