



Techné:
crafting technology

EXHIBITION
24 August - 03 September 2016

THE UNIVERSITY
GALLERY

Technê:

crafting technology

Technê refers to art, craft, and skill, and the means by which a thing is made or gained – a process of making and thinking.

Women who engage with technology in their creative practice have come together to explore unique outcomes and combinations that arise through the layering of art and design.

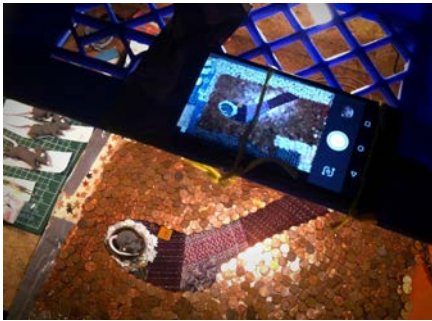
Together, the work of these makers, artists and designers, in their (often overlapping) capacities as professionals, practitioners, lecturers and students in creative industries, tease out their common ground.

With a focus on the creative harnessing of technology to materialise ideas, reference points and associations, these artists articulate an interplay through the vector, the pixel, the interactive and multiple digital dimensions. The idiosyncratic technological skill set of each maker is influenced both through their relationship to technology and their own personal histories.

THE UNIVERSITY
GALLERY

Technê: crafting technology
24 August – 03 September 2016
The University Gallery
curated by Caelli Jo Brooker

www.newcastle.edu.au/universitygallery
www.theuniversitygallerynewcastle.com.au



Chris & Susie Shapones (Knuckles)

Hide & Squeak

2016

digital video (1minute duration)

Susie and Chris Shapones are a wife-and-wife Can-Aussie creative couple, who combine their craft and design powers in a little production house called Knuckles. One of their premiere projects is short animated film *Hide & Squeak*, which debuted as the winner of the Smart Phone Film Festival in Halifax, Nova Scotia, Canada. Created within the limitation of shooting on a smart phone, Knuckles used a mix of instant cloud backup from a Google phone and file linking system, Dropbox, to view the image sequence instantaneously in After Effects to produce this charming 1-minute stop motion animation.

Applying Susie's 10+ years of traditional animating experience, with Chris's design aesthetic of hand-made objects, trinkets and textiles, Knuckles captures a delightful tale of a clever mouse, on a surreal adventure.



Caelli Jo Brooker

Decorative Cover

2016

digitally printed zine (edition of 9)

20 x 26cm

Disconnected

2016

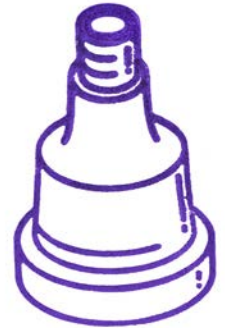
letterpress relief prints on paper

20 x 26cm

Tangled

2016

electrical cord, electrical plugs and sockets, wood
dimensions variable



My work for Technê speculates on the means through which we connect or disconnect as a critical aspect of the increasingly technology-reliant existence we share.

Using electrical cords, plugs and sockets, and playing with terminology associated with the supply of power, these works reference everyday interactions with technology, structures of power, and our casual reliance on the technological, particularly in design and creative practice.

Alongside observations and reflections on technology, obsolete printing processes are combined with handmade and digital processes in printed outcomes, testing technique, embracing imperfections, and extending an abiding interest in print media, and the materiality of making.



Deidre Brollo,

Hemmed

2016

Artists' book

(offset prints, staples)

Cartographies: I & II

2016

Two volumes; each is a single page atlas with full index

Artists' books (xerox and archival pigment prints, two pamphlets in case)

Deidre Brollo is an artist whose practice primarily investigates the areas of memory, perception and temporality. Her work extends across a range of forms: from work on paper and artists' books to installation and performance. It is underpinned by an interest in print culture and its inherent ideas: the logic of the archive, the transmission of narrative, and the notion of exchange.

As such, print technologies – the processes and devices associated with replication and proliferation – are central to her practice. Historical printmaking processes, such as etching, are employed alongside digital print processes, and current and redundant technologies are seen as equally useful.

By making possible the reproduction, dissemination, and preservation of information across fields as diverse as botany, cartography and commerce, print technologies have worked to shape cultural practices and institutions. Ideas of memory and archiving, overwriting, erasure, and forgetting therefore resonate with these forms of technology and their uses. Print technology not only facilitates the making of the work, then, but also informs it conceptually.



