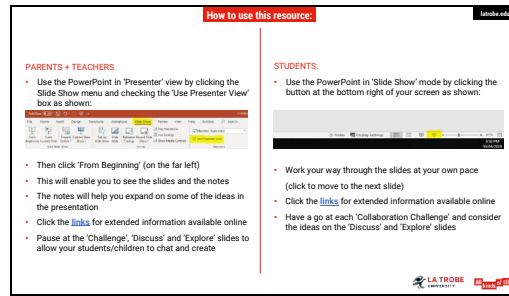


Autoluminescent Digital Education Resource: Teacher's Notes

Slide 1



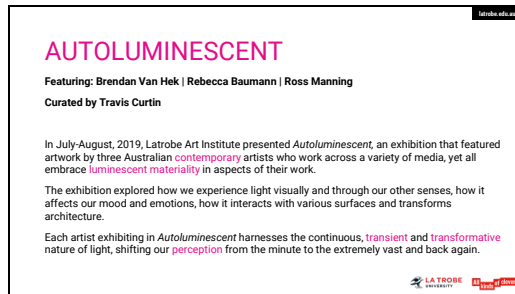
Slide 2



Slide 3



Slide 4



Autoluminescent is the title of the exhibition we are about to see in this presentation. What do you think this word might mean?

What kind of themes do you think the artwork will focus on?

The definition of **Autoluminescence** is 'the spontaneous emission of light by a substance at room temperature' or 'the luminescence of a substance (such as a radioactive material) due to energy originating within itself.'

The three Australian contemporary artists who feature in this exhibition all work with a variety of mediums, however the work for this exhibition, *Autoluminescent* focused on points of convergence between their practices, where they work with **luminescent materials**.

All of the artworks either **emit light** or **draw on available ambient light, transforming** it through processes of **reflection, refraction** and **absorption**.

Light has an inherent and unavoidable **impact on our perception of space** and **how we measure time**.

Light is **experienced** directly through our **sensorial** and **bodily relationship to the material world**.

Slide 5

"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.

LA TROBEE UNIVERSITY

Peter Kennedy's work was not part of the *Autoluminescent* exhibition, however because he was one of the first Australian artists to work with light as installation art, his work and ideas influenced exhibition curator, Travis Curtin, when he was creating the exhibition – particularly this quote by Kennedy, which refers to the idea of artwork resonating in the mind of the viewer, giving it a 'poetic presence'.

Consider the meaning of this term 'poetic presence' while you view this presentation.

For more information about Peter Kennedy, please see: <https://www.peterkennedy.com.au/>

And from <https://www.mca.com.au/artists-works/artists/peter-kennedy/>:

Peter Kennedy began exhibiting in the 1960's. By the end of that decade, he had begun to forge new territory in Australia through his conceptually aligned art practice and light-based installations. He was one of the first Australian artists to work with light as installation, creating immersive environments through minimalist arrangements of coloured neon tubes. Since this time, his experimental, groundbreaking body of work has encompassed installation, performance, photography, sound, video and drawing. In the late 1970s his practice became more politically engaged and activist in nature, exploring and interrogating actual political events. Later works have encompassed notions of death and mortality from both historical and personal perspectives. Kennedy has exhibited widely both in Australia and overseas.

Slide 7

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) (2012), neon, 200 x 200 cm. Courtesy of the artist and Sarah Carter Gallery, Perth WA, Australia.

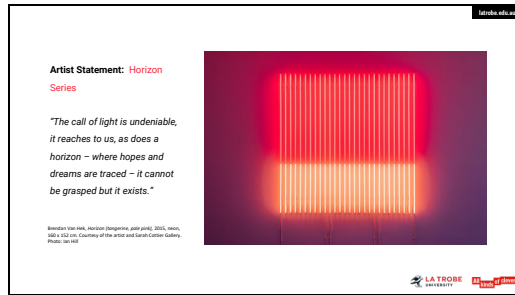
LA TROBEE UNIVERSITY

Brendan Van Hek grew up in Perth where the horizon is a strong feature of the landscape.

How does this work evoke the idea of a horizon? What does the idea of a horizon mean to you?

Look at these two pieces by Brendan Van Hek. What are they made from?

