its also infused with a kind of timeless elegance. Trenerry's mastery of line is the key binding this gothic blue that combines images of nature run amok and hints of dark deeds'. (Crawford, 2006) And these dark deeds underpin

Brie Trenerry's Sleep Paralysis (2006) also holds a dark embrace by subjecting the viewer to the artists collection of live flies especially bread (approximately 600 of them) for the work. We see a lifeless hand - perhaps dead, unconscious or maybe just asleep – posed in a delicate Renaissance-like stillness, originally exhibited in She Creeps at Spacement Gallery, Melbourne and Monash University's Switchback Gallery, Churchill, in 2006.



in the one frame singing along to a headphones track with a nail biting, tone-deaf performance. It is hard to decide whether Threesome is a music video clip or a video clip about music. Either way it prowokes a deeper level of examination into the reasons why some obsess with the desire for tame through pop music as evidenced in reality-television fame through pop music as evidenced in reality-television programs such as Australian Idol, and Pop Star. Moreover, programs such as Australian Idol, and Pop Star. Moreover, programs are the CD Karaoke. So You Wanna he a Ros Star Vol. 1-3

Tammy Honey's Threesome constructs a different type of desire through a similar kind of 'mirror'. Based on her long-term investigation into the merger between the quest for fame through pop music and the visual nature of MP3 advertising, Honey brings to life three versions of herself

grotesque to temporarily lull its audience into a false sense of visual harmony as the jump cuts steer away from the octopus sequence and back into the childlike actions of our two circus performers; hiding in boxes and twirling Hula Hoops. Yet we are left pondering to the fact are we watching a surreal dream or is this experience through the waking hours? The dreamlike mirror of the gothic mode certainly has as much to do in Avtzoglou's work as it does with Robert as much to do in Avtzoglou's work as it does with Robert death car account of being hospitalised after his near death car accident by which he laments that in his dreams time [was] wholly lost in their maze'. (Hughes, 9) And this is exactly what One Two Red Blue subscribes, to become is exactly what one of moments where time no longer exists; only lost in a series of moments where time no longer exists; only



The same sort of dark imagery lurks in Alex Avtzoglou's One Two Red Blue. The surreal and grotesque nature of

As with his earlier works that employ similar conceptual factics, such as the video installation Role Model (2005), Two Birds with One Stone establishes visual strategies not unlike the seductive and stoic barbaric-ness of Goya's Coloso tonal values, convey a quintessential gothic mode in that the implicit nature of violence looms within the suggestion of barbaric overtones – it is the alluring to what has just of barbaric overtones – it is the alluring to what has just of barbaric viewer.

dark, noti-like scenes actions, take viewer with its Caravaggio-like thespian compositions until the violent dialogue between Scum nuts and Pig Killer takes hold of a darker level where the viewer is ultimately confronted and challenged with Lee's attention to disturbance.

In a menacing blue flae, two prison immares by the flame of Scummuts and Pigkiller, speak in aggressive tones, their actions embellished by a vibrating projection screen which 'assaults' the viewer. Created in the Australian prison genre, the civil Dead and Chopper. He considers the language of tilm, why we are no longer shocked by violence and how film, why we can be seduced by imagery. (Bullock, 2006a).

Underpinning this mode is not entirely an easy matter. The historic term 'gothic' is, in itself, a direct translation meaning 'bad German style' coined by Renaissance scholars as an insult commonly used to describe medieval architecture and the decorative arts from the eleventh century onwards. And lets not forget the contemporary evolution of goth subculture from the late twentieth century loosely based on subculture from the late twentieth century loosely based on modern adaptations of Neoromanticism: these all play out

the idea that 'long before the fact of Australia was ever confirmed by explorers and cartographers it had already been imagined as a grotesque space, a land peopled by monsters. ...it was for all intents and purposes, Gothic par excellence, the dungeon of the world. (Turcotte, 10) As he litterature from the comparative observations of a European literature from the comparative observations of a European settlement at odds with a strange and hostile environment, the continuation of this 'mode' is not unlike the current and the exhibition Australian Gothic. Hearts of Darkness in the Australian Gothic



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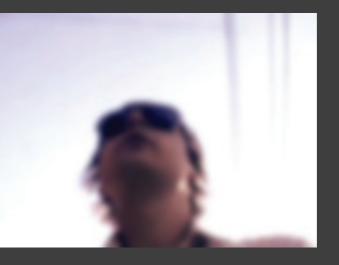
Paying close attention to cinema of a different kind, **Shaun Wilson's** *Ubber Memoria* series explores the imbeddedness of memory and its subsequent impact on places from vintage 8mm home movies. The series itself was filmed twice on separate visits to Southern Germany and London in October/ November 2006 where the specific sites had been originally filmed by Wilson's grandfather on 8mm film during the same months in 1956. This collection of noir-like images make up a total of 150 works belonging to a wider series (a selection of which are showing at the Project Space exhibition) that Wilson himself describes as 'video paintings'. The oddity of this series is what Briony Lee Davis describes as 'a deep

cementing two filmic examples of the past together that evidently watches the viewer through indefinability played out through a subtle and unforgiving gothic mode.

So from these mentioned works and others, finding the presence of this gothic mode in video art involves the seduction of imagery hinted with deeper and dangerous levels. While these examples are all but merely a small slice of a larger surface area, a common thread that unites these works are the attention to a darker side of image making masked through seduction. From Honey's pop desires to Lee's Scumnut's and Pig Killer, the oddities of these kinds of works bring the ability to create mirrors of internal reflection that remix a darkened conceptual space into an uneasy and difficult territory.

Doug Church December 2006

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PROJECT SPACE/SPARE ROOM



Curated by DR SHAUN WILSON

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