Michelle Bruton

Apparition

2016

digital photography

I chose to explore the absence of humanity and technology so that I could gain a sense of a different type of life, or a quieter vantage point to perceive the world around me.

The contrast between the images and the technique is what I found interesting when creating them, myself as the artist am constructing these images purely through the use of multiple forms of technology (Digital camera, Photoshop, transporting them on a USB and then printing them), what you see is natural but I am capturing this whilst covered in technology and so the illusion of the 'natural' is constructed through digital means.

My art practice is also usually focused on more traditional art making techniques where 'editing' is a hands on experience, when I use digital media I find myself at a distance from the work, as if I only have minimal control over the overall result, though this stems from my limited knowledge of the vast expanse of digital media as a whole.



Yvette Sullivan

Pathways I & II

2016

digitally printed and pierced Artists' books
from scanned maps and letterpress prints,
pins, cardboard

12.5cm x 10cm x variable

14.5cm x 10cm x variable

These works are part of recent reflections on mapping.

Time spent walking; following and making pathways and leaving a trace of ones own journey. It is an extension of work investigating the idea that a trace left in a physical space may be used to influence, inform or inspire another as we see in natures models in ant colonies and similar collaborative environments. It follows on from research which proposes relevant models in nature that might be used to better support the nurturing of creativity in educational settings.

This particular repetitive print also forms part of deliberations about the role of technology in walking a path, pinpointing a location, or indeed mapping any journey or process. My personal resistance to being located by a removed technological co-ordination encourages my exploration of the physical map and the handmade and human elements to the paths we create rather than those experiences that we attempt to reproduce.



Michelle Catanzaro & Katrina Sandbach

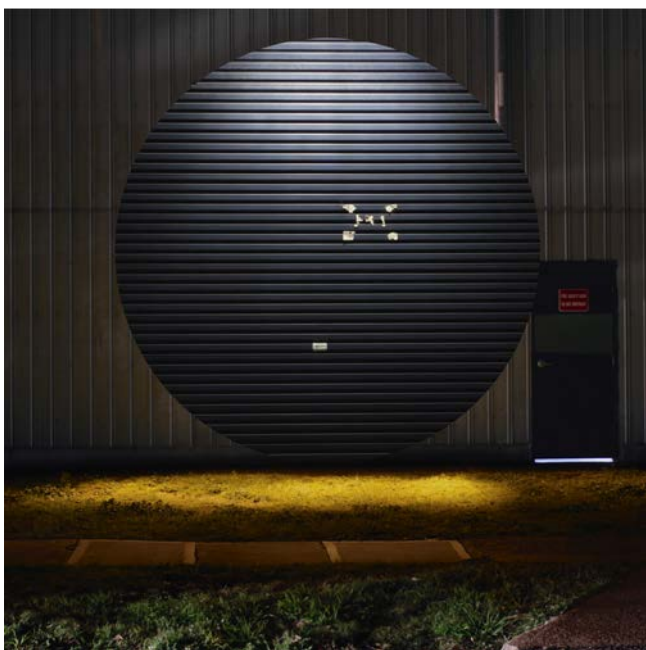
The Absence of Femininity

2016

digital video and poster print

The Absence of Femininity visualises a found poem that features the words of some of our most revered cultural producers, who also happen to be women. The artwork explores notions of gender 'norms' in the workplace, in response to recurring—usually hilarious, but sometimes troubling—interactions between the artists and their professional environment.

As designers, image-makers, and academics, Catanzaro and Sandbach use technology extensively in their everyday practice. However, they discarded their well-established creative workflows and adopted a relatively illogical approach to producing this particular work, using technology in incredibly tedious ways. In doing so, they disrupt their creative practice in the same way they seek to destabilise perceptions of gender identity.



Jane Shadbolt

All the Good Things Come From Here

(film still)

2016

mirror, digital print

The installation *All The Nice Things Come From Here* (film still) explores the structure of visual effects by using an early film special effects technique called the Schufftan Process, a form of in-camera compositing that uses a mirror to align two separate spaces or images to form the illusion of one cohesive space.

