

ScanLines

—

a Database of Video Art that has occurred in Sydney or NSW in general.

Main Article

This will be an introduction to the artist, and their work: types of work, the context and their philosophical approach. It may include any collectives, artist-run-spaces, etc they are involved with, including images

Objects produced by Artist :

lists of video works, installations, performances and writings by Artist.

Should include all collaborative data: camera - , sound – , etc. for each work.

Events in which Artist showed work:

lists of one person exhibitions, group exhibitions, festivals, biennales, etc.,

Curriculum vitae :

Birth date, (death date), Birth location, Lives and works, Education, etc.

Associated information :

Articles by other authors, including catalogue entries, reviews about Artist or about works.

Interviews with Artist.

Involvements: collective/group/artists-run-space

References :

External resources, catalogue refs, books in which artists' work is mentioned, cross-references within database.

metadata :

Author/compiler of entry, date of first presentation of work (for TimeLine use), Artist or Event

Example for Artist

Main article

Stelarc

Stelarc was born in 1946 in Cyprus and after emigrating to Melbourne studied at Caulfield College of Advanced Education and the Royal Melbourne College of Technology, Australia. [1](#) He began with performance work, which he describes as “essentially multimedia events” [2](#) and in which he was involved not as a performer rather more as choreographer/director. One early event was his *From Micro to Macro and in Between* performed at the Hamilton Gallery, Victoria, in December 1968, in which “three dancers, choreographed by the artist, performed in front of” computer graphics projected onto screens [3](#) to *musique concrète*. The audience were offered “helmets and goggles that altered binocular vision,” distorting the viewer's perceptions of the event [4](#) “by superimposing fragmented images from the rear and to the sides of the wearer.” [5](#) As Marsh goes on to say, the early works “encouraged people to participate by giving them access to the performance equipment.” [6](#)

His immediately later works turned more to the use the technologies to enhance the visual spectacle. As Stelarc has said:

“I was more interested in the use of the body as a direct medium of expression - as opposed to painting and sculpture for instance, or the production of artifacts. I conceived of actions within a multimedia or multimodal approach, using sound, light, multiscreen images and so on.”

He was influenced by the Australian pioneer of electronic art, Stan Ostojja-Kotkowski, as well as international artists such as Alan Kaprow, Robert Rauschenberg and John Cage.

Around 1970 Stelarc moved to Japan and for a time worked as an English language teacher in Yokohama. While there he continued his performances and exploration of new technologies that he could use in them, meeting many Japanese contemporary artists while there. While there he began his suspension performances which in their early versions were performed with ropes and harnesses, but now using amplified body sounds and brain waves. [7](#) He comments that:

“I wanted sounds that were intrinsic to the movement, and so gradually it occurred to me to use body signals. Remember too that in the late `60s there was a lot of interest in biofeedback mechanisms, so these things in combination focussed me on the idea of amplifying the body signals. It was a question of relating the various elements of the performance. Also, as the body became the focus of expression and experience, it was necessary to situate these elements within it.” [8](#)

Some of these performances took place in Australia and Stelarc maintained his contact with artists and curators here. He was instrumental in the inclusion of many of the Japanese artists in the 1976 Biennale of Sydney, directed by Tom McCullough.

Although he was not able to come to Sydney for the Biennale himself, as he was working in Japan, Stelarc presented photographic and video documentation of his suspension performance, *Event for Stretched Skin* (1976). The videotaped performance was described by one critic as "disgustingly masochistic showing the artist being strung up by fishhooks." ⁹ Another critic describes it a little more dispassionately: "he appears hanging like a hairy marlin from some fishing hooks piercing his naked body. In spite of dripping blood, the result is coolly esthetic, as evidenced by the pre-meditated relationship of horizontal volumes beneath the suspended body and the rock placed underneath." ¹⁰ The suspensions were neither masochistic nor shamanism but performances of an indifferent body, a body simply understood as object: suspended with the intention of "extending intelligence beyond the earth." ¹¹ This was the first of the suspensions that involved the fishhooks, but it led to a series that continued in Japan and then were made in Europe, the United States and Australia.

Objects produced by Artist

Stelarc video tapes, mostly documentation of performances. [To be developed.]

