

James Geurts

Andreas Schmid

Christine Sciulli

Atmospheric Events

CURATED BY PETER DYKHUIS AND DR. RALF SEIPPEL



Canada Council
for the Arts

Conseil des Arts
du Canada

HALIFAX

Dalhousie Art Gallery | 30 August - 24 November 2019

Presented as part of RESPONSIVE: International Light Art Project Halifax

In September, as part of *RESPONSIVE*, Geurts will produce a companion *in situ* piece, *FATHOM II at Halifax Harbour* (approx. 40° N), focussing on a high frequency site where a build-up of shipwrecks, combined with the seafloor geology, causes extreme magnetic anomalies, which historically have perpetuated further shipwrecks. This two-channel video will be on display at the Halifax waterfront each evening during 25–28 September.

Christine Sciulli's commissioned installation is co-produced with the Anna Leonowens Gallery, NSCAD University, with generous support from the Canada Council for the Arts. Andreas Schmid's *Lichtungen (Clearings)* is borrowed from the Daimler Art Collection, Stuttgart and Berlin.

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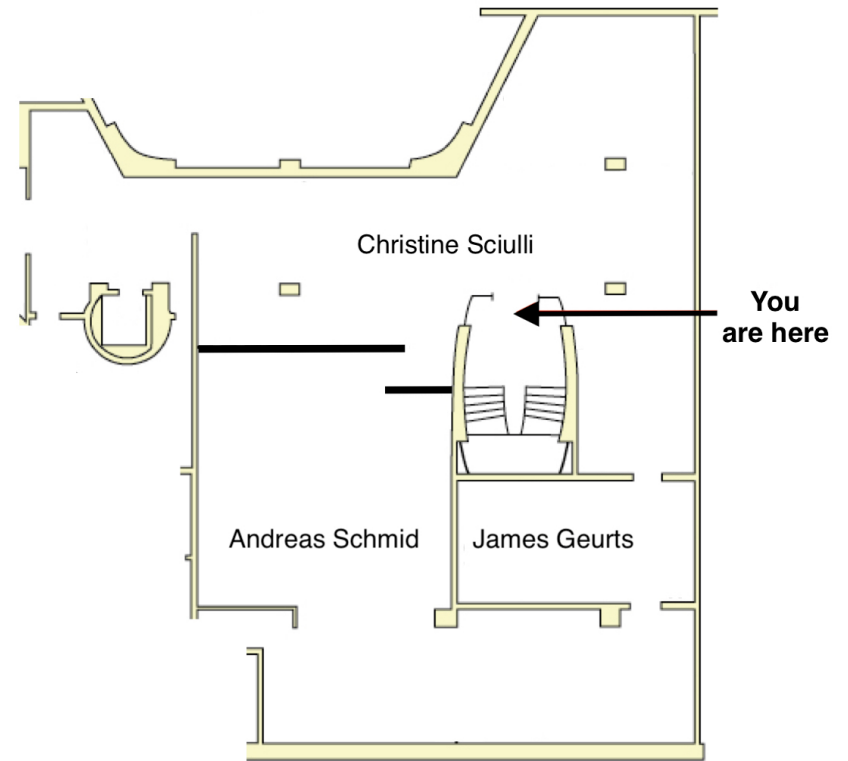
Produced by Dr. Ralf Seippel, Cologne

Curated by Melanie Colosimo, Peter Dykhuis, and Frankie Macaulay, Halifax

Inaugurated in 2017, *RESPONSIVE: International Light Art Project Halifax* featured multiple projects by sixteen international artists that were installed in eight public sites across downtown Halifax over four days and nights in October. This year's festival brings together artists from Australia, Canada, England, Germany, Slovenia, and the USA, and takes place 25-28 September in galleries and public spaces throughout downtown Halifax. For more details please visit www.responsive-halifax.com

RESPONSIVE: International Light Art Project Halifax is made possible by a generous gift from Probst & Partner Investments Limited of Antigonish, Nova Scotia, and support from Canada Council for the Arts and Halifax Regional Municipality.

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Welcome! Due to the nature of these installations, the gallery spaces beyond this door are illuminated only by the artwork itself. Upon entering, you will experience *Breath of the Sea* by Christine Sciulli.

To the left, you will find blackout curtains that will lead you into *Lichtungen (Clearings)* by Andreas Schmid.

To the right and beyond *Breath of the Sea*, you will find in the Media Gallery *FATHOM I: Wilkinsons Point* (approx. 40° S) by James Geurts.

**PLEASE BE ADVISED VIEWERS WILL EXPERIENCE FREQUENT
CHANGES IN LIGHT INTENSITY AND COLOUR.**

'Atmospheric events' is a term that can be used to describe meteorological occurrences within the thin blanket of gases that surrounds Earth and is held in place by the planet's gravity and rotational energy. They include phenomena such as changes in barometric pressure that trigger storms, or high pressures that consolidate to form heat waves; ionized atmospheric particles that generate super-charged lightning and thunder; or shifts in aerial Jet Streams or oceanic Gulf Streams that can affect both regional and global weather patterns.

Beyond this cosmic, planetary, and meteorological scope, there is a second definition of the word 'atmosphere' that relates to quite the opposite: the human-scaled, architecturally oriented mood of a place, a situation, or even the 'tone' within a work of art.

Featuring the work of James Geurts (Melbourne), Andreas Schmid (Berlin), and Christine Sciulli (New York City), *Atmospheric Events* brings together three multi-media installations that consider the brackets of the above definitions and how they relate to the ephemeral, mutable aspects of our environments in natural, architectural, and individual spaces.

Commissioned to make a new work for *Atmospheric Events*, Christine Sciulli has created *Breath of the Sea*, a site-specific 10-channel video installation. In this work, volumes of bunched and gathered translucent tulle are suspended from the ceilings of the Gallery and cascade down and around the

architectural features in the space. Kinetic arcs and circles of white light are projected into the undulating contours of the suspended tulle in an ebb and flow of line, shape, and luminosity, evocative of the slow pull and pulse of the ocean's rhythms.

In Andreas Schmid's *Lichtungen (Clearings)* installation, the immediate environment of the exhibition space is gradually transformed as 19 freestanding vertical fluorescent tubes, modulated by a computer program, slowly shift in colour and intensity. As it progresses through these modulations, the artwork becomes an exploration of the effects of changing light on the surrounding architecture—and on the visitors' perceptions of time and space as they move throughout the gallery.

The video work by James Geurts, titled *FATHOM I: Wilkinsons Point* (approx. 40° S), was recorded *in situ* at the location where industrial waste interposes the brackish reaches of the River Derwent in Tasmania. During the video shoot, Geurts exposed the circuitry of his camera to the atmosphere of the site as a way to draw out the effects of residing magnetic anomalies generated through the layers of heavy metal deposits, permitting moisture, temperature, light, and salt air to disrupt the digital colour fields. The resulting two-channel video and sound composition, which was also generated from field recordings using hydrophone and contact microphones, forefronts how physical atmospheres can alter technology and consequent perception.

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The concept of an architectural, social, and cultural 'atmosphere' could denote static conditions. The inclusion of the word 'events' in this exhibition's context, however, implies dynamic, temporal activity and change, elements that essentially animate and bring to life the three projects within this exhibition. Each light-based installation generates its own spatial atmosphere and operates at its own unique speed and durational cycle. Although situated within the architecture of a gallery, each work is evocative of space and time—within and beyond this physical place.