The Schufftan Process is an obsolete cinematic process that I have reconstructed in a spare, simplified form. It is made up of a photographic image and a mirror acting as a matte. To experience the work as a composite the audience has to find a point of alignment, the station point, where the photographs and mirror align to form one composited image. Finding the composite image is not mandated though, it can be enjoyed as a shifting abstraction of shapes as well. The installations are an exploded, diagrammatic view of some of the key issues of representation in visual effects.



Simone O'Callaghan

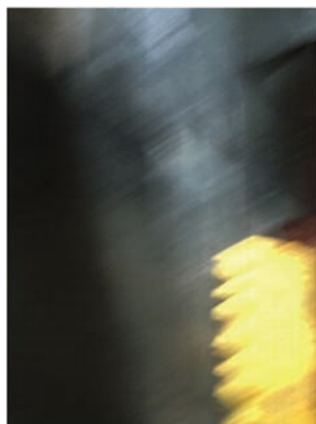
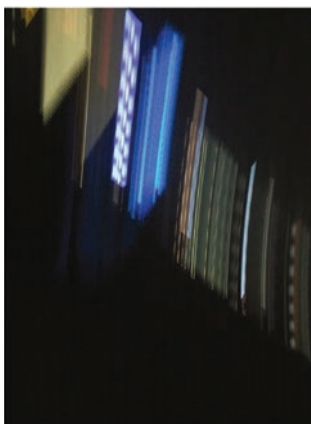
Coded Moments

2011

cyanotype, etching

These interactive prints articulate experiences after the birth of my son. They take the viewer on a journey through the first sleep deprived months of fog and confusion to the clarity and confidence, which evolve as one comes to terms with their new situation. Ever conscious of those who have warned that I should treasure every moment because the "time goes so quickly" this work is about moments. Not specific moments, which are attached to individual memories and often captured in photography, but rather universal yet intimate moments, identified by many new parents. Each artwork is a handmade print which has been augmented with media content that can be delivered to your mobile phone.

My creative practice and research is interdisciplinary and centres on the relationships between the digital and the physical, particularly in relation to technologically mediated presence, experience design, and the ways in which new technologies can be used to preserve heritage, traditions and non-digital art practices.



Annis Fitzhugh

Gestures (Shanghai and Temple)

2016

screenprint

These screenprints are based on accidental images taken when using a mobile device - when getting it out or putting it away for example.

Use of the accidental has always been an interest of mine in printmaking, so this is a natural progression.

I like the idea of preserving these ephemeral 'mis-takes', which on first impulse might just be deleted, through the medium of 4-colour screenprint, using a bold halftone dot that refers lightly to pop and op art. The title gesture comes from the fact that the phone is moving when the image is captured, so records the movement of arm and hand, as a brushstroke might do traditionally.

Shanghai was among a range of images of the skyline on the Bund, lighting up at night, and Temple in a Hangzhou Buddhist temple and both capture a sense of the colour and vibrancy of place, as much as any of my more deliberate shots.

My own practice reflects a constant impulse to take on new processes as I often find the challenge gives the result vitality and spontaneity, although I have also spent many years practicing craft skills that are necessary to navigate this.

To this end I have also tried to push technology to deal with complex characteristics of drawing, sometimes to the point of technical breakdown. The un-preconceivable solutions resorted to by the machines have provided unexpected directions for development. This has loosely been described as hacking or subverting the technology, but I ascribe it to an inheritance of print's adoption of commercial invention, in a continual act of reclaiming the means of production for artists.



Clare Weeks

The Walk (heel toe) left - right

2016

digital video

7 min 46 seconds each, loop

In my art practice the moving image permits me the freedom to express what cannot be said in still imagery alone. I experience a disease of the body, Multiple Sclerosis, and video performance allows me the opportunity to explore that bodily experience through re-enactment and documentation. The infinite journey that is chronic illness is realised in the endless walk from one screen through to the next and back again. The deliberately slowed pace serves to emphasize this feeling while also capturing the detail of each step and the bodily movements required to maintain that steady precision. Projection and scale of imagery allow for an immersive experience, one where the viewer can choose where to place themselves in relation to the action. The technological approaches I utilise such as speeding up or slowing down a film, adding or removing sound, desaturation of colour and choice of presentation allow me, through my art practice, to take control of my illness experience.



