



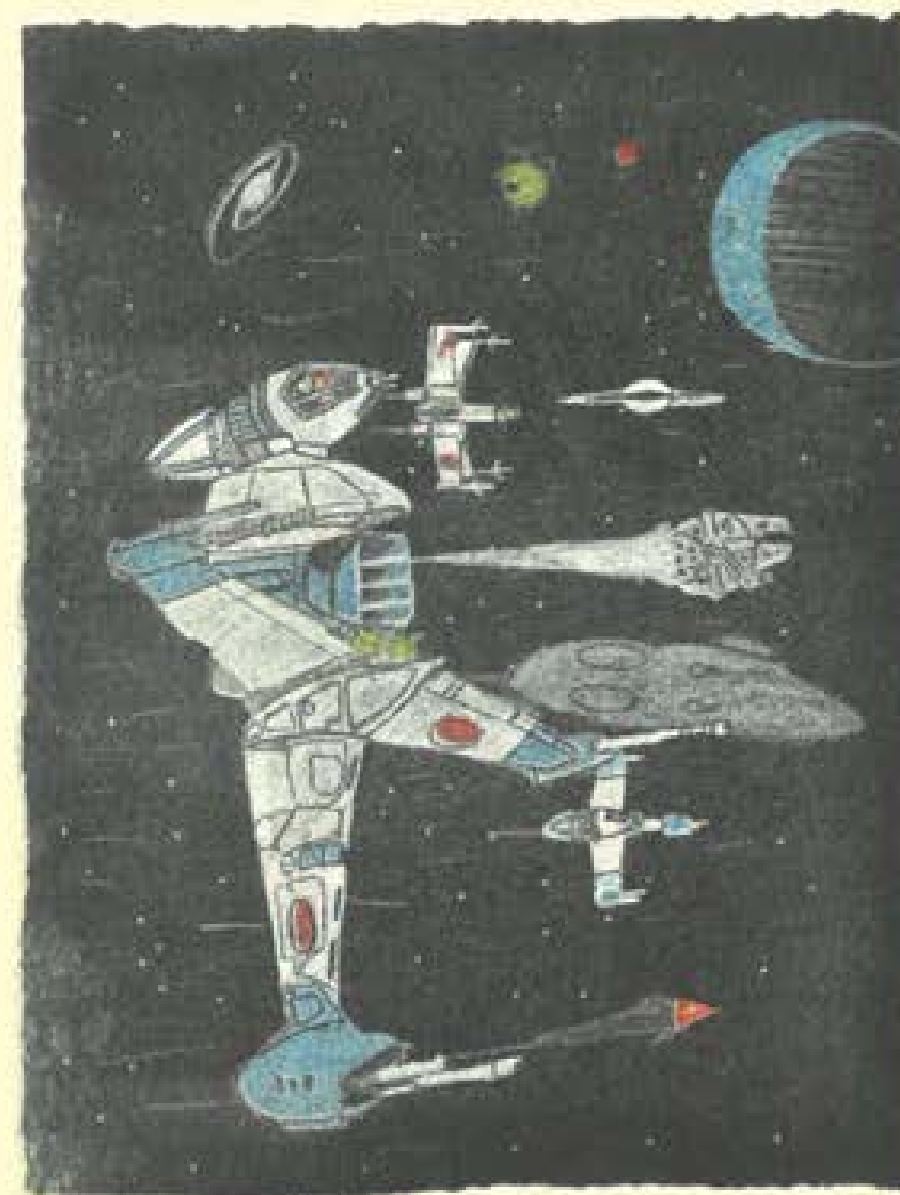
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Nicholas Capaldo
Not dated, 2008
graphite and colour pencil on paper
17.5 x 25cm
B-Wing Daylighter, 2012
colour pencil on paper
29.5 x 22.5cm



Video Doctor
Curated by Geoff Newton
April 20 - May 26, 2013
Arts Project Australia

Cory Arcangel
Nicholas Capaldo
Valerio Ciccone
Boris Cipusev
Leo Cussen
Wendy Dawson
Paul Hodges
Adrian Lazzaro
Jodie Noble
Steven Perrotte
Daniel Pace
Paper Rad
Rebecca Scibilia
Catherine Staughton
Timothy Williams

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Valerio Ciccone
Not titled, 2012
ink on paper
28.5 x 28.5cm
Not titled, 2012
pencil on paper
50 x 50cm



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Toshiba
9 Volt

Mark Clouston
Toshiba 9 Volt 9000
pen and ink taped pen on paper
22 x 25cm
Toshiba 9 Volt 9000
pen and ink taped pen on paper
22 x 25cm

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Leo Cussen
Air titled, 2012
pastel on paper
38.5 x 55cm
Air titled, 2012
pencil colour pencil on paper
38.5 x 55cm

