

# International Digital Art Awards + The Harries National Digital Art Awards



Above: Wang Jinsong, Qi blood image, 2005, digital media

## Teachers Resource

### EXHIBITION INFORMATION

The **International Digital Art Awards (IDAA)** features a selection of printed and screen-based digital art from across the world. The **Harries National Digital Art Awards** features printed and screen-based digital art by Australian artists.

Both exhibitions are held across two venues:

- **The Block**, QUT creative industries precinct, Kelvin Grove presents screen-based and interactive components of both exhibitions
- **QUT Art Museum** (City Campus) primarily presents print-based works

QUT Art Museum **4 May – 4 June 2006**

2 George St, Brisbane Q 4000

**Open** Tuesday – Friday 10am-5pm, Wednesday until 8pm, Weekends 12-4pm

The Block, QUT creative industries precinct **11 May – 3 June 2006**

Cnr Musk Ave and Kelvin Grove Rd, Kelvin Grove

**Open** Tuesday – Wednesday 2-6:30pm, Thursday – Friday 2-8pm, Saturday 4-8pm

NB closed Thursday 18 May. **Open outside these hours for groups by prior booking**

For more information call (07) 3864 5370 or visit [www.artmuseum.qut.com](http://www.artmuseum.qut.com) or [www.ciprecinct.qut.com](http://www.ciprecinct.qut.com)

## THE INTERNATIONAL DIGITAL ART AWARD

The International Digital Art Awards (IDAA) began in 2001 as a dedicated program for digital artists within a fine art context. No longer an award as such, the IDAA presents a selection of printed and screen-based art from across the world. In 2006 the IDAA has taken a new direction by focusing primarily on work from one country, China, while still presenting work by other selected international artists. Significant artists who feature in this year's exhibition include: Song Dong, Peter Greenaway and Istvan Horkay, Mark Amerika, Jin Jiangbo, Cui Xiuwen and Chen Qingqing.

The exhibition provides an opportunity for cross-cultural dialogue, not only through the international selection of artists, but also through the partnership established with the Beijing Film Academy, which will host the IDAA later in 2006.

The exhibition is held across two venues: QUT creative industries precinct, Kelvin Grove and QUT Art Museum (City Campus). QUT creative industries precinct hosts moving image and interactive components of the exhibition, while QUT Art Museum primarily presents print-based works. At both venues, visitors will be able to view a selection of works on show in the other exhibition location via a screen link.

### Algorithmic Art

This year within the IDAA at QUT creative industries precinct is a selection of works by both the early and more recent programmers of algorithmic code. Algorithmic art covers a very broad spectrum of contemporary and historical art practice and does not necessarily involve a computer. However, in the present context, the curator Wayne Cosshall is interested in the application of an algorithm, or set of instructions, that when followed by a computer or an artist, results in an artwork. This section of the exhibition explores the role of the artist as programmer, or programmer as artist.

## THE BEIJING FILM ACADEMY

In 2005 the IDAA travelled to the Beijing Film Academy (BFA), China. The 2006 IDAA has been developed in conjunction with staff from the BFA and will travel to the Academy later this year. The BFA is the largest institution for higher learning for film and television production in Asia. The Academy was established in 1956 and since then has developed a well-rounded curriculum that embraces the entire spectrum of film-making, including production, education and research.

## THE HARRIES DIGITAL ART AWARD

The Harries is an acquisitive prize presented in conjunction with the IDAA. The Harries presents both printed and screen-based artworks, with the winning works becoming part of the Queensland Health Skills Development Centre (SDC) collection. The possibilities created through collaboration between art and science have inspired the SDC to collect art that pushes these boundaries. Entries for the Harries in 2006 explore ideas about the human form and condition, which can include themes such as the interplay between art and science; the body and its interaction with the environment; and the relationship between individuals and machines.

**Categories:** **Moving Image** (on show at the block), **Still Image** (on show at QUT Art Museum) and **Emerging** (on show at the block).

## DIGITAL ART

Digital art cannot be encompassed by one definition. It could be described as the union between art and technology and can be displayed in any format including video, print, installation, music, animation, architecture, sculpture, robotics, photography, projection, mobile phones, computer and the web. Artists continue to experiment with new digital and hybrid art forms.

The term 'digital art' is usually used to refer to art that has been modified by a computing process. Digitised text data and raw audio and video recordings are not usually considered digital art in themselves, but can be part of a larger project.

The mainstream media uses a lot of digital mediums to create art in advertisements, and computers are used extensively in film to produce special effects.



Above and right: Aniu, From the series *So far, so close* (2004), digital photographs, courtesy of the artist.

