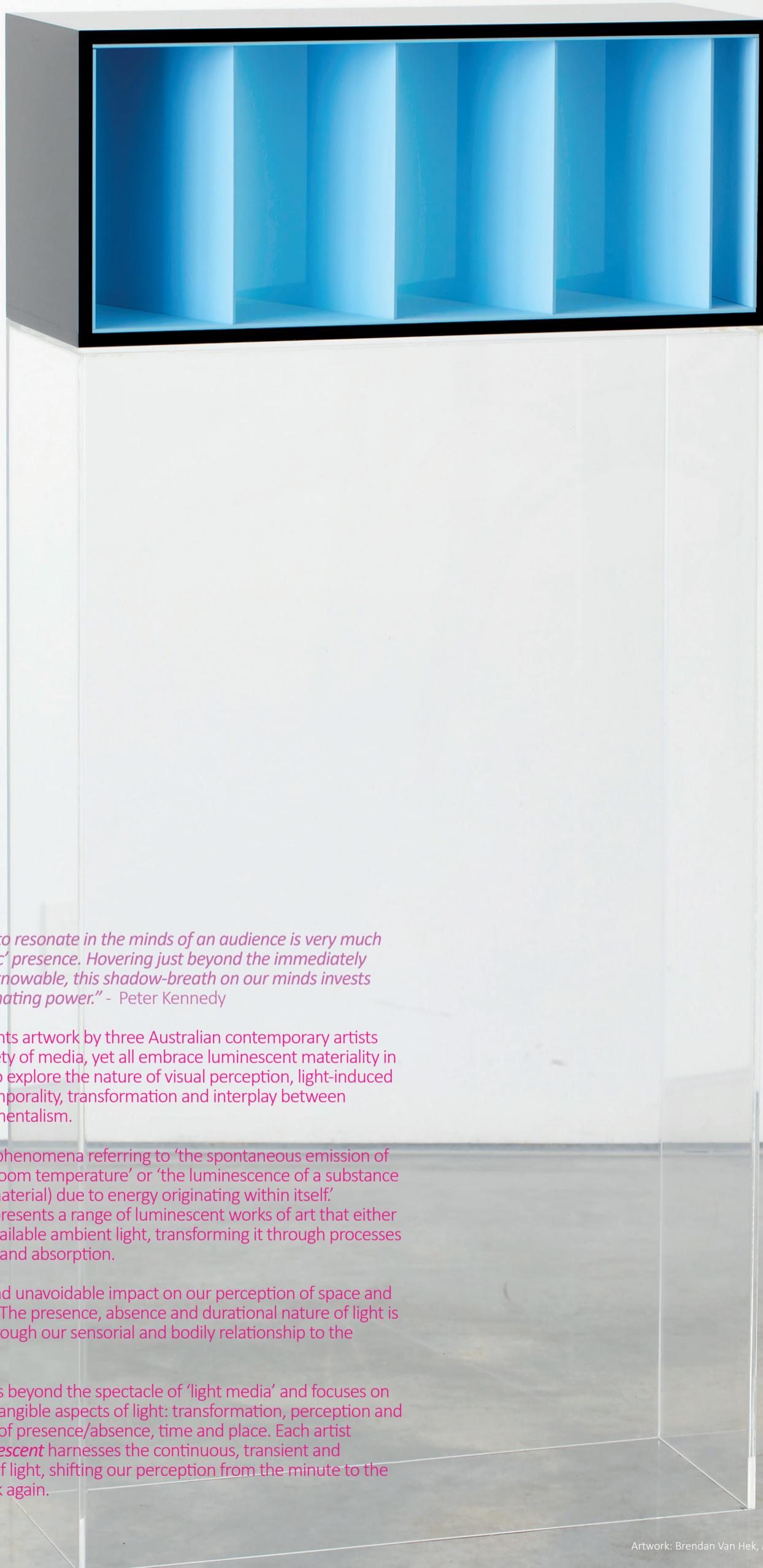


AUTOLUMINESCENT

Brendan Van Hek | Rebecca Baumann | Ross Manning



"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

Autoluminescent presents artwork by three Australian contemporary artists who work across a variety of media, yet all embrace luminescent materiality in aspects of their work, to explore the nature of visual perception, light-induced sensory experience, temporality, transformation and interplay between minimalism and monumentalism.

Autoluminescence is a phenomena referring to '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.' *Autoluminescent* thus presents a range of luminescent works of art that 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. The presence, absence and durational nature of light is experienced directly through our sensorial and bodily relationship to the material world.

Autoluminescent moves beyond the spectacle of 'light media' and focuses on the more subtle and intangible aspects of light: transformation, perception and embodied experiences of presence/absence, time and place. 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.