Maisie Neale

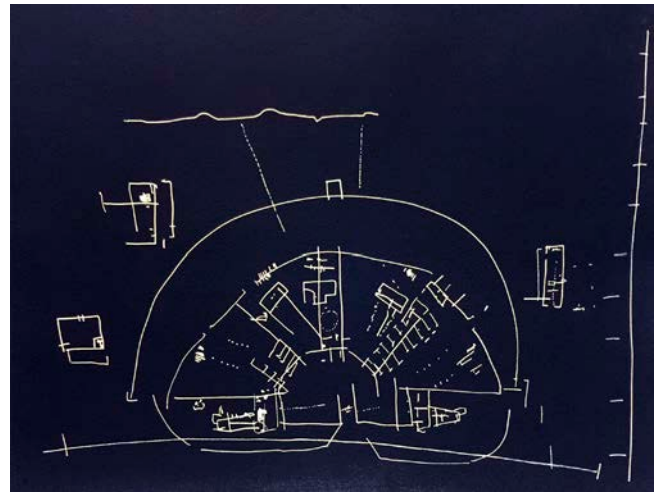
Stare

2016

video work presented in pine box
dimensions variable

'Stare' works to explore the ability of technology to aid communication and connection. Through viewing the work the audience is forced, one by one, to make eye-contact with the artist. For a short amount of time, two possible strangers are connected through the use of technology.

The disconnect of youth from society caused by the use of technology is a common talking point, however this work aims to explore the ability of technology to connect individuals within society. 'Stare' relies on the participation of the audience to create a connection between the artist and viewer. This relationship would not be possible without the use of technology; this concept reflects the ability of technology in wider society. The current technological age of global communication has a vast effect on the art world. The popularity of social media creates an entirely new art world, the ability to connect globally and achieve a status of 'fame' virtually. This world also allows the creation of friendships, relationships and careers. My practice employs the use of technology, primarily through video, to explore the human experience and emotion. Through 'Stare' I aim to test the ability of technology in the creation of relationships between strangers.



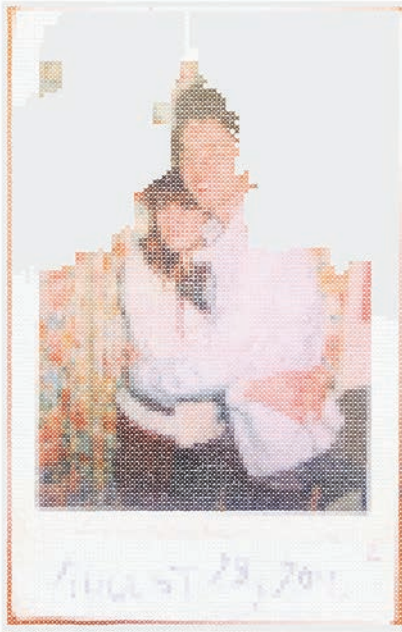
Maddyson Shae Hatton

Panoptic Prints

2015

cyanotype, drypoint, relief print, and chine-collé on paper
dimensions variable

Panopticon; is the name given to an architectural structure dependent on the concept of surveillance. The gaze may be how power is exercised, yet it is the principle in which it automates itself and dis-individualises power that the mechanism actuates. Cylindrical in structure, cells are arranged around a central watchtower where the viewer may oversee without ever being seen doing so. This would have the effect of making prisoners/individuals feel like they are permanently under observation, even if every individual cell is not being watched at all times. Observation and control are two of the simplest devices in which the panoptic diagram is implemented, making the panopticon polyvalent in its many possible applications. By removing the gaze through the process of blind drawing, control of the viewed or control of the artwork is removed, reconfiguring the power that resides in the once panopticon architectural structures of prisons, watchtowers, satellites and surveillance objects and displacing their exactitude. My work is highly influenced by the fact we see most of the modern world through some form of 'ocular apparatus', which ties in nicely to the idea that 'Art is designed to be looked at, and observed, akin to modern society. It seems fitting that one should question that relationship through the process of making, especially regarding the current climate of technology'.



Renee McIntosh

August 28, 2011

2016

digital painting, inkjet print, and in-progress embroidery
42 x 59.4cm

I often use the same image for a while and put it through a few processes. I am drawn to the versatility of the pixel as medium as it predates the digital age when it was used in cross-stitch and mosaic. I like to use photos that I have already, that I didn't have a plan for to work with as they tend to be more honest images.

