

alexander hayes



Space & Place

'Virtual Art Studio in the Global Cloud'

Honours 492 Proposal

2002

Alexander Hayes

ah@ah.iinet.net.au

School of Art & Design, Curtin University
Perth, West Australia

DOI: [10.6084/m9.figshare.16727179](https://doi.org/10.6084/m9.figshare.16727179)

Abstract

The onset of the Internet has ushered in changes to the fine art honours program, albeit all higher education pedagogical foundations for arts related curriculum. By opening out the immediacy of human engagement through the Internet, digital connections have in some cases become as important as the analog physical form. In this research project an interactive website will be developed and hosted online to connect studio practice with international audiences, national events and personal artist experiences showcasing visual creations in the studio setting. Semi-structured and impromptu dialogue recorded with consent between supervisor and student (artist), or student and event participant will serve as a foundation upon which to test, develop and implement the process of image making and expand these into more conceptual works, employing mediums such as printmaking, film making, sculpture, performance and installation art. A physical and virtual diary will be employed to document planning, discussion notes and to help develop a critical discourse analysis, ensuing model of engagement and framework consisting of emergent concepts and themes presented in an installation exhibition format.

Keywords

artist, Internet, process, analysis, honours, discourse, culture, international, visual, performance, installation

Objectives

Upon completion of this Visual Art 492 Honours research project it will be evident that the student has:

1. *Ethics Clearance* - Negotiated and obtained ethical clearance in conjunction with Course Coordinator, Ted Snell to exhibit all creation forms of this remote studio practice culminating in a multi-media installation at John Curtin Gallery, Bentley Campus.
2. *Website* - Developed an interactive, online website where completed and in progress creative art forms (“Body of Works”) in both the physical and virtual context are made accessible for examiner critique;
3. *Diary* - Provided for scrutiny a physical and virtual online visual diary (“diary”), which provides proof of process orientation to inform the creation of physical print media works, photography, filmmaking and installation creations;
4. *Forums* - Contributed actively in School of Art organised online forums, web conference discussions and student reviews with the supervisor and Curtin University art school students and staff;
5. *Supervision* - Critically analysed and processed for review key events involving interactions and experiences with Honours Supervisor, Harry Hummerston.

Research Questions

1. *Which platforms, information systems and online services offer the most effective means by which visual artists can engage with and sustain meaningful cultural and participatory interactions with national and international audiences? and/or;*
2. *What significance do traditional forms of printmaking i.e. etching, woodcuts, monotypes have in determining how a visual arts student utilizes digital technologies to develop a deeper engagement and enhanced visual aesthetic?*

Background

This honours research project conducted at Curtin University School of Art examines and critically appraises online technologies as they interrelate with traditional forms of self-expression, especially in the printmaking media paradigm. The project provides the student ("Artist") with an opportunity to critically analyse existing teaching methodologies, develop studio practice involving online engagement and advocate for greater flexibility for the students undertaking other necessary everyday tasks whilst completing art studio practice and studies in a remote online setting..

Traditional printmaking and contemporary digital image duplicity have been pushed into new realms within current Western Australian printmaking practice. It is evident that the Award circuit i.e. Fremantle Print Awards and Prints WA now have a particular emphasis in terms of explorative image making using digital softwares and services, opening up new and emerging categories defined by these digital interactions and substrates. Hayes will push the boundaries of visual, moving image and audio creation through a series of interventions, installations, personal engagements conjoining remote studio practice, art theory, public engagement and the ever expanding realm of the artist as 'cyborg'.

Literature Review

A literature review reveals contemporary theorists and artists in this field to investigate including Rick Rue, Nigel Helyer, Anns Siebel, Rob Muir, Kat Hope, Jacque Attali, Stellarc, David Haynes, Sherre De Lys, and Joyce Hinterding.

Research Plan / Methodology

The student in collaboration with Honours supervisor will;

1. Investigate every means by which to conduct an Honours art studio program through remote studio practice via the Internet;

2. Negotiate approvals and obtain ethical clearance in order to conduct art related research activities involving creative research participants;
3. Access and maintain an online web presence website and produce art forms via personal and institutional computing devices and facilities;
4. Identify and document key theorists, significant figures and contemporary studio related practices in the Australian national and international context;
5. Access and analyse key peer reviewed publications in this contemporary field of creative endeavour;
6. Develop criteria, determine parameters and conduct analysis of methodologies used for remote studio practice and online learning;
7. Catalyse, facilitate and collaborate with inclusion of all interested parties either through online chat room facility or via email;
8. Compose and articulate research and project findings as a comprehensive Honours thesis for submission and examiner review;
9. Present significant findings at university events, external conferences and seek further inclusion in peer reviewed publications forums;
10. Showcase in a public context significant artworks in face-to-face, online and as blended presentations, such as digital installations including physical objects insitu.

Significance of the Research

This undergraduate Honours project will endeavor to examine the key potential and presenting challenges of online learning to both student, educator and higher education institution alike. This project will also endeavor to demonstrate the means by which technological change is commensurate with that of the developing print media fraternities associated with its' physical output in print form.

It is of a relatively recent time that online study of visual and performing arts including print media has been offered in this form, hence the need to examine its potential, equity and ethical challenges for future programming in this curriculum area. The technical significance of utilizing the Internet for creative practice is evident in the wide scope for new works that 'online' study methodology present, especially as computers become increasingly 'smarter' as mobile and body worn phones. As the role of digital media as a print form

evolves so does the manner in which this form is taught. The significance this change in learning methodology has, is profound as more and more learning programs move towards online interaction as opposed to face-to-face teaching.

The development of an interactive site which depicts these new forms of printmaking will allow transparency of learning methodology to emerge for those interested in exploring this increasingly 'alternative' interaction.

Resources & Facilities

As this project will commence online it will be necessary for both supervisor and student alike to have ready access to advanced computing with stable and fast Internet connection via dial up 56 kbps modem.

Ideally the student will have access to studio and performance settings with audience participation within the university setting, exploring with technical assistance the myriad of ways in which remote practice can be scheduled, and for the student to present at physical events within the School of Art. The student has a self-contained print workshop at his home residence and will utilize this for construction of works to be used / reused in a virtual setting. All other resource and facility needs are as the Honours program dictates is necessary in terms of research.

Timetable

A negotiated, carefully detailed timetable will be developed in consultation with project supervisor, Harry Hummerston. If necessary, varied changes will be made to the existing course timetable to accommodate this form of study schedule the student has advocated to pursue in completion of research and this program of study.

A project timeline will be developed and implemented covering every aspect of requirement for units offered. The manner in which examination will occur will be negotiated with Course Coordinator, Associate Professor Ted Snell.

- Jochen Gerz.
- Nefarman.
- Jurek Wybitniez.

School of Art: Curtin University of Technology
Art Theory 492 1st year M.A. and Honours Students
2nd Semester 2002

This unit is designed in collaboration with Art Theory 491 to introduce students to contemporary theoretical discussions within the visual arts. It is the aim of this unit to have students conversant with the dominant issues that drive today's practices.

W/L 3 The programme is divided into two sections.
 Firstly, weeks one to six introduce critics, curators and theorists working in the visual arts. These people are all engaged at a professional level in either the practice or theory of contemporary art and all are able to bring to the unit experience and knowledge of recent practice and theory. They are all specialists in their chosen field of interest and collectively will give students a deep and broad exposure to current art theory.

The second part of the programme requires students to present a working seminar paper that will end up as the essay for the semester.

The paper is in three sections:

- 1 Introduction to your work (1500 words) ✓ *illustrations (colour) catalogue (style)*
- 2 A discussion of 3 artists/writers, critics - whoever is appropriate to your interests (3000 words) - ✓ *Jochen Gerz, Jurek, Nefarman. Synopsis.*
- 3 A speculation of the future (next 2 years) of your work (500 words) ✓ *masters.*

> *Prof. Snell - Cultural Heritage.*

For the seminar you are required to discuss part 2 of your paper.

The work-shoping is, as with first semester, designed to allow students to work out their ideas and critiques in an environment of support and feedback.

All students are required to participate and contribute to in all workshops/seminars.

The completed essay is to be at least 5,000 words in length and is due Friday 25 October

Assessment:

You will receive a graded mark at the end of the semester.

The essay mark will, in normal circumstances be your semester mark. However if you wish to average this mark with that which you received informally in 1st semester - this is negotiable.

Welcome and good luck for the semester.

Julian Goddard

> *Sharon Johnston*
Painter

Nova Scotia university

24 November - grad: show

\$15 Student for BEAP

BEAP

WWW

Documenta

(1)

(44)

> * *Documentation*

> * *Historical narrative*

> * *Social impact*

Preliminary Drawings

Figures developed and documented in artist visual diaries in 2001 and 2002.

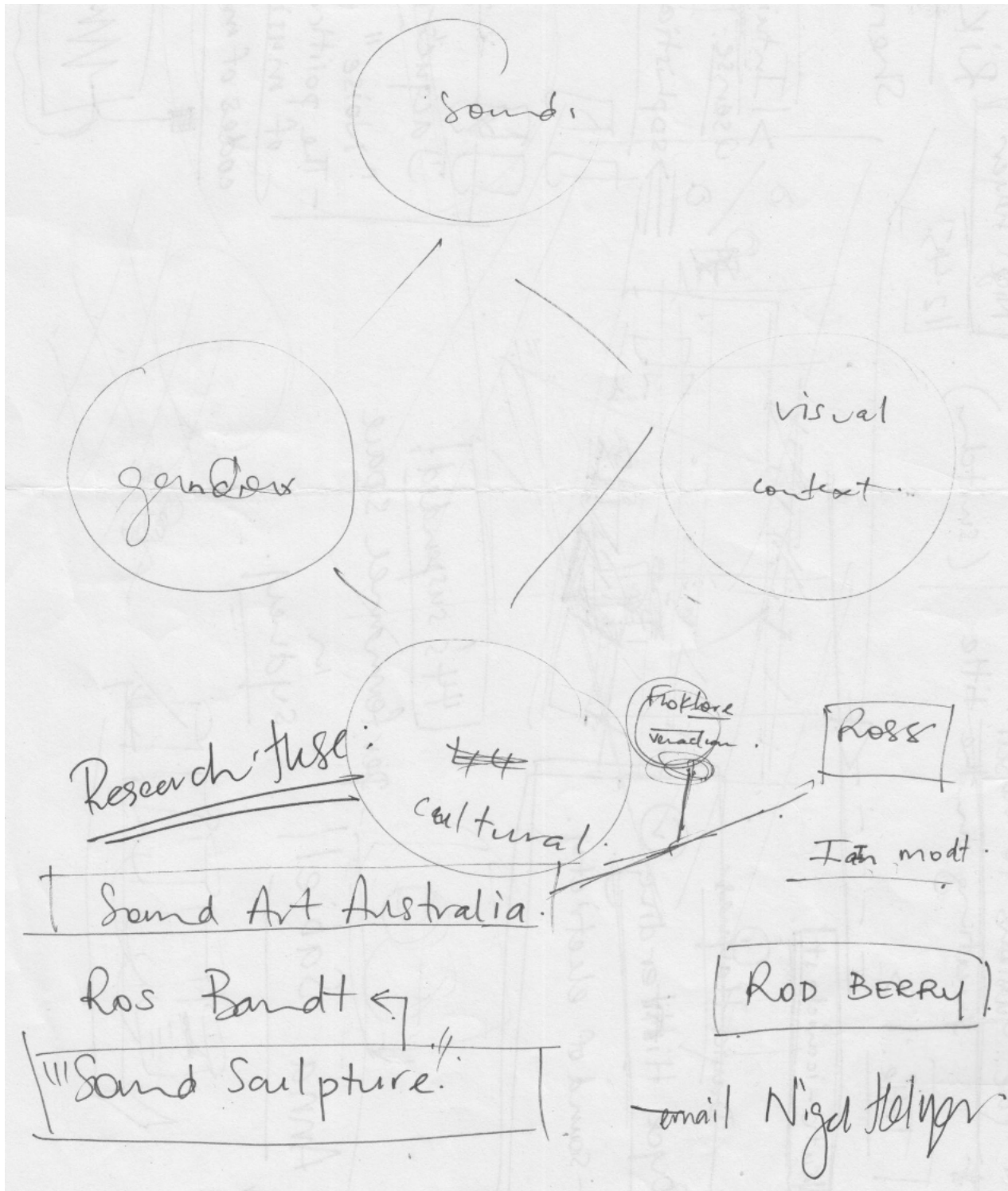


Figure 1: 'Emergent Concepts' - Musing on contemporary artists in the field

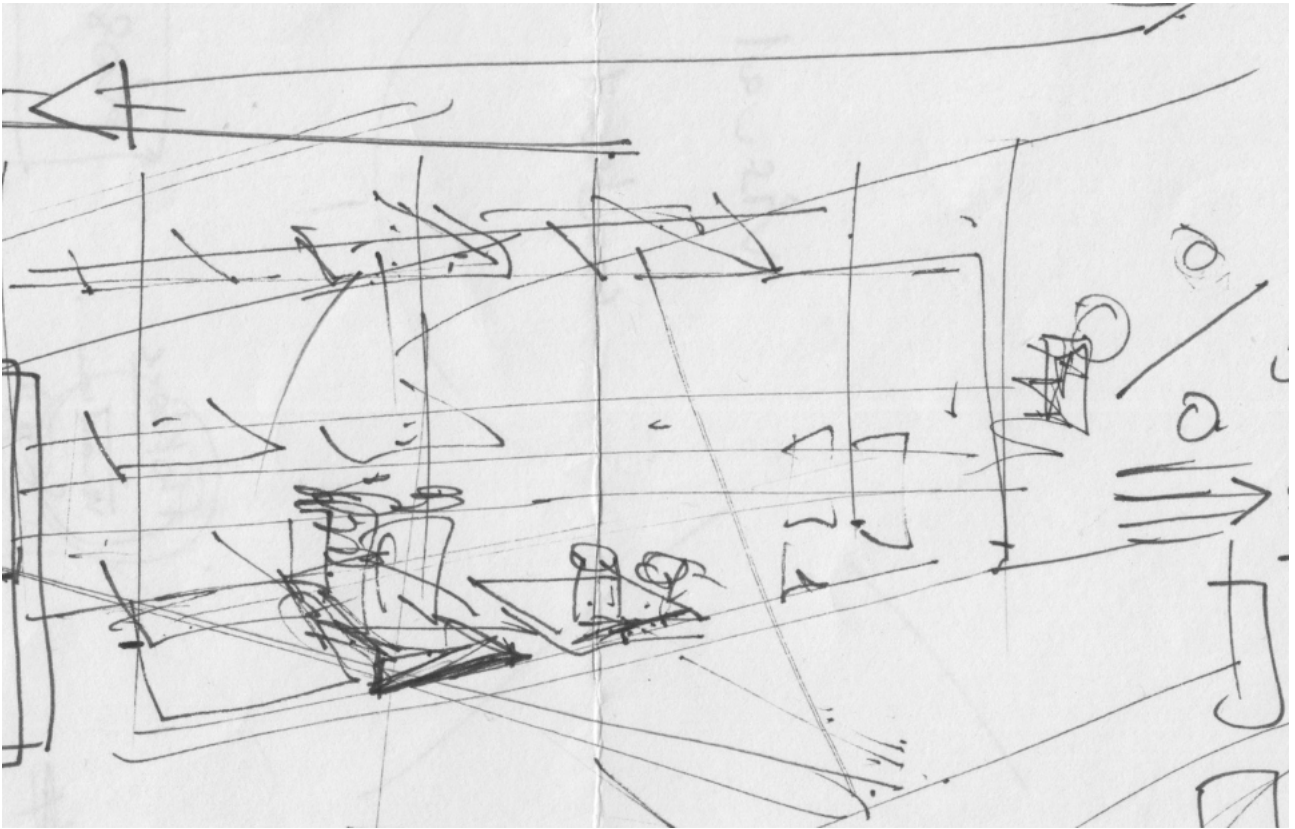


Figure 2: 'SOFA 02 Exhibition' - Pallet rack style installation - Preliminary concepts

