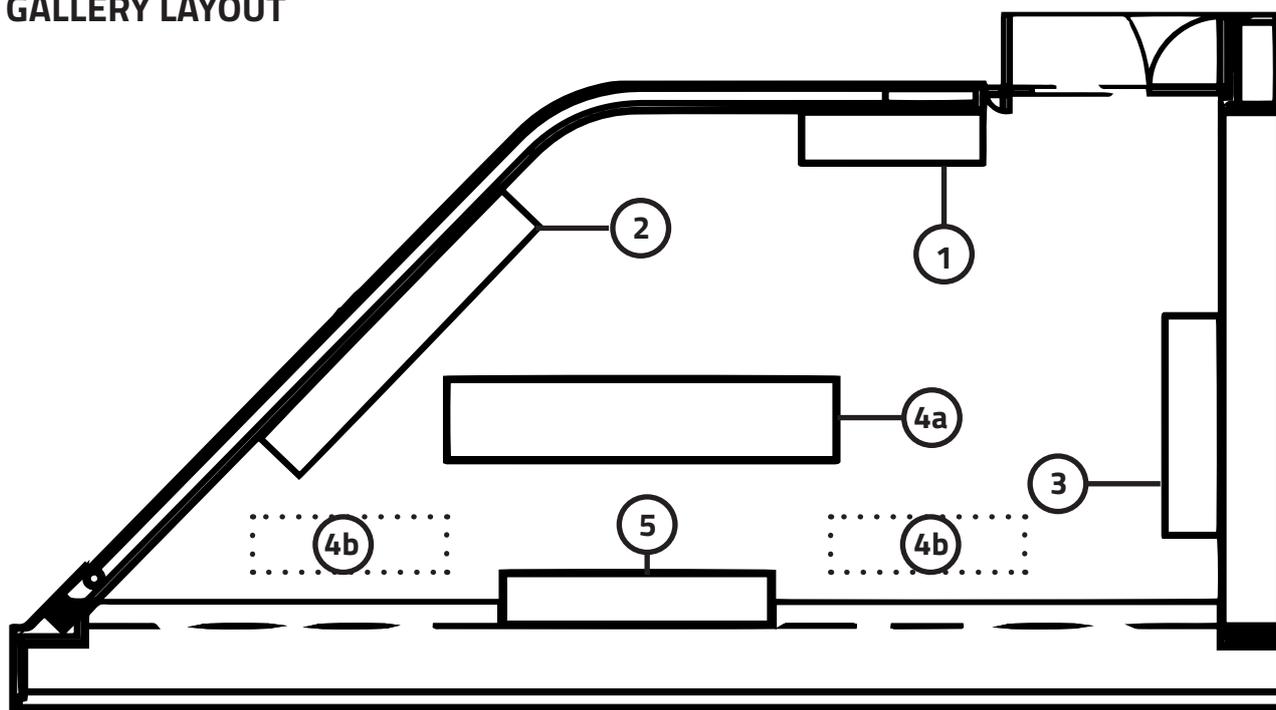


# DARK OCEAN

## DARK MOFO 2016

A UTAS Science Art Lab + [SAL+] Project curated by Kit Wise

### GALLERY LAYOUT



1. Anya Reading and Martin Gall: *Storm Signals*, May 2016
2. Peter Morse: *Computational Ocean*, 2016
3. Keith Deverall: *Surface Tension #1*, 2016
- 4a. Kit Wise: *Southern Ocean*, 2016
- 4b. Tace Kelly: *My Skin Listens in the Skin of Water* [performance], 2016
5. Jordan Baseman: *The Black Sea*, 2013

### IMAS GALLERY

Open Daily 9am- 5pm (and visible at night)

#### PERFORMANCE TIMES

Fri 10 June - dusk | Sat 11 June - dusk | Sun 12 June - dusk | Tues 14 June - dusk  
Wed 15 June - dark | Fri 17 June - dark | Sun 19 June - dark | Mon 20 June - dusk

dusk ~ 5pm | dark ~ 7pm

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Martin Gal and Anya Reading [1] present visualisations associated with two ARC Discovery Projects in global geophysics that Anya leads. Multi-decadal ('big-data') archives are being used to investigate changing Southern Ocean storm patterns using ocean microseismic data as an independent observables.

Peter Morse [2] presents visualisations derived from his work on Antarctica and the Southern Ocean. These include global ocean data visualisations developed from the GEBCO dataset, global Sea Surface Height Anomaly (SSHA) and Sea Surface Temperature (SST) datasets. These are works-in-progress to create new and insightful ways of examining scientific datasets, rendered at ultra-high resolution for display and interaction upon 4k Fulldome planetarium systems as well as immersive devices such as VR systems.

Keith Deverell's work [3] consists of a two-channel video projection and sound work. It juxtaposes tense macro recordings of water upon two concrete plaques, sandblasted with the dates of the birth and death of a number of important women in history, including forgotten scientists, key members of the women's rights movement, pirates and women fighting against colonial invasion. Inscribed with the sound waves of muscles in tension, the work considers tensions associated with the surface of water and skin, and the effect of knowing the construction of knowledge, histories and truth is constructed and gendered and never neutral.

Tace Kelly and Kit Wise [4a,b] extend their ongoing bodies of work relating to the sea by developing a new collaborative performance/installation.

Dark Ocean presents work by artists and scientists who share an interest in the ocean. Installed at the renowned Institute for Marine and Antarctic Studies, IMAS, the show draws attention to the potential synergies and innovations that can be found through interdisciplinary approaches, here focusing on the dynamics of the marine environment.

Travelling from one side of the gallery to the other, from the shadow of Mount Wellington and moving towards the Derwent, Kelly uses the front window space as a stage to enact the experience of moving in, through and under water. Employing a variety of materials within the performances, Kelly explores how objects and bodies interact with the ocean. Performances run in the window space of the gallery during the evenings throughout the exhibition.

Kit Wise's installation considers the modes of representing 'ocean' as well as its counterpoint – the observer and the observable. Using sea salt as a metaphor for the residue of the ocean, and the high visibility colour associated with ocean and antarctic exploration, he attempts to provide a 'field' against which Kelly's performance operates.'

Finally Jordan Baseman [5] presents a work that considers the ocean as a metaphor for analogue film making. 'Using hand processed analogue film, which allows the haptic and organic processes of 'wet' development to manifest on each frame of the source footage, his work explores the liquid conditions of both subject and medium.'

Keith Deverell thanks *Light Projects* (Melbourne).

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