

LOVEART

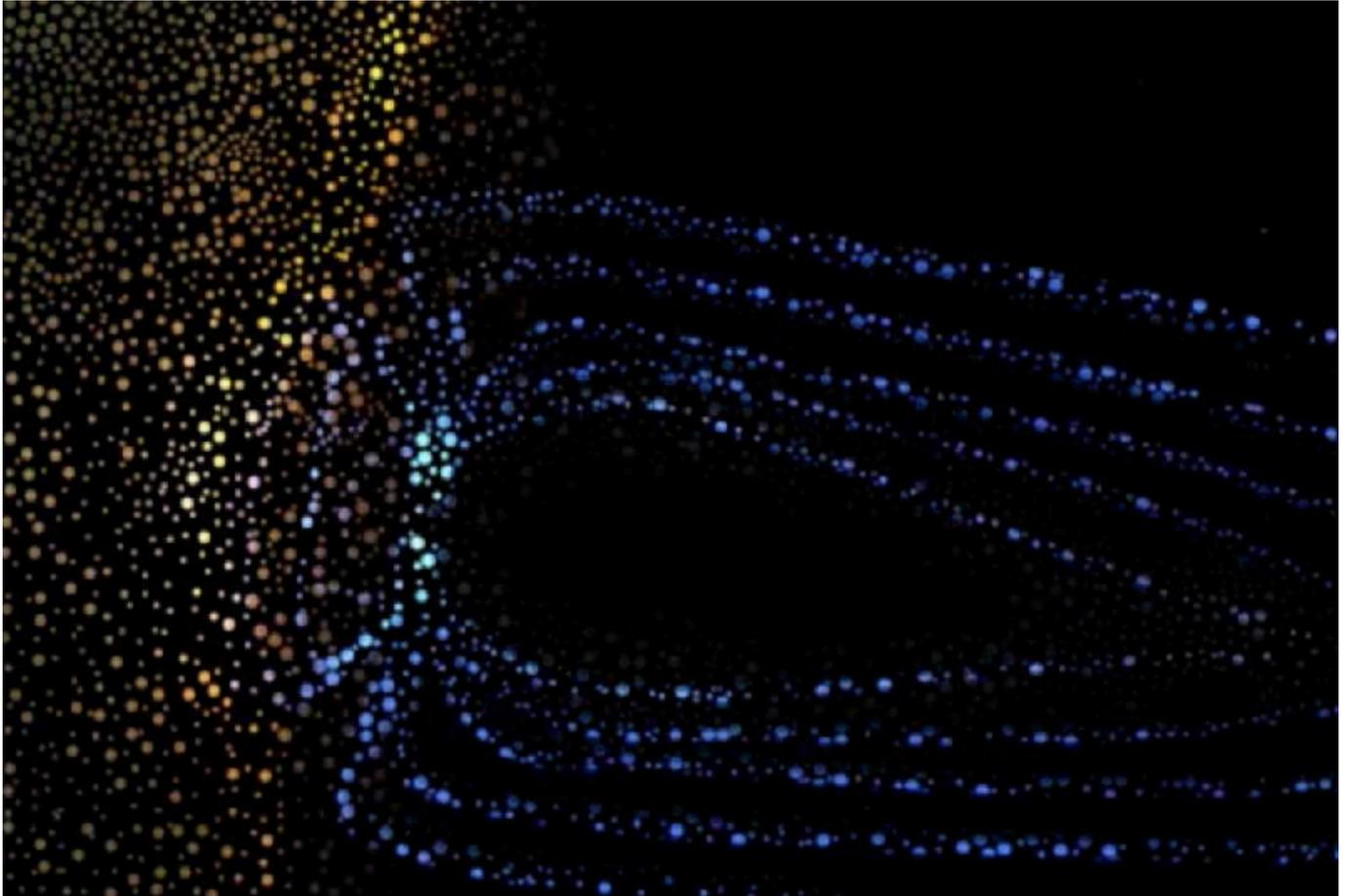
QT
SYDNEY

INFO
PACK

LOVEART

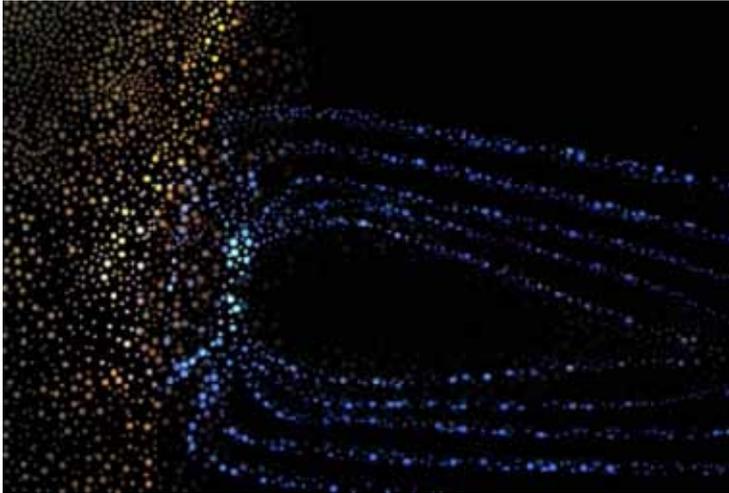
DANIEL BOYD (B.1982 CAIRNS)

THE FUTURE IS FOREVER (JUNGLE I, JUNGLE II, JUNGLE III, UNIVERSE I, UNIVERSE II)



LOVEART

LOCATION | ELEVATORS



DANIEL BOYD

(B.1982 CAIRNS)

The Future is Forever (Jungle I, Jungle II, Jungle III, Universe I, Universe II)

2012

DV/DVD

Each 6 - 8 minutes

One hard drive containing all 5 MPEG and audio files, 5 USB keys each containing one individual MPEG and audio file.

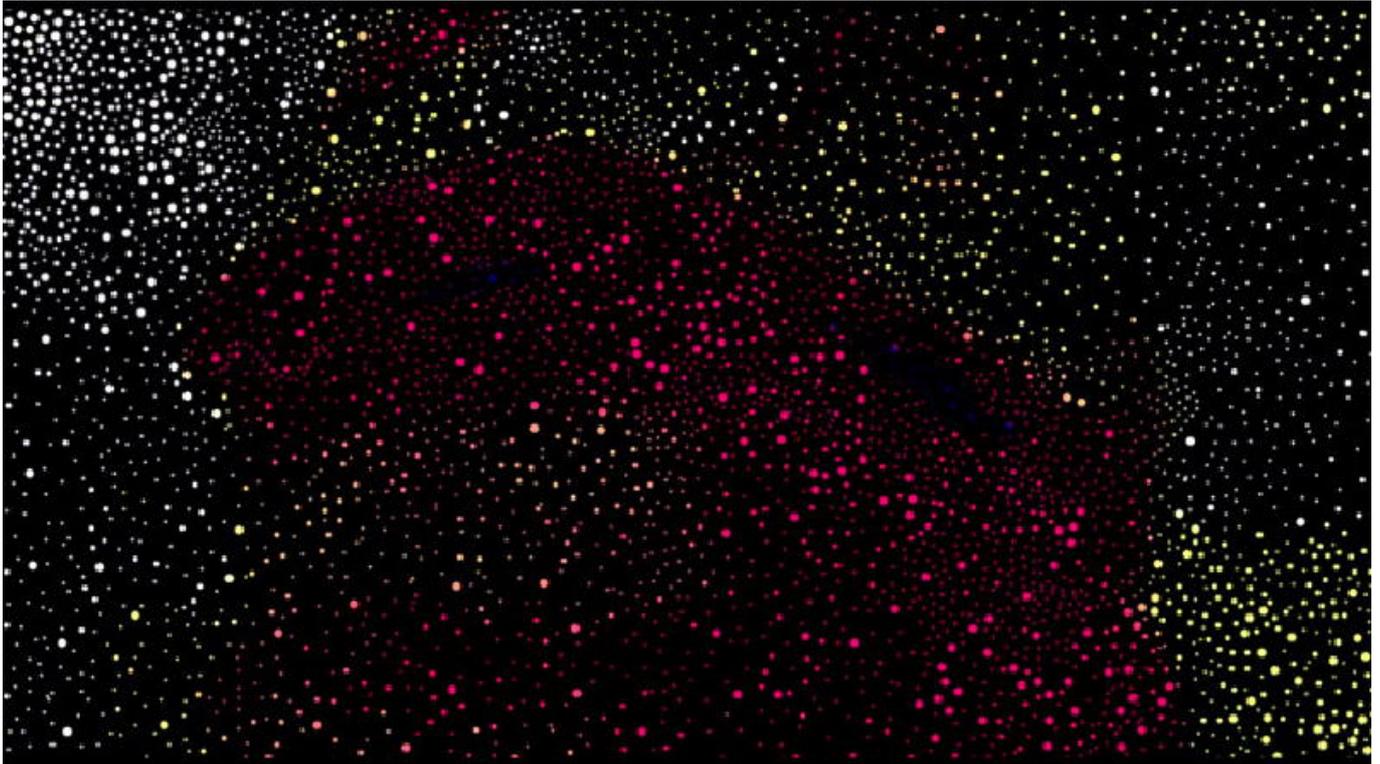
Boyd lives and works in Sydney and is a Kudjla/Gangalu man from Far North Queensland. Solo exhibitions include *Daniel Boyd*, Institute of Modern Art (2016, Brisbane), *Up in Smoke Tour*, National History Museum (2012, London). Group exhibitions include *The future is already here-it's just not very evenly distributed*, Sydney Biennale (2016), *All the World's Futures*, Venice Biennale (2015), Kochi-Muziris Biennale (2014), *Post-Picasso:Contemporary Reactions*, Museu Picasso (2014, Barcelona), *Future Primitive*, Heide Museum of Modern Art (2013, Melbourne), Asia Pacific Triennial, QAGomA (2012, Brisbane), *We Call Them Pirates Out Here*, MCA (2010, Sydney), *Wilderness: Balnaves contemporary painting*, AGNSW (2010, Sydney), *Contemporary Australia: Optimism*, QAGoMA (2008, Brisbane) and *Right Here Right Now*, NGA (2006). Boyd features in the permanent collections of the MCA, NGA, NGV, AGNSW, National History Museum (London) and the Museum of National Democracy (Canberra). Boyd has also had important public commissions from the MCA (2014), QT Hotel in Sydney and Macquarie Bank. He was also the winner of the 2014 Bulgari and the Young Australian Artist Awards from the Melbourne Art Foundation (2015).