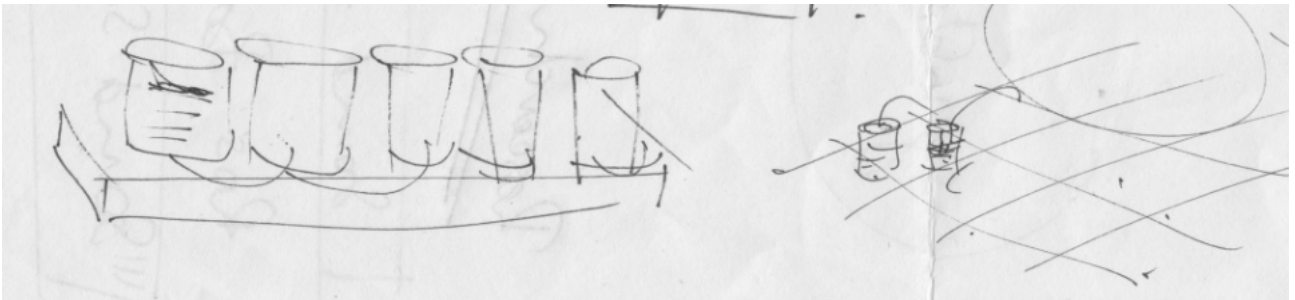


Figure 3: 'Project 44' - Drums / Grid installation concept

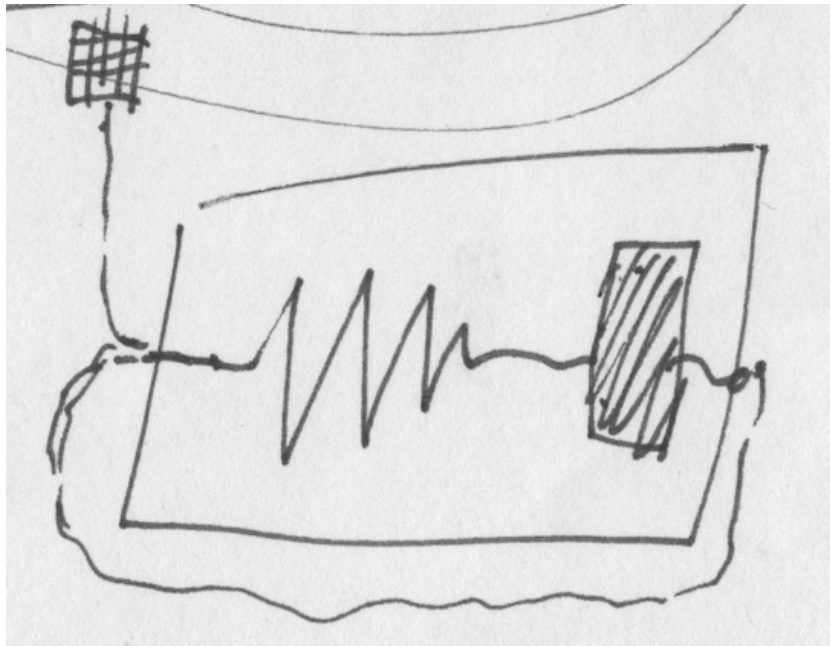


Figure 4: 'Circuit' concept drawing - Discussion with Rob Muir

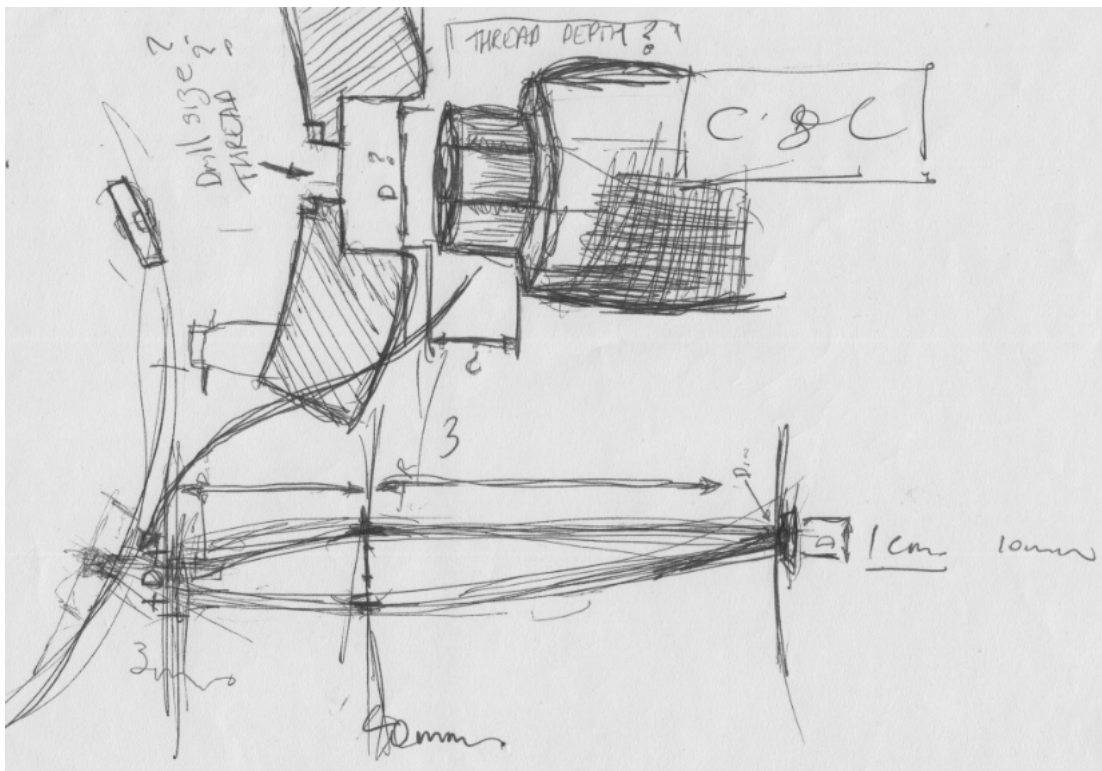


Figure 5: Plan drawings for threaded chrome legs for 'Ken Oath' installation

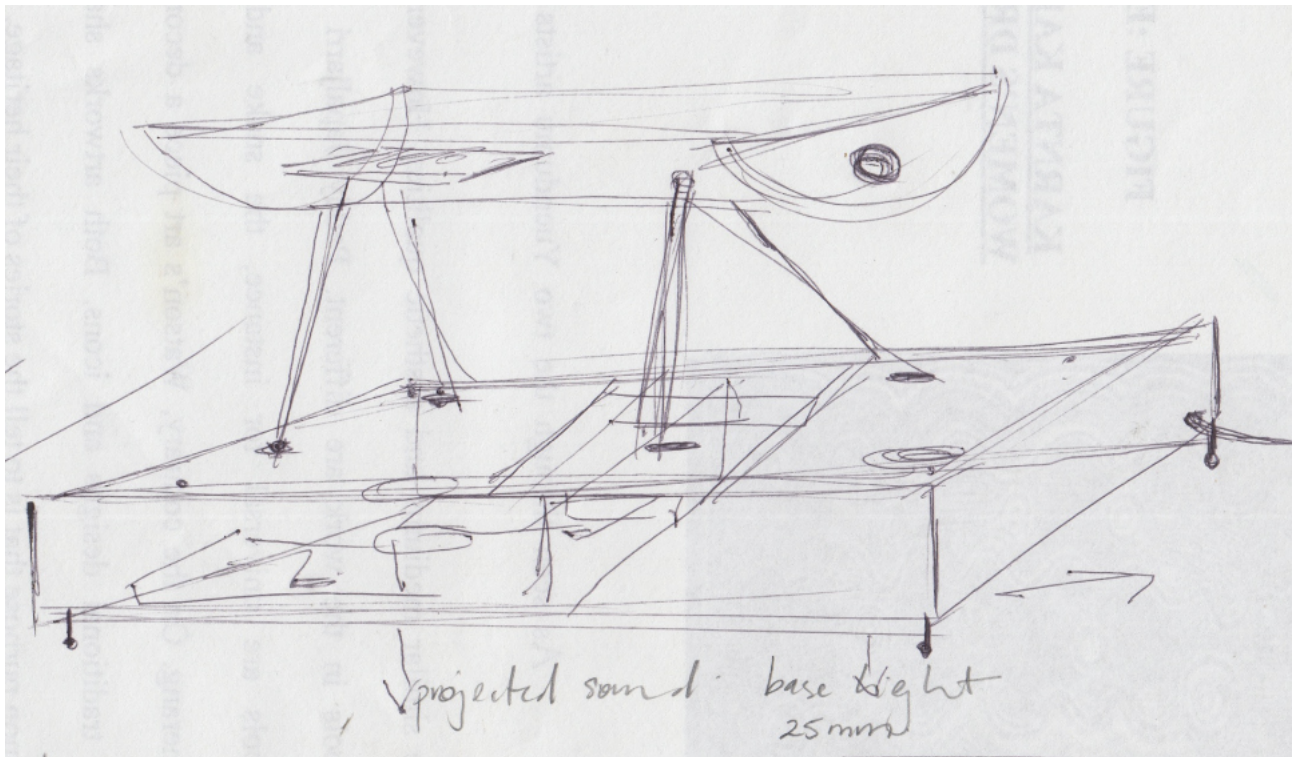


Figure 6: Plan drawing for plinth mounted 'Ken Oath' installation

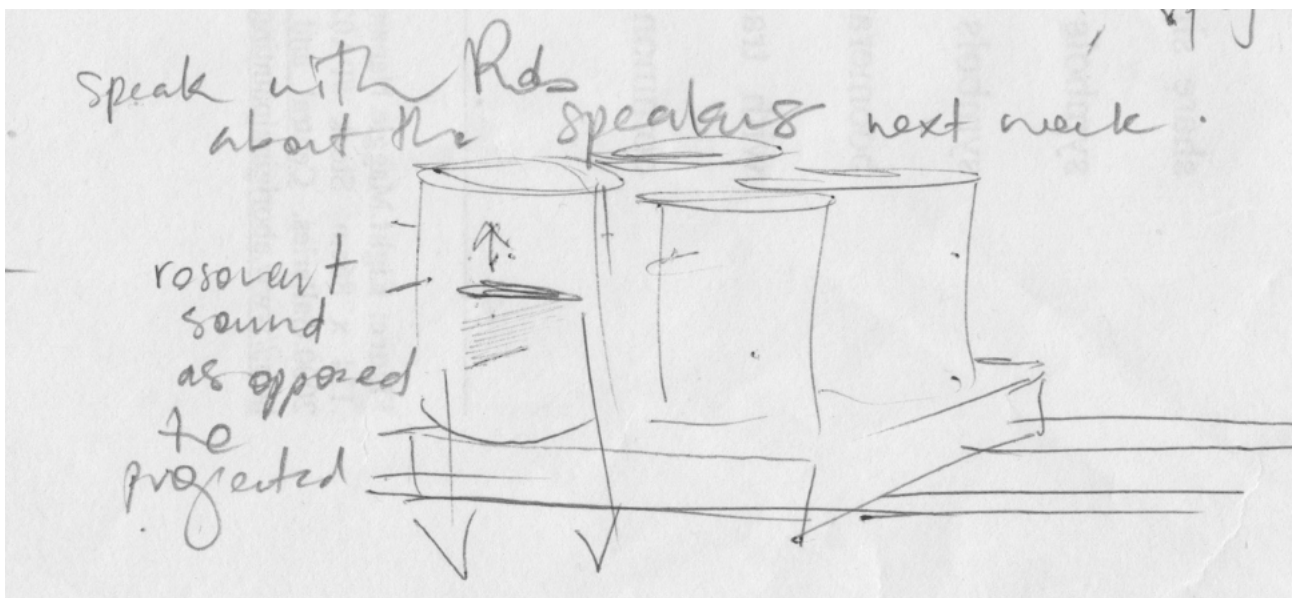


Figure 7: 'Project 44 Gen Set' plan drawing - Rob Muir discussion

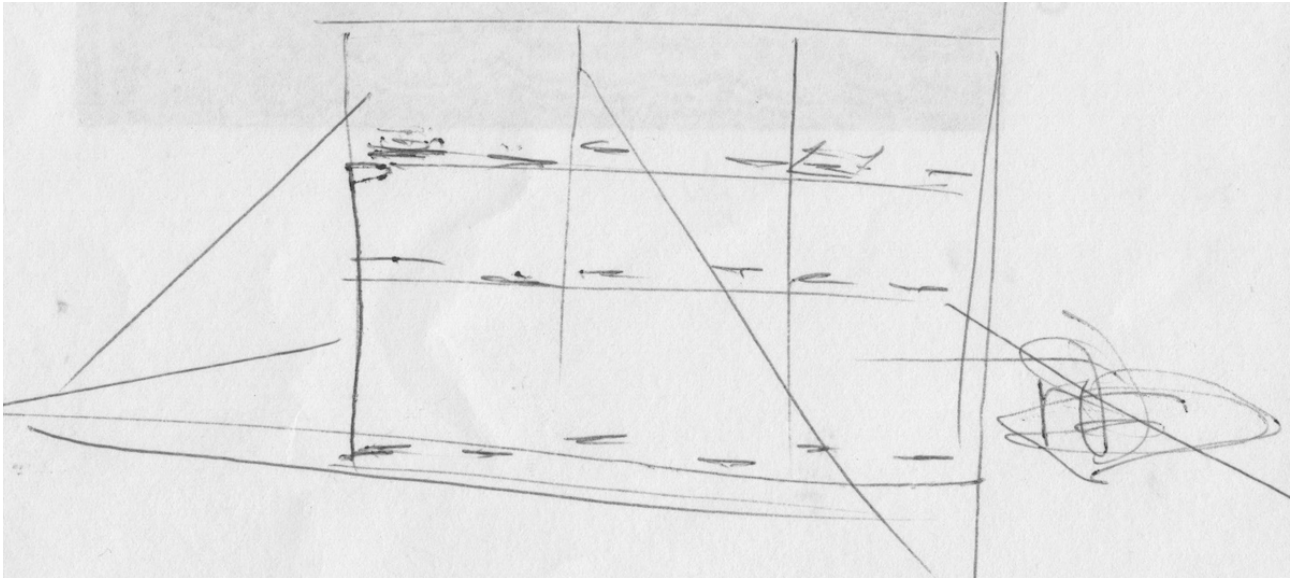


Figure 8: 'Plan drawing' - PICA installation concept

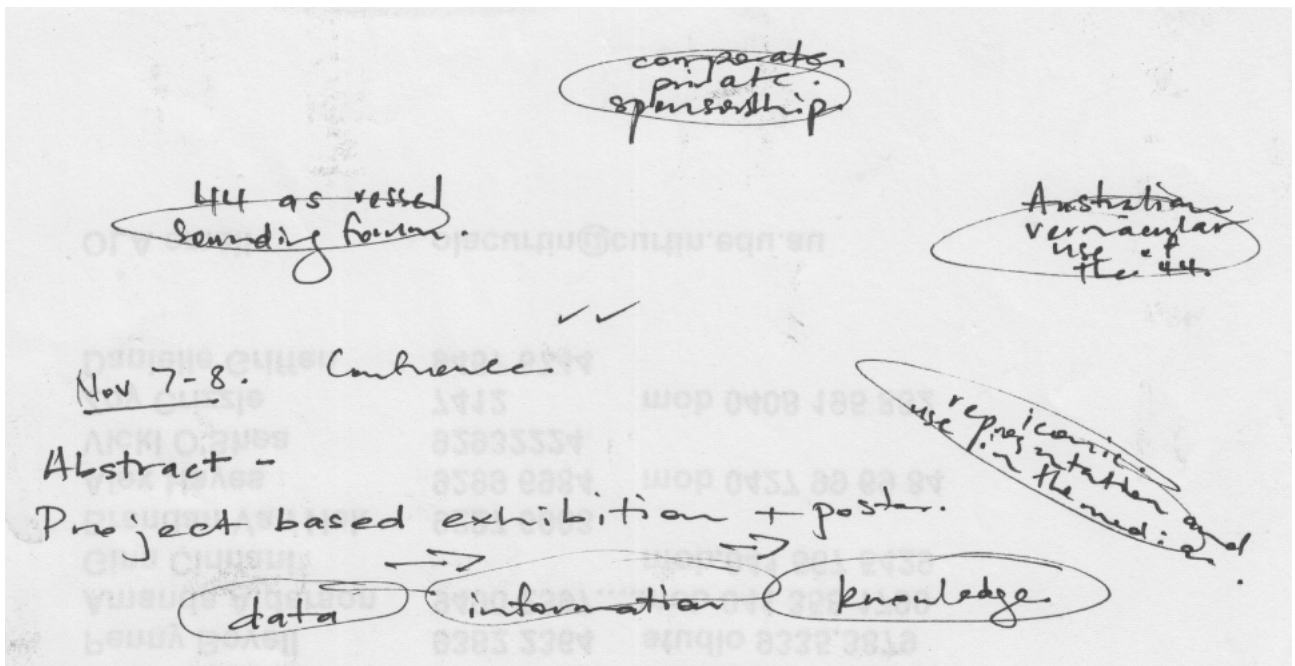


Figure 9: 'Concept map': Data management & exhibition planning with Annette Seamen

