

Anneké Pettican (Brass Art)

Trine Messenger (exhibit)

2012

Inflatable sculpture: white ripstop nylon, cold air fan, solar array, battery, Arduino mobile timing device

600 × 500 × 750 cm

Tatton Park Biennale: *Flights of Fancy* (exhibition)



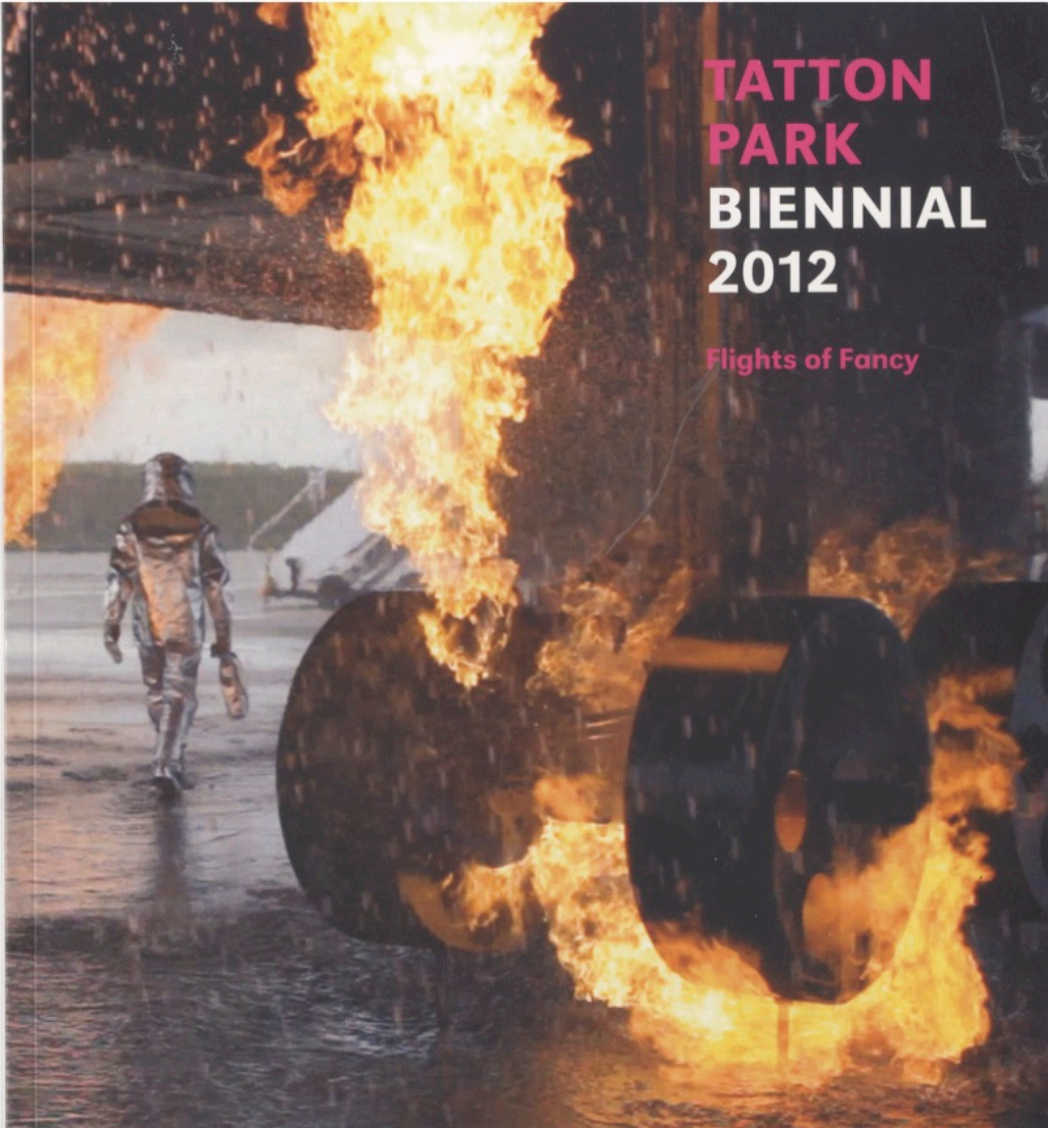




Flights of Fancy, Tatton Park Biennial, exhibition catalogue,
2012

Curated by Danielle Arnaud, and Jordan Kaplan, Parabola.