Slide 8

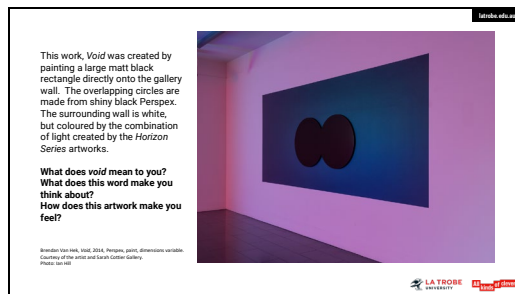


What does neon lighting make you think about? (Cities, late nights, noir movies, loneliness and isolation or fun and excitement?)

What do you notice about how the different colours of red and blues make you feel?

Which makes you feel more comfortable?

Slide 9



This work, *Void* was created by painting a large matt black rectangle directly onto the gallery wall, while the overlapping circles were made from shiny black Perspex.

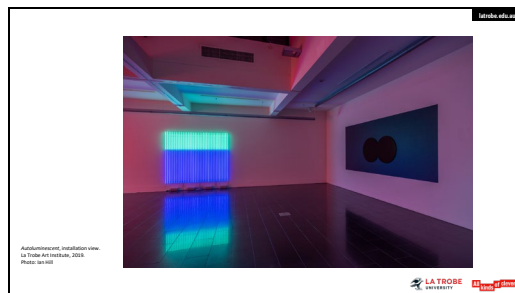
The surrounding wall was actually white, but coloured by the combination of light emitted from the *Horizon Series* artworks.

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

How does this artwork make you feel?


Can you see there is interplay between the *Horizon* and *Void* pieces? The *Horizon* pieces emit light, while *Void* absorbs and reflects light. While the idea of the *Horizon* is endlessly outward looking, *Void* looks eternally inward.

Slide 10



Here is a photo of two of the works together in the space. The red *Horizon* piece was on the wall opposite *Void*.

Slide
11



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 Moments, 2019. Courtesy of the artist. Photo by Henry Lane.

LA TROBE UNIVERSITY

For more information about Rebecca Baumann, please see:

<https://www.rebeccabaumann.com/>

Slide
12

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, aluminium veranda. Courtesy of the artist and La Trobe Art Institute.


LA TROBE UNIVERSITY

If you haven't been to La Trobe Art Institute in Bendigo, here is a picture of the façade or exterior of the building.

Can you see in this picture how the front façade windows are reflecting the buildings opposite, but coloured with an orange and blue light?

This is Rebecca's artwork Light Moments, Light Movements (2019).

Slide
13



"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 Architecture/La Trobe Art Institute, 2019.

LA TROBE UNIVERSITY

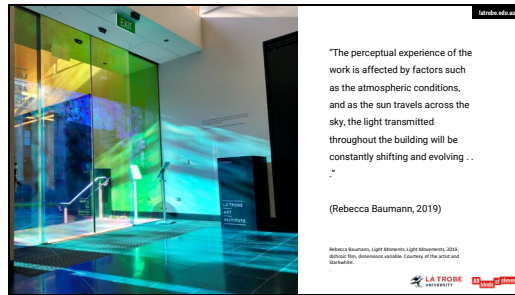
Rebecca Baumann's artwork, Light Moments, Light Movements was created by applying this thin dichroic film to all the windows in the Latrobe Art Institute Gallery.

What affects do you think this had on the building and the feeling of being inside it?

How do you think it might have changed over time?

How do you think it would have been affected by the weather?

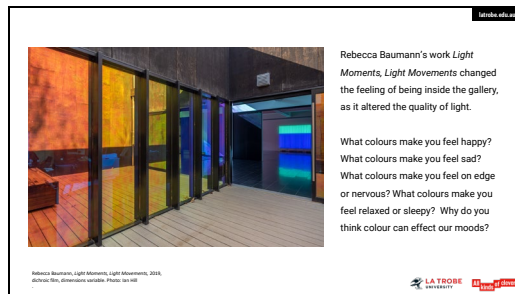
Slide
14



A key idea of this work, was that it continually changed over time and in response to weather variations, so no two moments were exactly the same. As the sun tracked East to West overhead, light filtered through the windows and changed the shape and colour of the shadows and reflections.

- How do you think the work was seen differently at different times of the day?
- Have you noticed that our ideas about something or someone can change over time? Giving time to something or someone can change our ideas about it or them. More time can give us more understanding and appreciation.
- How does time and duration effect our experience of an artwork?

