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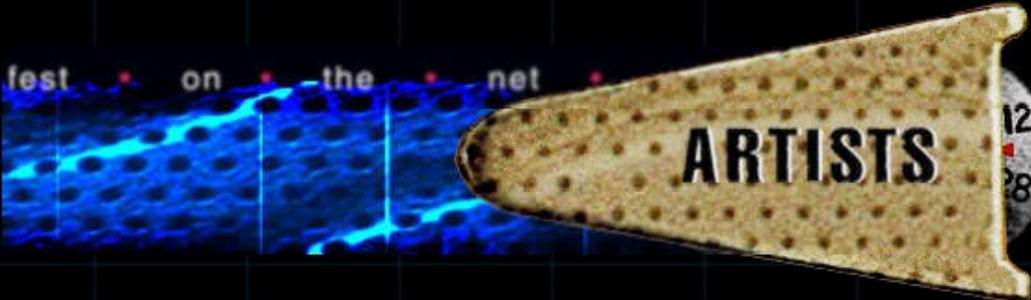
A U S T R A L I A

Publications:

ABC Fest on the Net: Radio Interview

<http://www.abc.net.au/arts/netfest/artists/meyer.htm>

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Artist: Olaf Meyer

Project : Laser Video Harp

Bio: Over the past 5 years, Olaf has been compiling interactive installations utilising his own animations, digital video, live camera and real-time effects to create a visual time-collage with a focus towards audience interaction, incorporating body mind and music. Olaf's work is presented with the intention to evoke trance on the audience. Inspired by mind power research, effects such as strobe and rate are used to stimulate the body's own natural bio rhythms. The messages in his work, revolve mainly around dreams and fantasy and are usually conveyed to the viewer as clear images flashed momentarily through pure mathematical patterns. In the Laser Harp installation, Olaf focuses on human interaction with video, both physical and non-physical. Also aiming to expand the way we perceive the term - multimedia.

[AUDIO](#) [Hear the artist speak about their work](#)

11 November, 2011 4:42PM AEDT

Cape Wickham Lighthouse light show

By Tim Walker

The lighthouse at the centre of 150th anniversary celebrations became the backdrop for the projection of an island's history. Cape Wickham Lighthouse on King Island is Australia's tallest, and may be the first to host a dedicated video installation.



Sally Marsden, from the King Island Cultural Centre, explains how the video project for the Cape Wickham Lighthouse celebrations reflect the community values and sense of ownership that the islanders have for the lighthouse.

Video projection artist Olaf Meyer and producer Marsden created the ten minute projection over the past six months, involving others on the island including the local school and teacher.

Olaf worked with students from King Island District High School and local composer and teacher, John Salzman, on the sound composition to accompany the show.

He has also previously worked on King Island, projecting images on a building in the main street of Currie as a part of the biennial art festival, 10 Days on the Island.

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17/7/2011

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Sound Of Light

An interactive installation of Sound and 3D light projection

QV
<http://qv.com.au/#/side/gallery>

Friday 01 July 2011 to Sunday 17 July 2011
[Exhibition previously on at QV in Melbourne precinct, Victoria, Australia](#)

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Created through a collaboration of 3D animators and multimedia installation artists Olaf Meyer, Marco Bresciani, Nick Azidis, Lachlan Conn and Michael Prior, this unique display will challenge our perception of space and sound by exploring links between the body, audio and visual patterns, through abstract digital projection mediums.

Pick up your 3D glasses as you enter this unique space of light and sound to become immersed in the ultimate 3D digital world, where you can orchestrate your own music and enjoy a spectacular visual and auditory experience.

Don't miss this innovative installation in the heart of Melbourne at QV for a limited time only.

12-8pm daily. Free Entry!

Location
[QV](#)
Cnr Swanston and Lonsdale St
Melbourne Precinct
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Australia





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LIFESTYLE

Trip the light fantastic at Melbourne exhibition

ARTS & ENTERTAINMENT 14 JUL 11 @ 08:00AM | BY SOPHIE ALBREY

0



fuwhite Olaf Meyer and Nicholas Azidis at the interactive, three-dimensional art installation at QV Square. Picture: MITCH BEAR N02ME303

DIGITAL art is expanding Melbourne minds.

In an interactive, three-dimensional art installation at QV Square in the city, Sound of Light invites people to discover the rhythms that flow between movement, light and sound.

Installation designer and Richmond multimedia artist Olaf Meyer said the work - a collaboration between five digital art gurus - was immersive.