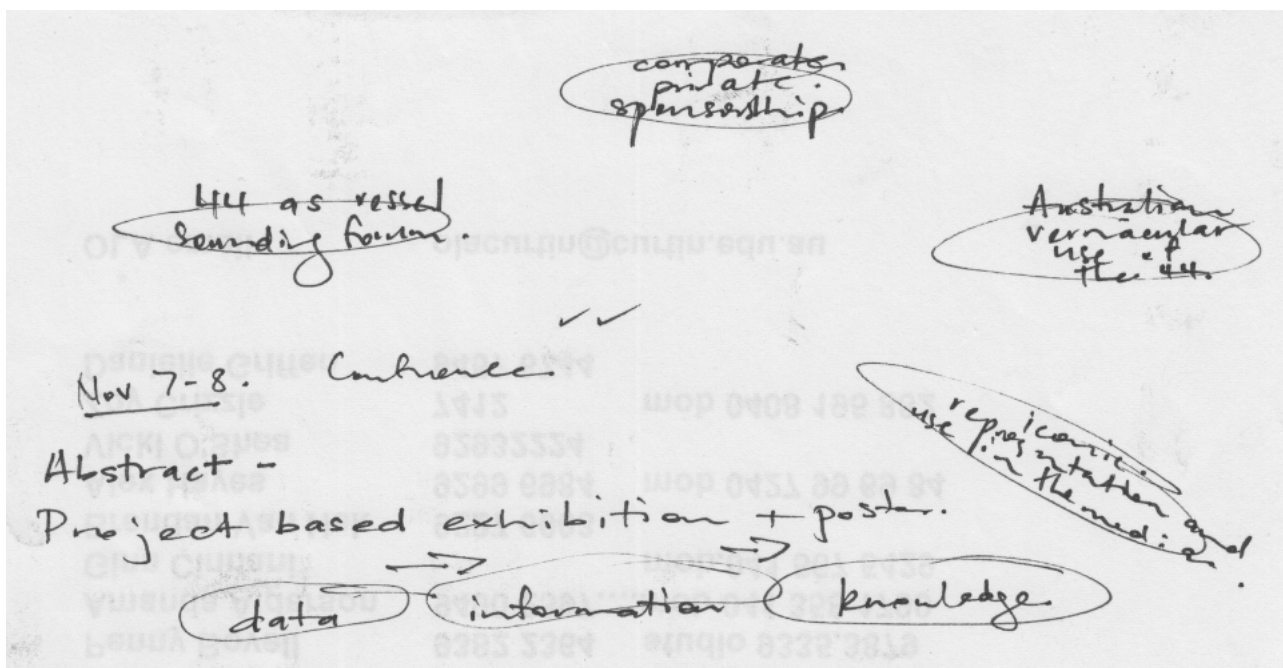


Figure 10: 'Honours Project' Data management plan - Discussion with Harry Hummerston

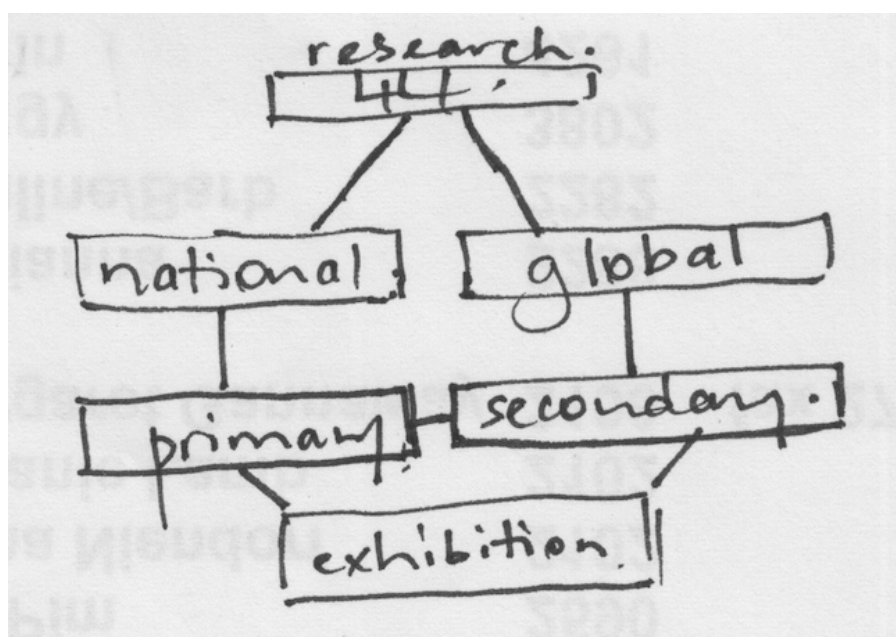


Figure 11: 'Project 44' conceptual considerations - Detail

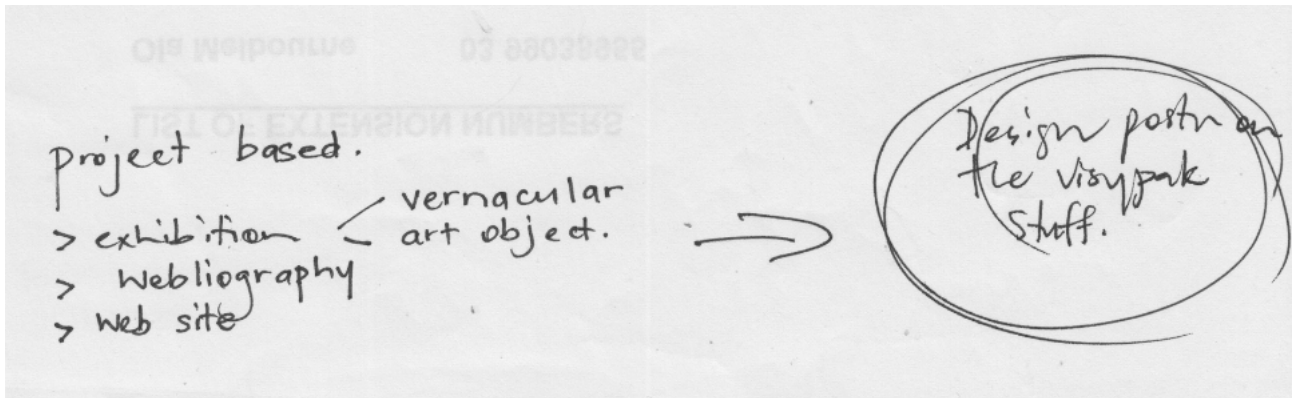


Figure 12: 'Project 44' Concept Drawing - Discussion with Doikno Pasilan

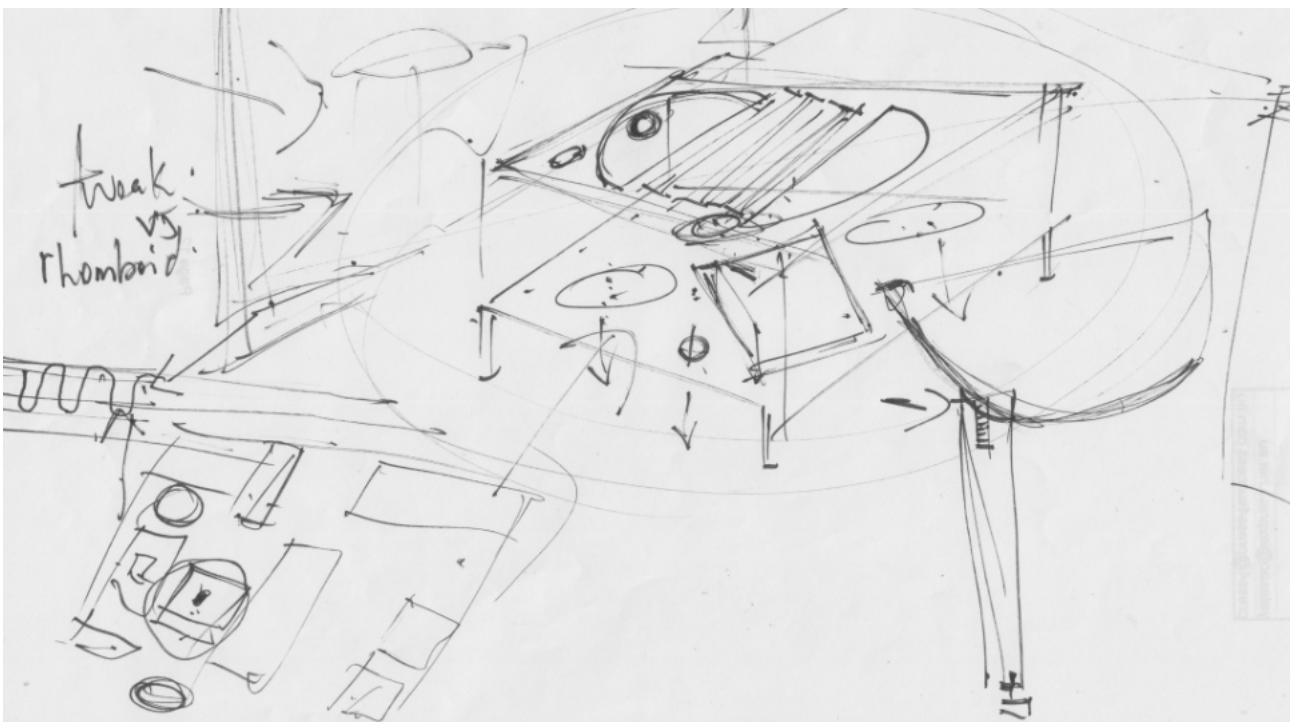


Figure 13: 'Net Working 1' Preliminary planning Drawing - Craig Golding & Rob Muir

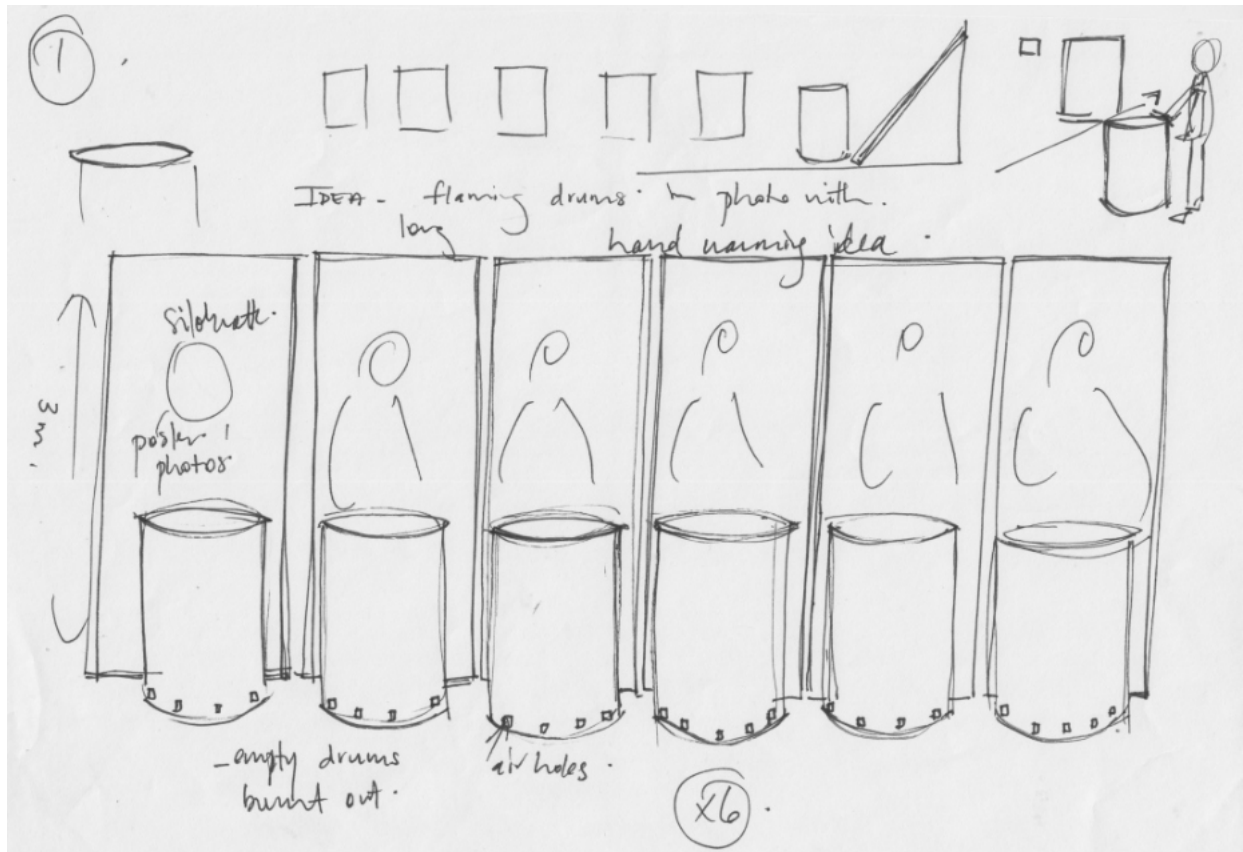


Figure 14: 'Project 44' Gen Set sled planner & exhibition format drawing

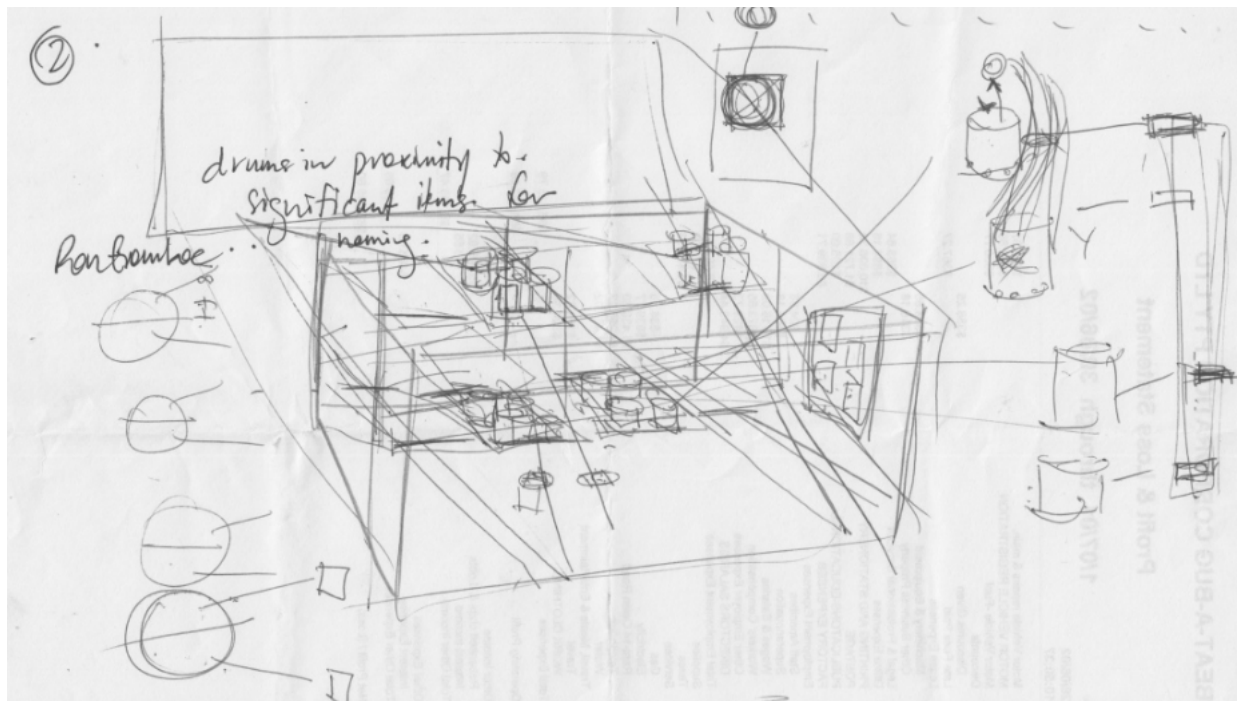


Figure 15: 'Project 44' Curtin University AV room concept planner - Discussion with Harry Hummerston