***Event for Stretched Skin* (1976)**

Performance, Recorded in Videotape and Photographs

Dimensions: 400cm x 120cm

Exhibited in 1976 Biennale of Sydney

Exhibit kindly lent by the artist. Photographed by Shigeo Anzai.

The Third Hand, developed in Japan, made its Australian debut in Melbourne in 1980

1988, AGNSW Stelarc, **Amplified Body Third Hand** (performance and multimedia installation) Tony Bond, assisted by Victoria Lynn

Events in which Artist showed work:

Early CV from the 1976 Biennale of Sydney Catalogue:

Solo exhibitions by the artist include

1969 "Events from Micro to Macro and in Between", Hamilton Art Gallery, Hamilton, Victoria.

1970 "Sound and Image Experience", The Open Stage, Melbourne.

1971 "Three Events", Squash Court, Yokohama, Japan.

1972 "Blink: Event for Tree and Amplified Man" Christchurch, Yokohama, Japan.

1972 "Blink: Event for Amplified Man, Tree and Balloon" sponsored by the German Cultural Centre Tokyo, Japan.

1972 "Room for Goggles, Helmets, Compartment and Brainwaves", Harumi, Tokyo, Japan. 1972 "Gulp: Event for Amplified Man, Tree and Lasers" sponsored by the Myer Foundation, Melbourne, Australia.

1973 "Blink: Star-Man/Star-Dust" sponsored by the Athenee Francais Cultural

Centre, Tokyo, Japan.

1973 "Event for Rock, Amplified Man and Probing Eye" sponsored by the Athenee Francais Cultural Centre, Tokyo, Japan.

1973 "Event for Rock, Brainwaves and Tunnel", Tomioka Tunnel, Yokohama, Japan.

1973 "Event for Rocks/Brainwaves/Treel Stomach Probe/Lasers", Libre Gallery, Claremont, U.S.A.

1973 "Event for Utterances/ Brainwaves/Stomach", San Jose State University, U.S.A.

1973 "Attempted poetry reading on top . of "The Pyramid of the Moon", Teotihuacan, Mexico.

1974 "Event for Balloon/Planet/Comet", Asagiri Kogen, Shizuoka Prefecture, Japan.

1974 "Event for Comet/Planet/Probing Eye", Tamdra Gallery, Tokyo, Japan.

1974 Poetry reading, Daimarti, Kyoto, Japan.

1974 "Event for Anal Probe/Rocks/Laser/Eyes/Tree" sponsored by the German Cultural Centre, Tokyo, Japan.

1974 "Event for Insertions/ Extensions", sponsored by the German Cultural Centre, Tokyo, Japan.

1974 "Event for Intemal/External Probes", Casa del Lago, sponsored by U.N.A.M. Difusion Cultural, Mexico City.

1974, "Event for Internal/ External Probes", Museo Universitario, sponsored by U.N.A.M. Difusion Cultural, Mexico City, Mexico

1974 Poetry reading on top of "The Corridors", Tepoztlan, Mexico.

1975 "Mind Maps", March 10-16, Maki Gallery, Tokyo, Japan.

1975 "Event for Mind Loop/Lungs/Laser Eyes", June 13, German Cultural Centre, Tokyo, Japan.

1975, "Event for Amplified/Modified/Monitored Man", July 21 August 1, Ewing Gallery, Melbourne, Australia.

1976, "Event for Modified Man", January 26-February 1, Tamura Gallery, Tokyo, Japan.

Other work:

1969: Sense Helmet.

1969: Sense Compartment.

1970: Helmets: Put on and Walk 1-6. Australia.

1971: Head Compartment,

1972: Goggles 1-5, Japan.

Selected group shows include

1971, "Crosstalk", sponsored by the American Cultural Centre, Tokyo, Japan.

1974, "Studiokonzert Neuer Musik" sponsored by the German Cultural Centre, Tokyo, Japan.

1974, "The Letter Show", Ewing Gallery, Melbourne, Victoria, Australia.

1975, "Exhibism"20 Japanese Artists, June 6-12, Kanagawa Prefectural Gallery, Yokohama, Japan.

1975, 'Studio Fur Neue Music March 7, Statische Galerie, Munich, Germany.

1975, "Gesangsabend" December 17-Deutsch/Americanisches Institute, Regensburg, Germany.