Boyd's 5-channel video installation, was specially commissioned for the elevators of QT Hotel Sydney. 3 channels reference *the jungle* and 2 channels *the universe*. Shimmering fields of coloured dots drift between what appears to be moving abstract images and figurative ones. The subject is dark matter, particle physics & indeterminate cosmologies. The overall effect is somewhat psychedelic and adds to the mystery of the work. It is dreamlike, cosmic and difficult to pull oneself away from, just as at home in the hip atmosphere of the crowded lift, as it is in the quieter moments when only one person is there.

LOVEART

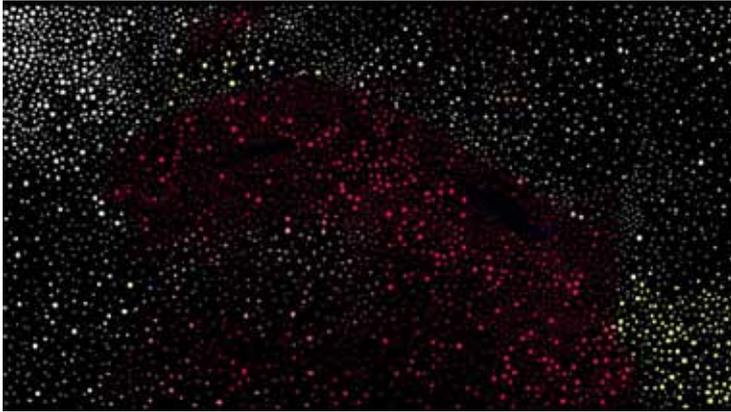
DANIEL BOYD (B.1982 CAIRNS)

A DARKER SHADE OF DARK #S1-4 2012



LOVEART

LOCATION | GUILT BAR



DANIEL BOYD

(B.1982 CAIRNS)

A Darker Shade of Dark #s1-4

2012

HD video, 16:9 with sound

4 channel video installation

duration of each approx. 20 minutes

Edition of 5

Sound: Ryan Grieve

Image courtesy of Roslyn Oxley9 Gallery, Sydney

Boyd lives and works in Sydney and is a Kudjla/Gangalu man from Far North Queensland. Solo exhibitions include *Daniel Boyd*, Institute of Modern Art (2016, Brisbane), *Up in Smoke Tour*, National History Museum (2012, London). Group exhibitions include *The future is already here-it's just not very evenly distributed*, Sydney Biennale (2016), *All the World's Futures*, Venice Biennale (2015), Kochi-Muziris Biennale (2014), *Post-Picasso: Contemporary Reactions*, Museu Picasso (2014, Barcelona), *Future Primitive*, Heide Museum of Modern Art (2013, Melbourne), Asia Pacific Triennial, QAGoMA (2012, Brisbane), *We Call Them Pirates Out Here*, MCA (2010, Sydney), *Wilderness: Balnaves contemporary painting*, AGNSW (2010, Sydney), *Contemporary Australia: Optimism*, QAGoMA (2008, Brisbane) and *Right Here Right Now*, NGA (2006). Boyd features in the permanent collections of the MCA, NGA, NGV, AGNSW, National History Museum (London) and the Museum of National Democracy (Canberra). Boyd has also had important public commissions from the MCA (2014), QT Hotel in Sydney and Macquarie Bank. He was also the winner of the 2014 Bulgari and the Young Australian Artist Awards from the Melbourne Art Foundation (2015).