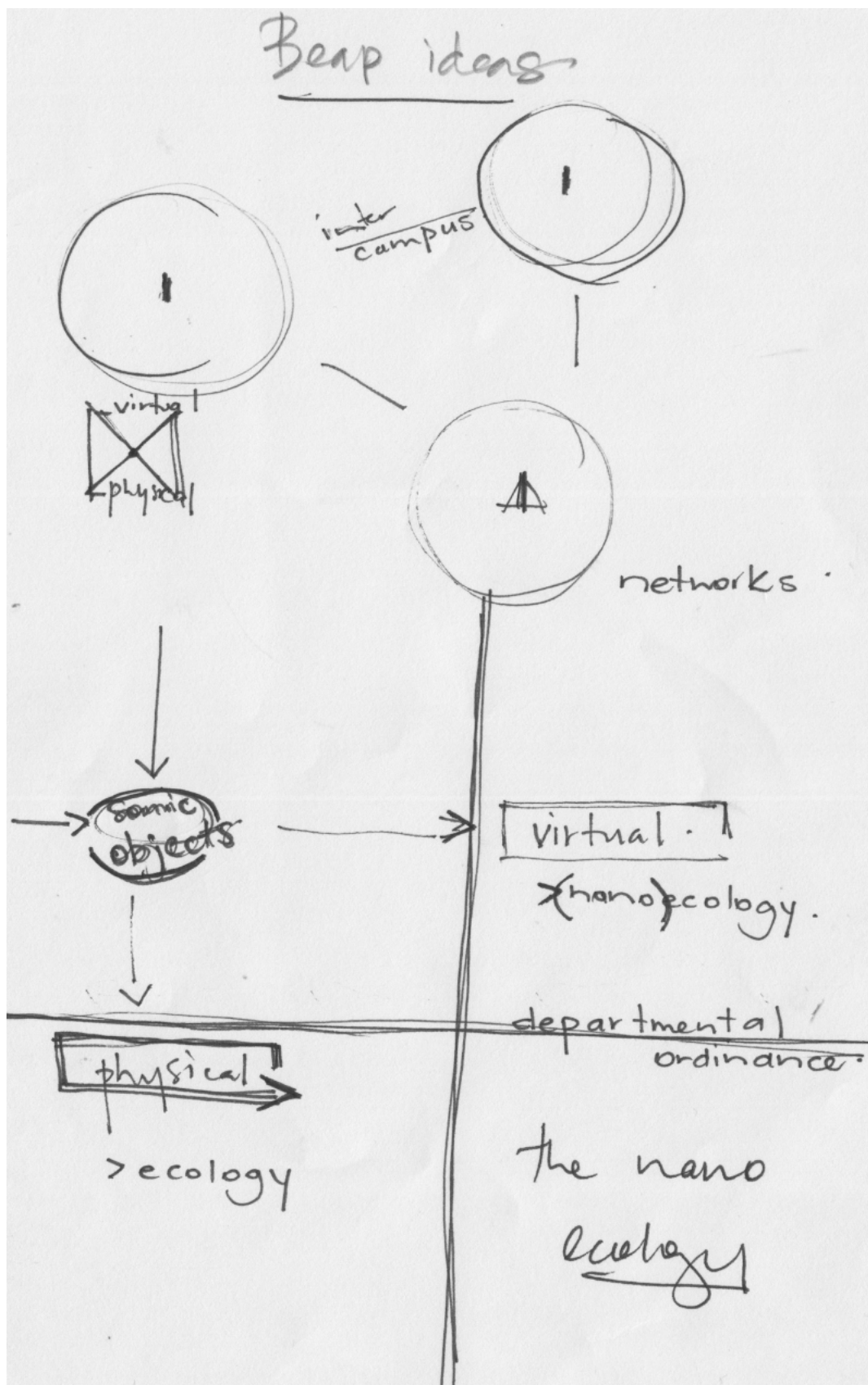


Figure 16: 'Biennale Electronic Arts Perth' (BEAP) Installation Concepts - Discussion with Dr. Paul Thomas

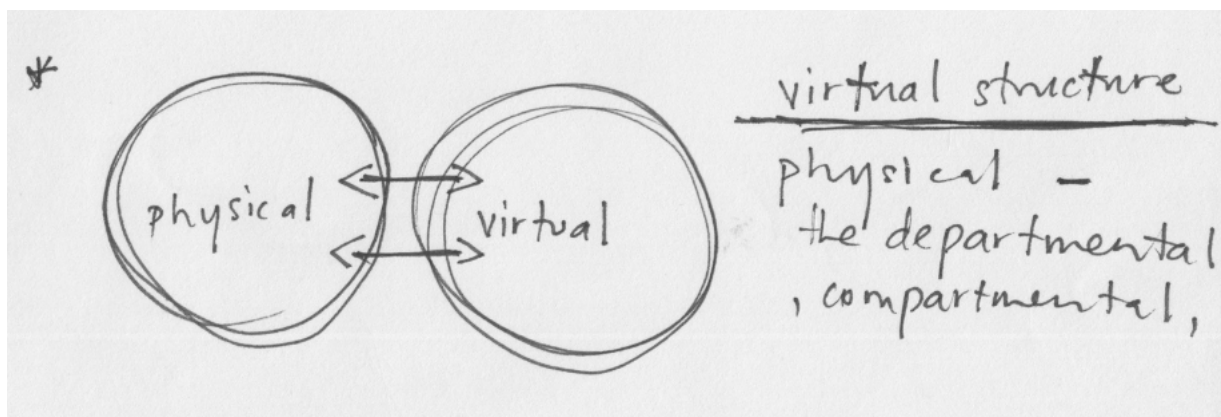


Figure 17: 'Art Education' Remote Practice Discussions - Ben Joel

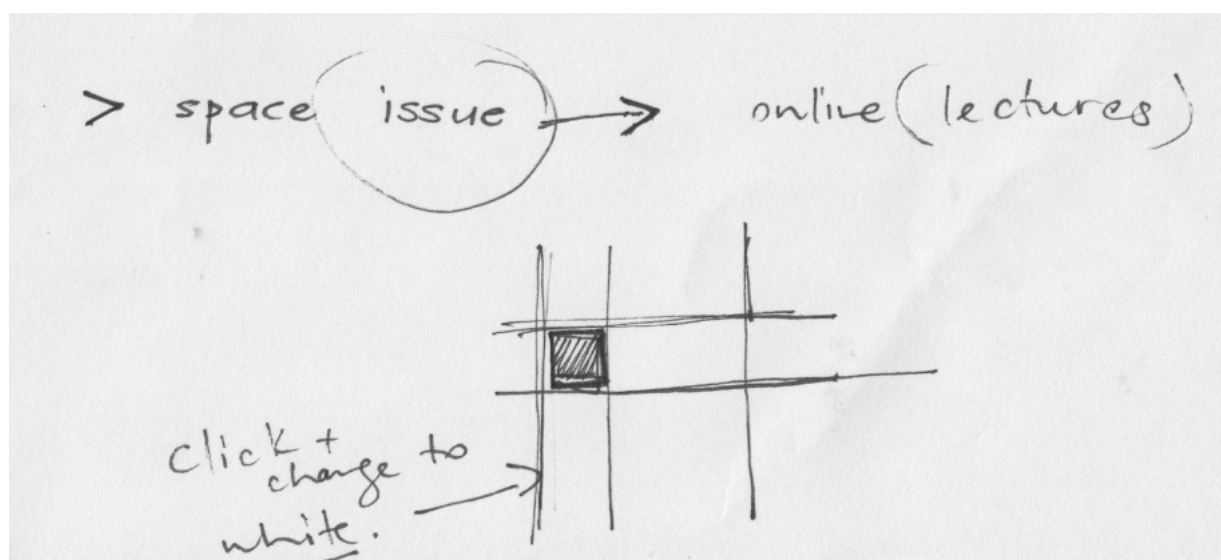


Figure 18: 'Space versus Place' Online art education workshop discussion

Victoria Vesna.

← chase this
title for
net-working bit

* Acoustic Ecology in Digital
Nano Environments.

Figure 19: 'Acoustic Ecology' discussion with Victoria Vesna, Artist - Notes.

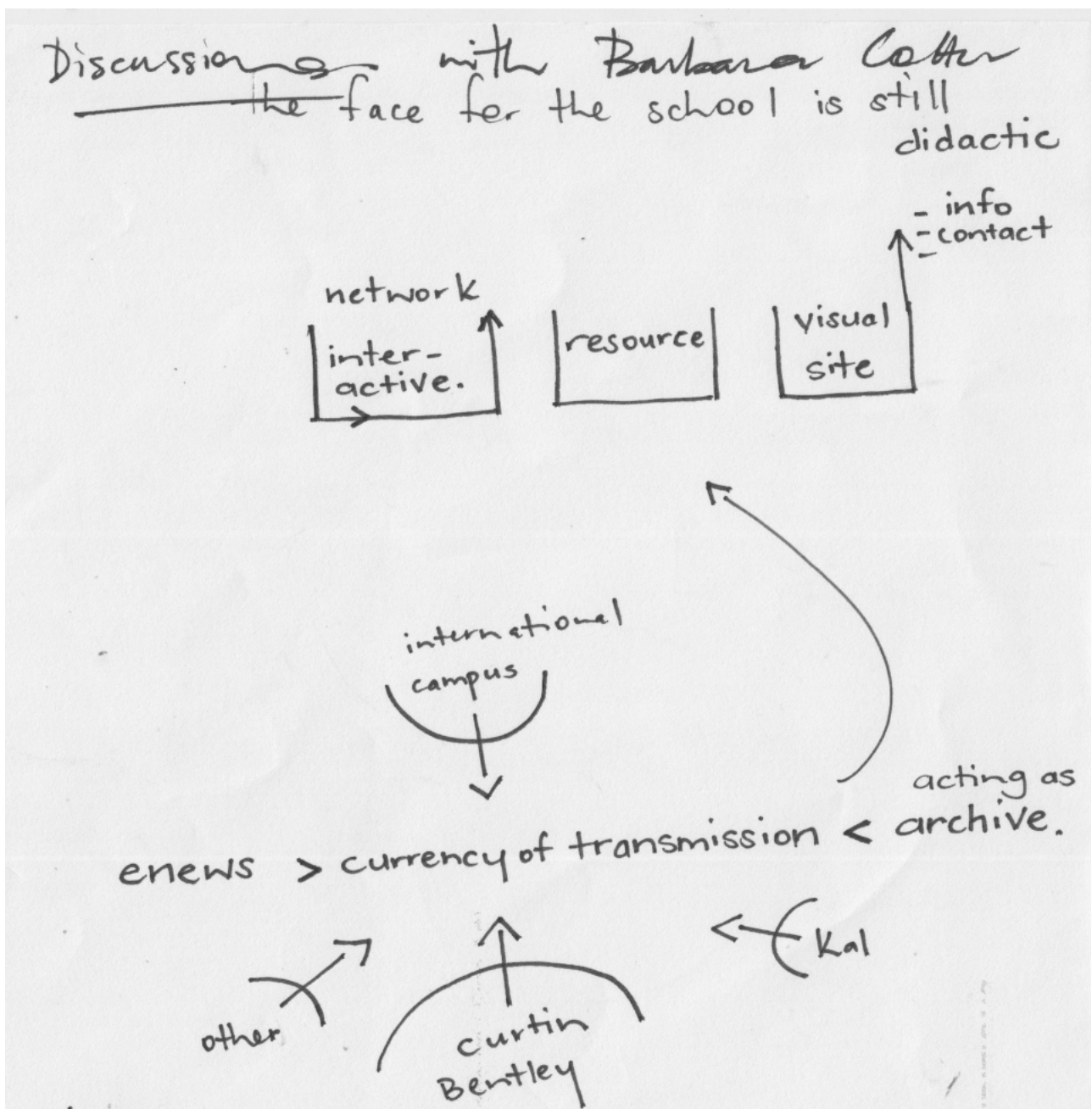


Figure 20: 'Currency of Transmission' Discussion with Barbara Cotter - Conceptual Framework for Remote Studio Development through Open Learning Australia with Penny Bovell

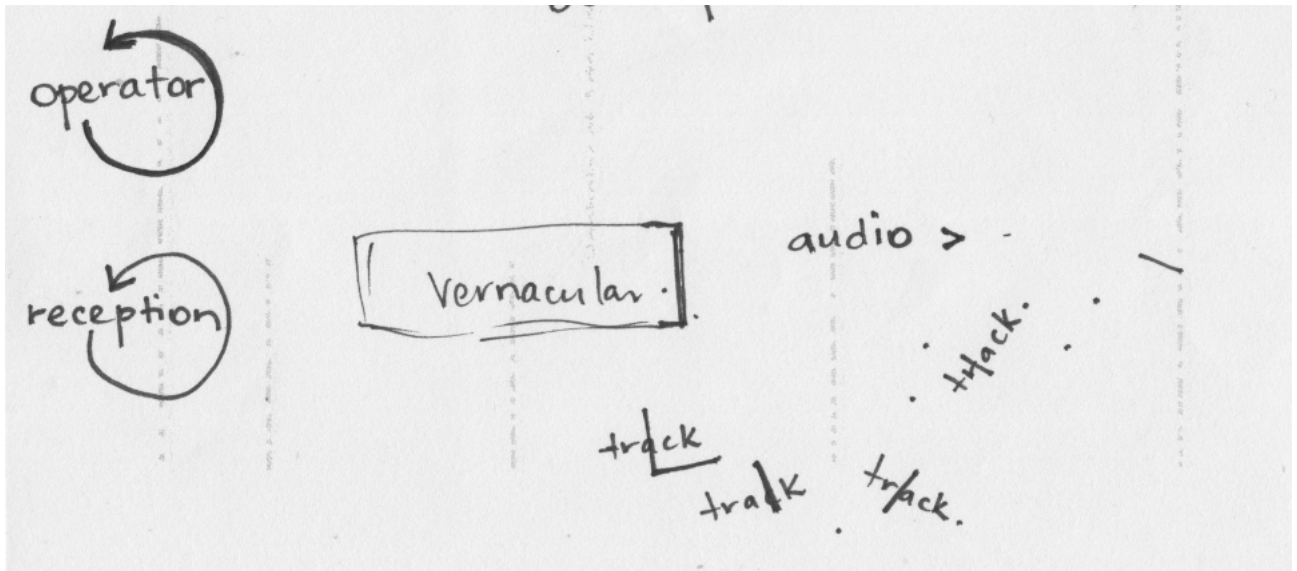


Figure 21: 'Vernacular' - Discussion with Ric Rue & Rob Muir about 'Plunderphonics' Concept