Artists included: Charbel Ackermann, Brass Art, David
Cotterrell, Tom Dale, Simon Faithful, Tessa Farmer, Jem
Finer, Olivier Grossetete, Hilary Jack, Juneau Projects, Dinu
Li, Pointfive, Aura Satz, Cherry Smyth, UHC, Sarah
Woodfine



**TATTON
PARK
BIENNIAL
2012**

Flights of Fancy

Brass Art

Trine Messenger

Sited on the Japanese island overlooking the Gardens' Golden Brook, *Trine Messenger* hovers as a two fold sculpture: a seven metre-long balloon and its equally present reflection. Drawing their inspiration from classical images of *Hypnos*, the god of sleep, Brass Art (the collaborative practice of Clara Lewis, Kristin Mojsiewicz and Anneli Pettican) have developed a work that is in keeping with their joint practice, which attempts to insert the artists, or their personas, into real, imagined or virtual situations.

The work was made using a mean average of the artists' faces taken from biomedical facial scans. The process converted living three-dimensional subjects into digital data, then into a two-dimensional pattern and finally into a single, three-dimensional inflatable sculpture. The work, powered by a battery, solar panel and fan, begins and ends with the opening times of the Gardens and its 'performance' can be read as an examination of the gap between public and private experience: while the *Messenger* sits before the viewer like the ultimately unknowable outer persona presented to the world, its mirror image, or subconscious, is equally present in the water.

Together, the artists are present as one - the balloon - as well as two - its mirror image, or shadow self. They are also present as three, or 'trine', though their message is deliberately ambiguous.



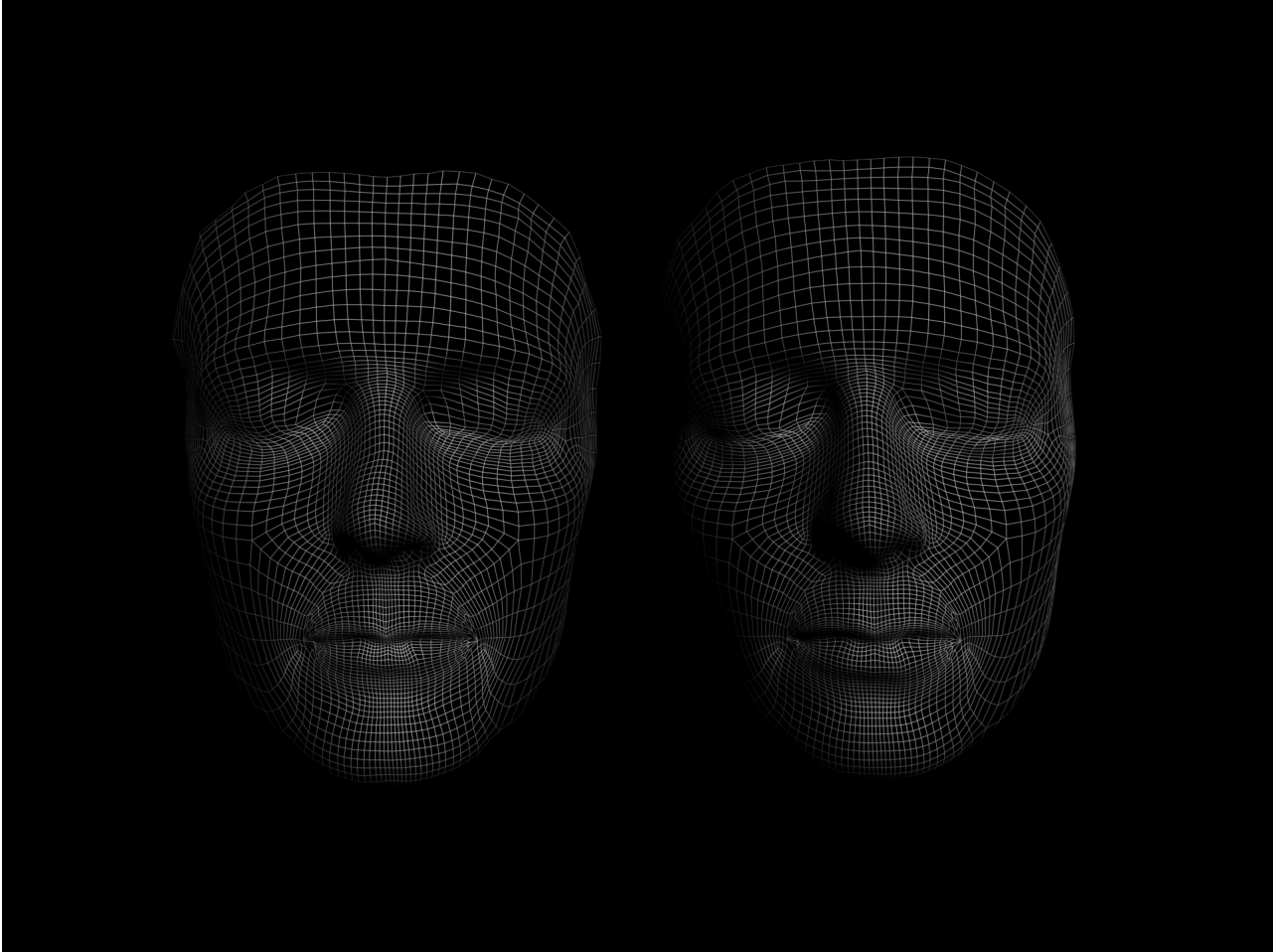
Anneké Pettican (Brass Art)
Trine Messenger (proposal and prototype)
2011

