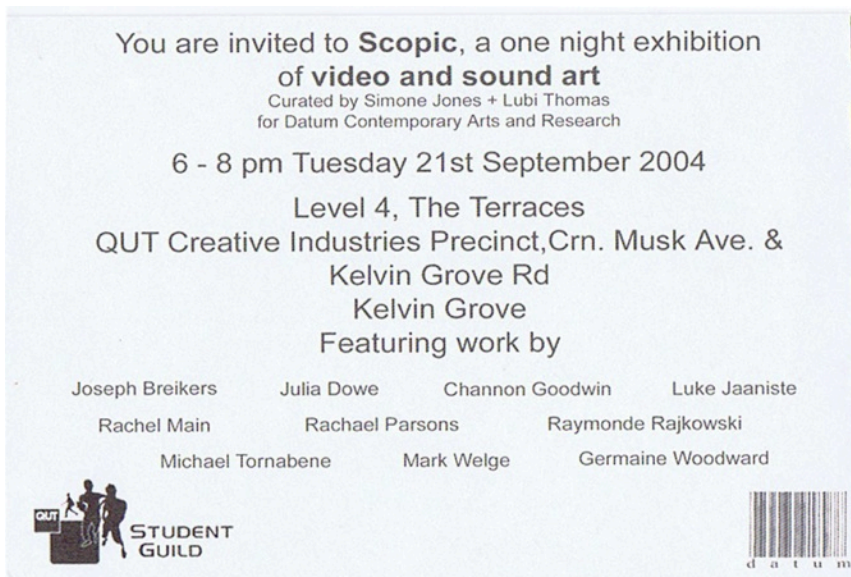
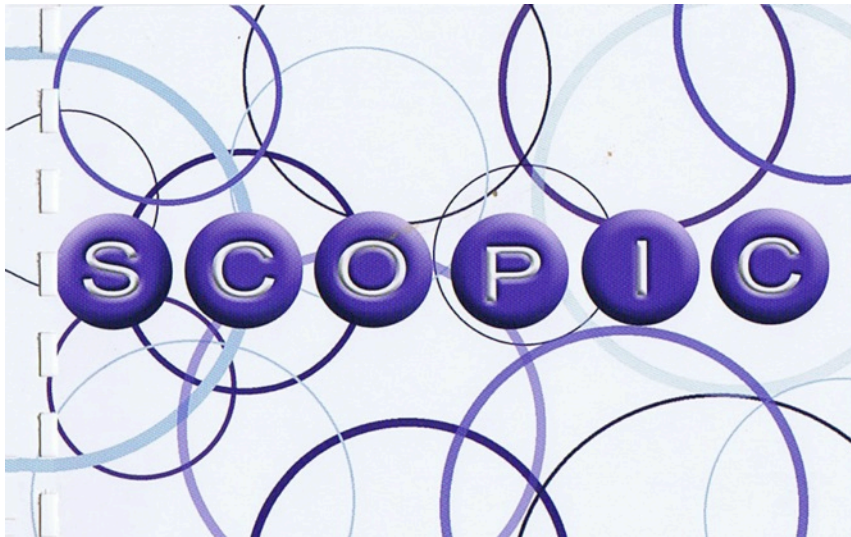


The *scopic* catalogue was a DIY A5 spiral bound booklet – below is a scanned copy.



## Exhibition Premise

*'Seeing is related both to what is known and to what counts as available to be observed. What is seen depends on who is looking, at what, in which site. Seeing is relative rather than absolute'*<sup>1</sup>

The word 'scopic' means inclusive, elastic and broad, yet it is also suggestive of sight, that is, the act of seeing. This exhibition encourages a critical examination of the process of seeing and the act of viewing. Whether it be under stairs, in stairwells, or on steps, the exhibition will bring together a number of alternative sites to challenge both viewer involvement and viewing site. Artwork will occupy unlikely places and demand viewer movement in order to defy passive consumption and disrupt the viewer's physical position in relation to the work. The exhibition will activate a variety of spaces around the Creative Industries Precinct and viewers will follow a metaphorical adventure route, discovering artworks at every pass and in unlikely nooks and crannies.