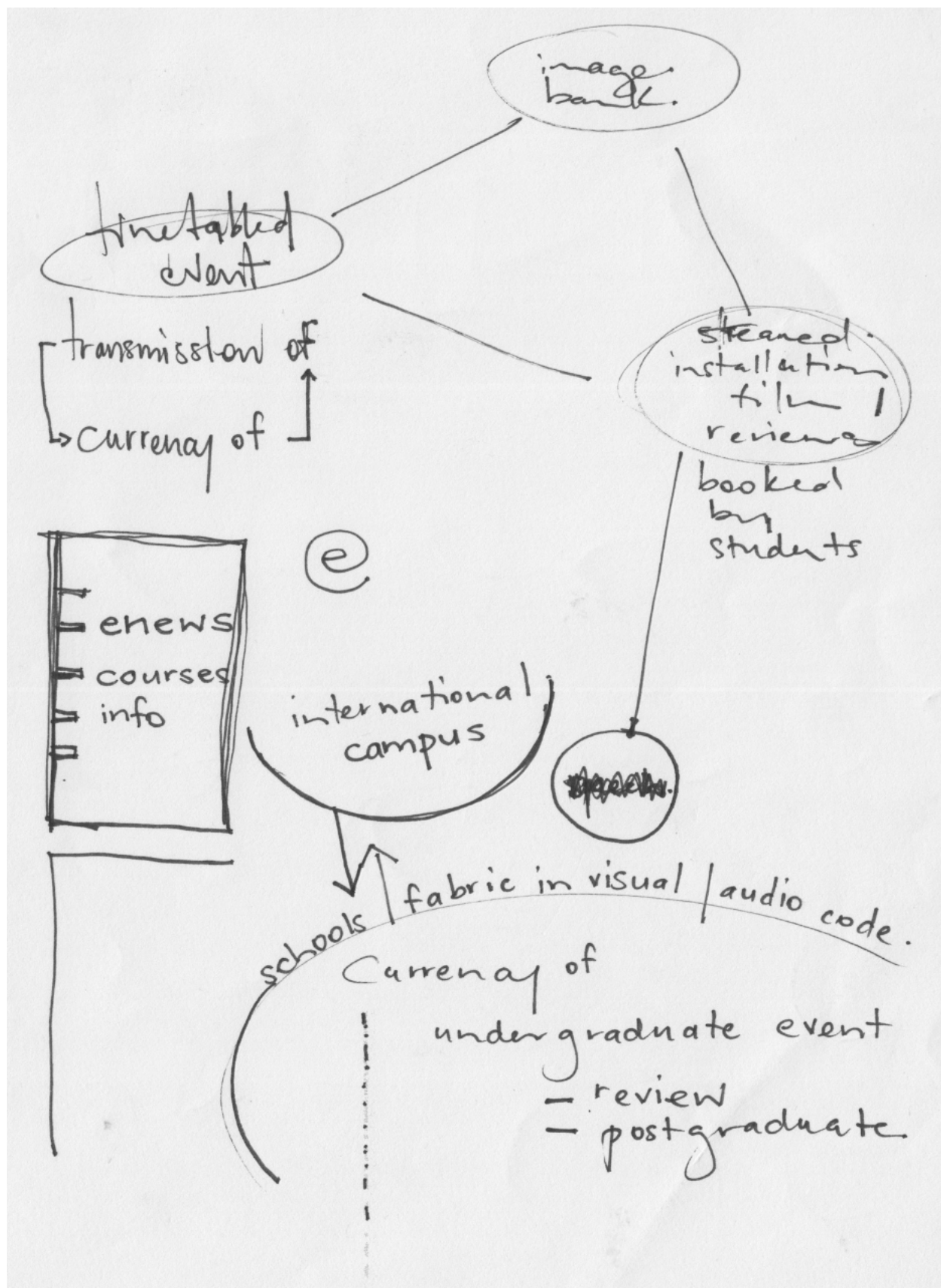
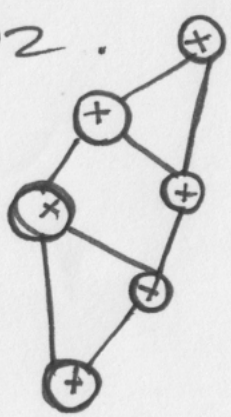


Figure 22: 'Schools Fabric' - Honours Program rewrite: Discussion with Ted Snell & Harry Hummerston

conversations with Barb.c.
 re: 44 project + (e) news
 2002. review as review



- archive of review
- > resource
- > face
- > teaching material.
- > analytical fodder.

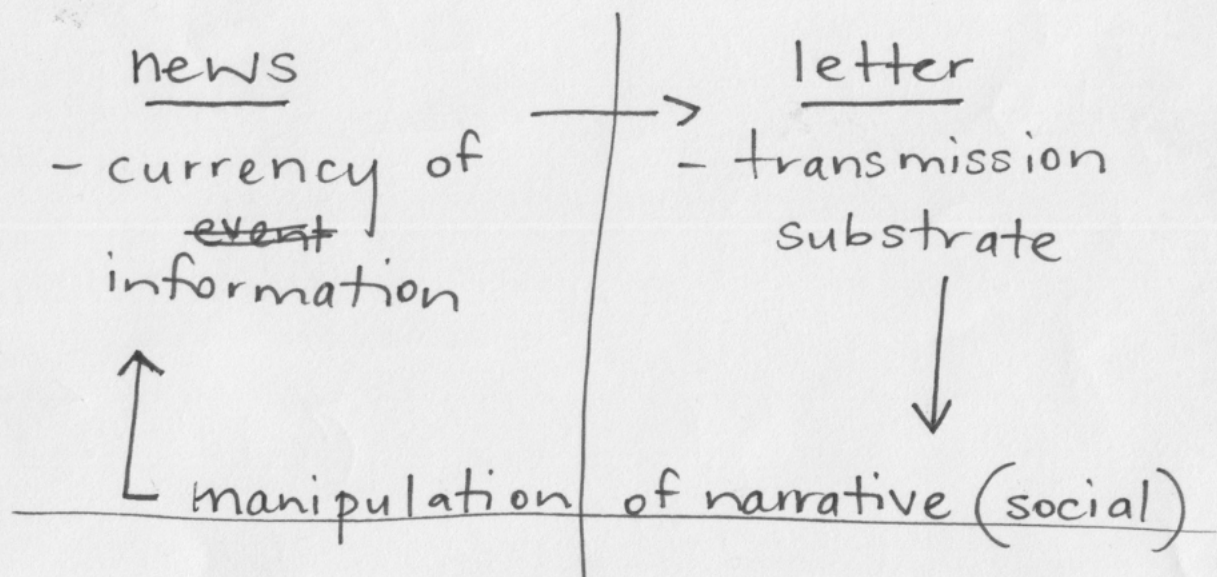


Figure 23: Consultation: Barbara Cotter - 'Manipulation of Narrative'
 Social Media Concept Discussion

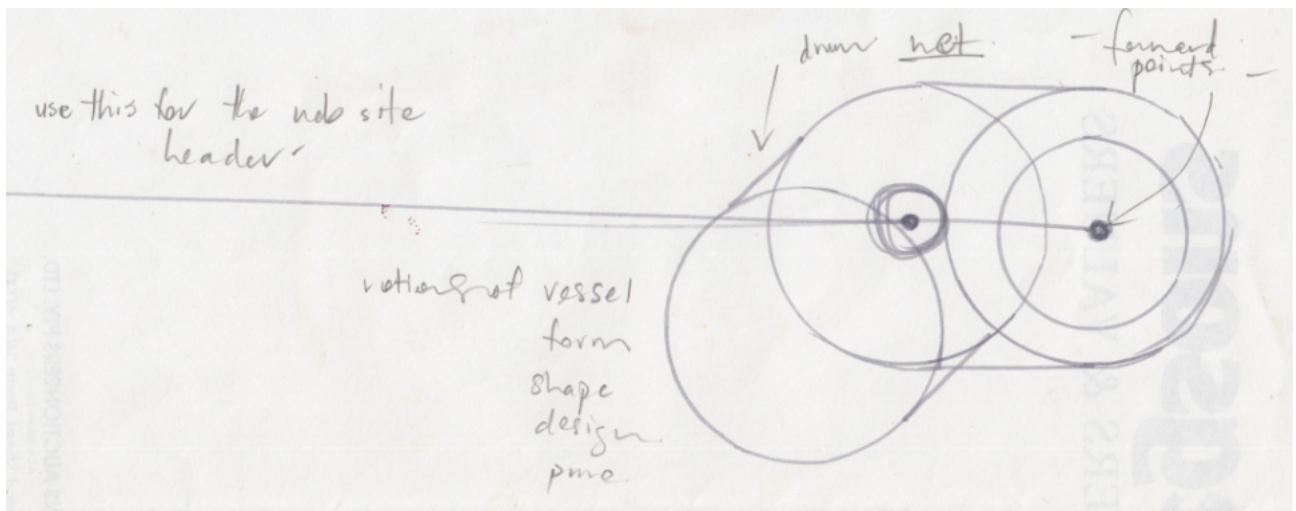


Figure 24: 'Drum Net' - Header Image for honours project website

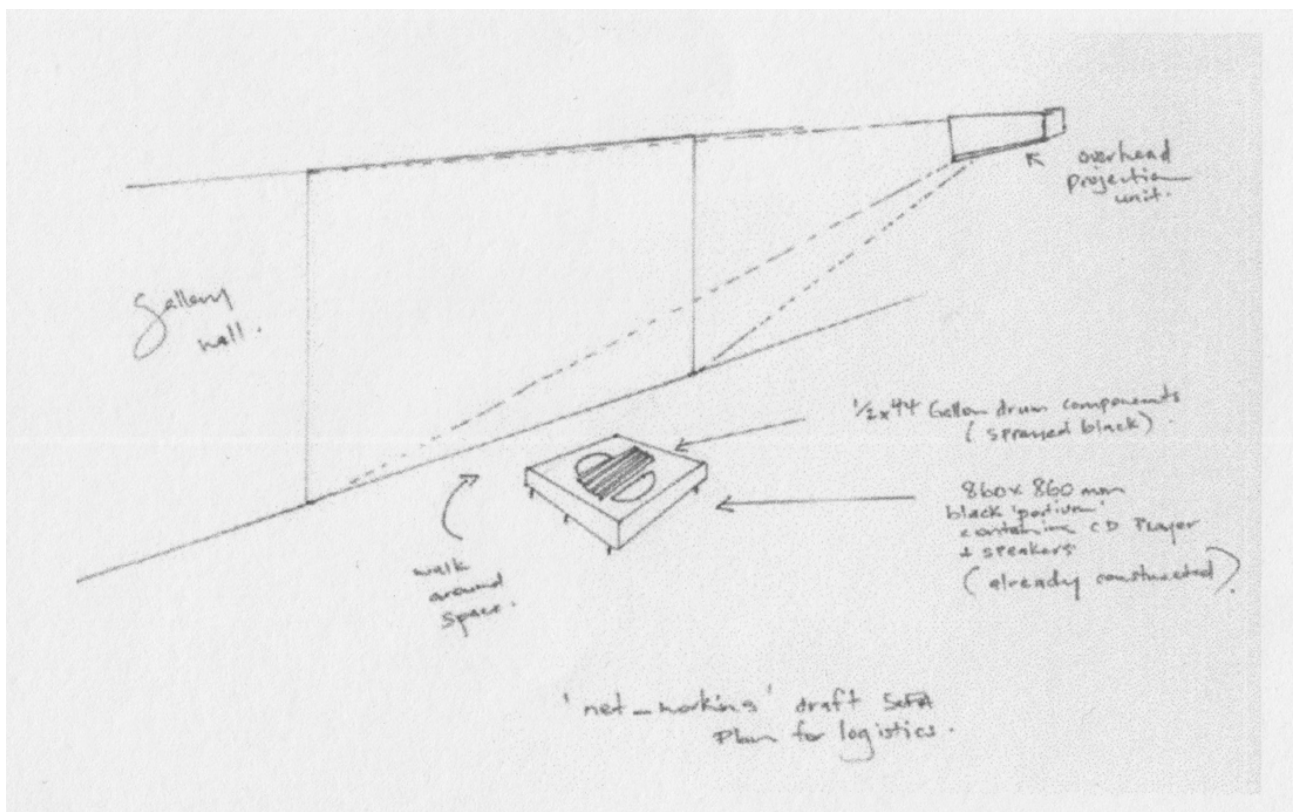


Figure 25: 'Net_Working 1' Plinth Scales & Design - Email attachment to Harry Hummerston - V1