## PHOTOGRAPHIC MANIPULATION

The term photo manipulation refers to changes made to a photograph either through analogue or digital processes. Manipulation can be used to deceive or persuade viewers, or for improved story-telling and of course for art and self-expression.

With digital manipulation, photographs are usually taken with a digital camera and transferred to computer. Alternatively, the negatives or photographs from film cameras can be scanned into a computer to be altered. Image manipulation software is used to apply effects and distort the image until a desired result is achieved.

The popular emergence of digital cameras has seen the availability of editing programs rise. The more powerful programs have the capacity to perform a large variety of advanced image manipulations.

Photo manipulation can be subtle or obvious, with alterations ranging from those to do with colour and contrast, to layering images on top of each other, to simply combining multiple images together.



Above: Maleonn, From the series *Chinese Story* (2005), digital photograph, courtesy of the artist

## VIDEO ART

Video art emerged during the 1960s and 1970s and is comprised of video and/or audio data. Traditionally video art was (and sometimes still is) recorded on video tapes. In recent years the shift from analogue to digital technologies has changed video into electronic formats. Video art is screened in many ways - it can be projected onto walls or displayed on television and computer screens in numerous locations.

It is important not to mistake video art for film. Video art does not rely on conventions that define film such as employing actors, dialogue, narratives and plots. Compared to film, video is cheap, accessible, immediate and modern. These factors play a vital part in portraying artistic intentions. Video artists do not consider their art as a form of entertainment; rather they often consider their work to be art videos or activist driven documentaries. Many artists explore the boundaries of video as a medium and aim to subvert viewer's expectations of conventional cinema.

It is now common for many contemporary artists to combine video art with other media, within installation or performance art for example, or as a documentary aspect of artistic practice.



Above: Song Dong, *Stir Fry Beijing*, installation view (2004) video projection, 5 minutes, courtesy of the artist

**Song Dong** has been a leader in the development of Chinese conceptual art since the early 1990s, and was the youngest artist in the 2002 Asia Pacific Triennial, held at the Queensland Art Gallery. His practice incorporates performance, photography, projection, video and installation and explores notions of perception, transience and the ephemeral nature of existence.

Song Dong uses sequenced images in his photographic and short video pieces to explore a rapidly modernising China, and to capture notions of transience and illusion in contemporary society.

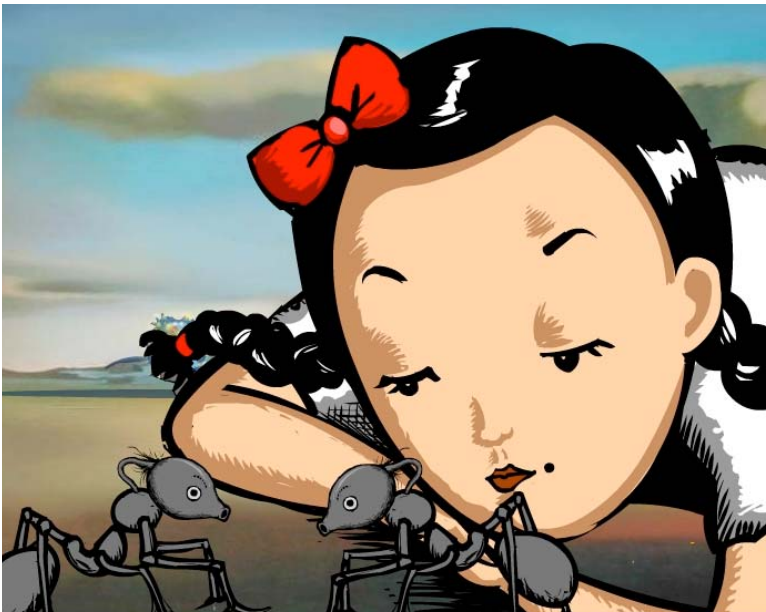
## ANIMATION

Animation is created by the consecutive display of static image elements or frames. These frames can be generated by computers, or by photographing drawn or painted images, or by repeatedly making small changes to a model (claymation and stop motion) and photographing the result with a special animation camera.

Computer animation (also known as computer generated imagery [CGI]) is the art of creating moving images via the use of computers. Both two and three-dimensional computer images are used to create frames. These frames are then strung together into a motion picture to be viewed.

Traditionally the major use of animation has always been for entertainment purposes. However, there is growing use of artistic, instructional and educational animation.

Because animation is very time-consuming and usually very expensive to produce, most animation comes from professional animation studios. However, the field of independent animation has existed at least since the 1950s with animation being produced by independent studios (and sometimes by a single person).



Above: Bu Hua, still from *Oneness* (2005) courtesy of the artist  
Right: Wang Bo, still from *Man in a Condomaze* (2005) courtesy of the artist

