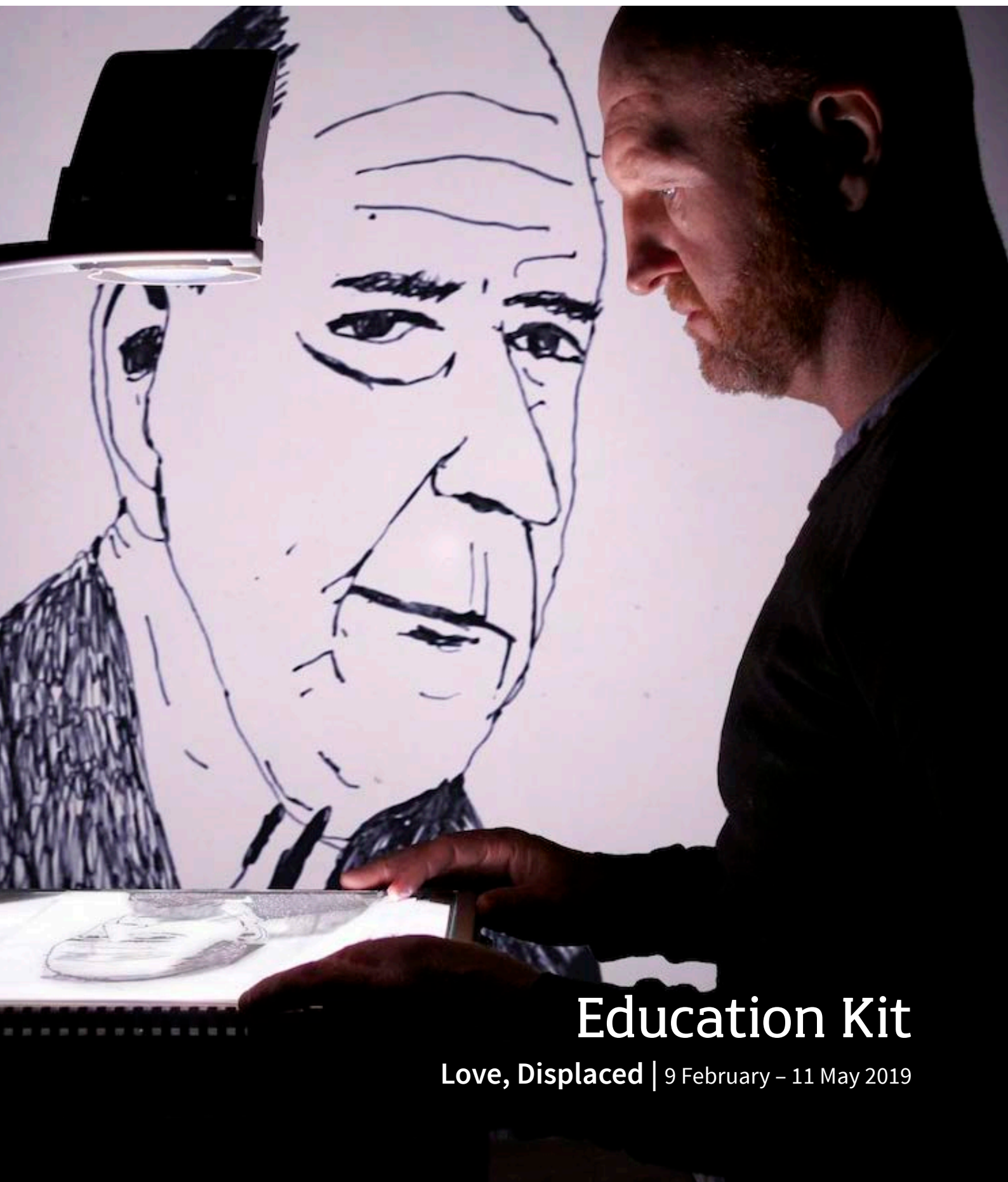




THE UNIVERSITY OF  
**WESTERN  
AUSTRALIA**

Lawrence Wilson Art Gallery



**Education Kit**

**Love, Displaced** | 9 February – 11 May 2019

# Love, Displaced

## Video Art

Art making has rapidly evolved with the inclusion of technology that enables artistic expression with seemingly endless possibilities of forms. Artists are fast becoming adept at accessing a variety of media, creating artworks that span and hybridise technology and traditional art forms.

Smart phones and other personal technology is available to almost everyone, arming individuals with tools to create artwork that can be disseminated to potentially large audiences instantaneously.

It is interesting to ponder how this democratisation of artistic expression may bring about a change in way that we view, connect and find meaning and purpose in art.

The artists that are included in the exhibition *Love, Displaced* cover a variety of video art genres. These range from Richard Lewer's hand

drawn animations in his artwork *Never shall be forgotten – a mother's story* (2017) with simple narrated dialogue, to the opulent cacophony of collaged photography, video, intense sound tracks and computer generated imagery evident in *Inverso Mundus* ("upside down world"), 2015 by AES+F. Artists featured in the exhibition have all manipulated video media in deeply personal ways that assist in communicating with their audiences.