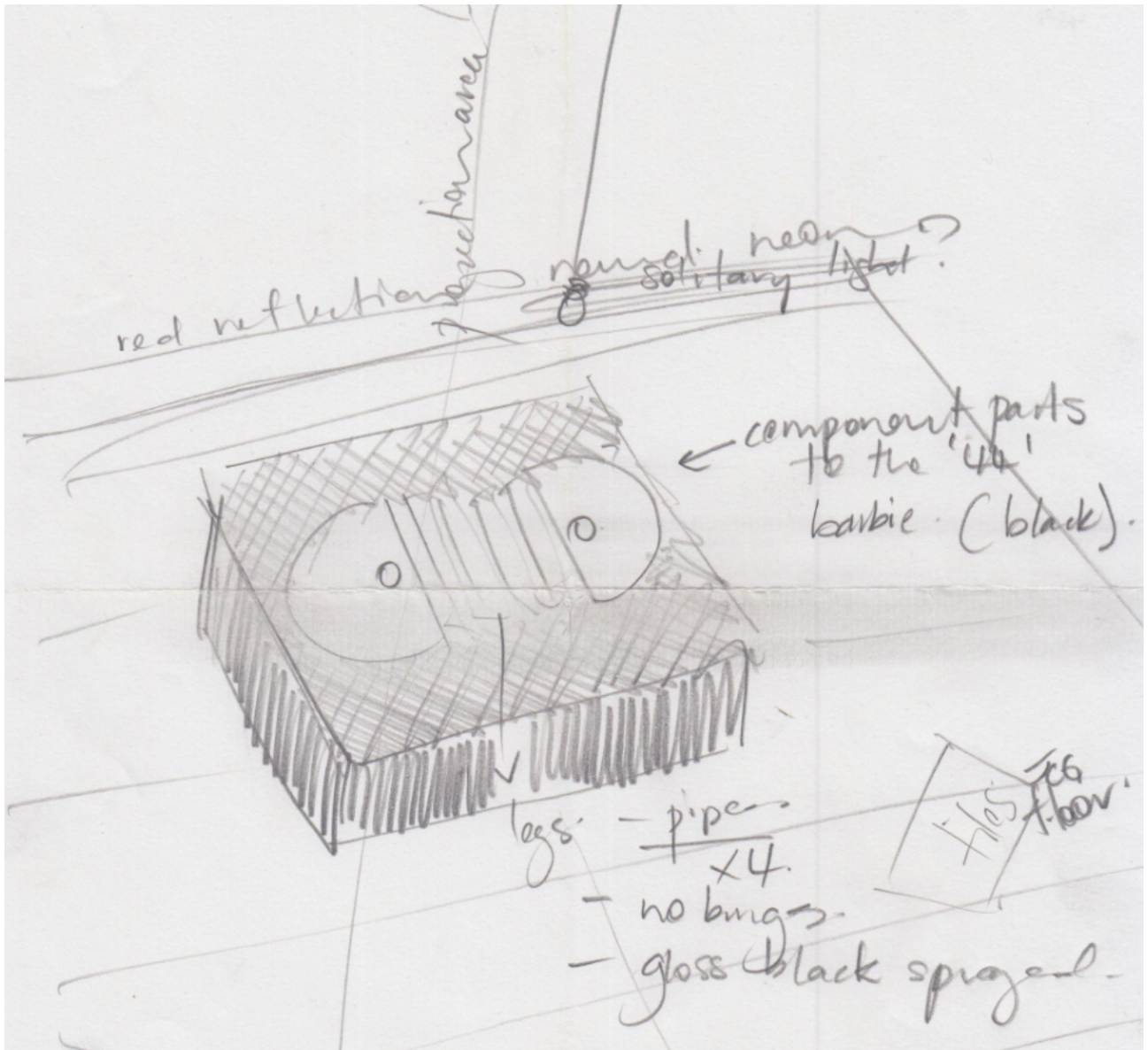


Figure 26: 'Net Working-1' - Installation plinth detail

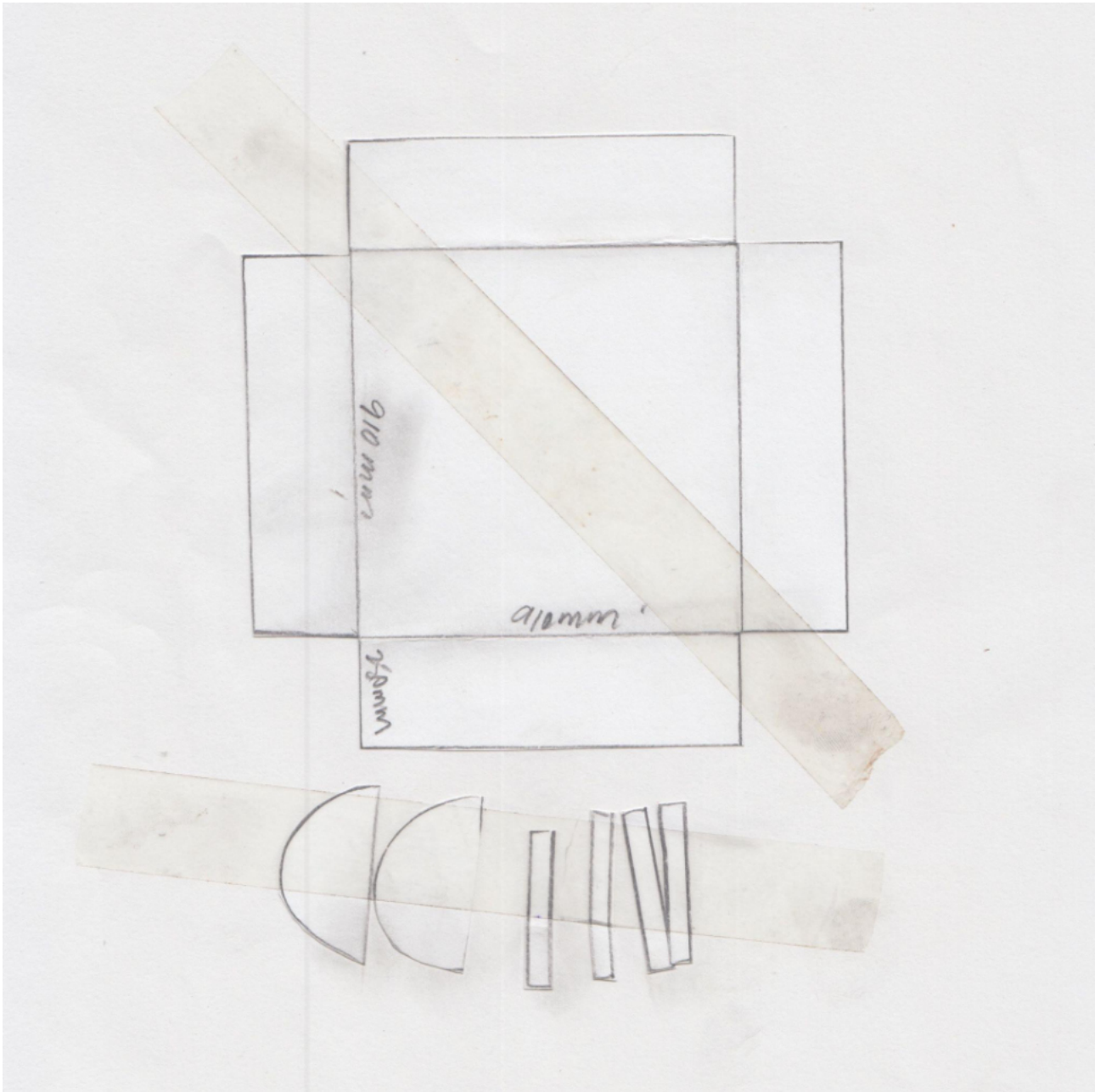


Figure 27: 'Networking-1-Plinth' - Net shape planner
& discussion starter.

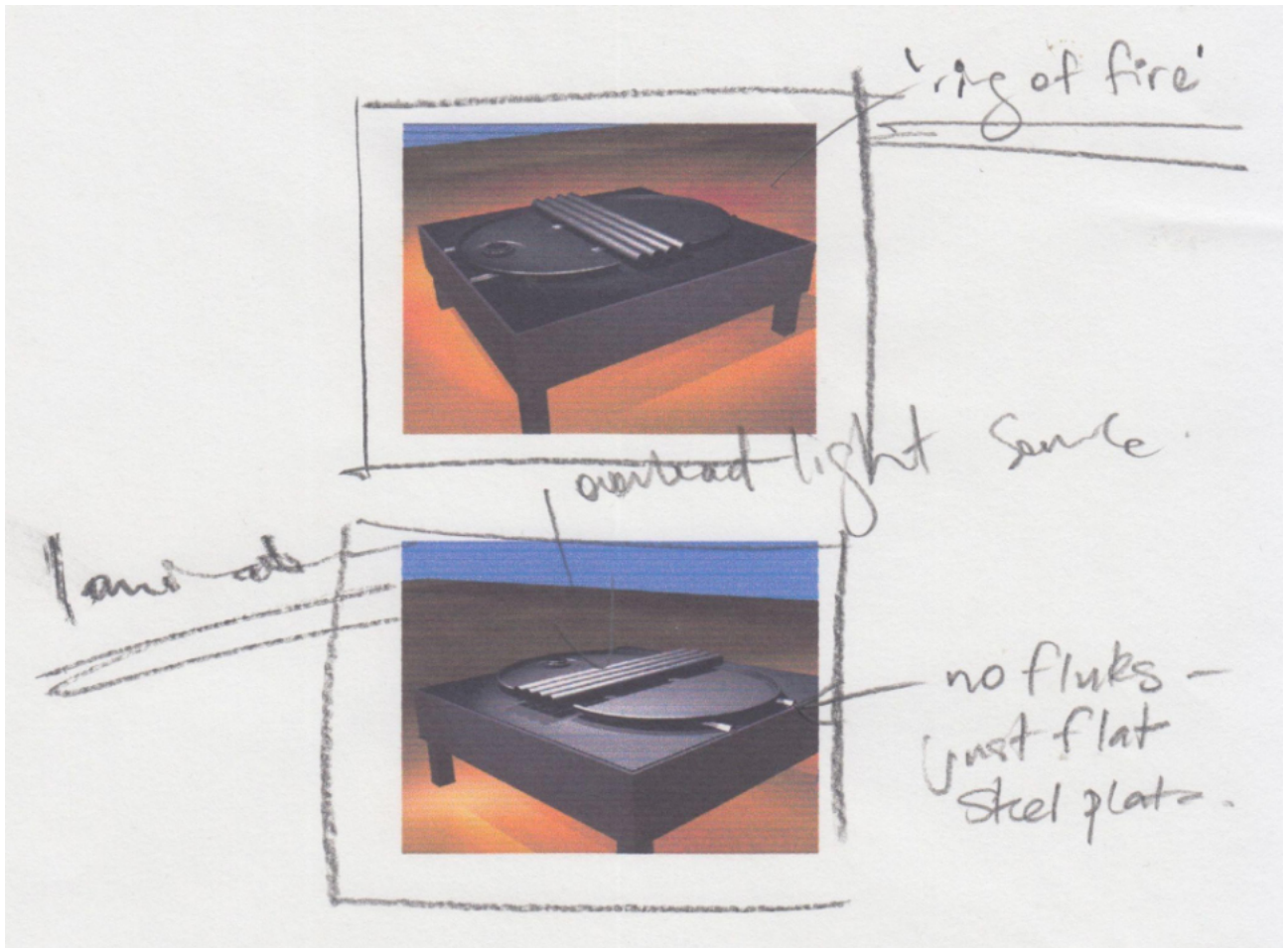


Figure 28: 'Cad Drawings: Networking 1' - Colour planner for installation.



Figure 29: 'SOFA' Graduation Exhibition 2002 flyer (front)

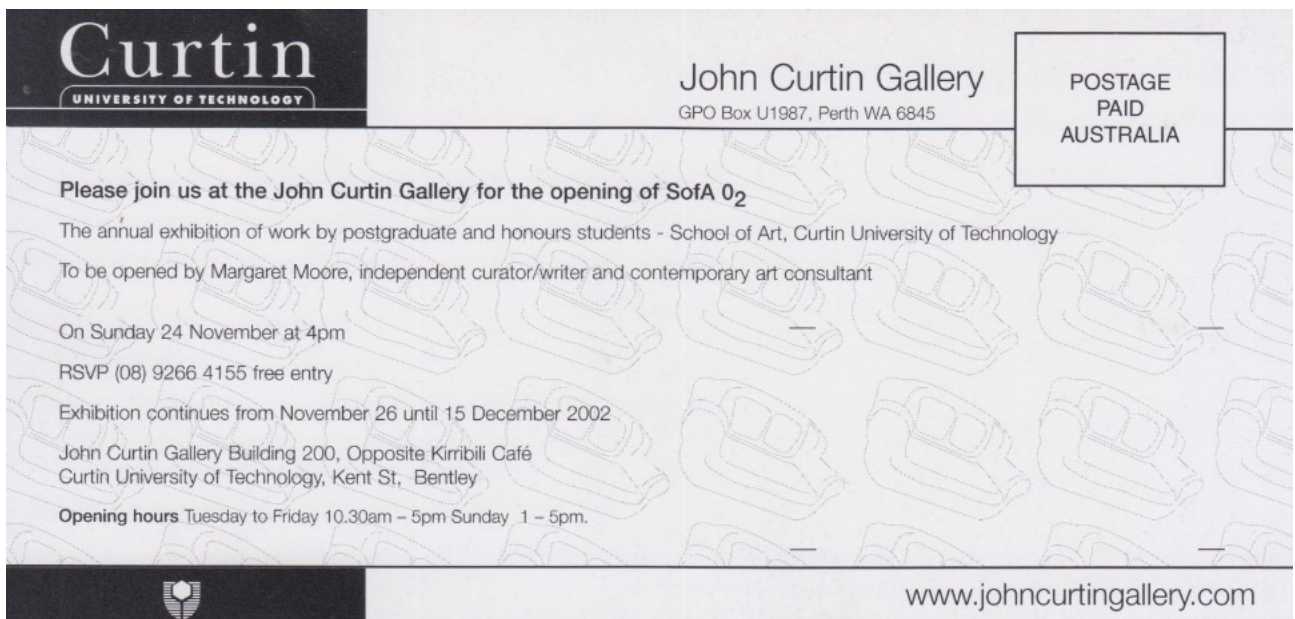


Figure 30: 'SOFA' Graduation Exhibition 2002 flyer (rear)



Figure 31: 'Project 44' - Curtin University AV Room



Figure 32: 'Project 44' - Wogarno Station, Western Australia



Figure 33: *'Ken Oath'* - John Curtin Gallery, SOFA 2002 Exhibition

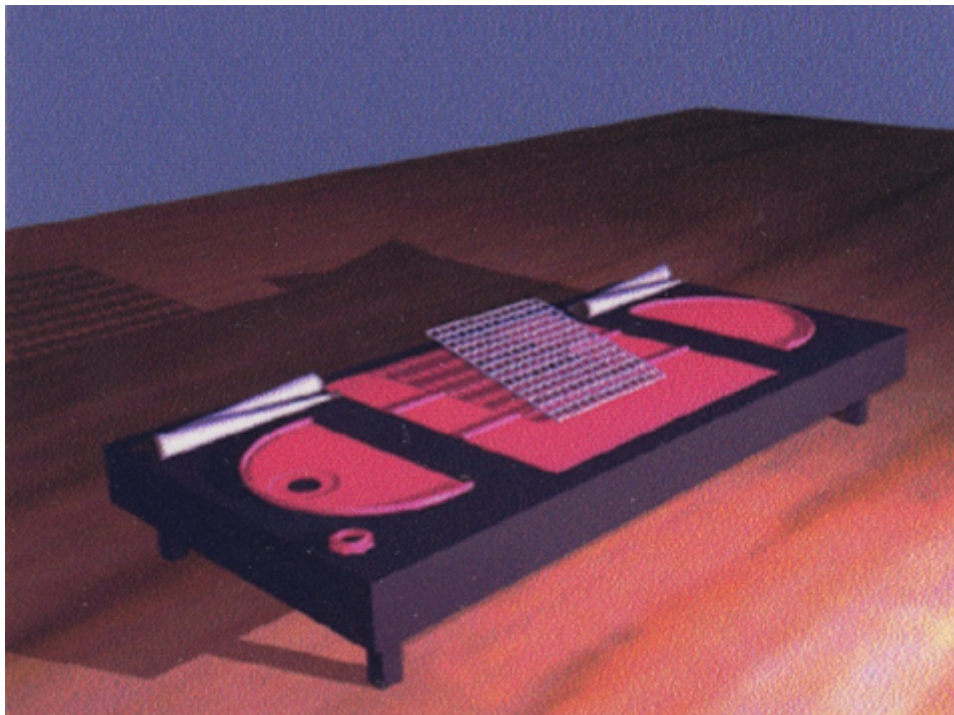


Figure 34: *'Net Working 1'* - John Curtin Gallery, SOFA 2002 Exhibition

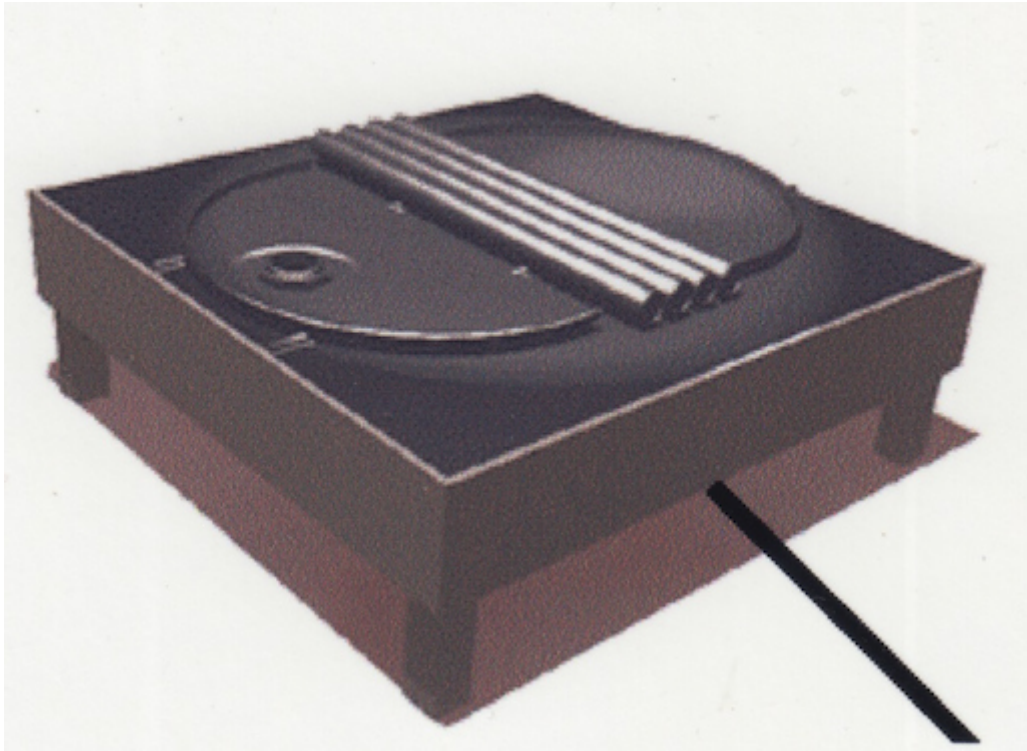


Figure 35: *'Net Working 2'* - John Curtin Gallery, SOFA 2002 Exhibition



© Craig Golding / Alex Hayes

TIME FOR A BARBIE MATE

You are invited to attend a BBQ at Mick's place on

Saturday, 21st September 2002

at 5.00 pm till late and if your intending to get in a gut load a piss' then bring a swag or two.

Beer, snags and meat will be served and if you like the fancy stuff then bring that along with you.....

What tha ? – The conversation (rude as it may be) will be recorded on tape only and used in Alex's barbie' installation in November. Bring along your best tales...

Why tha ? – because you're a bloke

How do I get there ? 813 Great Northern Highway, Herne Hill – it's about 5 kms up the Gt. Northern Highway from Midland.

Look for a big pair of white gates, horse thingi's on the left hand side of the road.

do not RSVP....just turn up and enjoy !!!!!

ps. stories about shooting sharks eating goats off rocks is totally acceptable.

sep 02

To Do

'net-working 2002'

- ① Ring Paul / Thomas - meet re: net-working work + DCA supervisor ✓
- ② Speak with Anne Schilo re: DCA thesis intention ✓
- ③ Gary Manton - order formply + glue ✓
- ④ Ring Craig folding re: graphic design work
= agreed ~~\$45~~^{\$50} hr. 3 tiffing design ✓
- ⑤ arrange weekly schedule with Harry
Hammersham ✓
- ⑥ See Mick Muir re: BBQ arranged for his place ✓
- ⑦ Rob Muir to set recordings for the club ✓
- ⑧ Order the meat for the BBQ ✓
- ⑨ Arrange meeting with Annie English re: BBQ
time for Oct. ✓
- ⑩ Speak with Harry + Rob Muir re:
invitations again ✓
- ⑪ drawings + plans to Craig by Sep 23rd.
Has to be in to sofa committee for
review

Chris Maledinson

re-draft for site entry

How To Define The net_working Installation (draft) August 2002.