1975; "Wordworks II" April, San Jose State University C.A., USA.

1975, "Music From our Times", October 5, Melbourne University Art Gallery, Melbourne, Australia.

1975, "Music from Our Times", October, Ngaio Marsh Theatre, Christchurch, New Zealand. 1976, "Pan-Conceptuals", January 5-18, Maki Gallery, Tokyo, Japan.

Other activities by the artist include

1973, Micro-films of the inside of the artist's stomach, Yaesu Cancer Research Center, Tokyo, Japan.

1975, 16mm color film of the inside of the artist's lungs- 15 minutes, Hamamatsu Hospital, Hamamatsu, Japan. 1975, B & W video-tape/vertical X-Ray scan of the artist's body - 55 minutes, Yaesu Cancer Research Centre, Tokyo, Japan.

1Tom McCullough (director), *Recent International Forms in Art, Biennale of Sydney, 1976*, Sydney: Biennale of Sydney.

2Rainer Linz, "An interview with Stelarc," *New Music Articles* NMA#10, 2001. Available at http://www.rainerlinz.net/NMA/repr/Stelarc_interview.html

3Ann Marsh, *Body and Self: performance art in Australia, 1969-73*, Melbourne: Oxford University Press "Australia, 1993, 25.

4Rainer Linz, "An interview with Stelarc,"

5Ann Marsh, *Body and Self: performance art in Australia*,

6*ibid.*

7Rainer Linz, "An interview with Stelarc,"

8*ibid.* This interview contains a much deeper discussion of Stelarc's use of body sounds. I recommend it.

9Sandra McGrath, "Sandbags, balloons and stuffed rabbits" *Arts Australian: The Australian*, Nov. 16, 1976.

10Eneide Mignacca, "Hanging the Human Marlins" *Nation Review*, 2-6 Dec. 1976, 162.

11Stelarc quoted in Brian Massumi, "The Evolutionary Alchemy of Reason: Suspended Animations", in Stelarc (editor), *Alternative Interfaces: Stelarc*, Melbourne: Monash University, 2002, 25.

Curriculum vitae

Born, Limasol, Cyprus, 1946
Lives and works in Melbourne.

Associated information

None presently included.

References

Internal Cross references: 1976 Biennale of Sydney:

Articles, catalogues, books:

Tom McCullough (director), *Recent International Forms in Art, Biennale of Sydney*,

1976, Sydney: Biennale of Sydney.

Rainer Linz, "An interview with Stelarc," *New Music Articles* NMA#10, 2001.
Available at http://www.rainerlinz.net/NMA/repr/Stelarc_interview.html

Ann Marsh, *Body and Self: performance art in Australia, 1969-73*, Melbourne: Oxford University Press "Australia, 1993, 25.

External Resources:

Rainer Linz, "An interview with Stelarc," *New Music Articles* NMA#10, 2001.
Available at http://www.rainerlinz.net/NMA/repr/Stelarc_interview.html

Metadata:

Compiled by Stephen Jones
Date: 1976-11-04

Example for Exhibition

Main article

European Dialogue – 1979 Biennale of Sydney

director: Nick Waterlow

14 April – 27 May, 1979

“European Dialogue – Origins of Recent European & Aspects of Recent Australian Art.”

“Recent European Drawing”

Art Gallery of NSW

“Uses of Photography in Europe.”

Australian Centre for Photography.

In this Biennale, Nick Waterlow sought to show the “extraordinary range and variety of activities currently pursued by European artists”¹ more or less in reaction to the singular dominance of international art styles held by New York painting over the 1960s and early 1970s. A wide range of new kinds of work, new media of work, brought a pluralism that showed “that individual pioneers pursuing independent research were producing the most vital works.”² Recent work from France, Germany, Poland, Hungary and the U.K. was selected, along with earlier European work that helped to form a context. Australian inclusions demonstrated that the object / post-object dichotomy had dissolved at this point and “that no particular style or medium dominates,”³ showing that local artists were also articulating an expanding variety of productions.

Objects exhibited in Exhibition :

Video related works

Marina Abramovic and Ulay:

performances: *Relation in Movement*

film and videotape documentation of performances: *AAA-AAA*, performed at RTB-Liege; *Incision*, performed at Galerie H-Humanic, Graz, Austria; and other performances.