Donning 3D glasses, visitors walk along a path of giant piano keys to reach a pyramid, which emits sound and animation in response to movement. Each side of the pyramid presents an audiovisual twist of traditional instruments - keys, strings, voice and percussion.

Features include graphic wallpaper, 1200 glowing LED lights and a choir of rose-cheeked dolls that echo vocals in a chipmunk voice.

Meyer said he was influenced by an interest in real-time animation. Unlike in an art gallery, he said viewers activated the work and became participants.

"People are singing into microphones, running up and down the piano, plucking strings, drumming, making the pyramid scream and creating visual patterns on the floor," he said.

Sound of Light is open daily at QV Square, Melbourne, 12-8pm until July 17. Entry is free. Details: qv.com.au

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4/7/2011

<http://www.thevine.com.au/gig-guide/entertainment-gigs/sound-of-light-installation/>



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GIG GUIDE

Sound of Light installation



BY **AMILEIGH** ON JUL 04 2011, 11:03PM

A hot shot team of five of Australia's best digital art gurus have come together to create a mind-blowing digital art event at QV, from Friday July 1 in QV Square that uses cutting-edge 3D technology to explore links between human movement with light and sound.

Part of QV's winter program, the Sound of Light installation is a world-class interactive and three-dimensional light and sound event that's set to amaze and thrill both adults and children alike.

Sound of Light is the work of multimedia effects supremo Olaf Meyer, projection artist Nick Azidis, interactive 'chef' Marco Bresciani and sound and light artists Lachlan Conn and Michael Prio.

Open daily in QV Square from July 1 until July 17 from noon until 8pm. Entry to the all-ages exhibition is free.

1:58PM Tuesday Jun 19, 201

The Age Online

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Fun on a budget: from magic to The Rolling Stones

July 5, 2011

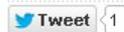
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Sound Of Light artists Nick Azidis, Olaf Meyer, Marco Bresciani, Lachlan Conn and Michael Prior.

Sound Of Light - If the midweek slump has got you down, perhaps what you need is a little multimedia therapy. Housed in a giant marquee in QV Square, *Sound Of Light* is an interactive sound and light installation created by multimedia effects innovator Olaf Meyer, projection artist Nick Azidis, interactive 'chef' Marco Bresciani and sound and light artists Lachlan Conn and Michael Prior. You can wear 3D glasses and dance along a giant piano, or just be still and listen to the soundscape. Open daily from midday until 8pm, *Sound Of Light* is located in QV Square on Level 2 of QV, corner of Swanston and Lonsdale Streets. For more information, visit qv.com.au.

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REVIEW - The Age 120309

Double bill in which Black shines brightly

DANCE
CLOUDS ABOVE BERLIN ★★★
Arts House, North Melbourne Town Hall,
until March 11
Jordan Beth Vincent Reviewer

IT IS often the unfortunate case with double bills that one work outshines the other. This is true in *Clouds Above Berlin*, which features works by contemporary dance choreographers Antony Hamilton and Melanie Lane.

Hamilton's *Black Project 1* excels, not only in terms of movement development, but in overall aesthetic concept. Over the past few years, we have watched Hamilton evolve from dancer to choreographer, demonstrating his unique sense of rhythm within a defined scope of movement and design. In *Black Project 1*, Hamilton and Lane are coated in black paint, nearly invisible. Like automated droids gearing into life, they gradually create a maze of white geometric shapes against the black background of the stage.

Lane's solo work, *Tilted Fawn*, also demonstrates an interest in space. She moves small brown cardboard boxes around the stage, lining them up like domes. Different sounds are projected from each box; the overall sound is shifting and changing as she constructs her space.

Whereas *Black Project 1* is dynamically exciting, *Tilted Fawn* is so careful and studied it is almost no dynamic at all — except for a breakout moment in which she releases herself from her task. Both works are over the top. In the case of *Black Project 1*, the set and video projection with finely honed unison movements succeed in lifting the next level.

REVIEW - Online
Dance Out There, 10.03.2012
Chloe Smethurst
Clouds Above Berlin

To be frank, this is a rather uneven double bill.

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It opens with the solo, Tilted Fawn, by Melanie Lane, a strange construction, part evolving sound installation, part dance performance. Lane is a strong dancer, the inhuman shapes she creates in the intense but brief dance break are fascinating. But it's hard to understand her devotion to the small, noise-emitting cardboard boxes which take up the rest of the 40 minutes of her piece.