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Wendy Dawson
Not titled, 2008
tatto and enamel paint on paper
20 x 25cm
Not titled, 2012
tatto and felt pen
20 x 25cm



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Paul Hodges
Not Blind, 2011
inks and gouache on paper
28 x 50cm
Sally Rouse, 2011
inks on paper
28.5 x 29cm



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Adrian Lazzaro
King Kong Number 1: The Empire Strikes back, 2010
text and ink on paper
25 x 35cm
Vampire, 2010
text and ink on paper
25 x 35cm



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Daniel Pace
Two Figures, 2012
gesso, colour pencil and ink on paper
28.5 x 23.5cm

Jodie Noble
Duffy Duck, 2011
oil pastel on paper
50 x 35cm



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Paul Hodges
Adrian Lazzaro
Jodie Noble
Steven Perrotto
Daniel Pace
Paper Rad
Rebecca Scibilia
Catherine Staughton
Timothy Williams

Steven Perrotto
Not titled, 2008
pencil on card
133 x 90cm
Not titled, 2008
colour pencil on paper
38 x 57cm

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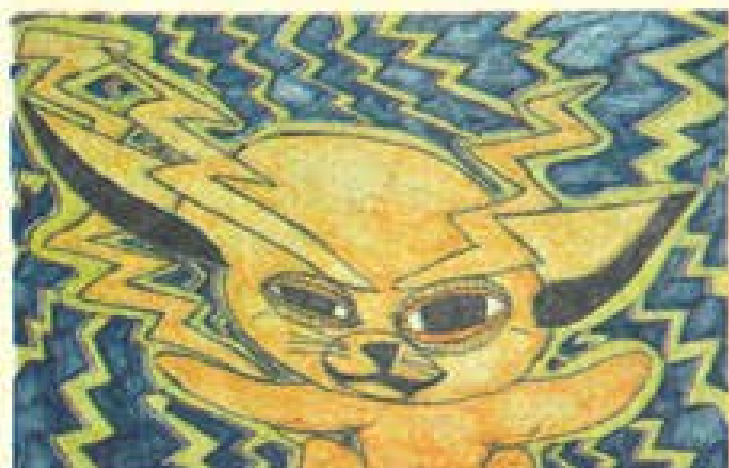
Rebecca Scibilia
End Byron The Famous Five, 2013
inks on paper
20 x 25cm
Beverly Hills Chihuahua, 2009
inks on paper
25.5 x 18cm



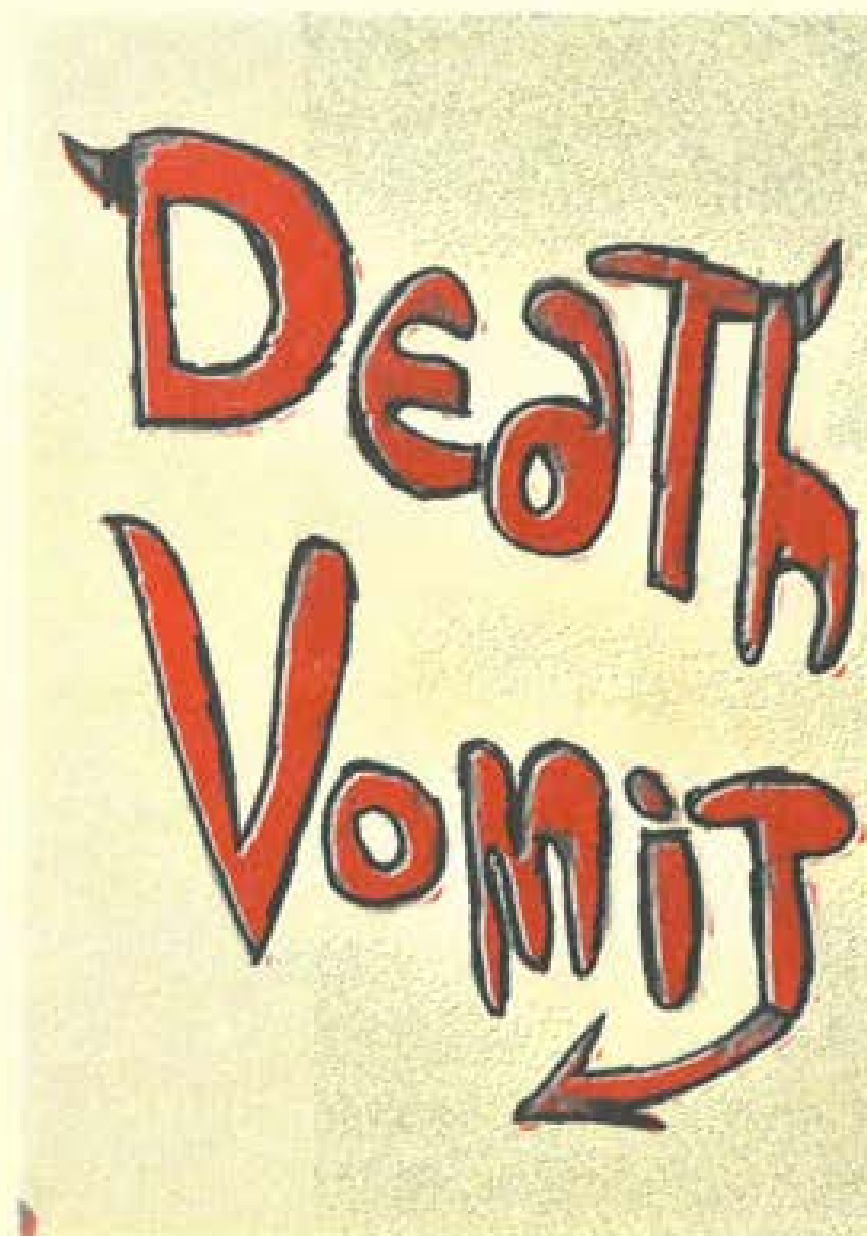
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Catherine Staughton
Pokemon flash boy off Y U Runder, 2011
text on paper
50.5 x 50cm
Death Vomit, 2011
text on paper
55 x 54.5cm