'net_working_2002' may be defined as;

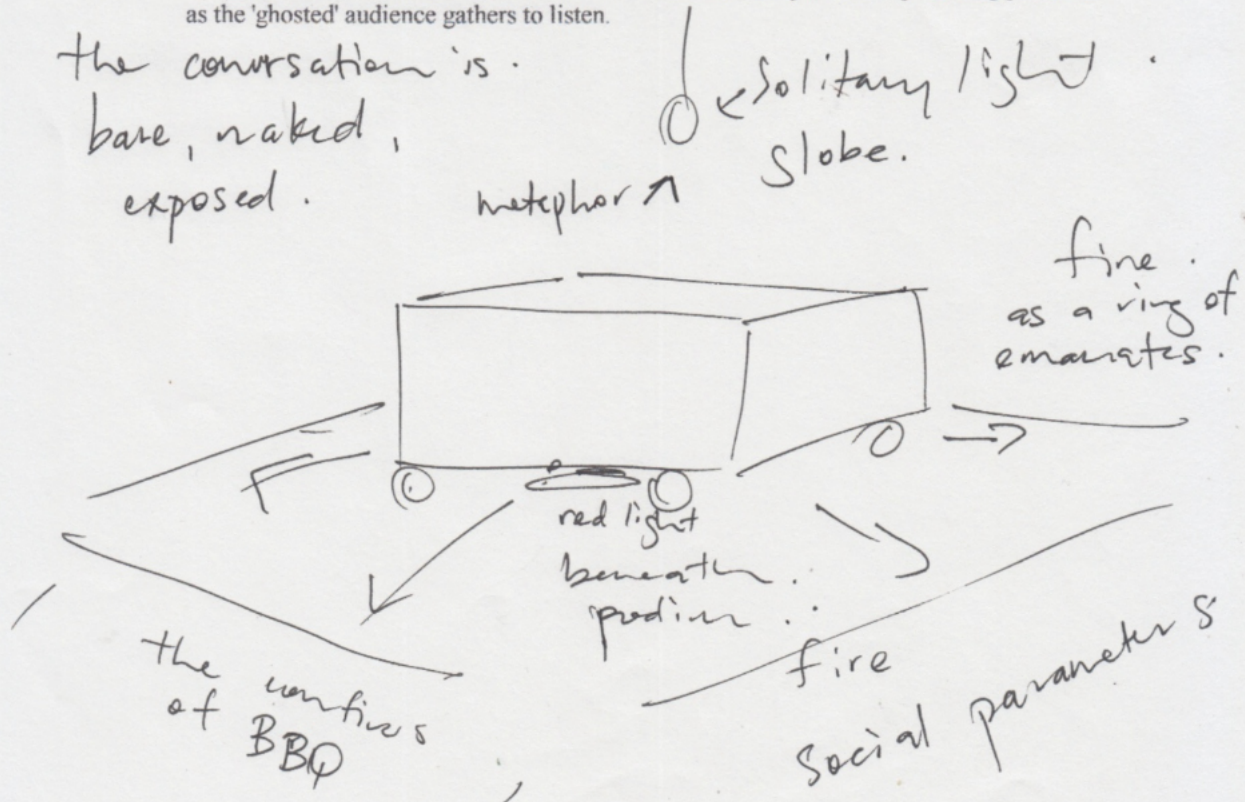
discuss with Kerry

"the interrogation of dialogue that emanates from the manipulation of a social experience, defined by and imbedded with gender specificity".

Presented to the viewer are component parts which upon visual assembly, construct a horizontally split 44-gallon drum barbeque, typical of many thousands of households and backyards in Australia. A complex and shifting linear narrative emits from the base of the podium that houses these component parts, commanding contemplation by the viewer as a 'conversation' installation. The 'anonymous' audience is invited to participate (by virtue of visual and sonic proximity) in a redefinition of this vernacular adaptation of industrial form whilst questioning the significance of this 'make do' practice in Australian culture.

The inherent associated masculine overtones that this adaptation of the 44-gallon drum illicitly are cross examined in a visual and audio-sonic context. A red glow under the base of the podium metaphorically denotes the presence of fire or heat and the black renderings of the component parts signifying the charred and blackened remains of a well fired vessel.

The ambiguities of the sonic element to this installation are often punctuated by 'red light' conversation, pointing to the behaviours exhibited by males in the absence of partners or family. A single low watt light bulb dangles above the podium structure, speaking also of the absence of architectural comforts in an Australian backyard shed, providing presence as the 'ghosted' audience gathers to listen.



1st wed month

Discussion with Harry.
re. Printmakers
Email: 'provider' stuff.

Exhibition Proposal

Title: 'meta_4'

Date : May 2003

Duration: 2 weeks (14 days)

Entry fee: Free - None

Status: National > proposed till ratified.

Form: Digital media re-generation

Scope: All audiences – online / offline exhibition

Derivative: met (a) *prf.* From Greek *meta* after, with (in comb.) change

Focus: The 44 gallon drum: An Australian Icon

Host: Printmakers Association of Western Australia

Abstract: The Printmakers Association of Western Australia invite non-~~Australian~~ printmakers to take part in an exhibition of national significance that explores the emerging forms of re-generative digital print media.

Interested printmakers are invited to register with the Association for online access to digital material then be used thematically in derivative print re-creation. Sponsorship will ensure substantial incentive exists for this exhibition to become a recognized and competitive annual event.

Print Size: 12 cm x 12 cm (CD cover scale 1:1)

Substrate: Archival quality material

Exhibitors: By invitation – 44 non-West Australian printmakers.

Purpose: An exhibition of this type allows users online access to material which is then actively downloaded, copied or accessed for regeneration in either the digital form or by transference to differing substrates such as paper.

An exhibition titled 'printonline 2001' was hosted by the Printmakers Association in December 2001 presenting artist works that had been digitally re-altered, played with, added to or simply re-created by online users at the Artist's invitation. The concepts of artist copyright, online information re-generation and

(scale)?

THIS HAS BEEN DONE
W/AT ABOUT IN THE
PROPORTIONS OF A
DRUM.

digital domain ethical standards were questioned and regarded seriously in this inaugural event.

'Meta_4' promises to open the discourse further and encourage open and active participation in a conceptually similar forum. By restricting the exhibitors to non Western Australian residency, an active perception of the Association is gained proactively on a national level and instantaneously entertaining reciprocal exhibitions hosted in other states of group West Australian works.

Required: Printmakers exhibition space;

- Sponsors – digital print industry, arts funding, existing sponsors, new domains, web advertising
- Curators – 2
- Hospitality – to cover wine, food etc costs.
- Invitations – e format only (email format)
- Catalogues – print sponsor to develop with curators
- Promotion – West Australian paper, radio interviews and other.
- Framing costs – none. Works must be unframed. Works can be double sided and presented in slimline ~~CD case format~~ adhered to gallery wall in 'swinging arm' form.
- Online gallery – all images scanned and exhibition co-inciding online and offline concurrently.
- Contributors – all printmakers receive a CD containing all works exhibited. Printmakers Association will retain all physical works exhibited in digital archive begun in 2001.

Benefits:

1. The Printmakers Association drops some of the perceived 'tag' as 'an out of touch' traditional Association operating solely on a West Australian basis alone.
2. New forms of nationally significant media in print form are developed by a leading printmaking Association in conjunction with other national Printmaking associations.
3. 'Association' is not coined as a loose term – networking and industry links are forged proactively on a national and international level and in a recognized and respected forum.
4. The Printmakers attracts a wide and varied audience with critique encouraged.
5. Opportunities to develop multi, mixed, hyper and virtual media emerge from online print media exploration using an Australian thematic focus.

bulls hit

links
with
net
making
biz
stuff

*copy
Chris
Watkinson*

INSTALLATION NOTES

SOFA EXHIBITION – John Curtin Gallery 2002

ARTIST Alexander Hayes
WORK TITLE 'net_working'
TYPE Sonic device – mixed media

EQUIPMENT REQUIRED BY ARTIST

- ☐ 1 x amplifier (standard 8 – 16 ohms output – bare ends connections)
- ☐ 1 x CD player (repeat function essential)
- ☐ power source (multiple)
- ☐ didactic panel (indicating offensive material may offend viewers)
- ☐ red light (covered)
- ☐ black extension lead
- ☐ gaffa tape (black)

EXHIBITION SPACE REQUIRED BY ARTIST

- ☐ Enclosed and sound proof environment – one entry / exit – minimum space required is 4 metres x 4 metres – dim lit environment
- ☐ Hidden 'bio box' containing CD player and amplifier.

ARTWORK COMPONENT BRIEF

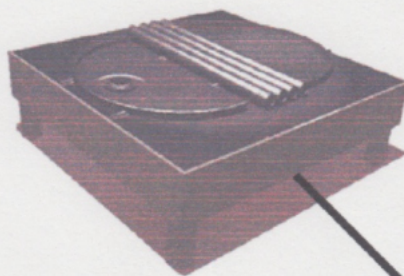
- ☐ 2 x ½ 44 Gallon drum ends (black gloss)
- ☐ 4 x welded round ended installation legs (black gloss)
- ☐ 4 x pipe 'legs' (black gloss)
- ☐ 1 x steel plate (910mm x 910 mm – black gloss)
- ☐ marine ply 'plinth' top
- ☐ marine ply 'plinth'
- ☐ bare end speaker wire.
- ☐ 2 x CD's (soundtrack)

INSTALLATION DESCRIPTION – ARTIST NOTES

This installation is a single entry /exit interactive environment. The audience will enter a sound proofed space containing one single installation work - central to the space. The audience is able to walk around this object. Sound will emit from this object. A red light emits from the base of the sound 'podium'. A single low watt (20 watts on dimmer) light dangles from ceiling space falling centrally and directly above the installation piece.

copy
Chris Maleshinski

INSTALLATION BRIEF



Work Title: net_working

Artist: Alexander Hayes

Brief:

An installation featuring non linear sonic animations and a digital projection housed in an 8 x 8 metre sound proofed 'booth'. Within or adjacent to this space is a dedicated bio box housing the sonic narrative played via a repeatable non skip CD player. (see notes)

The viewer enters the non lit space via a standard sized entrance. The light of the projection which is being projected to one of the walls is the only light source in the room. A black podium looking sonic device is placed in the dead centre of the room. A gaffa taped wire leads to a concealed bio box area. On the surface of this sonic podium are the components for one half of a 44 gallon drum. No other shapes or items are in this soundproofed space.

Requirements - General

- > sound proofed 8 x 8 space
- > overhead projection unit placed in centre of room—remote controlled.
- > projectable wall surface
- > power source
- > gallery attendant to turn CD player on and off - amplifier set by Artist and designated sound technician (Robert Muir)

Requirements—Bio Box

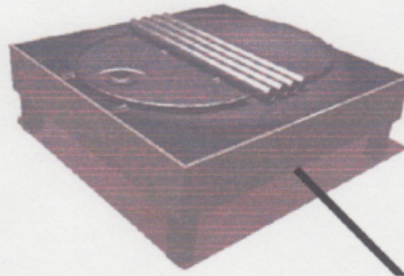
- > 240 volt power source
- > black gaffa tape
- > secured device for CD player and amplifier
- > powerboard—4 outlets.

Requirements—Other

- > extension electrical leads
- > technical support

copy
chris mcdonnell

Artist Statement



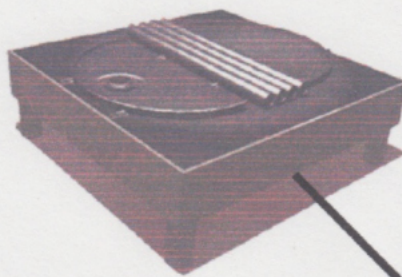
Australian culture is imbedded with popular beliefs and rollicking tales that are hundreds, if not thousands of years old. Many of these narratives are heavily imbedded with colloquial, slang studded banter often spluttered out over a frothing beer or whistled along by a tasty champagne.

This installation brings together differing social narratives, intermixing anecdotal jottings from an industrial setting with that of bare chested antics of the 'Aussie' male peppering yet another well known culinary occasion—the barbeque.

A deconstructed form is presented to the viewer as a ambiguous mathematical meal and by doing so, the 44 gallon drum now begins a new journey in this deconstructed puzzle that pitches together masculine psyche and creative vernacular culture. A recognized protocol for what is appropriate to speak of in the context of the mob gathered around the barbie, is examined in a non linear, larger-than-life display, often dragging the listener and viewer into some interesting and unpredictable visual and auditory associations.

copy
Chris Malcolmson

INSTALLATION NOTES



NOTES

This installation has been facilitated by numerous individuals and requires certain but simple links for it to succeed.

The preparatory AutoCad drawings were prepared by designer Craig Golding. Conceptual plans were instigated and re-interpreted by Craig of the original conceptual drawings and plans supplied by Alexander Hayes.

The projected film in this installation is an interview conducted with worker Ray Miller, facilitated by General Manager Ian Dixon, in the setting of Visypak, Fremantle, Western Australia. The sonic narrative that is heard in this installation is a non linear edited mix prepared by sound engineer, Robert Muir of the soundtrack for this interview and the recordings on DAT tape of a social event held in conjunction with this interview. This non linear mix will be available for re-play in numerous formats. The sonic podium contains speakers where the sound is emitted from.

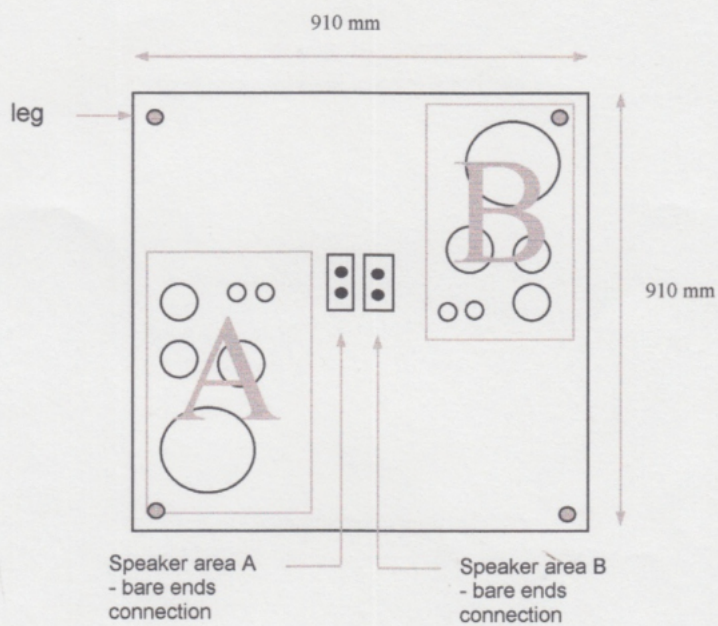
The installation has no internal light source, only that of the projection. The sonic narrative is constructed to inform the visual narrative although they are not time synced and run freely and independently of each other. No electrical device higher than 12 volts exists in the podium and no heat is generated by the speakers within. The CD player is an antiskip repeatable player and the amplifier will be preset and taped off by Robert Muir upon installation.