I have a BA Fine Art and I am currently a Visual Communications student. It was in my Fine Art degree I began to integrate technology into my work. I was exploring charted knitting patterns and watercoloring them into images. I then explored this concept of pixelation further by using old family photographs. I love the fact that "Pixels" predate the digital and I am chuffed that cross-stitch is the best example of this. I was obsessed with knitting and cross stitch as a child and I am glad that I have found a way to work with it again. I run the scanned image through Photoshop and see what happens to it. I tend to use this as a chart for embroidery or watercolour. I have plans to bring these embroideries and watercolours back into the computer to animate them as that is a skill that I am willing to explore further.



Kate Cross

Speculative Memories. Experiment #2

2016

digital projection

Speculative Memories is an experimental, practice-based speculative design Honours project that explores memory, experience and alternate futures through an auto-ethnographic framework of personal and public spheres.

Being surrounded by personal family objects and an environment associated with my past, has provoked the development of a thematic in my creative practice. The personal exploration of memory is investigated through the curation, repetition, and distortion of autobiographical memories. The exploration of public memory incorporates the subtractions and addition of dimensionality, in considering the possibilities of the virtual.

The multiple digital GIFs made through the Memory Experiment #2 are a reflection of my personal present digital reality. A flashing array of repeated and often jarring imagery and memories; my emotive reaction to these forced memories are uncontrolled. This lead me to speculate on ideas of these images or memories existing 'forever' in a digital online world.

The endless looping GIFs reflect the concepts of repetition, forced memory and aspects of duration and investigates the repeated process of retrieval in context to space and control.



IMAGES TOP TO BOTTOM

Michelle Bruton, *Apparition*, 2016, digital photography

Deidre Brollo, *Cartographies: I & II*, 2016, Two volumes; each is a single page atlas with full index, Artists' books (xerox and archival pigment prints, two pamphlets in case)

Deidre Brollo, *Hemmed*, 2016, Artists' book (offset prints, staples)

Chris & Susie Shapones (Knuckles), *Hide & Squeak*, 2016, digital video

Yvette Sullivan, *Pathways*, 2016, digitally printed and pierced Artists' books from scanned maps and letterpress prints, pins, cardboard

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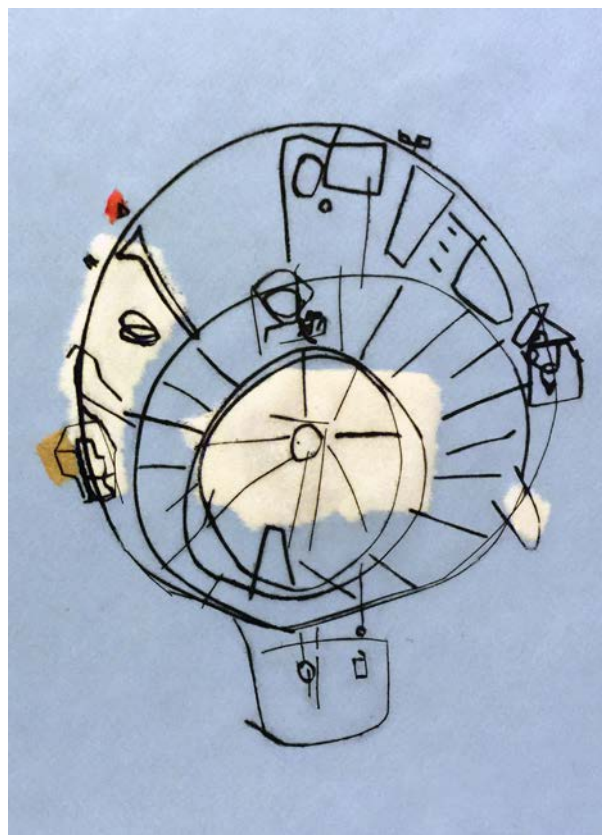
Renee McIntosh

**Michelle Catanzaro
& Katrina Sandbach**

Annis Fitzhugh (UK)

Yvette Sullivan (UK)

Chris & Susie Shapones (Canada)



IMAGES FRONT COVER

Simone O'Callaghan

(TOP) *Bathtime*, 2011, cyanotype

(BOTTOM) *The Good Life*, 2011, cyanotype

IMAGE BACK COVER

Maddyson Shae Hatton

Satellite, 2015, *drypoint*