While Boyd's use of dots recalls the tradition of Papunya Tula painting, his technique is equally indebted to the histories of Pointillism and Impressionism. In his paintings he uses the convex nature of each dot to allow light to move across the images and create a shimmering effect. Here, in Boyd's four-channel video, originally shown as a floor-to-ceiling video projection, he pushes this mesmerisation even further. In *A Darker Shade of Dark* shimmering fields of coloured dots drift between what appears to be moving abstract and figurative images and figurative spaces. The subject is dark matter, particle physics and indeterminate cosmologies. The soundtrack, commissioned for the work, is somewhat psychedelic and adds to its mystery of the work. It is dreamlike, cosmic and difficult to pull oneself away from.

LOVEART

DANIEL CROOKS (B.1973 HASTINGS)

STATIC NO.18 (PHASE SHIFT)



LOVEART

LOCATION | LARGE SCREEN



DANIEL CROOKS
(B.1973 HASTINGS)
Static No.18 (phase shift)
2011

Single-channel High Definition digital video

4 minutes 33 seconds

AP2, Edition of 3 + 2 APs

16:9, colour, stereo

Image Courtesy Anna Schwartz Gallery, Sydney

Crooks lives and works in Melbourne. On graduating from the Auckland Institute of Technology (1994) and the Victorian College of Arts (1993, Melbourne), Crooks received an Australia Council Fellowship to research motion control at the Royal Melbourne Institute of Technology. Selected solo exhibitions include *Imaginary Objects*, Institute of Modern Art (2008, Brisbane), *Daniel Crooks: Train No.1, Level 2 Project Space*, AGNSW (2005, Sydney) and *Time Slice*, Centre for Contemporary Photography (2002, Melbourne). Selected group exhibitions include *Anne Landa Award*, AGNSW (2006, Sydney), *World Without End*, Australian Centre for the Moving Image (2005, Melbourne), *Drift*, Perth Institute for Contemporary Art (2004), *Australian Culture Now*, NGV (2004, Melbourne) and *Primavera* (2003), *Eat* (1998) and *ScreenSound* (1997), MCA (Sydney). His work is featured in the following public collections at AGNSW (Sydney), Australian Centre for the Moving Image (Melbourne), Museum of Old and New Art (Hobart) as well as corporate and private collections in Australia.

Crooks began his ongoing *Time Slice* project in 1999, exploring alternative models of spatio-temporal representation through the moving image. In it he treats time formally as a spatial dimension - a tangible and malleable material. Thin slices are extracted from a moving image stream, temporarily and spatially displaced and then recombined. Applied to both still and moving images, the visual outcomes are quite distinct: photographs that progress through time and videos of frozen moments that move. Both trigger a perceptual shift in our viewing of the space/time continuum, graphically revealing the underlying rhythms and patterns of the physical world and tracing the rhythms of our navigation through it. Though digital, these images are at once aesthetically and intellectually intriguing. While exposing new modes of perception, they break down the traditional correlation between time and space to imagine new ways of seeing. Exoticism personified, here calibrated colour that shimmers, shakes, evokes the sensuality and sophistication of a contemporary metropolis at night.

LOVEART

DANIEL CROOKS (B.1973 HASTINGS)