A didactic panel will inform those entering the space to refrain from touching the items placed upon the podium and that the installation may offend certain viewers.

copy
Chris Malcarlson
JCB

INSTALLATION SPECIFICATIONS

Alexander Hayes
> sonic device - base view



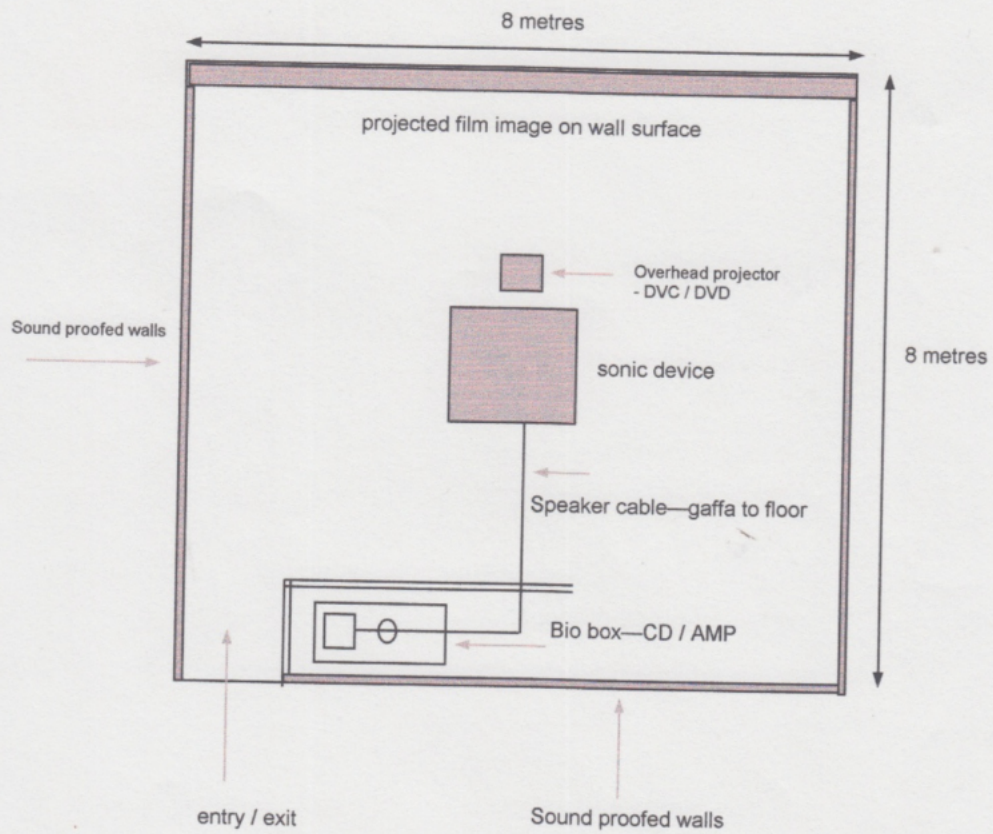
A > 1 X JVC 120W sub—8 ohm
> 1 x JVC 160 W mid—8 ohm
> 1 x JVC 200 W tweet—8 ohm

B > 1 X JVC 120W sub—8 ohm
> 1 x JVC 160 W mid—8 ohm
> 1 x JVC 200 W tweet—8 ohm

copy
Alexander Hayes
JCG

INSTALLATION SPECIFICATIONS

Alexander Hayes
> complete installation floor plan—overhead view



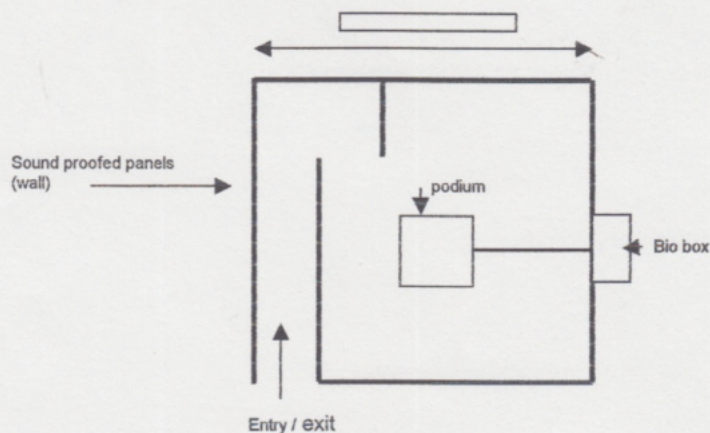
*copy
this
manual*

INSTRUCTIONS FOR EASE OF INSTALLATION

Note – 2 people are required to lift podium into position.

1. Tilt podium on one edge – avoid rubbing sharp edges of podium with hands (sharp!)
2. Attach bare end speaker cable to appropriate connectors located centrally on underside of podium
3. Place podium on located legs on floor – ensure legs do not puncture speakers
4. Place lid on podium using finger holes – align
5. Place steel sheet flat (horizontal) on podium top – align
6. Place two 44 ends on top of steel sheet – refer to supplied images
7. Place four 'pipes' between 44 ends – refer to supplied images
8. Place red light centrally and underneath assembled podium (floor)
9. Gaffa tape to the floor, light cable and speaker cable in one straight line to hidden bio box area.
10. Attach bare ends of speaker cable to appropriate amplifier connections
11. Connect CD player to amplifier.
12. Select repeat function on CD play and press 'Play'
13. Turn on red light .
14. Turn on central overhead light.
15. Ensure all speakers are working .

PREFERRED INSTALLATION VIEW



Henry your copy

SofA Show 2002

Hons & P/Grads' Schedule

14 August, 11am -12 noon, Amcor Suite, JCG

Meeting to introduce Gallery staff, explain how installations happen, show students Gallery spaces, handout information package & installation forms, select students for working party.

21 August, 11am- 12 noon, Amcor Suite

Working Party meet to discuss opening (inc catering, guest speaker, cleaning up, invitations, promotion, fundraising, etc)

20 September 10am - 3pm

Curatorial Panel visit School of Art studios to view works.

25 September 11am - 12 noon, Amcor Suite

Meeting - how to prepare works for display, safety issues associated with installation & display of works, discuss time table for delivery and installation, discuss any problems related to installation of specific works

9 October

Working Party to provide Gallery with FINAL copy and layout for invitation

16 October

Final proof for invitation signed off for printing

1 November

ABSOLUTE DEADLINE for completed installation forms to be returned to Gallery.

4 November

Students to finalise front desk roster and forward to Gallery Attendant
Invitations mailed out, students to assist with envelope stuffing at the Gallery.

6 November 11am - 12 noon

Meeting to distribute final installation schedule, remind students about delivery of works, last chance to make any changes and discuss any problems related to installation of specific works.

Participating Students receive 10 copies of invitation for personal distribution.

15 November

Deadline for to proof work labels and advise of any changes

WK 5 11.30
WK 6 11.30

Alex 17

SofA Hons & Post Grads End of Year Show Information Package for Participating Students

Introduction

The end of year show for Honours and Post-graduate Students in the School of Art (SofA) is held annually in the John Curtin Gallery (JCG) in late November early December. Students who will be graduating from the Honours or Post-graduate courses are encouraged to participate in this exhibition.

Works which will be featured in the exhibition will be selected by a Curatorial Panel comprising JCG staff and senior teaching staff from the School of Art. In 2002 the Panel will comprise of Anne Schilo, Ben Joel, Chris Malcolm and Suellen Lockett.

Over the second semester, a series of meetings, information and studio sessions will occur in order to plan and develop the exhibition. All students who wish to participate in the exhibition must attend all meetings and sessions, although allowances will be made in cases of extended illness or similar, if a member of the Curatorial Panel has been advised.

The Gallery

The JCG is a world class exhibition space which is staffed by six full-time professional staff and six skilled casual technicians. The JCG staff endeavour to present high quality contemporary art exhibitions. The SofA show provides Honours and P/Grad students a unique opportunity to experience exhibiting in a quality public gallery. You will learn skills and gain insight into;

- operational aspects of a professionally run gallery,
- presentation of your work,
- organisation of an exhibition,
- meeting deadlines.

Developing the exhibition

At the first meeting with the Curatorial Panel you will receive a time line and draft installation schedule, which outlines the dates and processes required to get the exhibition into the Gallery. You will also need to select some representatives to be the "Working Party" which will meet periodically with the Curatorial Panel and ensure certain tasks are completed.

You will receive an Installation Requirements form and this must be completed and returned to the Gallery by the due date. FAILURE TO DO SO MEANS YOU WON'T BE IN THE EXHIBITION.

REMEMBER

The Curatorial Panel are there to help and guide you - don't be afraid to contact them if you have any questions or need advice. Please note that a phone call or an email are the best means of contact. Please note we may not respond immediately to your messages - but usually manage to within 48 hours.

Installing the exhibition

Gallery staff will supervise the delivery and installation of all the works in the exhibition.

Deliveries

Delivery will take place the day before install commences. Small works that you can carry can be brought to the Gallery's main entrance. Larger works which need to be delivered in a car or van should be delivered to the loading dock. Unless prior arrangements have been made, all works must be delivered on the designated delivery day.

Safety tips

Curtin has a policy of "duty of care" which means that all staff & students are responsible for each other's safety in the workplace. In order ensure that accidents and injuries are kept to a minimum during installation, please note the following:

The gallery has a large variety of tools, materials and equipment, some of which is highly specialised, requires protective clothing when in use or is to be operated only by Gallery staff. Before using any tools or equipment please check with a staff member.

All students involved in delivery and install must wear sturdy covered shoes (eg Docs or Blunnies). Note - Gallery staff involved in manual handling activities are required to wear safety boots - the rule for them is no safety boots, no work.

Limitations

The Curatorial Panel has a policy of no censorship on the subject matter of any artwork presented for exhibition. However the Curatorial Panel reserves the right to reject works on any or all of the following:

- lack of resolution of issues addressed in work
- poor presentation or fabrication of work
- low technical standard
- lack of space to accommodate work in JCG
- incomplete work

There are also some limitations on the materials which you can use in your artwork. Here are some examples:

- Works containing material which is hazardous (eg toxic or radioactive) must be presented so that it does not present a danger to anyone handling or viewing the work. There may also be legislative requirements to consider.
- Works using electricity must be wired by a licenced electrician. (not a good look for a VIP at the opening to be electrocuted). The best place to find a licenced electrician is in University's Maintenance Workshops.
- Works involving smoke, very high ambient temperatures or explosives are not suitable for display in the Gallery, as they will set off the fire detection system.
- Works upon which the public could manage to injure themselves need to be presented in such manner that the public are kept at a safe distance
- Works which incorporate living things may need ongoing daily care or comply with animal welfare legislation. Nor should there be a risk to the museum standard environment of the Gallery.

Other things to keep in mind are:

- Making your work child & visitor proof. Installations on the floor are at the mercy of people walking on or through them. Fragile materials can be easily damaged by touching. When developing your work you should consider how it should be presented in order to minimise such occurrences.

- 3D works need to be stabilised to minimise the possibility of toppling over or being accidentally knocked over.

- Precious and small objects need to be presented in such a manner that they cannot be easily removed from the Gallery by covetous visitors.

- still wet oil & acrylic paintings or will not be accepted

- Works which may contain material deemed offensive to some Gallery visitors will need to be introduced with a suitable warning sign.

- The Gallery floor is of porous composite granite tiles. If your work is floor-based and involves any liquids, solvents, pigments, or abrasive materials which could stain or scratch the floor, it will need an impermeable barrier - such as builders plastic or polyester film.

Exhibition Opening

The key purposes of any opening are to promote the exhibition and allow the artists to meet, celebrate and discuss the exhibition with other artists, VIPs, Curtin staff, Gallery visitors, family and friends.

Gallery staff will be in attendance to ensure that the works and Gallery visitors are all happy and safe; BUT you are also hosts. So don't forget the Opening is work rather than play.

Due to security and cost issues associated with opening the Gallery outside normal hours the Opening for the SofA show will be held from 2-5pm. Patti Straker, Gallery Manager will discuss in detail with the Working Party the planning and organisation of the Opening function.

Please note; it is strongly recommended that your "End of Uni" party should occur after the exhibition at an alternative venue. (Gallery staff like to being invited to such events.)

During the show

Front desk Roster

It has become a tradition for students to be voluntary Gallery Attendants at the front desk at JCG during the SofA show. This not only allows students to talk to visitors about their work, but you get an invaluable opportunity to experience yet another facet of Gallery work and life.

The roster shifts are: 10am - 1.30pm - Tuesday - Friday
1.30pm - 5pm - Tuesday - Friday
1pm - 5pm - Sundays

The Working Party will organise the front desk roster, and also be chasing up anyone who forgets to front-up for duty.

Sales

John Curtin Gallery is a public art museum and cannot undertake nor facilitate any commercial transaction for exhibiting artists or their agents. Gallery staff are not in a position to advise either artists or potential buyers about prices or purchasing arrangements.

If you are still keen to try and sell your work you must provide a reliable business-hours contact which will be given to any Gallery visitor who may inquire about purchasing your work.

If in doubt -

ASK US!

JCG staff endeavour to find solutions to most problems, and there are always new problems arising. So if you are unsure about any aspect of the exhibition or presenting your work, please ask for advice. We are here to help.

Chris Malcolm
9266 4060

malcolmc@vc.curtin.edu.au

Suellyn Luckett
9266 4405

lucketts@vc.curtin.edu.au

Patti Straker
9266 2259

strakerp@curtin.edu.au

SofA Show 2002

Installation Timetable

INSTALL

November 19 -

Delivery of works to Gallery, between **10.30am - 2pm only**

Layout by Curatorial Panel 2pm - 4pm

November 20- first group to install 9.30am - 4.30pm

November 21- second group to install 9.30am - 4.30pm

November 22 - lights & labels and cleaning (SofA buy Gallery staff carton of beer and/or Cab Sav to show students' appreciation for our assistance)

OPENING

November 24 2- 5pm

UPLIFT

16 December 10am - 3.30pm

- All works to be dismantled and removed from the Gallery by students

17 December 9am-

remaining works will be either:

sent to School of Art

or

collected by Campus Services

Academic Staff

Penny Bovell
Annie English
Pam Gaunt
Rodney Glick*
Julian Goddard

Nicole Huitson
Harry Hummerston
Michael Iwanof*
Ben Joel
Brenda Ridgewell

Anne Schilo
Annette Seeman
Ted Snell*
John Teschendorf*
Paul Thomas

*part-time staff

NOMINATION FORM

Supervisor.....**Harry Hummerston**

Staff member (first choice).....**Ben Joel**

Staff member (second choice).....**Paul Thomas**

Room/studio for assessment

- JCG – identify need to show slides, video or other support material

**I require access to a video projection unit that is linked to the internet
to demonstrate to assessors and audience the previous material
relating to this installation**

- SOA Studio – nominate rooms/building and describe support material

N/A

Student Name..... Alexander Hayes

Student Signature..... See hard copies

Date..... 24/10/2002

Please return by Tuesday 29th October, 2002 to Annette Seeman

Alex Hayes

From: Annette Seeman
Sent: Thursday, 31 October 2002 4:30 PM
To: Aasiya Featherston (E-mail); Alex Hayes (E-mail); Anita Markovic; Annabel Dixon; Cherie Duncan (E-mail); Consuelo Cavaniglia; Diana Webster (E-mail); Erin Coates (E-mail); Eva Asmussen (E-mail); Frances Blythe (E-mail); Jennifer Harcz; Jill Bond (E-mail); Joyce Syms (E-mail); Judith Williams (E-mail); 'Kirsten Hudson' (E-mail); Michael Wise (E-mail); Michele Larose; Roland Kopcsandy; Sandra Murphy (E-mail); Simone de La Motte (E-mail 2); Simone de La Motte (E-mail); Tan Teck Weng (E-mail); tess & ro howard (E-mail); Toribenz (E-mail); Trish Kent (E-mail)
Subject: FW: Deadlines for SofA

Dear all,

Think you missed this one. Of particular interest is the first paragraph.
take care and remeber that humour is a marvellous way of handling stress. We didn't suggest that to Cosette.
And Michael, let us know how the massage turns out.

[Annette Seeman]

Coordinator BA Hons Degree programme.
Director Fibre/textiles Workshop
School of Art. Curtin University

CRICOS provider code 00301J

-----Original Message-----

From: Suelyn Lockett
Sent: Thursday, 24 October 2002 3:26 PM
To: Ann Schilo; Ben Joel; Annette Seeman
Cc: Ted Snell; Jeff Khan; Christopher Malcolm; Kate Hamersley; Michelle Siciliano; Nicole Reid; Patti Straker
Subject: Deadlines for SofA

Dear Ann, Ben and Annette,

JCG staff consider that in terms of managing the Gallery's limited resources that SoFA02 participants will need to adhere strictly to the deadlines and the last few meetings as per the information kit provided to them earlier this semester. It ash been agreed by JCG staff that this year it is not possible nor fair to make concessions to those who ignore the deadlines. It may appear to be a harsh decision , but it is part of the reality of having the opportunity to participate in an exhibition high profile public gallery.

Please also note that Margaret Moore has very graciously rearranged travel plans to be the official speaker at the opening, and therefore the opening time has been changed to a more convenient time for her.

As a reminder to all, these dates are:

4PM - 1 November

ABSOLUTE DEADLINE for completed installation forms to be returned to Gallery.
Forms can be faxed or handed in at the front desk. Forms will be marked with date and time received.
Any install forms received after this deadline will not be considered.

4 November

Students to finalise front desk roster and forward to Nic Reid, Gallery Attendant by 4pm.

6 November 11am - 12 noon

Meeting to distribute final installation schedule, remind students about delivery of works, last chance to make any changes and discuss any problems related to installation of specific works.

ATTENDANCE AT THIS MEETING IS COMPULSORY.

Participating Students will receive copies of invitation for personal distribution.

15 November

Deadline to proof work labels and advise of any changes