The sound which comes out of them is not pleasant, nor even particularly interesting, mostly looped samples of voices and possibly found sounds, however the bass-heavy, sustained music which pulsates from the larger, hidden speakers creates a much more inviting soundscape, rumbling and thudding, enveloping the small space.

Lane's actions are, on the whole, predictable and monotonous. Stacking and shifting, re-arranging, pushing, occasionally aligning her body with the structures she creates. It's simple and clear, but there just doesn't seem to be enough depth beyond the immediately apparent action to engage the imagination or even incite sympathy.

I suspect it was Antony Hamilton's Black Project 1 which most of the capacity crowd came to see on opening night. Many in the audience were local dancers, choreographers and administrators who would be familiar with Hamilton's work, and they weren't disappointed with this effort.

On many levels, it had strong similarities to his 2011 production Drift, though it was also very different. Both have a post-apocalyptic feel, with strong tribal elements, brilliant sound, lighting and projections.

Yet where the small ensemble of Drift seem to traverse a narrative arc, the two performers in this piece (Lane and Hamilton) enact a highly ritualised series of actions within a very limited space, quite abstract, and perhaps not particularly interesting on their own, yet producing some spectacular effects.

Continuing Hamilton's interest in combining graffiti with performance, the darkly costumed and body painted pair create or reveal a series of markings, from concentric circles to zig zags, cloudlike puffs to jagged line designs. Modern day cave painting perhaps?

The movement is also very similar vein to that of Drift. Lane was one of the performers in that piece, which partly explains her familiarity with Hamilton's popping movement. It's a close relative of hip hop, but stripped of its original flavour and morphed into a contemporary idiom. Fast, detailed, jagged, tiny, almost perfectly synchronised.

By the end of the piece it becomes clear that the movement is really just one element of this event. Amazingly accurate projections by Olaf Meyer light segments of the stage with split second timing, while the music rumbles. It's the same precision and speed which marks the choreography, an almost mechanical, futuristic, shockingly beautiful play of light.

Hamilton has limited himself here, in colour palette, movement vocabulary, even the gradual progression of action across the stage, and in the process created an eye-catching performance.

PREVIEW - Deutsche in Melbourne 1203b

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Tilted Fawn von Lane und Black Project 1 von Hamilton

Zwei Performances sind unter diesem Titel zusammen gefaßt, die übrigens beide in Berlin entstanden sind. Während Lane dort lebt, besucht Hamilton das Tenjo Lecture Symposium in die Stadt, das australischen und deutschen Künstlern, die Gelichter gibt, in jeweils anderen Land zu arbeiten. "Tilted Fawn" heißt Melanie Lane Stück, in dem sie auf unkonventionelle Art die Beziehung von Sound, Objekten und Körper thematisiert und einer visuell-akustischen Installation gleicht, die basiert auf einem Orchester aus betagten Kassettenrekordern, versteckt in kleinen Pappboxen, die die Tänzerin, in exakt gleicher Abfolge auf- und abbaute, stets die Bühnen- und Soundlandschaft veränderte. (Foto: Antony Hamilton Projects)

"It's very stressful", lacht Melanie Lane, und verrät, das die Pappboxen mit kleinen Nummern versehen sind, die ihr helfen, sich den komplizierten Bewegungsabläufe zu merken. Entwickelt hat sie die Performance mit dem britischen Chris Clark, renommierter Soundkünstler, der ebenfalls in Berlin wohnt. Ein langwieriges Unterfangen. Jede Änderung in Sound und Tanz zog eine fünfstündige Bearbeitungsphase nach sich, da jede Kassette neu bespielt werden musste.

Bestechend: Timing und visuelle Effekte

Ebenso kompliziert ist Antony Hamiltons Performance Black Project, die besteht durch schnelle, simultane, komplexe Bewegungsabläufe von Melanie und Antony in Kombination mit überraschenden visuellen, schwarz-weiß Effekten auf Bühne und Tänzer selbst. "Antony is obsessed with timing and structure", erklärt Melanie. Um ihre Bewegungen zu koordinieren und den komplizierten dazugehörigen Rhythmus zu produzieren sangen sie während der Performance in ihren Köpfen beispielsweise Lieder von Michael Jackson. Die anstrenglichen Videoprojektionen, die Teil von Black Project 1 sind, stammen dem australischen Künstler Olaf Meyer, der ebenfalls Bezug zu Deutschland hat - von dort stammen seine Eltern.