PAN NO.5 (TANGENTIAL ACCELERATION) 2007



LOVEART

LOCATION | LARGE SCREEN



DANIEL CROOKS
(B.1973 HASTINGS)
Pan No.5 (tangential acceleration)
2007

Single-channel High Definition digital video

3 minutes 29 seconds

Edition 2 of 5 and AP

16:9, colour, stereo

Image Courtesy Anna Schwartz Gallery, Sydney

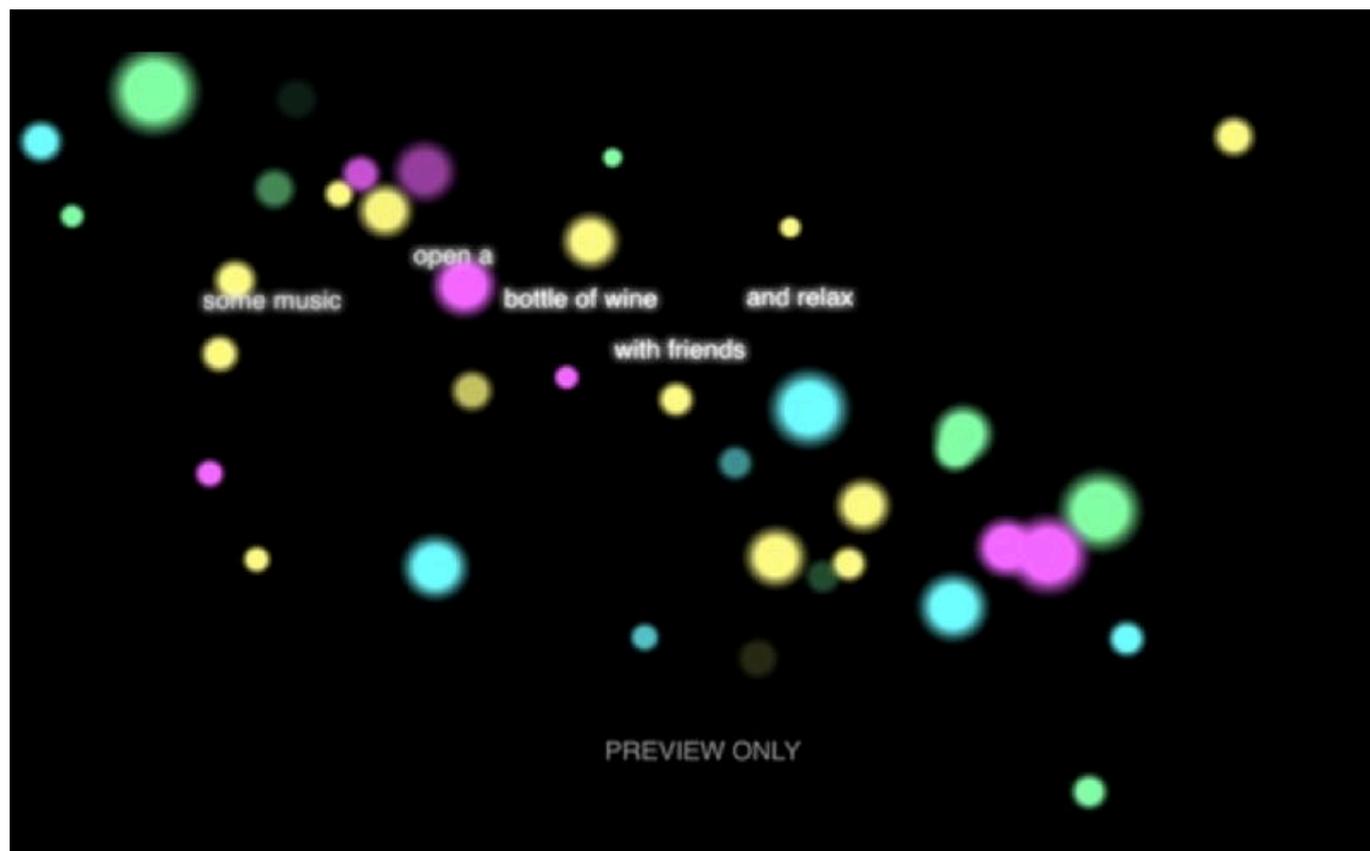
Crooks lives and works in Melbourne. On graduating from the Auckland Institute of Technology (1994) and the Victorian College of Arts (1993, Melbourne), Crooks received an Australia Council Fellowship to research motion control at the Royal Melbourne Institute of Technology. Selected solo exhibitions include *Imaginary Objects*, Institute of Modern Art (2008, Brisbane), *Daniel Crooks: Train No.1, Level 2 Project Space*, AGNSW (2005, Sydney) and *Time Slice*, Centre for Contemporary Photography (2002, Melbourne). Selected group exhibitions include *Anne Landa Award*, AGNSW (2006, Sydney), *World Without End*, Australian Centre for the Moving Image (2005, Melbourne), *Drift*, Perth Institute for Contemporary Art (2004), *Australian Culture Now*, NGV (2004, Melbourne) and *Primavera* (2003), *Eat* (1998) and *ScreenSound* (1997), MCA (Sydney). His work is featured in the following public collections at AGNSW (Sydney), Australian Centre for the Moving Image (Melbourne), Museum of Old and New Art (Hobart) as well as corporate and private collections in Australia.

