



# Blur

Paul Caporn

Perth Institute of Contemporary Art

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## SHADOWS

This blur of projections is cast within a zeppelin-like framework of random geodesia. It is a trapping between inner and outer, ramping and directional, and you walk through it. I see my image at an intersection and I move within it, towards it. I am only a silhouette, an insubstantive presence. I am between both places. Simultaneously I *am* both places. A body bathed in the green-blue of this projection, and alternating pixels of light and dark.

*Blur* emerges from an intersection of the distinct, parallel practices of Paul Caporn. As an artist constantly working the mechanisms of illumination in various forms, and alternating, shifting between the rigour of making and the fluidity of the digital, *Blur* smears between genres.

A fascination with historical and obsolete objects for the re-construction of the art object is translated to the film archive. Filmic moments in the history of Perth are collected and re-worked, forming a loop of endless re-enactments on one screen. On another, the herd-like tramping of feet after Australia day's skyshow is captured in the glowing luminescence of 0-lux video. The city is presented as a growing constant, always inhabited by the flux and the flow of regenerating populations.





**Paul Caporn**

**Blur – Text by Bec Dean**

**BLUR**

A single stream of footfalls crossing right to left. A single frame through which a driven and directed movement is processed, recorded. A shadowy deluge flutters into, through and beyond the screen, and occasionally, an image is focussed. A foot is planted and momentarily captured before returning to the swarm. It is rhythmic. It hammers like a peal of bells. Constant and hard, it is progressive. It progresses.

**MEMORY**

Someone is thumped by another within the first few seconds of the first film ever to be shot of Perth. The first shot, a sweeping pan of a punch-up amid neo-classical architecture, and the neat straw boater hats of schoolboys flying. In those days people walked faster. They padded lightly through time with heavy clothes and willow waists. They moved without lifting their feet. They always frowned in photographs.

As a video installation, *Blur* collapses and re-frames the discrete viewing experience and privileged position presented by “classical” video artists. The darkened, seamless space and floating screens are replaced by an organic framework that refers to a constantly shifting landscape of hypersurfaces, of which video is a component part. The viewer is coaxed through a material and porous space, to realise their position within the field of two intersecting projections. They simultaneously both encroach upon and become part of the screened surface.

The movement of the viewer within the blurred, projected image is an inclusory practice that challenges the cinematic standard of screen and audience. *Blur*, whilst activated by the presence and the shadow of the viewer, also points to their mortality by way of this mechanism. As a moving screen, they are implicated within the flow of time, and the collated, pixellated histories of a location.

The viewer, like the indistinguishable figures in Caporn's collection of early film footage, is only passing through.



## Paul Caporn: Curriculum Vitae

### Personal Details

Date of Birth: 21/8/69  
Contact: (08) 93798346 (ah) 0403165738 (mobile)  
Education: Bachelor of Fine Arts, Curtin University of Technology: Completed 1992

### Awards/ Grants/ Commissions:

2001  
Scotch College, Science, Digital Wallpaper Mural with Neon  
The City of Joondalup, Float Commission  
Australia Council, New works Grant  
Town of Vincent, Kalis Brothers Public Art Commission  
Perth Institute of Contemporary Art, Research & Development Grant  
Commission/Public Art, 89 Saint George's Terrace Perth  
CRAFTWEST, *Detail* product development commission  
ArtsWA, New Works Grant for *Homely* exhibition Fremantle Arts Centre  
1999  
Arbidge, 3rd Prize overall plus People's Choice Award  
1998  
Artrage subsidy for *Climbing Ladders* exhibition at Jacksue Gallery  
Metropolis Super 8 Film Festival, finalist in animation

### Solo Exhibitions:

2000 June *Homely*, Fremantle Arts Centre  
1998 March *OUT OF ORDER*, Arts House Gallery, Northbridge  
1996 February *By Light*, Arts House Gallery, Northbridge

### Selected Recent Group Exhibitions:

2001 *Joondalup Art Awards*  
*Double Take* – Recycling in Contemporary Craft; Touring Exhibition managed by Craft Queensland and CRAFTWEST

2000 December *Stuff*, Moores Building Fremantle  
October *Gravitate*, Lawrence Wilson Art Gallery University of Western Australia

1999 November *Gift*, Craftwest Gallery, Perth  
October *Mine Own Executioner*, Mundaring Arts Centre  
June *Anemone*, Regional Touring Exhibition organized by IMAGO multi media centre  
*Quotes. (appropriation as subtext)*, Perth College  
March *Glow*, Perth Institute of Contemporary Art, Perth  
*Vase*, Fremantle Art Centre, Fremantle

1998 August *A Splash of Red*, Aherns, Perth.  
September *City of Perth Craft Award*, CRAFTWEST Gallery, Perth

### Collections:

Chamber of Commerce and Industry, Curtin University of Technology and Ian Burnhart and various private collections



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