Although video art shares many of the same codes that apply to film-making, video artists are really concerned with the medium of video itself.

Video art can disregard traditional film-making principles, but the selection and use of some of them is implicit as they assist in communicating meaning to the audience. It is important to question the inclusion and use of these codes when viewing artworks.

Video art forms can include but are not limited to :

- performance art
- hand drawn animation
- digital animation
- experimental
- short films
- remotely controlled artworks via internet
- computer manipulation of film
- documentary
- traditional narrative
- diary films
- home-style video

# Analysing Video Art through Codes

Codes are seen as the elements that are used to construct meaning in film/media and video art works. When viewing or creating video art consider the following use of elements or codes:

## Symbolic Codes

- Colour
- Objects
- Clothing
- Settings
- Music
- Dialogue
- Sound – on screen and off screen

## Written Codes

- title
- dialogue
- script
- text

## Audio Codes

- Dialogue
- Music
- Sound effects
- Voice over

## Technical Codes

- Camerawork
- Editing
- Lighting
- Sound

## SYMBOLIC

Symbolic Codes involve all symbolic elements: eg. lighting is or can be used symbolically, as can text in titles, colour of settings, costume, props etc. Symbolic codes play a very significant part in our reading of meaning.

Colour	All colours can be symbolic, for example: Red - anger, passion. White - purity and/or death. Black – negative, voids, endings. Green – life, envy, healing.	
Objects	Consider the connotations of using specific objects or props.	
Clothing	Has clothing been used to denote characters and/or to create visual representation of stereotypes?	
Settings	Is the setting symbolic in any way?	
Music	Does the music have significance?	
Dialogue	Is there dialogue? How does it help to create meaning in the artwork?	

## TECHNICAL

Technical Codes involve filming techniques and methods such as shot types, angles, movement, and editing. The choice of what technical codes to use when filming is critical in the production of meaning. Elements such as camera work, choice of shot angles, movement, lighting etc may be very important in the construction of meaning.

Camerawork	<ul style="list-style-type: none"> <li>• Long Shot</li> <li>• Medium or Mid Shot</li> <li>• Close Up</li> <li>• Tracking shot</li> <li>• Dolly in-out / dollying</li> <li>• Reverse shot</li> <li>• Subjective Shot: P.O.V. Shot (point-of-view shot)</li> <li>• Hand-held camera</li> <li>• Camera Movement</li> </ul>	
Editing	All editing is effectively a montage that is constructed as a result of the linking of separate images. Query: 'What is the significance or the reason for these images being placed next to each other'?	
Lighting	Consider how lighting has been used: <ul style="list-style-type: none"> <li>• Quality</li> <li>• Direction</li> <li>• Source</li> <li>• Colour</li> </ul>	
Sound	What sound has been included in the video? Describe the way it has been used.	

## WRITTEN

Written codes concern everything connected with any written text or print, such as titles, credits, captions, extracts, etc. These construct meaning in a number of ways. Consider: 'Why print the material rather than speak it?' Consider: font choice, size, colour, style, background - is it static or moving, up, down, across, flashing on/off, etc?

Title	Are there titles used, if so, why and what is the purpose?	
Dialogue/ script	Is any script of dialogue written in the video?	
Text	What is the content, how does it create meaning?	
Written elements	Consider the font, style, colour and use.	

## AUDIO

Audio Codes concern all that is heard, such as background noise, voice-over, music, dialogue, sounds, sound effects, etc.

Dialogue	What is said during the film?	
Music	Is music used symbolically to add associated meaning to the visual images (eg. atmosphere, tension).	
Sound effects	Consider all sounds that are neither dialogue nor music.	
Voice-over	What, if any, are the spoken words that are used to comment upon the narrative or to narrate?	

## References

J.W Watson (2018), *My Class Notes*, Retrieved from <http://johnwatsonsite.com/MyClassNotes/Topics/Film/FilmLanguage.html>, 26 November, 2018

Perkins, M. (2010), 'Documentary codes and contemporary video art', *International Journal of the Humanities*, 8(4), 177–182. <https://doi.org/10.18848/1447-9508/CGP/v08i04/42896>

School Standards and Curriculum Authority (2018) *Media Studies*, Retrieved from <https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/media-arts3>. November 26, 2018

VIDEO CLIP: AES+F: Tatiana Arzamasova, Lev Evzovich, Evgeny Svyatsky and Vladimir Fridkes; *Inverso Mundus* [https://www.youtube.com/watch?v=\\_oWMdi6c-9c](https://www.youtube.com/watch?v=_oWMdi6c-9c)

## CLOSE READING EXERCISE

View the video artwork and analyse the way in which the artists have constructed their artwork to communicate to the audience.