Crooks began his ongoing *Time Slice* project in 1999, exploring alternative models of spatio-temporal representation through the moving image. One of the main threads of this investigation is the formal treatment of time as a spatial dimension and a tangible and malleable material. Thin slices are extracted from a moving image stream and then recombined using temporal and spatial displacement. This technique is applied to both still and moving images and, while conceptually similar, the visual outcomes are quite distinct: photographs that progress through time and videos of frozen moments that move. Both trigger a perceptual shift in our viewing of the space/time continuum, graphically revealing the underlying rhythms and patterns of the physical world and tracing the rhythms of our navigation through it. Though digital, these images are at once aesthetically and intellectually intriguing. While exposing new modes of perception, they break down the traditional correlation between time and space to imagine new ways of seeing. Here a street view is abstracted into a study of time, motion and colour. Forms come and go, shapes shift.

LOVEART

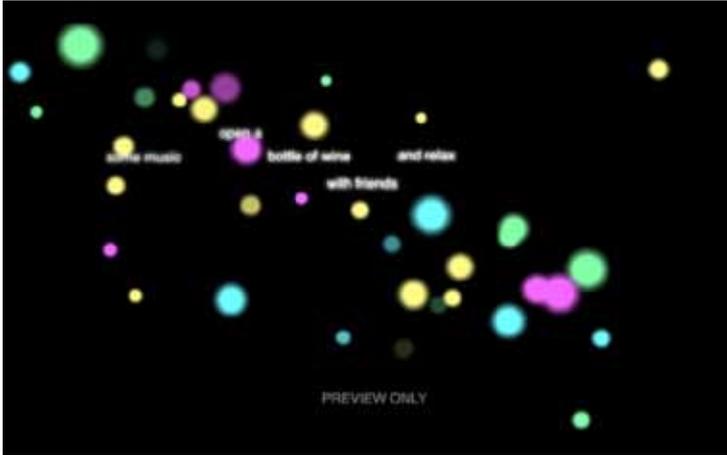
GRANT STEVENS (B.1980 BRISBANE)

THE DRIFT 2010



LOVEART

LOCATION | SCREENS IN ROOM



GRANT STEVENS
(B.1980 BRISBANE)

The Drift

2010

Digital Video

5 minutes 9 seconds

Edition 1 of 1

Image courtesy of GBK, Sydney

Stevens lives and works in Sydney. He obtained a BA (Visual Arts), Queensland University of Technology (2002, Brisbane) where he also received his PhD (2007), and has subsequently held a number of academic positions. He is currently a Lecturer at UNSW Art & Design. Selected solo exhibitions include *What We Had Was Real*, City Gallery Wellington (2014), *Burst*, PICA (2010, Perth), *No Bad Days*, Institute of Modern Art (2008, Brisbane), *Really Really*, Centre for Contemporary Photography (2008, Melbourne), *Cliché and Collusion: Video Works by Grant Stevens*, Museum of Art, Brigham Young University (2007, Provo), *The Switch*, Lismore Regional Gallery (2006), and *When There's Love*, Metro Arts (2005, Brisbane). Selected group exhibitions include *Striking Contrasts*, Bathurst Regional Gallery (2014), *The Wandering: Moving Images from the MCA Collection*, ANU (2014, Canberra), *We Used to Talk About Love*, AGNSW (2013, Sydney), *Desire Lines*, Australian Centre for Contemporary Art (2012, Melbourne), *Speak to Me*, *Experimenta 5th International Biennial of Media Art*, RMIT Gallery (2012, Melbourne), *Greatest Hits Volume 3*, Institute of Modern Art (2012, Brisbane) and 2004: Australian Culture Now, NGV (2004, Melbourne).

Floating in a field of swirling coloured orbs phrases assemble an online dating profile of a young creative professional searching for love. Among the inventories of food, movies, books, music and recreational activities, some earnest insights and doleful reflections pop up. The Drift explores the fine lines between public and private, and isolation and socialisation of our online lives. It is a work that continues Stevens' lengthy investigations into consumer culture and the Internet, which interrogates how meaning is constructed and circulated. The amount of choice we have means that we are constantly making stylistic, ethical and ideological decisions in the purchases we make, take Yoga for instance, do we go for exercise, for relaxation, for spiritual guidance, or because there are hot singles and a sexy instructor there? And says Stevens, who's to say that one reason is any more valid than any other?