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Catherine Staughton

A nightmare answer to the Wizard of Oz, 2007

gouache, pencil and ink on paper

75 x 55cm

Cathy big green Apple fun play iPhone kiss eat me, Justin, 2008

gouache and ink on paper

75 x 50cm



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Timothy Williams

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Timothy Williams
Not dated, 2008
Inks on paper
25 x 19cm
Daffy Duck at Warner Brothers, 2010
Inks on paper
25 x 18.5cm



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Many of the artists assembled for *Video Doctor* grew up in the late 1970's and 1980s, a time when Hollywood began to work closely with video game manufacturers. This ensured the bottom line at the box office was furthered by tweens screaming for cartridges and joysticks so they too could become part of the sequel. Live the adventure. But the system had to load up, and in the test pattern between start and finish comes something unnamable. From day-glo DVD covers to an electrified Pokémon, each of the works included in this exhibition have been produced with an acute sense of the virtual self - a projection of emotion, a scene from a dream. It's conceptual but has eyes and power.

"I've got news for you. Some galleries don't even have walls. Can you even understand that? No, no you can't!"

These words are mouthed from an animated light blue cloud-like turd sitting in the back seat of a limousine, resplendent in gold chain and tight black pants, his arched eyebrows hiding beady dotted eyes. Part battle rap and part art world gossip, the puffy fella goes on to mimic both Gangsta and Gallery gab while the television sets and hip hop are blaring opposite an elaborate collaged bar. This is but one of the hyped hallucinogenic scenes from Paper Rad whose work is mostly a mash up of popular culture, part nostalgia, part critique and all fun. Begging, stealing and borrowing from almost any and every source available, they create amphetamine-fueled analogue jams and spams that are goofy, creepy, blistering satires of contemporary life.

This approach to art production might be applied to many of the artists in this exhibition – they feel free to pick up and drop any tidbit of popular culture and wring out the very marrow of entertainment for all to see. Yet many of the works are based upon memory, recollection and even nostalgia for a time when video rentals meant multiple viewing without banners, animated gifs and logins. Each artist redefines a take, a cut or finds solace in the stars. Their work makes a shape around what we know to be the hum of

Paper Rad, P-Unit Mixtape, 2005. Courtesy Electronic Arts Intermix (EAI), New York.

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celebrity, as they borrow cues (and clues) from the awkwardness of public life, mimic the sheen of the big screen and dig the detritus of merchandise. This visual sampling lends itself to new narratives – Spiderman gets married, the iPhone 5 has a new Tamagotchi app that can pick up your scent and R2D2 has a half human son. With phantasmagorical chapters loaded, press play.

Wendy Dawson's static abstractions fizz and skitter across our vision like fluorescent fireflies, high in the night sky. Zig zagging across the page she pirouettes with text and felt pen to create tiny cyclones of pure color, bristling with energy. Enter Rebecca Scibilia's wobbly reproductions of DVD covers, dayglo patterns and ceramic works covered in the magic dust of daydreams. From the jumbled piles of lettering which make up the credit lines of film titles to the rainbow stitching in her freewheeling abstract works, she always pushes her drawings and paintings almost to the point of excess, plunging the viewer headfirst into saturated colour. Catherine Staughton loves the modern world. Looking at her prolific gouache, acrylic and ink works on paper, she seems happy to eat, sleep and breathe technology as she leads us through a who's who of popular science fiction, pin ups and post modern love. Her poster sized works are truly awe inspiring as she asks the viewer to remember that Big Brother is here, he has always been here, and He Is Good.

