

Australian Centre for Contemporary Art

Entre-images

L A W R E N C E W A L L E N
R A P T U R E
V I D E O I N S T A L L A T I O N

r e d i v i v u s

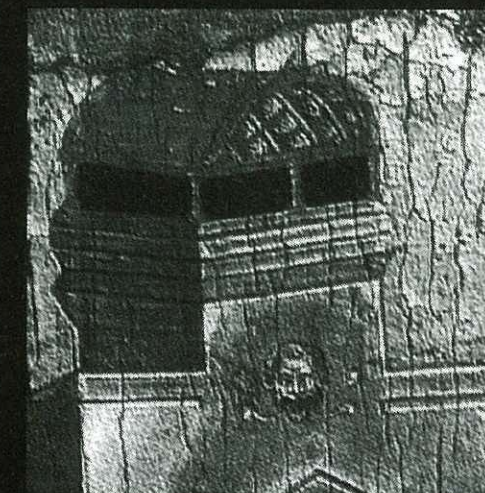


the beached barque breaches
shipping pneumatic night
that unaware this journey's end
entertains angelic parasites



and the word becoming flesh but the
flesh being dumb, spoke incessantly with
little tongues, far too small, far too quick
to make a sound, that all that could be
heard at last was the sighing of the
spectators who had gathered for the
spectacle

v i n d i c a r e



from the absolute auto-da-fé of loss
prayer fecundation and machinery
this implacable wreckage
with which we try to staunch the narrative

Two unequal ricks of charred wood fill a space. Above them, three video images are projected onto floating screens positioned at eye-level and angled forward, rising toward the ceiling. The images are flat and flawlessly superficial. Digital technology has been used to track the surface of an icon in narrow strips, which reveal only a small part of the painting at any given time. Hence, the only access the spectators have to the original is mnemonic, by means of a preconscious reconstruction in real time, of the projected image. The choice of the original image is important in this regard since it dates from an era immediately prior to the Renaissance (late Byzantine) which witnessed the ascendancy of subjective vision. Here, a relation is insinuated to the fragmented media images of today, images which, having outlived modernist preoccupations with authorship, do not privilege subjectivity. The materiality of the icon is split-off in the horizontal forms of blackened wood, supplying the gravity against which the luminous image, perpetually in movement, is invoked. In contrast, the burnt wood refers to something that is past, a journey perhaps, the remnants of a boat or sacrificial pyre. In one sense, 600 years of European history are submerged in the seamlessness through which these elements are brought into relation, whose contrived integrity by means of the art work exploits the implicit grief and melancholy that loom behind the theme of Progress – its actual theme being, in fact, loss. The ability of a video image to absorb the material presence of an object makes it a particularly appropriate medium through which to designate this loss, as the piece becomes, finally, as much about what is *not* there as what is...

by Tim Mathieson, based on conversations with the artist in March/April 1993

LAWRENCE PAUL WALLEN

Born 1961 Melbourne Australia

Lawrence Wallen started working with time-based media while studying in the Masterclass of Ernst Caramelle at the Academy for Applied Arts in Vienna. Based in Melbourne since 1988, he has presented work at electronic art festivals and new music festivals both in Australia and Europe.

RAPTURE concludes a triptych of works which began with the performance piece DISLOCATION, ANTI-QUARTET FOR FOUR TROMBONISTS, FOUR MONITORS AND VIDEO PROJECTION commissioned by and performed at the Tage für Neue Musik, Stuttgart Germany in November 1991, followed by HALF CUBE WITH PROJECTION, a video installation for the Seventh Australian Video Festival, November 1992 in Sydney.

RECENT TIME-BASED INSTALLATION WORK AND PERFORMANCE

1992

HALF CUBE WITH PROJECTION

Video/painting installation for video projection and painted panels. Seventh Australian Video Festival, Sydney.

STRIPSODY

Performance piece for soprano and animation. Opening night of EXPERIMENTA, National Theatre, St Kilda, Melbourne.

MEDEA MATERIAL

Performance with four actors/actresses and two video projections. EXPERIMENTA, Melbourne. Collaboration with IRAA Theatre.

1991

DISLOCATION

Anti-Quartet for four trombonists, four monitors and video projection, (5 x 50 minutes). Music: Hans Peter Jahn. Tage für Neue Musik, Stuttgart, Germany.

THE VENICE TAPES

Video installation for three monitors. In collaboration with Wood/Marsh Architects and the Department of Architecture, R.M.I.T., Venice Architectural Biennale, Venice, Italy.

1990

SEQUENZA V

Performance piece for solo trombone, four monitors and video projection (5 x 20 minutes). Music: Luciano Berio. EXPERIMENTA, Melbourne.

1989

TATTOO 2

Performance piece for actor, boy, clockwork frog, video projection and monitor (20 minutes). Australian Centre For Contemporary Art, Melbourne.

TATTOO 3

Performance piece for one person, video projection and monitor (25 minutes). Music: Iannis Xenakis. Fourth Australian Video Festival, Sydney.

FIRST AND SECOND WALL

Video installation for three monitors (3 x 7 minute loop). The Performance Space, Sydney.

1988

MONOCHROME TEXTS

Installation, Academy for Applied Arts, Vienna.

1987

TATTOO 1

Performance piece for three actors and video projection (25 minutes). Vienna Summer Symposium, Vienna.

SAND IN THE MOTOR OF A JUMBO JET

Performance piece for actor, video camera, monitor and sand. Academy of Applied Arts, Vienna.

RECENT GRANTS

1993 Australia Council Project Grant

1992 Art Research and Development Grant from the Australian Network for Art and Technology

LAWRENCE WALLEN: RAPTURE

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CATALOGUE

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