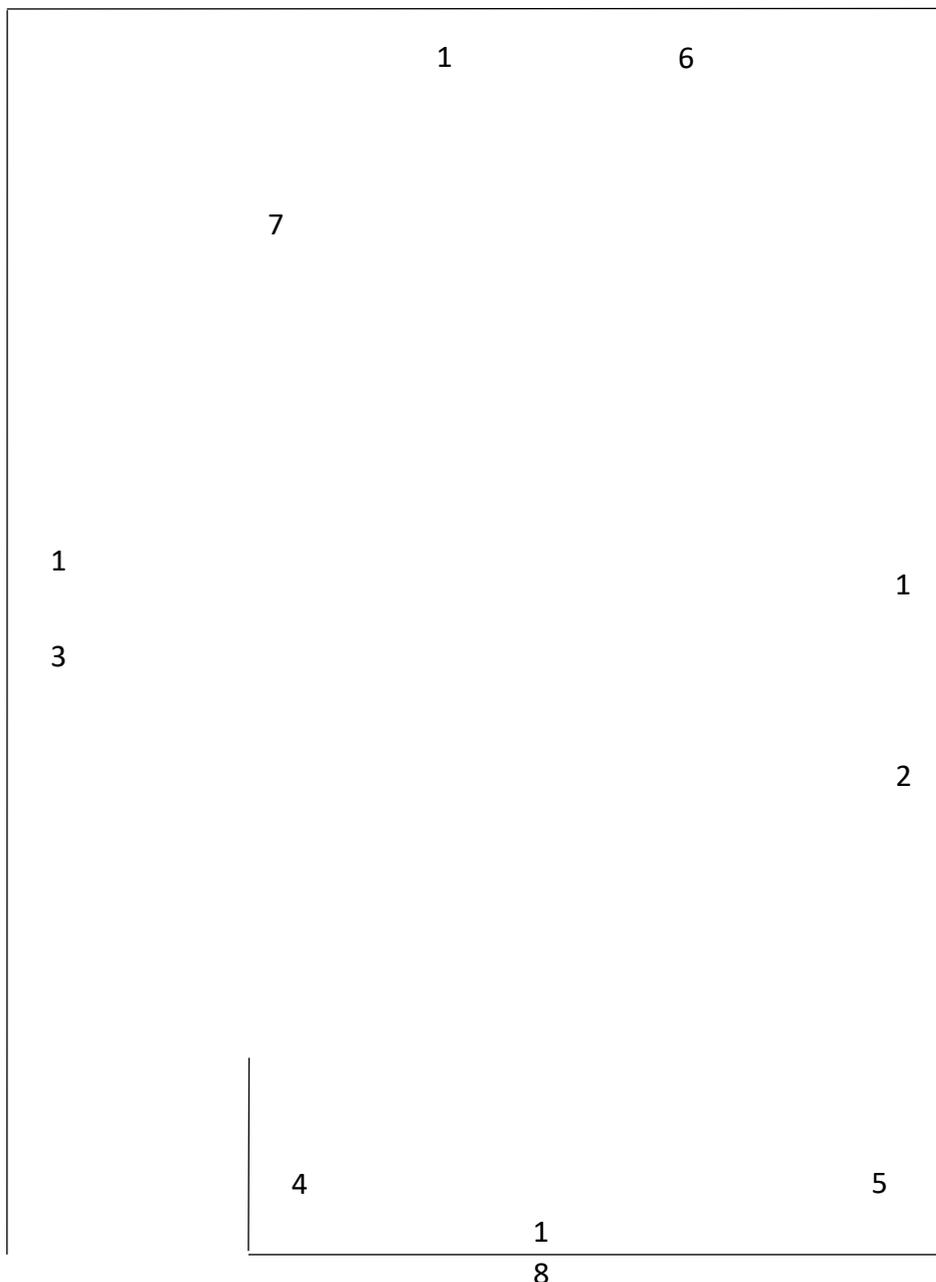


A continuous flow of fairly aimless movement

In October 1969 American artist Barry Le Va presented the exhibition *Velocity Piece #1* at Ohio State University. Consisting of a stereo sound recording of Le Va running hard into the gallery walls, the exhibition explored notions of time and space and how audiences experience and visualise these ideas via sound alone. As the space did not contain any objects, the work was completely reliant on the architecture of the gallery and the action of the artist inhabiting and engaging with it. In this exhibition, students from La Trobe University's Creative Arts Program explore the concepts of time and space, presenting works which interrupt, engage and respond to the architecture of the gallery and investigate the spatiality of time, locally and across distance.



1

Edwina COMBE

Relativity (2015-2017)

2017

Photographs, red pencil

A red string of fate connects moments captured on film like nostalgic memories. Each photograph on its own carries a significance and when combined they create an organised chaos, as if it were a conspiracy clad wall or a detective's whiteboard in a TV drama, trying to establish relationships between items for various reasons to create some sort of better understanding. The obsessive nature of the process is revealed when elements sit together as a singular mass that feed off the space occupied.

2

Lisa GUZZARDI

The Rift (I-III)

2017

Digital photographic print

A rift.

Suspended between moments,

Collected by chance, in corners

Haphazard and sleepless yet sold by reveries

Rage-less but enraged;

Surrounded by whispers and shadow-cloaked sprites

The in-betweens, the crevice between conscious and un

Slight aperture,

Creaking through silent tickings, standing hairs on end

They exist

Betwixt; light and dark

A rift.

3

Doug HENDRY (left to right)

Soichiro Nakajima, Frontside Crooked Grind, Transworld Skateboarding Magazine, Photo Annual 2000

2017

Digital print

Stefan Janoski, Switch Frontside 50-50, Skateboarder Magazine, March 2006

2017

Digital print

Danny Supa, Backside Kickflip, Skateboarder Magazine, March 2002.