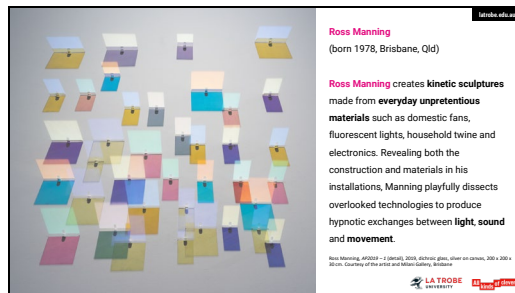
Slide
15



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 affect our moods?

Slide
16



Ross Manning's Ambient Paintings were created by attaching small dichroic glass filters to a canvas, set at different angles. Ross collected these filters from old data projectors.

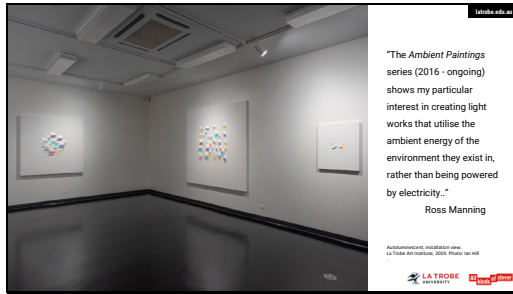
One of Ross's early jobs was as a technician, fixing TV's, data projectors and other electronic equipment that created images. He became fascinated with the idea of how light could be broken down by these machines and reformed to create an image. He often now works with discarded technology such as fans, fluorescent lights, household wire, to make sculptures that move and/or create sound or lighting effects.

The coloured shapes you can see here were actually light from the electric room lighting and spotlights, reflecting and refracting through the filters onto the surface of the canvas.

Ross said "Colour paint, as we experience it, absorbs all of the colours that comprise visible white light. The frequencies reflected by the paint produce the colour we see."

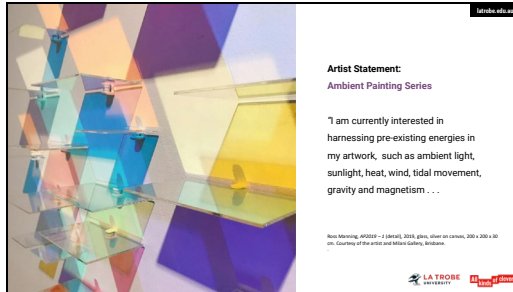
- What do you think happened to the "paintings" when the lights were switched off, or only daylight was used?
- What do you think happened when the direction of the spotlights was changed?

Slide
17



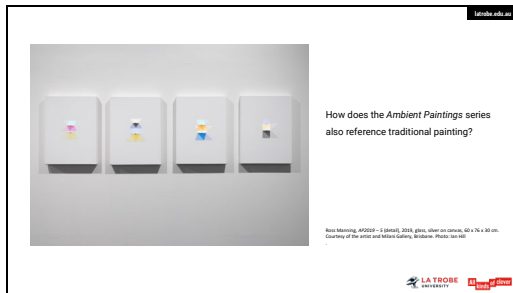
This is a view from further back, so you can see how they give the idea of paintings on a wall.

Slide
18



This is a very close up view, so you can see the dichroic glass lenses and how they have been attached to the surface of the canvas with small silver clips. The coloured shapes were created by light refracting through the coloured lenses onto the white canvas.

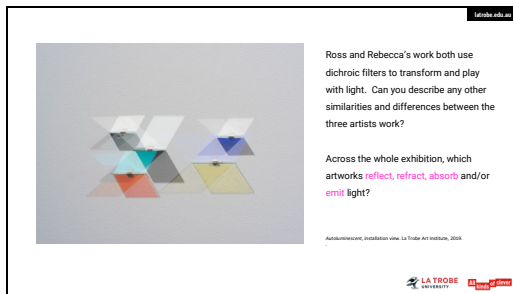
Slide
19



The Ambient Paintings have similar qualities to abstract painting, yet simultaneously embody the qualities of electronic images, they also reference minimalism and temporal forms of art." (Ross Manning, 2019)

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

Slide
20



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?

Slide
21

latrobe.edu.au

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?

LA TROBE UNIVERSITY

CRICOS PROVIDER

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

Now you have seen this exhibition, what do you think ‘poetic presence’ might mean? How do you think the exhibition reflected this idea?

Slide
22

latrobe.edu.au

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

LA TROBE UNIVERSITY

CRICOS PROVIDER

Spend some time researching the meaning of some of the words used in this presentation.

Slide
23

LA TROBE UNIVERSITY

Thank you

latrobe.edu.au

La Trobe University

CRICOS Provider Code Number 00115M

© Copyright La Trobe University 2017