



Scanned and Drawn

23 May to 19 July 2009

By using video to record these drawings coalesce and disintegrate, I subvert both the historical event and its photographic incarnation. In effect, I draw and redraw the image in an endless loop, foregrounding our power to destroy with that of our will to nurture. My objective is to interrogate traumatic images by juxtaposing them with images of peace from my childhood, which in turn become a silent monument. In doing so I explore the contact between the image and reality, the contact between image and body, image and history, image and politics.

This work was created with support from Australia Council for the Arts and The Camargo Foundation.

Biography

Dorota Mytych grew up in Poland, she received her Diploma of Fine Arts at the Art Institute Lorenzo di Medici in Florence, Italy in 1996. Later that year, she received her Honors Degree of Fine Arts from the Accademia di Belle Arti in Florence, Italy. Recent solo exhibitions have been held at Stills Gallery, Sydney (2009), Linden Centre for Contemporary Arts, Melbourne (2007) and The Thoughtfarmers Omaha NE, USA (2007) and her work has featured in important group exhibitions including *I walk the line: new Australian drawing* at the Museum of Contemporary Art, Sydney (2009) and *The more you ignore me, the closer I get* University of Queensland Art Museum, Brisbane (2009). Mytych has been the recipient of many fellowships and residencies including The Pollock-Krasner Foundation Grant, an Australia Council for the Arts New Work Grant, and her work is held in numerous public and private collections nationally and internationally. She divides her time between Melbourne, Italy and Poland.

Kouichi Tabata (Japan)

Kouichi Tabata trained as an oil painter then began experimenting with other mediums including coloured pencil, felt tip pen and acrylic paint. Generally one animation consists of a series of his illustrations; the flat surfaces revealed swiftly one after another to achieve movement and thus constitute elapsed time. In this way his animation holds a close relationship to the process of making a painting from the first marks to the final image. His series of basic coloured lines and shapes delicately quiver and flutter on the surface

of the screen in rhythmical patterns. His raw sketches reveal themselves unexpectedly, stirring the senses as viewers begin to observe things from a different perspective, becoming conscious of the progression across time.

Biography

Kouichi Tabata lives and works in Tokyo. In 2004 he completed a BA in the Faculty of Fine Arts, Intermedia Art at Tokyo National University of Art and Music, and in 2006 he completed a MA in the Faculty of Fine Arts, Oil Painting at Tokyo National University of Art and Music. Recent solo exhibitions have been held at Gallery Koyanagi, Tokyo (2007) and Centre for Contemporary Photography (2007). He has participated in group exhibitions in Japan, South Korea, France, Australia, Spain and the USA. His work is held in the collections of Hara Museum, Tokyo and the Museum of Contemporary Art, Tokyo. Kouichi Tabata is represented by Gallery Koyanagi, Tokyo.

Jong Gu Yoon (South Korea)

Through the *Gesture* series I explore the minute time and space that exists in the tiny motions of things including the body. Using 'out of focus' modes with a camera, or computer software, I render the body as a soft, yet discernable figure performing ambiguous gestures and I incorporate dots to disrupt the shape of the body. In *Gesture* there is an uncertainty as to the true form of the subject, ultimately allowing the viewer to conceptualise or imagine.

Biography

Jong Gu Yoon lives and works in Seoul. He completed a BFA at Seoul National University in 1987, a MFA at RMIT University in 2000 and a DFA at RMIT University in 2003. He currently lectures at Dongduk Women's University, Seoul. Recent selected solo exhibitions in Seoul include Kim Jinhye Gallery (2007), Vit Gallery (2006) and Coex Atlantic Hall (2005). His work was included in the exhibition *Watching ocean and sky together* at the 2002 Liverpool Biennale in the UK. Recent selected group exhibitions have been presented at the 2008 East Asia Artist Exchange Exhibition, Shanghai; Cairo Opera House, Cairo (2008); Gallery ArtRay, Seoul (2009); Chosun-ilbo Museum, Seoul (2009); Vit Ttul Gallery, Seongnom (2007); Seoul Art Fair (2007) and Centre for Contemporary Photography, Melbourne (2007). His work is held in numerous collections in Korea.