Beide Vorführungen fordern ihren Tribut vom Publikum. Nimmt Hamilton durch schnelle Abfolge diverser Sinnesreize dem Zuschauer nahezu Luft zum Atmen, ist es die intensive Ausdruckskraft von Lane, mit der sie beispielsweise vorgibt, schwere Boxen über den Boden zu schieben, die den Zuschauer, der mit ihr leidet beim Erfüllen der Aufgabe, geradezu körperlich quält.

Entertainment gegen Herausforderung

Leicht verständlich sind bei Stück nicht. Und hier, so vermutet Lane, liegt sich der europäische Einfluss auf ihre Arbeit. Was Aufzählungen betrifft, habe Australien, so wie jedes Land, einen bestimmten Stil, den die Tänzerin und Choreographin als "very accessible, easy to understand, entertaining" bezeichnet. Europäisches Publikum jedoch werde lieber herausgefordert.

Der Arbeitsbesuch in Australien bedeutet für Melanie Lane der erste Schritt, sich der Kunstszene in ihrer alten Heimat zu nähern. Denn: So sehr sie Berlin liebt, fehlt ihr Familie, der australische, relaxed Lifestyle, die Landschaft und das Wetter. "Winter in Germany can be hard", lacht sie. Ihr Plan für die Zukunft ist, zwischen Deutschland und Australien zu pendeln, um in beiden Ländern zu arbeiten und zu leben.

Weitere Informationen zur Vorstellung gibt es auf der Website des Art House: www.arthouse.com.au. Tickets können unter 9322 3713 bestellt werden. Vorstellungzeiten: Freitag, 9. März, 7.30 pm, Samstag, 10. März, 7.30 pm, Sonntag, 11. März, 5 pm

Doppelkasse, die DIM zu vergeben hatte, sind bereits vergeben.

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REVIEW - Online

The Morning After (blog) -

08.03.2012

Chris Boyd

Antony Hamilton's Black Project 1

One hesitates to write a review as glowing as this... not, for once, because of the critic's age-old terror of over-praising a work, but because, well, if this work is as good as I believe it to be, we might lose Antony Hamilton to the international festival circuit and not see him for a decade.

Certainly, Hamilton has earned any international acclaim coming his way. Even the works he has created on students, at the VCA for example, have shown an extraordinary attention to choreographic and design detail and a rare integration and sophistication of production values.

Black Project 1 is no exception. Though this premiere season is just 7 performances, and the top ticket price is a mere \$25, Hamilton's work is ingenious and extraordinarily inventive in its conception and awesomely disciplined in its execution.

Aside from Olaf Meyer's precise and agile video projector lighting and the brilliant, synthetic score, it's all rather low tech. Imagination, judgement and taste hold sway here. And one could hardly ask for more. On stage, Black Project 1 is like Tron in 3D, or the skeletal neon-lined cityscapes of painter Louise Fortnum come to life. And it's all done with masking tape and reflective chalks and paints.

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There is a robotic accuracy in the movement of Hamilton and co-star Melanie Lane. (Think robotic arms working side-by-side on a production line rather than sci-fi androids aping human characteristics.) They dance in near-perfect sync, varying pitch, torsion and speed like a jog-shuffled video image.

Indeed, were one to play back a visual recording of the live event, it would look processed: sped up and slowed down, or played backwards. Like a music video by Mark Romanek or Chris Cunningham. Time and gravity are toyed with; are treated with disdain.

Black Project 1 begins with a low, wide, dark space defined with gloomy light and subtly moving projected clouds. Revealed in the matte gloom are a pair of poised horizontal bodies. They're like overturned bronze statues or figures unearthed at Pompeii, pallid things frozen in a moment of vigorous action.

Hamilton and Lane are so perfectly motionless, so inanimate, they might actually be mannequin likenesses of themselves. The audience is still toying with the possibility, with the illusion, when the two start up. The skin and costumes are an oily dark grey, darker and less shiny than bronze.

In one of the more astonishing moments, Hamilton and Lane chalk lines on the floor that record their lightning fast circular movements.

What's left is like a trace of subatomic particles on an old photographic plate. Either that or a chart of the movement of stars around a pole in a time-lapse image.

This is a work of cosmic aspiration. Of macro and micro. It's infinity in the palm of your hand and eternity in an hour. It is a work that champions the power of imagination over technology and the human body -- the body in space -- over any technological facsimile.

The music (variously by Robert Henke, Mika Vainio and Christian Fennesz, who are based in Germany and Austria) is a raspy mix of Pink Floyd (think 'Welcome to the Machine') and Tangerine Dream

PREVIEW - Real Time Apr - May 2012.

melled minds & bodies

john bailey: antony hamilton & melanie lane, clouds over berlin

IS THERE ANY AUSTRALIAN CHOREOGRAPHER WITH A PHYSICAL GRAMMAR AS DISTINCTIVE AS ANTONY HAMILTON?