Travis Curtin
Curator

08072019 — 24082019

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Artwork: Brendan Van Hek, *Nothing to do but improve*, 2017, perspex, 112 x 52 x 20 cm.
Courtesy of the artist and Sarah Cottier Gallery

middle
foregrounds and backgrounds
expression and action
sense and the sensual another matter
thingaround
think thing context
quite another question
intoxicating inaction
counting deferrals across
the partaking of it
hunting it down
when dealings across modalities
not making
postsense
thinking desensitise desensitised
isn't that harshness that one might
self-made and self
the covered the vague
the tense of sense
what the phenomena
nor sensibility
non
experience image
past
paste
what is sensing that
the abstraction is here the focus of it
what is a phenomena of sensing
poste haste
of the sublime
none not the opposite of
all at this one time
that there could even be so much
why the sensed so serious
of the felt
of the tacit
undoing it
not
of their feeling
sobering sensitiveness
modalities of noticing across
abstraction of sensation
and of that of feeling
the closeness of abstraction
when abstraction tells also of such distance
because understanding develops a narrative
when to make sense of not sensing
would be a sensing of sense
to feel too
definitively less deferred
of a feeling of felt
absolutely more sensed
not sober
just beyond
out of touch
to speak of phenomena
the accusations of pleasure
that if we know something less
the closeness of presence to
the closeness of senses to presence
to have pointers not checklists
sensual abstraction
of presence
the continuity
of
the abstraction of it here is the focus on it
the possibility of engagement
unless kept at a distance
there is a centre to things

the boundary that binds
blue that is green that is grey
binds that bound
directness of address
see right through
of the revealing
too matte
black as grey
too glossy excess piques
a transparent that allows through
centred on the surface
unsettled transparency layered on another
referred to another site
the too intense
buzz the intensity
self-absorbed as surface and thought
that is self-evident
colour is related to this
where angle of approach matters
a difference of slight
right from the entrance and through
light is related to this
and colour above and below
the pleasure of objectness
hence the bind
illuminating
colour reflected on the wall
the overlap the underlay
white walls are not
repetition in the simplest form
for space behind the light
a provision of time
where movement of impression across
an objectness that holds
complementary colours hinged above
refractions do unfold surfaces
or of a floor that picks it up
breaking the image
through to the exiting bounce
that purples and greens and pinks
an edge where it meets
and then you can't see it any more
at the side of your attention
suffused throughout the situation
as references shift sideways
were it not for all that space
that pink comes from there but not truly
each point a whole extension of context
just suspended under the threshold
of an iterating oscillating
that requires the power to energise it
because the colour does not tell you what it is
horizons of perceptual
that of hearing and that buzz of hearing
found but not felt
how can we cut the word
to make things more direct
in alignment one after another above another
avoidance
attached to the surface sitting beyond it
those views through which they function
surfaces that defer to another site
that is on
decentralised despite the geometry
the movement of sight through site
already seen in another light
when you can't tell what a colour is
see right through
to writing to light to horizons to luminescence

LA TROBE ART INSTITUTE

Rebecca Baumann

Light Moments, Light Movements (2019)

dimensions variable

dichroic film

Courtesy of the artist and Starkwhite

FOYER

Brendan Van Hek

Nothing to do but improve (2017)

112 x 52 x 20 cm

perspex

Courtesy of the artist and Sarah Cottier Gallery

NORTH GALLERY

Brendan Van Hek

Horizon (tangerine, pale pink) (2015)

160 x 152 cm

neon

Courtesy of the artist and Sarah Cottier Gallery

Brendan Van Hek

Horizon (aquamarine, midnight blue) (2015)

230 x 242 cm

neon

Courtesy of the artist and Sarah Cottier Gallery

Brendan Van Hek

Void (2014)

dimensions variable

perspex, paint

Courtesy of the artist and Sarah Cottier Gallery

SOUTH GALLERY

Ross Manning

AP2019-3 (2019)

glass, silver on canvas

60 x 76 x 30 cm.

Courtesy of the artist and Milani Gallery,

Brisbane

Ross Manning

AP2019-4 (2019)

glass, silver on canvas

60 x 76 x 30 cm.

Courtesy of the artist and Milani Gallery,
Brisbane

Ross Manning

AP2019-6 (2019)

glass, silver on canvas

20 x 30 x 30 cm.

Courtesy of the artist and Milani Gallery,
Brisbane

Ross Manning

AP2019-7 (2019)

glass, silver on canvas

20 x 30 x 30 cm.

Courtesy of the artist and Milani Gallery,
Brisbane

Ross Manning

AP2019-8 (2019)

glass, silver on canvas

20 x 30 x 30 cm.

Courtesy of the artist and Milani Gallery,
Brisbane

Ross Manning

AP2019-9 (2019)

glass, silver on canvas

20 x 30 x 30 cm.

Courtesy of the artist and Milani Gallery,
Brisbane

Ross Manning

AP2019-2 (2019)

glass, silver on canvas

160 x 160 x 30 cm.

Courtesy of the artist and Milani Gallery,
Brisbane

Ross Manning

AP2019-1 (2019)

glass, silver on canvas

200 x 200 x 30 cm.

Courtesy of the artist and Milani Gallery,
Brisbane

Ross Manning

AP2019-5 (2019)

glass, silver on canvas

60 x 76 x 30 cm.

Courtesy of the artist and Milani Gallery,
Brisbane