Scanned and Drawn presents a sideways glance at contemporary photomedia, in the work of three Melbourne and two international artists. Working across a range of styles, intentions and technologies - and with varying degrees of interest in the photographic - each work nevertheless owes its existence to what was once considered 'drawing with light' or photography.

Jong Gu Yoon's ethereal prints from the series *Gesture* 2007 and the print *Boy* 2008 commence as photographs but his figures are photographed using 'out of focus' modes on the camera. They are then digitally manipulated to diffuse the figure once more and to activate the surface with apparently hand rendered detail, reminiscent of traditional printmaking, which is further enhanced by his printing on watercolour paper. Yoon distances the figure from the photographic by placing dots around the sitting or standing figure. This process results in a wonderful spatial play when viewing the work. Inspect the print close up and the figure seems to blur into the textured paper and scratchy surface detail, particularly in contrast to the dots, but on stepping back, the figure appears to emerge in fulsome clarity, returned to its photographic origin.

On the other hand, **Dorota Mytych** commences her process without a photograph. Surprisingly her materials are tea leaves or coffee grains, through which she painstakingly 'draws' a found or family photograph. With great skill Mytych 'recreates' a photograph with the granules, rendering tones from dark to light and then films the disintegration of the image as she gently blows the particles away. *Uncanny Others* 2008 consists of two war images and one family picture filmed as still images, which then blow away. Played back in reverse, we see the image forming as

tiny dots firstly gather as an abstract shape and gradually become recognisable as a photographic image. Then strikingly, the photographic image tears away and the dots disperse, leaving an after image of a dusty landscape as the residue finally disappears.

Photomedia enables **Kouichi Tabata** to create what a single drawing cannot: actual movement. With a lightness of touch and great attention to the vitality of his animal or insect subject, Tabata creates an animation through hundreds of drawings. The quivering and unexpected movement of his line, which derives from the animation process, beautifully captures the subjects' actual movement. Against a stark white background, these short works of up to only 40 seconds each, delightfully capture our furtive and ephemeral relationship with bees, birds, butterflies, mice and a fly.

While drawing as a language is at the heart of the video, *if...so...then* 2006 by **Gabriella Mangano** and **Silvana Mangano**, photographic technology enables this incisive performance. In this video the identical twins recreate their lost 'own' language that evolved when they were young and which they have subsequently lost. A form of pre language communication, here it is sought through gesture, drawing and performance. With reference to black-and-white Italian Realist Cinema, the video's impact rests on the simplicity of means and similarity between the figures. While not consciously choreographed, what transpires during *if...so...then* is an almost enviable choreography and tenderness between two distinct individuals.

Chantal Faust makes photographs without using a camera. Printed using a traditional photographic process and not digitally manipulated, these images are 'taken' with the flatbed scanner. All effects, distortions and intensity is created 'in camera' as Faust

places an object or invites her model to place themselves, under the hood of the scanner. Variables such as distance from glass and available light enable Faust to make virtuoso use of this medium, where human form is darkly rendered with surprising similarity to, and yet distance from the real.

While new technologies appear to make imaging easier, faster and more accessible, it remains a strong and effective idea that captures attention, regardless of technical prowess. Physical acts of performance, drawing and scanning have formed part of the process for these artists. Restricted in their palette - indeed, almost entirely black and white - the work exhibited in *Scanned and Drawn* foregrounds the ability of photomedia to excite and beguile.

Naomi Cass

Director

Centre for Contemporary Photography

Image Credits

Front Cover: Gabriella Mangano and Silvana Mangano *if...so...then* 2006 (video still) single channel digital video, stereo sound 7min 47sec

Image 1: Dorota Mytych *Uncanny Others* 2008 (video still) single channel digital video, silent 4min 30 sec

Image 2: Kouichi Tabata *black bird* 2005 (video still) single channel digital video, silent 12 sec

Image 3: Jong Gu Yoon *Boy* 2008 digital print 70.6 x 99.8cm

Image 4: Chantal Faust *The Children* 2008 Type C photograph, 58 x 80cm



1



2

Gippsland Art Gallery, Sale

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