

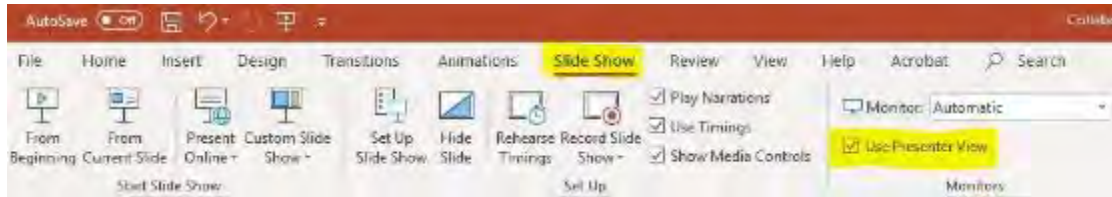
Workshops

On Demand



PARENTS + TEACHERS

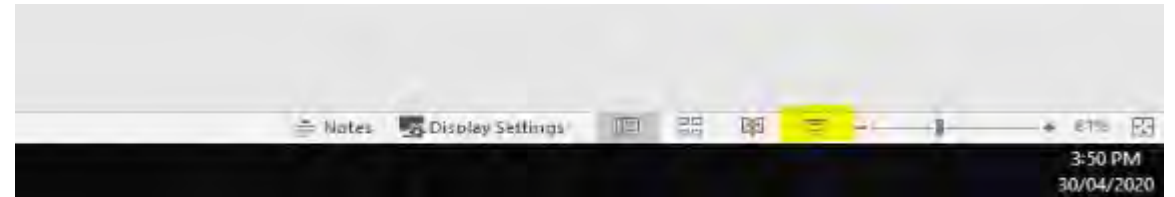
- Use the PowerPoint in 'Presenter' view by clicking the Slide Show menu and checking the 'Use Presenter View' box as shown:



- Then click 'From Beginning' (on the far left)
- This will enable you to see the slides and the notes
- The notes will help you expand on some of the ideas in the presentation
- Click the [links](#) for extended information available online
- Pause at the 'Challenge', 'Discuss' and 'Explore' slides to allow your students/children to chat and create

STUDENTS:

- Use the PowerPoint in 'Slide Show' mode by clicking the button at the bottom right of your screen as shown:



- Work your way through the slides at your own pace (click to move to the next slide)
- Click the [links](#) for extended information available online
- Have a go at each 'Collaboration Challenge' and consider the ideas on the 'Discuss' and 'Explore' slides



AUTOLUMINESCENT

Latrobe Art Institute Education Program Digital Resource

2020

Artwork: Ross Manning, *AP2019 – 1* (detail), 2019, glass, silver on canvas, 200 x 200 x 30 cm.
Courtesy of the artist and Milani Gallery, Brisbane. Photo: Ian Hill

AUTOLUMINESCENT

Featuring: Brendan Van Hek | Rebecca Baumann | Ross Manning

Curated by Travis Curtin

In July-August, 2019, Latrobe Art Institute presented *Autoluminescent*, an exhibition that featured artwork by three Australian **contemporary** artists who work across a variety of media, yet all embrace **luminescent materiality** in aspects of their work.

The exhibition explored how we experience light visually and through our other senses, how it affects our mood and emotions, how it interacts with various surfaces and transforms architecture.

Each artist exhibiting in *Autoluminescent* harnesses the continuous, **transient** and **transformative** nature of light, shifting our **perception** from the minute to the extremely vast and back again.

“An artwork’s capacity to resonate in the minds of an audience is very much contingent on its ‘poetic’ presence. Hovering just beyond the immediately understood or directly knowable, this shadow-breath on our minds invests the poetic with its resonating power.”

- Peter Kennedy

Curator Travis Curtin was inspired by this quote from influential light artist, Peter Kennedy in assembling this exhibition. What do you think Kennedy means by ‘poetic presence’? Think about this as you look through this presentation.

Brendan Van Hek

(born 1968, Perth W.A)

Brendan Van Hek works across mediums, incorporating materials such as **neon**, **mirror**, **glass** and **metal**. Ranging from **text-based work** to **large-scale abstract installations**, his work deals with narratives located in personal history, fiction and cultural politics. Brendan graduated with Honours from Curtin University Western Australia in 2001 and currently lives and works in Sydney.