2017

Digital print

Mikey Chin, Switch Backside Crooked Grind, Transworld Skateboarding Magazine, Photo Annual 2002

2017

Digital print

Jason Dill, Backside Smith Grind, Big Brother Skateboard Magazine, June 1998

2017

Digital print

These works come from an ongoing project concerned with embodiment and kinesthesia in the field of skateboarding. Sourced from the artist's personal archive of old magazines, the artworks depict hands that have been isolated from performing skateboarded bodies. Skateboard culture is embodied and challenged through somatic performance. The gestural routines that the lived, skateboarded body acquires from such performances illustrate how the body is not only a location of sensory experience but also a site of social conditioning and a source of cultural production. The artworks in this series represent a pause. A moment where the body is at once practical (inscribed by physical routines), interacting (reflects shared social knowledge) and storied (communicates cultural narratives).

4

Jacquelyn KLOSE

Water Transverse Mirror

2017

Video

This work explores theories of utopian places and heterotopian spaces as polarized landscapes, representing the juxtaposition of the artist's birth place, Kangaroo Island, and her current place of residence, Mildura, an inland region on the fringe of the desert. Simultaneously the water washes over the surface of the mirror, and the mirror reflects the natural surrounding landscape, forming imperfect material surface and harnessing an experience of polarized landscapes. The qualities and combination of these materials act as a metaphor for the polarized landscapes of Kangaroo Island and Mildura, and attempts to locate the agency of merging between landscape and object.

5

Aedan MCKAY

Liminal Spaces

2017

Blue balloons

This work is about transforming our experience and understanding of space. We pass through liminal spaces everyday without a specific awareness of our relationship to our surroundings. By introducing the balloons a new experience of the space is created, as they interact with the architecture and volume of the room.