Tim Burns:

Film: *Against the Grain*,

Philip Dadson:

Sound performance: *Triad 3*,

1 Nick Waterlow, “European Dialogue” catalogue essay in Kerry Crowley (ed.), *European Dialogue – Biennale of Sydney 1979*, Sydney: Biennale of Sydney.

2 Ibid.

3 Ibid.

Valie Export:

Video Installation, performance: 4 vtr's, 4 monitors, 1 camera.

Invisible Adversaries, film

Export's work consists of films, expanded cinema, video, body action (body-material-interaction), photography, drawings.

“the signs and communication functions of the body become not only individual but social codes. The needs of the body are the speech of a forbidden literature.”⁴

Joan Grounds and Alex Danko:

performance: Untitled.

Peter Kennedy and John Hughes

November Eleven,

“A memorial tableau, Oil painted banner with needlework and videotape. Banner designed and painted by Peter Kennedy. Needlework by Norma Davey. Video tape by Andrew Scollo, John Hughes and Peter Kennedy. Video sound track by John Scott and Robert Moore. An Australian Independence Movement Cultural Organization project.”⁵

Jurgen Klauke:

The Harder They Come (Architecture of a City), dance performance and documentation photographs and video.

Hermann Nitsch:

Aktion 58 (1978), colour videotape, produced by Western Front Society (Canada)

Ulrike Rosenbach:

Untitled performances,

Live action, video, film

working in video since 1972. “The point of departure of her work was (and has remained until today) her own person, her own life and – by putting this theme into a broader context – the situation of women in our time and society.”⁶

Sam Schoenbaum:

Mouthpiece,

video, B&W.

Still Life: bachelor piece,

video, B&W.

Associated information :

Complementary exhibitions in other venues included:

4 Valie Export, statement in Kerry Crowley (ed.), *European Dialogue – Biennale of Sydney 1979*, Sydney: Biennale of Sydney.

5 Peter Kennedy, statement in Kerry Crowley (ed.), *European Dialogue – Biennale of Sydney 1979*, Sydney: Biennale of Sydney.

6 Ulrike Rosenbach, entry in Kerry Crowley (ed.), *European Dialogue – Biennale of Sydney 1979*, Sydney: Biennale of Sydney.

- A Perspective on English Avant Garde Film at the Ozone Cinema, Paddington Town Hall.
- Dance Exchange and other performances.
- The Philip Morris Arts Grant 6th Annual Exhibition in Hyde Park

A changing programme of installations, performances, video and sound art at the **Sculpture Centre**, The Rocks, Sydney. Included:

Pat and Richard Larter:

Super 8 films and Videos, 26-27 April

- Seeberskin (1974), video
- Eye to Eye Still Life with view (1975), Super 8
- The Crumbling of your Eyes (1975), Super 8
- Lather News (1975), Super 8
- Latex News (1975), Super 8
- Portrait (1975-6), Super 8
- Mr Klein Falls Out (1978), video
- Silvia Paints Pat No.2 Again (1978), video
- Hamstrung (1978), video

Arthur Wicks:

Sand Memories (1978), video installation and performance. 4-6 May.

Dragan Illic:

Electronic Pencils XI (1979), Performance and Installation (documented on video).
May 24-27

- Side Efx at the Marist Bros. College buildings, Darlinghurst, hosted sound works and performances by Philip Dadson and 'From Scratch' and other New Zealand artists.
- AGNSW Theatre held a programme of Films, videotapes and discussions.
- Various commercial galleries also held associated exhibitions.

References:

Kerry Crowley (ed.), *European Dialogue – Biennale of Sydney 1979*, Sydney: Biennale of Sydney, Sydney: Biennale of Sydney.

Nick Waterlow (compiler), *European Dialogue – 3rd Biennale of Sydney 1979, A Commentary*, Sydney: Transfield P/L and The Visual Arts Board of the Australia Council.

Vivienne Binns and Ian Milliss, et alia, *Sydney Biennale : White Elephant or Red Herring? - Comments from the Art Community*. Sydney: Alexander Mackie College of Advanced Education Students Representative Council.

Metadata:

Compiled by Stephen Jones

Date: 1979-05-14