	Artwork A:	Artwork B:
	AES+F, <i>Inverso Mundus</i> (2015)	Richard Lewer, <i>Never shall be forgotten – a mother's story</i> (2017)
Briefly describe what you see.		
Consider the use of the following codes:		
Symbolic		
Written		
Audio		
Technical		
What is the overall impact of the artwork?		
What do you think the artist is trying to say?		



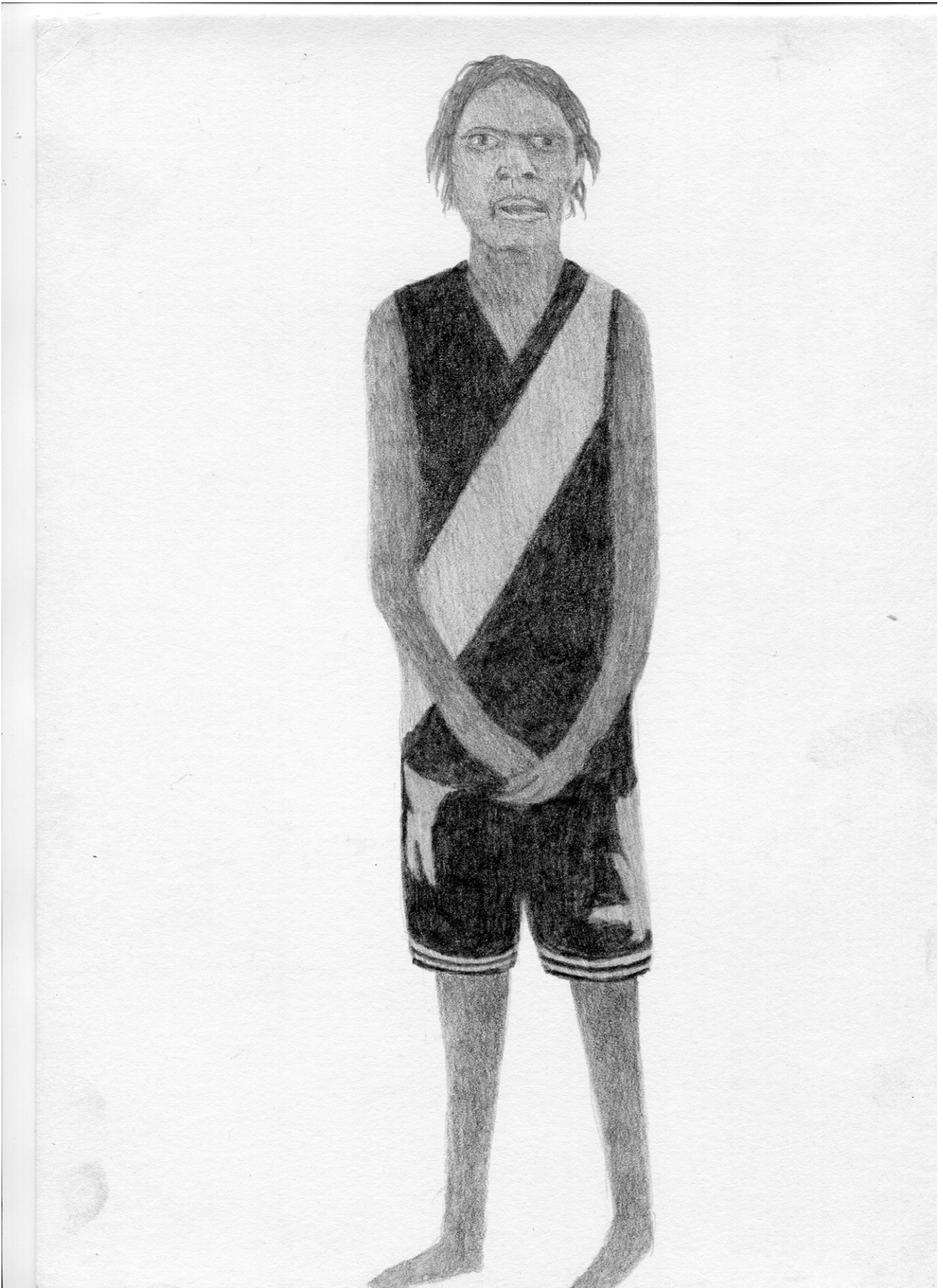
## Artwork A



AES+F, *Inverso Mundus*, Still #1-20 (detail), 2015, pigment InkJet print on FineArt Baryta paper, 32 x 57.5cm, edition of 10



## Artwork B



Richard Lewer, 'John Pat' still and detail from *Never shall be forgotten - a mother's story*, 2017, hand-drawn animation, duration 5:04 minutes. Image courtesy of the artist, Sullivan+Strumpf and Hugo Michell Gallery. © the artist.



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Gallery open  
Tues - Sat, 11am - 5pm  
FREE ADMISSION

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Cover image: Image of Richard Lewer still image from *Worse luck I'm still here*, 2014.