6

Danika Garnet-Rose TAYTE**Containment**

2017

9 photographic prints, PVC pipe, spray paint

Calm on the surface but running madly underneath like a duck on water. This work is a collection of photographic self-portraits presented within a cube illuminating the duality of self. It references the artist's personal experience of dealing with situations or emotions that at times become overwhelming. The cube represents two things: a need to be contained so as to control and center one's self amongst the chaos of overthinking and panic, and secondly, a mental space where the artist can cast off the façade that is usually upheld for the outside world. The cube becomes a podium for expressing what happens behind the façade.

7

Aleesha WARD**Where Am I?**

2017

Masking tape

Aleesha Ward's site-specific installation piece aims to distort the way we present works in a gallery context, using themes of time and space. The work is made entirely from masking tape and is hung suspended from the ceiling. Over the course of the exhibition the sculpture's tactile material deteriorates; from hung installation to a soft sculpture on the floor, disrupting the viewer experience every day.

8

Whitney FITZGERALD, Cairo LOY, Eden MAUNDER, Carolyne RICKARD, Amy SCHULZ, Kirby TAYLOR, Donna WILLIAMS (Mildura)**Rachel DOUGHTY, Hannah DOWNING, Pam ISAACS, Kim JOHNSON, Maggie PARKES, Bronte PERKINS, Deaken STEVENSON, Danika Garnet-Rose TAYTE, Haydn VON SCHLEIGER, Judith WARNEST (Bendigo)****You Are Here**

2017

Pencil, wool, eyelet screws

Location: La Trobe Art Institute, Bendigo

Untitled (collaborative wall drawing)

2017

Pencil

Location: P-Block studios, La Trobe University, Mildura

This drawing workshop explores a range of contemporary and conceptual practices that expand drawing practice, including collaboration, performance, process-based works, digital-analogue explorations and spatial interventions. Integral to this course has been ongoing conversations between the two cohorts situated at the Bendigo and Mildura campuses. As part of this collaborative rethinking of drawing the two groups of students have exchanged wall drawing instructions, based on the work of Sol Le Witt.

Instructions for wall drawing (Mildura to Bendigo)

1. Establish the midpoint of the given wall space and mark in pencil a point at 1500mm from the floor.
2. Take a compass and set it to 150mm and draw a circle in pencil.
3. Mark in pencil on the edge of the circle the north, south, east and west points.
4. Attach the supplied eyelets into the four marked points
5. Mark-out in pencil points to form four triangles of equal size, using the north, south, east, west points on the edge of the circle as your starting point for each triangle.
6. Attach eyelets to the remaining eight points of the four triangles
7. Starting with the triangle closest to the floor, form a rectangle (mark it out in pencil) running perpendicular to and at the centre of the baseline of the triangle
8. Attach four eyelets at each corner of the rectangle.
9. Repeat this process along the baseline of the three remaining triangles, attach remaining eyelets to each corner of the three remaining rectangles
10. Thread a whole ball of wool through the eyelets until it runs out, using only one colour per conjoined pair of triangle and rectangle.
11. OPEN ENVELOPE AT THE END OF THIS PROCESS INSIDE YOU WILL FIND THE DETAILS FOR THE WORK. PLEASE HANG ON A LABEL TO THE LEFT OF THE COMPLETED DRAWING PLEASE DOCUMENT THE PROCESS FROM START TO FINISH, WE WOULD LIKE IT IN THE FORM OF A TIMELAPSE VIDEO. THANK YOU

Instructions for wall drawing (Bendigo to Mildura)

Materials: 3 black pencils, 1 royal blue pencil, 1 ruler, pencil sharpener

Each person is assigned one pencil for the duration of the drawing.

On a continuous stretch of wall the First person draws a ruled straight line of any length in any direction.

The Second person starts from the end of the previous line and draws a straight line of any length at any angle other than that of the previous line.

The Third person starts from the end of the previous line and draws a straight line of any length at any angle other than that of the previous line.

The Fourth person starts from the end of the previous line and draws a straight line of any length at any angle other than that of the previous line.

Continue this procedure in the same order until all the pencils are less than 1cm in length.

(Lines may cross over each other at any time).