**Simone Jones + Lubi Thomas**

<sup>1</sup> E. Hooper-Greenhill, *Museums and the Interpretation of Visual Culture*, London, Routledge, 2000

## Where to find works....

### 22 – THE TERRACES

Musk Ave Carpark/ Level 1 entrance	Luke Jaaniste
Level 2-3 stairwell	Mark Welge
Level 3	Rachael Parsons
	Rachel Main
	Joseph Breikers
	Raymonde Rajkowski
	Channon Goodwin
Level 3-4 outside	Channon Goodwin
Level 4	Raymonde Rajkowski
Level 4-5 stairwell	Germaine Woodward
Level 5 'The Loft'	Michael Tornabene

### PARADE GROUND SCREEN

Outside Level 4	Germaine Woodward
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### THE BLOCK

Rear Projection	Julia Dowe
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## Luke Jaaniste

The spacious concrete car park is one of those acoustic spaces that emerges as a luscious by-product of our industrial age. But who gets to bathe in its reverberation? Sometimes it approaches an egalitarian site, such as the public access of the shopping centre car park. Other times it approaches a site of privilege for the 'lucky few', as is often the case in the underbelly of government and private institutions.

In either case, the sonic potential awaits activation. Funny how silent its normally noisy vehicular occupants lay, resting or even sleeping as it were...

This work carries on my interest in the found performance space, and the found object as sonic instrument.

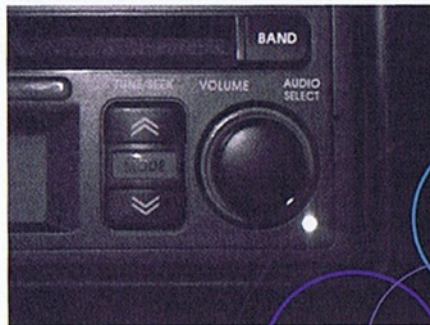
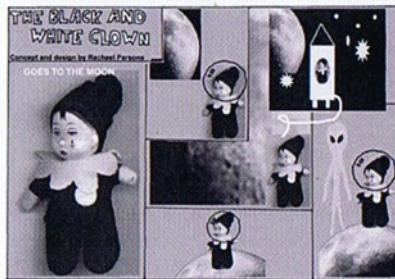


Image: car stereo

## Nerrada Productions in Collaboration with Datum and Scopic Presents The Black and White Clown



Featuring  
The Black and White Clown (and friends)  
Written, Produced and Directed by Rachael Parsons  
Original concept by Rachael Parsons

© Nerrada Productions, Inc. All Rights Reserved. "The Black and White Clown" and their associated logos are the property of Nerrada Productions and Rachael Parsons and are used under their license. The copyright proprietor has licensed the picture contained in this videocassette for private home use only and prohibits any other use, copying, reproduction or performance in public, in whole or part. Printed and manufactured in the spare room. Distributed by Nerrada Productions Australia.



## Rachel Main

My practice at present explores the notion of providing some sort of 'experience' for the viewer. Engulfing and surrounding the viewer within an enclosed space with visuals and audio, that is, creating a sensory environment, is the basis of setting up an experience to occur. This concern with the 'experience' and constructing 'sensory environments' also derives from my love of the cinematic experience. Unlike traditional cinema with its often linear narrative format, my work tends to contain disconnections and deconstructions between the preconceived and the actual through displacing, or even connecting, the sound and image.



Image: *Tales from Deep Space II* 2004, video.

## Joseph Breikers

He was the last to get on. Tall bastard. Awkward too. Then the train started to move and he became graceful. Neutral in a way and unaffected. All the bags, knees, sharp ankles, careless arms and shoulders, they were still - I didn't give a shit about them. On trains, only movement matters.