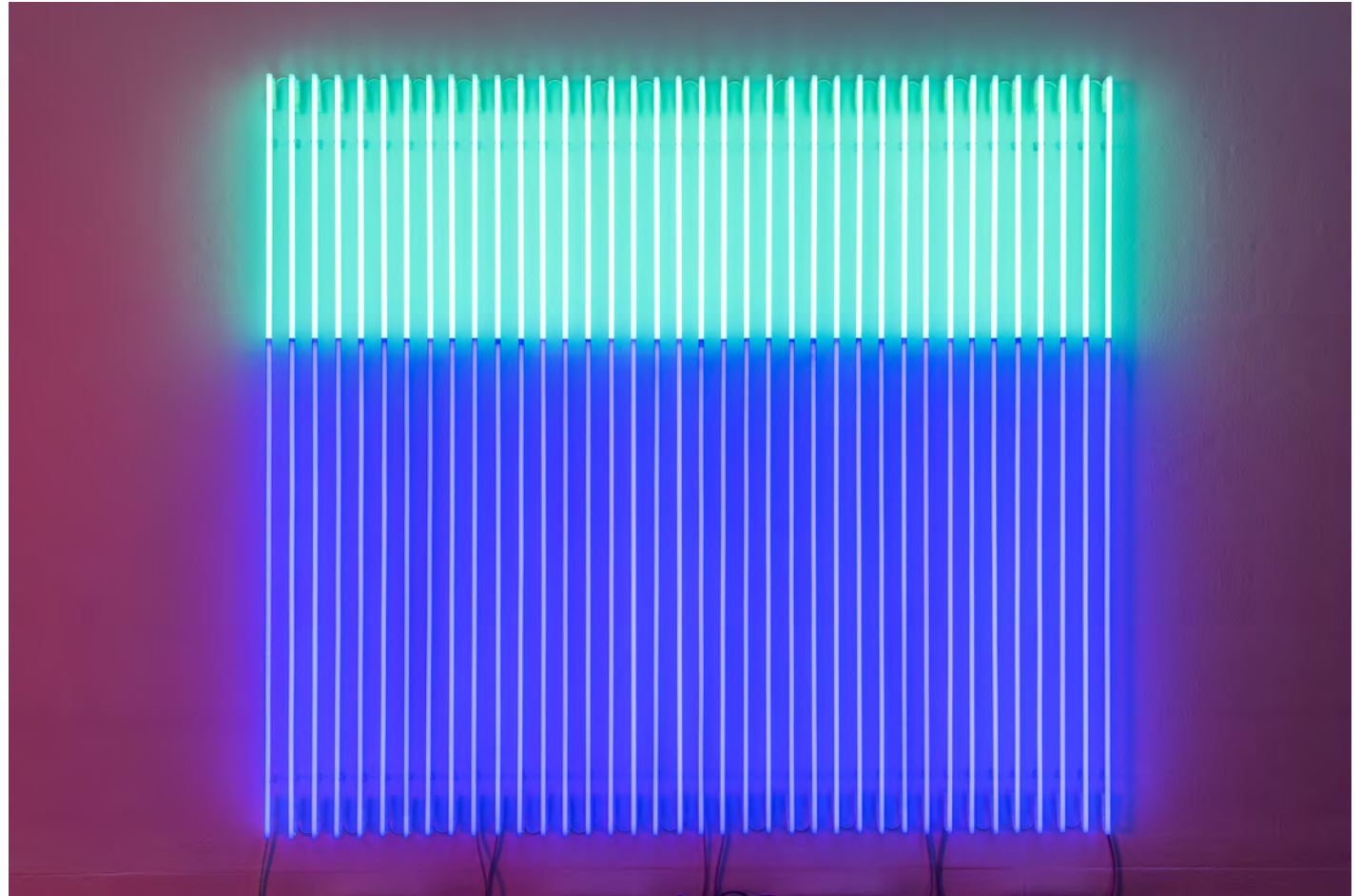
Brendan Van Hek installing *Horizon (aquamarine, midnight blue, 2015)* for *Autoluminescent*, La Trobe Art Institute, 2019.