Fast forward through the love buzz to the solitary forms of airplanes, sports heroes and film stars as Leo Cussen positions the viewer left of field, utilizing the entire page as framing device for his careful sketches and paintings. Boris Cipusev chooses a few words, strings them together and makes them dance. They can be prophetic, plain, perfunctory and even partial but in his hands they come alive. Then Adrian Lazzaro puts the villain front and centre, all teeth and hair and eyes. His renderings of cult figures such as Dracula and King Kong peer with an inner intensity as intimate studies of terror, head on. A careful gaze neatens their gory jaws and spiky bloodlust as Lazzaro organizes limbs, cloaks and sneers with an elegance that eschews gratuity. As Daniel Pace's skillful figures in coloured pencil have the look and feel of early Walt Disney, they are much better

– he hasn't gone for sentimental pomp or gratuitous lighting for any of his characters, be they Prince or Edward Scissorhands. Pace gives these figures the impression of being caught out, posing only for us, only for now. Just as Jody Noble situates the viewer head and shoulders within the work, be they John and Yoko or Daffy duck, we stare and they stare back, matter-of-factly, static. Paul Hodges detailed drawings have the distinct feel of being there – in front of rapper Chris Brown, staring at a punk, studying a costume from the Ballets Russes with a semi-automatic rifle under one arm. They are frozen yet fast, and move while you blink and shift into the shadows of his velvety surfaces. Pause.

"We totally have five gold cars. And each of those cars have websites."

Stephen Perrette crams trucks, planes, and cars into a buzzing hum as he faithfully records the meeting of man and machine, of carnivals and strip malls, horse shows and truckstops. They swarm in clusters of wheels, heat and steam as if feeding on the road itself in an ordered, angry heap. The heap is an interesting observation for Nicholas Capaldo's gouache and ink works which are meticulously executed, based upon stills and imagined scenes from films such as Back To The Future and Star Wars, of which he is particularly fond. Equal devotion is embellished upon Timothy William's playful works in marker, which are simple and straightforward – a pair of hands reach for a mechanical looking bird, a robot poses for the camera. Each gesture captures the moment before the action happens. Action! Valerio Ciccone makes drawing look easy as he weaves through a myriad of sources – sports, science, unafraid of colour, of marks, mistakes or magic as his figures emanate a purpose which transcends the page.

Cory Arcangel's work defies popular culture by subverting the very fabric of it's existence – for the most part it's technically proficient to the degree of obsession – other times it's makeshift and goofy, cool and detached. His history as a gaming hacker, coder,

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musician, and programmer inform his meticulous broodings over the way in which we view ourselves and repeat.

Watching the sometimes shambolic, camera to TV tracking in *All the Parts from Simon and Garfunkel's 1984 Central Park Performance Where Garfunkel Sings With His Hands in His Pockets* we see exactly what the titles read. It's voyeuristic and builds a kind of channel surfing tension – is this the moment where Garfunkel's torso decides to split up the band again? Does his stance echo that of the elder statesman of Folk music? I mean is he sexy or is it just me? How many times have I watched this to edit the EXACT parts of the concert down to the EXACT scenes? Arcangel reduces our fandom to fleeting glimpses caught at the end of a note, a cough, an approach to the microphone. The work makes use of its economy – of it's subject and medium and also the pseudo specialist nature of such a request as this. It's a sports statistic, yet we see the hands and eyes of the protagonist.

And as nighttime approaches we switch on again. Maybe we never turned off. But when we're asleep those faces of familiar stars will light up pixilated dreams drawn from digital crumbs and square-eyed stares. We know the ending – dissolve, dissolve. And after sifting through hundreds of hours of footage, edits, tape bleeds, sound bites and static, the gallery becomes a safe place. Familiar and alien. Like a blue turd narrating a simulation.

"We have never, ever turned nothing on that wasn't already off! Don't forget. Who. Was. The. First. One. To turn. Off. The things. That we thought. Were off! Because, when we go to New York, we are gonna sell EVERYTHING!"

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Cathy Victoria
Margaret McDonald
Paper Rad

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ARTS PROJECT AUSTRALIA

Front cover:
Cory Arcangel, *All the Parts from Simon and Garfunkel's 1984 Central Park Performance Where Garfunkel Sings With His Hands in His Pockets*, 2004.
Courtesy Electronic Arts Intermix (EAI), New York.

Back cover:
Paper Rad, *Printed Message*, 2005.
Courtesy Electronic Arts Intermix (EAI), New York.

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