

- ▶ SHOWCASE
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- ▶ CLUB
- ▶ CALENDAR
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ARTISTS:

Mark Cypher (Australia)
 Daniel Lee (Taiwan/USA)
 Christa Sommerer & Laurent Mignonneau (Austria & France)
 Bill Viola (USA)
 Lynette Wallworth (Australia)

CURATOR: Chris Malcolm

impermanence explores the value of the contemplative within the growing global technological maelstrom. It presents a range of projects that encourage audiences to slow down and pause in reflection of our place in a rapidly changing world.

John Curtin Gallery, Curtin University of Technology presents... **impermanence [contemplating stillness]**

VENUE: John Curtin Gallery, Curtin University of Technology, Bentley

EXHIBITION OPENING: Tuesday 11 September, 6pm

EXHIBITION DATES: 12 September– 7 December

GALLERY HOURS: Monday–Friday, 12–5pm; plus 1– 4pm on the following dates:
 Sat 15, Sun 16 & Sun 30 Sept; Sun 28 Oct & Sun 25 Nov.

WEBSITE: www.johncurtingallery.curtin.edu.au

Above:
 Christa Sommerer &
 Laurent Mignonneau
Eau de Jardin (c) 2004
 interactive computer installation
 developed for HOUSE-OF-SHISEIDO,
 Tokyo

Middle:
 Mark Cypher
Darwin, 2007
 internet data and games engine

Below:
 Lynette Wallworth
Still: Waiting2, 2006
 Commissioned by new
 Crowned Hope and Arnolfini.
 Produced by Forma



Mark CYPHER (Australia)

Darwin, 2007

World Premiere

Mark Cypher's *Darwin* attempts to chart the real time evolution of the 'Darwinism' meme. Computer software harvests information gathered from neo-Darwinist and Intelligent Design blogs. The software then allows this data to interact with a virtual three-dimensional rendering of Charles Darwin's head. The forms and patterns that result are snap shots in time of the mutating 'meme' that was once Darwinism.

Daniel LEE (USA/Taiwan)

Origin, 2004

Australian Premiere

Daniel Lee's *Origin* espouses his Darwinian beliefs and explores the theme of man's evolution from and connection to other animal species: "My motivation derives from the new Millennium (year of 2000) which suggests to me the grand beginning of everything ... I proposed that there were ten stages in human evolution, from the fish form (as Coelacanth) eventually transforming to reptiles, apes and humans."

Christa SOMMERER &

Laurent MIGNONNEAU (Austria & France)

Eau de Jardin, 2004

Australian Premiere

Christa Sommerer & Laurent Mignonneau's *Eau de Jardin* was inspired by Claude Monet's late Water Lillies paintings and their panoramic setting at the Musée de l'Orangerie in Paris. *Eau de Jardin* is an interactive installation transporting visitors into the imaginary world of virtual water gardens. As visitors approach a series of hanging amphorae containing living plants, sensors respond to their actions and create virtual water plants on a large immersive screen. As interaction with the real plants develops, more virtual plants appear on the screen reflecting the evolving nature of the interaction.

Bill VIOLA (USA)

Observance, 2002

Bill Viola has long been fascinated with the perception of time, uncovering the minutiae embedded within otherwise invisible moments. *Observance* brings a range of human emotion into stark view as a procession of mourners slowly approach the viewer in single file, pausing to gaze momentarily at "something they'd rather not see...to say goodbye to someone who'd left them behind." Viewers bear silent witness to a range of powerful emotions through extremely slow playback of hi-speed image capture.

Lynette WALLWORTH (Australia)

Still: Waiting2, 2006

Lynette Wallworth's *Still: Waiting2*, sets up an ecosystem, a space complete within itself wherein the participant/viewer actively contributes to the revelation of the work. Sensors guide the participants in the 'protocols' of the revelatory behaviour – particularly responding to stillness. Participants negotiate with 'newcomers' to ensure that previously established intimacies are preserved. *Still: Waiting2* reflects on the reality that, over eons, all organisms that remain in direct contact with each other develop mutually beneficial systems of adaptation and inter-dependence and that these specialisations may need deciphering by newcomers to the system.

Right:

Bill Viola

Observance, 2002

Color High-Definition video on plasma display mounted on wall

Photo: Kira Perov