Artist Statement: Horizon Series

*“A horizon is a beckoning,
unreachable line. It is a point of
transition – elsewhere between land,
sea and sky, here from aquamarine to
midnight blue, from tangerine to pale
pink, from one state to another,
above and below . . .*

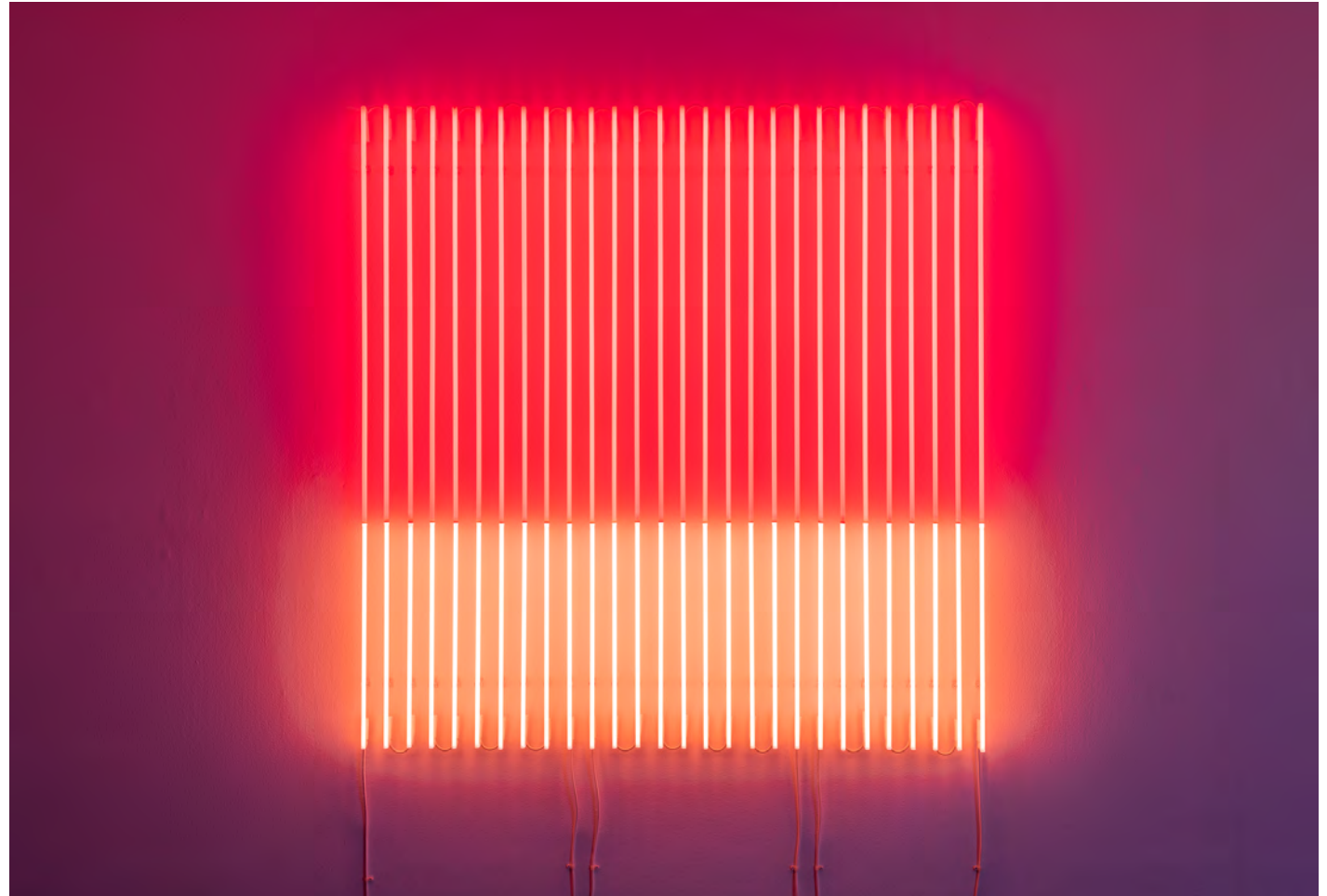
Brendan Van Hek, *Horizon (aquamarine, midnight blue*
2015), neon, 230 x 242 cm. Courtesy of the artist and Sarah
Cottier Gallery. Photo: Ian Hill



Artist Statement: **Horizon**
Series

*"The call of light is undeniable,
it reaches to us, as does a
horizon – where hopes and
dreams are traced – it cannot
be grasped but it exists."*

Brendan Van Hek, *Horizon (tangerine, pale pink)*, 2015, neon,
160 x 152 cm. Courtesy of the artist and Sarah Cottier Gallery.
Photo: Ian Hill



This work, *Void* was created by painting a large matt black rectangle directly onto the gallery wall. The overlapping circles are made from shiny black Perspex. The surrounding wall is white, but coloured by the combination of light created by the *Horizon Series* artworks.