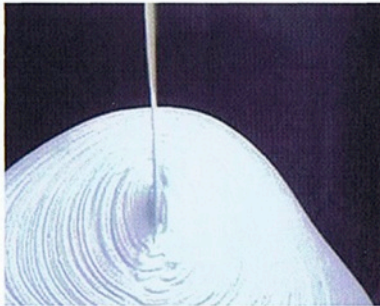


Image: *W.O.S.P the preludial trick*, 2004, performance.

## Mark Welge

My work enquires beyond ideas of Art, Culture and gender, and into areas such as the human sub-conscious, spirituality and the rhythm of life. My sound pieces are designed to be more than songs, music or even pure sonic exploration, as they are journeys with in themselves similar to dreams. I have experimented with elements such as rhythm and repetition, and my works are designed to surround and engulf the listener.

## Raymonde Rajkowski



Paint or painting has been an important concept, as well as substance, within my work recently as it has begun to act as a metaphor for the art making process that I employ when creating performance based video work. I find that the way paint - in its wet form- moves, looks, feels and possesses a logic of its own as well as animate qualities prompts me to use paint as a way to explore the conceptual and personal side of the art making process in a tangible way. I feel that by observing and working closely with paint I can begin to identify and grapple with some of the issues that I deal with when creating art.

Image: *Paint*, 2004, video.



## Channon Goodwin

I have been interested throughout my art practice in the processes and complexities of desire and attraction. I use images appropriated from mass media that prompt exploration into issues of voyeurism, attraction, the gaze and obsession. The footage I take from film and television is compiled in a way to seduce the viewer, to make them the voyeur, to present images that show the sensual product of my private obsessions.



Images: *No. 1*, 2004, video.





## Germaine Woodward

Image: *Plate scrape*, 2004, video, 6:31 minutes.

In *Plate Scrape*, crudely painted pieces of domestic crockery are methodically scraped with my fingernails, creating a painstaking and tortuous 'undoing' of my own act of painting. This act of scraping forms is an investigation into the boundaries of my own reverence for particular forms of painting. In this case, Chinese Ink Painting, where Chinese Ink is prepared by the artist by rubbing an ink stick and water in a grooved stone. The performance of *Plate Scrape* physically maps the futility of any unquestioned commitment to accepted forms and rules without considering the positioning of one's self in the equation. The investigation is as unforgiving as is the experience for any audience.



Image: *Friendly Fire*, 2004, video, 5:40 minutes.

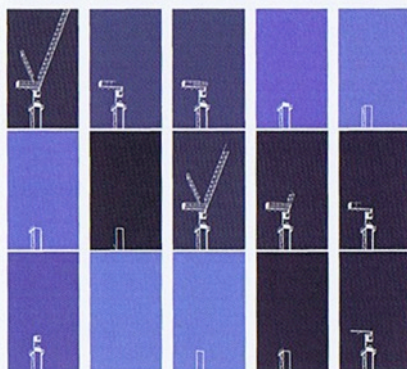
"Don't worry you can always  
change the channel"

**Michael Tornabene (a.k.a. sQwurm)**

<http://sqwurm.webhop.org>

## Julia Dowe

The windows slowly turn from blue to grey as a crane draws and un-draws itself in a series of white reductive lines... As lines and forms take shape, the construction process is replayed and recorded. The time-lapse aesthetic of the video draws a skyline of our built environment. Like a clock, the divisions in the video are made extensive and repetitious, for us to view the constancy and intensity of time.



The stacked formations of lines and forms are networked along the 'grid' structure in the window projection. The subtle transition of hues in the grid creates the illusion of three-dimensional virtual space. The projection envelops one whole wall in The Block. Physical space folds into the virtual to create a platform for viewing the work. As the projection and the screen conflate and fold, the artwork becomes more a part than apart from its site.

Image: *White crane*, 2004, video