Not that he's the most original shapemaker or that he hasn't absorbed the influences of many of his peers and mentors. But there's no-one quite like Hamilton, for both better and worse. He's pursued a particular method of pop-and-lock staccato, freeze-and-reverse repetition and an organic/mechanic blurring so rigorously and for so long that not only has it become a signature, it's become one that no-one else can forge. It always makes for compelling viewing when he's demonstrating the results of his investigations, but when he choreographs on others they can never quite match the man himself.

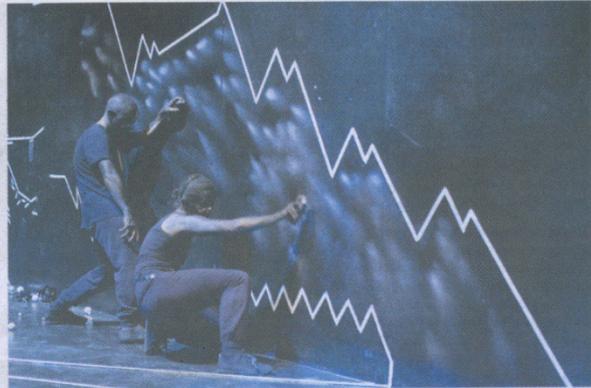
Thankfully in Hamilton's collaboration with Melanie Lane, the double bill *Clouds Over Berlin*, he seems to have melded minds with someone developing an art equally as striking. In Hamilton's *Black Project 1*, Lane is still at times a nanosecond away from matching his stop-start brilliance, but in her own *Tilted Fawn* she delivers an experience quite unlike the various threads that have been woven through Australian choreography of the last decade.

There's a mythic quality to the work which reveals itself coyly, and it's as cool and inhuman as true myths always end up being. The audience sits in the round, bordering a space populated only by a few dozen cardboard bricks the size of shoeboxes. Lane methodically shifts and stacks and shuffles these, her movements concise and efficient enough to allow the inert objects as much presence

as her own body. But gradually the onlookers become positioned as insubstantial gods watching the accelerated architectonics of human activity, each new structural formation engendering new associations. Stonehenge, a highrise ghetto, a walled estate, the Twin Towers? Sounds begin to emerge from the tiny edifices: music, whispers, conflict. The referents are never made explicit but it's hard not to fashion your own interpretation of each configuration presented, and the cold, closed nature of these depictions subtly shifts its audience into a position of meditative spectatorship that allows us to forget our own corporeality.

Then Lane returns as a violent, excessive vision of that vanquished bodily reality, clad in a pale and featureless skinsuit with elongated hooves that cause her to stagger across the space. The wildness of her motion extends so extremely in all dimensions that it's almost overpowering, and the constant collapse of each ankle isn't just resonant with the image of the tottering newborn fawn but conjures a whole species of flailing, howling, confused beings up till now sublimated by the fairy village of urban planning.

Life remains absent from *Black Project 1*, however. Hamilton and Lane appear as gleaming black wraiths making their way across a post-urban wasteland. It's a vision that gestures to the choreographer's earlier interests—aerosol art, digital tech, breakdance—while stripping away any literal referents. The dance itself may be Hamilton's most developed and sustained exploration of his own practice; certainly, its realisation



occurs in a set and lighting state that is as immediately impactful as any I can recall. It's less curious, perhaps even less generous than Lane's effort, but in tandem the pair make for a bewitching penumbral experience both stirring and unsettling.

Read another review of *Tilted Fawn* at *Perth's Fringe World* on page 7.

Clouds over Berlin: Tilted Fawn, choreography, concept, performer Melanie Lane, sound composition, installation Chris Clark, artistic collaboration Morgan Belenguer, dramaturgy Bart van der Eynde,

costume, props Melanie Lane, lighting design Max Stelzl; **Black Project 1**, choreography, concept, design Antony Hamilton, performers Antony Hamilton, Melanie Lane, video projection Olaf Meyer, music Robert Henke, Vainio and Fennesz, costumes Antony Hamilton; **Arts House, North Melbourne Town Hall, March 7-11**

Images: top - Antony Hamilton, Melanie Lane, *Black Project 1*, photo Ponch Hawkes; left - Melanie Lane, *Tilted Fawn*, photo Maik Reichert