What does *void* mean to you?
What does this word make you think about?
How does this artwork make you feel?

Brendan Van Hek, *Void*, 2014, Perspex, paint, dimensions variable.
Courtesy of the artist and Sarah Cottier Gallery.
Photo: Ian Hill





Autoluminescent, installation view.
La Trobe Art Institute, 2019.
Photo: Ian Hill



Rebecca Baumann

(born 1983, Perth W.A)

Rebecca Baumann is a visual artist currently living and working in Perth, Western Australia. Her practice spans sculpture, installation and performance, and she often works **site-responsively**, using **colour, light** and **time** in an intervention with space. Her materials are sourced from the everyday, commercial and industrial realms, where she repurposes fans, clocks, and billboards, subverting their inherent language as a means to talk about the world around us. Often **kinetic** and **ephemeral** in nature, her work seeks to **affect** the audience through **experiential, momentary** and **emotive** qualities.

Rebecca Baumann installing *Light Work*, 2018. Courtesy of the artist.
Photo by Penny Lane.

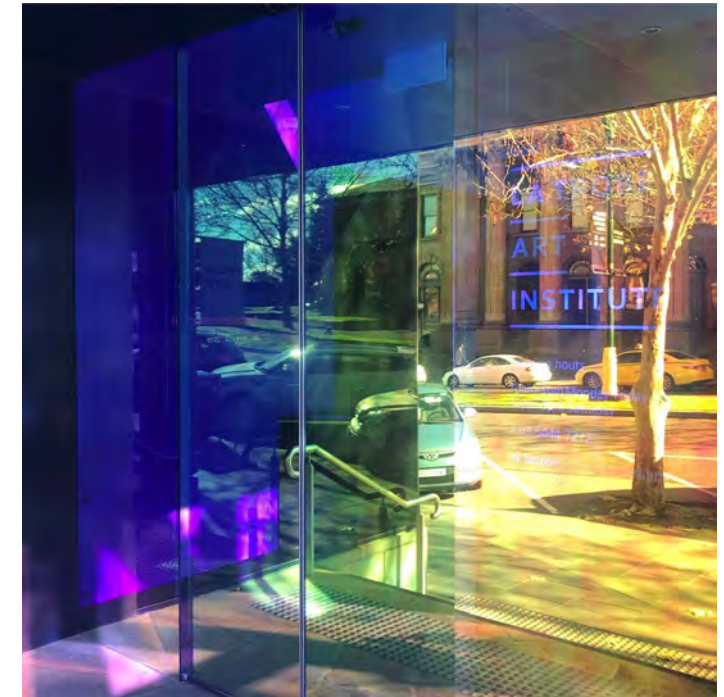
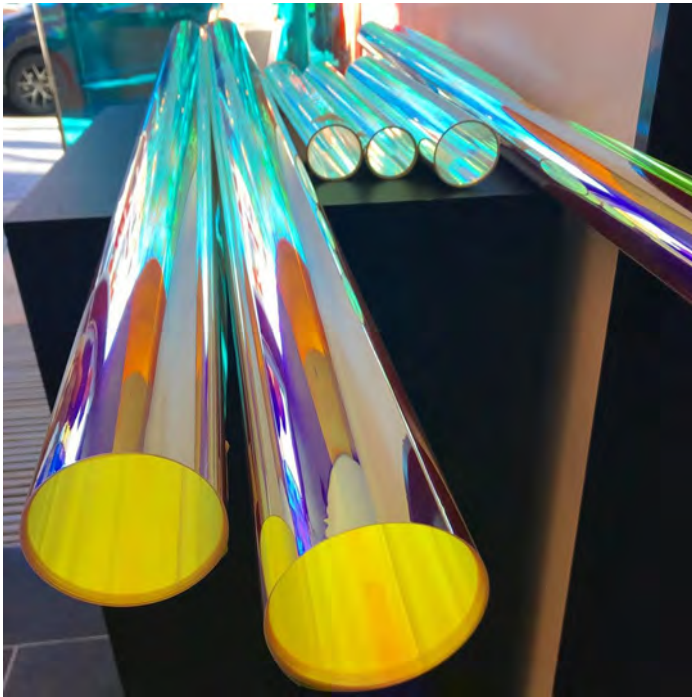
Artist Statement:

Light Moments, Light Movements (2019)

"Light Moments, Light Movements (2019) is an architectural intervention using dichroic film applied to the glass surfaces of the La Trobe Art Institute . . .

Rebecca Baumann, *Light Moments, Light Movements*, 2019, dichroic film, dimensions variable. Courtesy of the artist and Starkwhite.





“Dichroic film is a dynamic material, which changes colour as you move around it, and transmits a different colour light to that it reflects . . .” (Rebecca Baumann)

Dichroic film, the material used by Rebecca Baumann to create *Light Moments, Light Movements* (2019), for *Autoluminescent*, La Trobe Art Institute, 2019.



“The perceptual experience of the work is affected by factors such as the atmospheric conditions, and as the sun travels across the sky, the light transmitted throughout the building will be constantly shifting and evolving . . .”

(Rebecca Baumann, 2019)

Rebecca Baumann, *Light Moments, Light Movements*, 2019, dichroic film, dimensions variable. Courtesy of the artist and Starkwhite.



Rebecca Baumann's work *Light Moments, Light Movements* changed the feeling of being inside the gallery, as it altered the quality of light.

What colours make you feel happy?
What colours make you feel sad?
What colours make you feel on edge or nervous? What colours make you feel relaxed or sleepy? Why do you think colour can effect our moods?

Rebecca Baumann, *Light Moments, Light Movements*, 2019, dichroic film, dimensions variable. Photo: Ian Hill

Ross Manning

(born 1978, Brisbane, Qld)

Ross Manning creates **kinetic sculptures** made from **everyday unpretentious materials** such as domestic fans, fluorescent lights, household twine and electronics. Revealing both the construction and materials in his installations, Manning playfully dissects overlooked technologies to produce hypnotic exchanges between **light, sound and movement**.

Ross Manning, *AP2019 – 1* (detail), 2019, dichroic glass, silver on canvas, 200 x 200 x 30 cm. Courtesy of the artist and Milani Gallery, Brisbane



“The *Ambient Paintings* series (2016 - ongoing) shows my particular interest in creating light works that utilise the ambient energy of the environment they exist in, rather than being powered by electricity..”

Ross Manning

Autoluminescent, installation view.
La Trobe Art Institute, 2019. Photo: Ian Hill



Artist Statement:

Ambient Painting Series

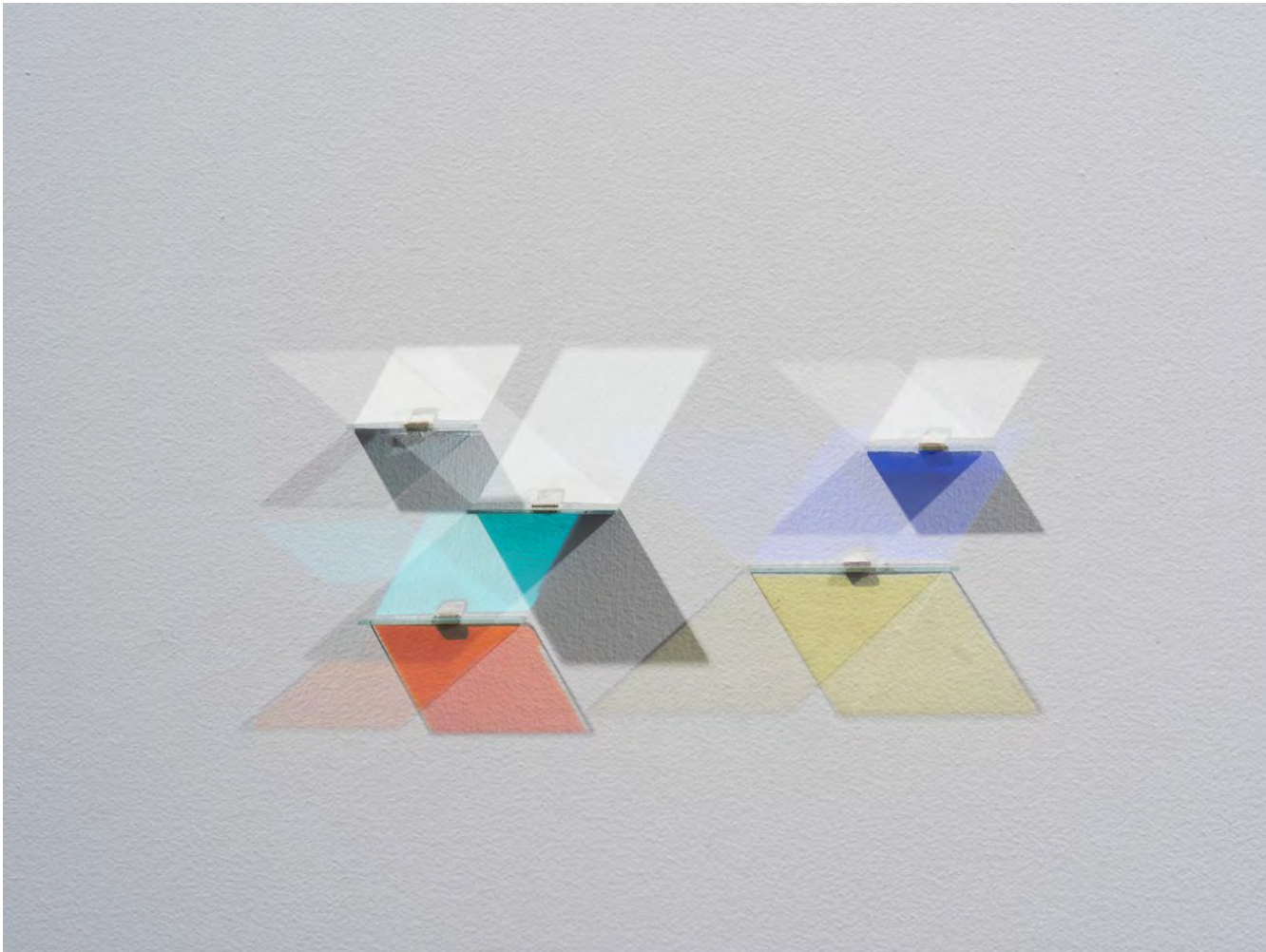
“I am currently interested in harnessing pre-existing energies in my artwork, such as ambient light, sunlight, heat, wind, tidal movement, gravity and magnetism . . .

Ross Manning, *AP2019 – 1* (detail), 2019, glass, silver on canvas, 200 x 200 x 30 cm. Courtesy of the artist and Milani Gallery, Brisbane.



How does the *Ambient Paintings* series also reference traditional painting?

Ross Manning, *AP2019 – 5* (detail), 2019, glass, silver on canvas, 60 x 76 x 30 cm.
Courtesy of the artist and Milani Gallery, Brisbane. Photo: Ian Hill



Ross and Rebecca's work both use dichroic filters to transform and play with light. Can you describe any other similarities and differences between the three artists work?

Across the whole exhibition, which artworks **reflect, refract, absorb** and/or **emit** light?

Autoluminescent, installation view. La Trobe Art Institute, 2019.

An artwork's capacity to resonate in the minds of an audience is very much contingent on its 'poetic' presence. Hovering just beyond the immediately understood or directly knowable, this shadow-breath on our minds invests the poetic with its resonating power.

- Peter Kennedy

Curator Travis Curtin was inspired by this quote from influential light artist, Peter Kennedy in assembling this exhibition. Now that you have seen the exhibition, what do you think 'poetic presence' might mean? How do you think the exhibition reflected this idea?

Glossary

Here are some words from the presentation you might like to research:

contemporary

magnetism

harnessing

dichroic

luminescent

materiality

transformative

transient

resonate

intervention

reflect

refract

absorb

emit

ambient



Thank you

latrobe.edu.au