Inflatable sculpture: white ripstop nylon, cold air
fan, solar array, battery
300 x 300 x 400 cm

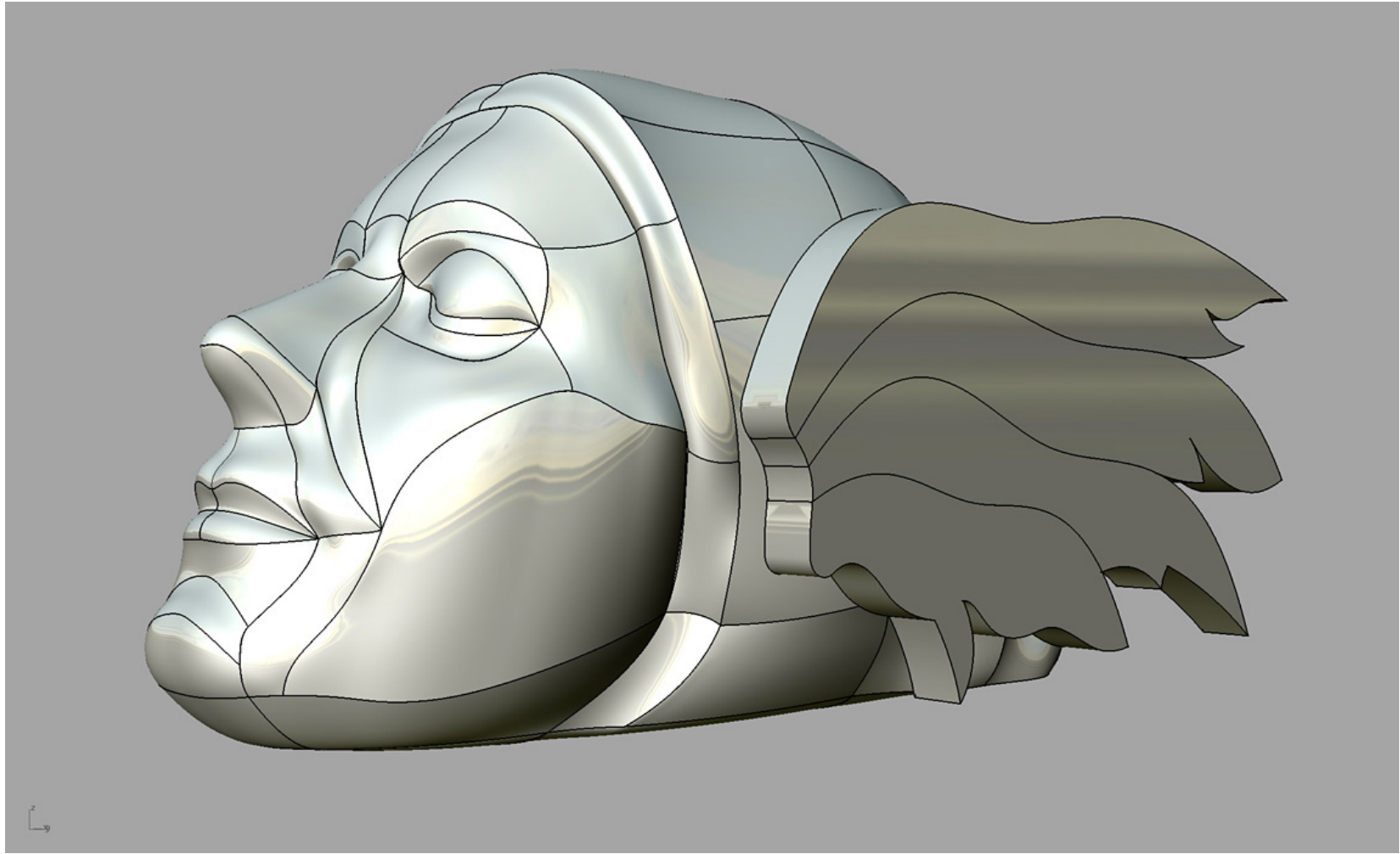




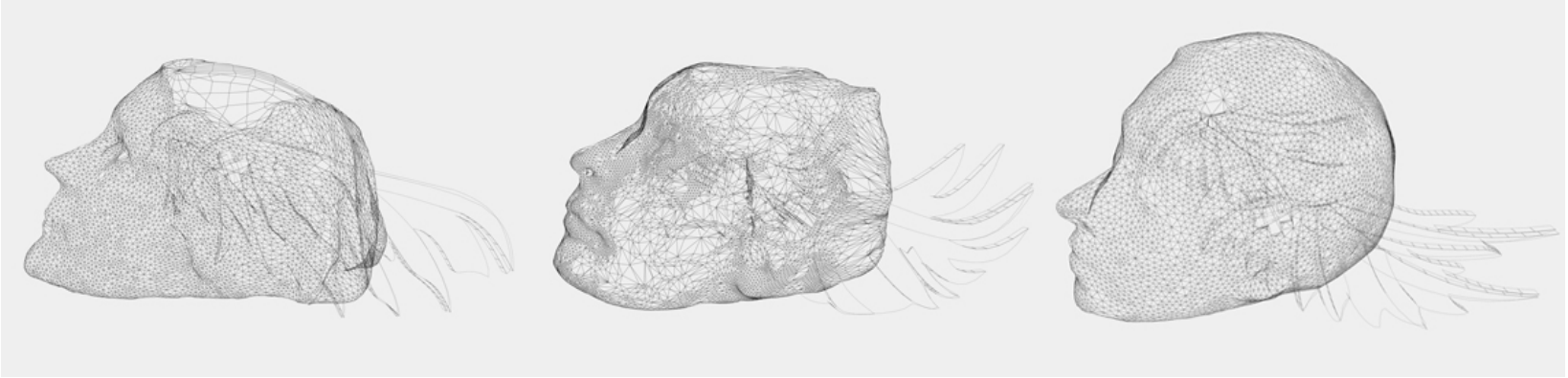
Anneké Pettican (Brass Art)
4D Facial Photogrammetry (Bio-Medical Facial
Scanning) in collaboration with UCLAN
for *Trine Messenger*
2012



Anneké Pettican (Brass Art)
3D Digital Pattern Construction working with
FormFoundry,
for Trine Messenger
2012



Anneké Pettican (Brass Art)
3D Digital Modeling for *The Messengers*
2012



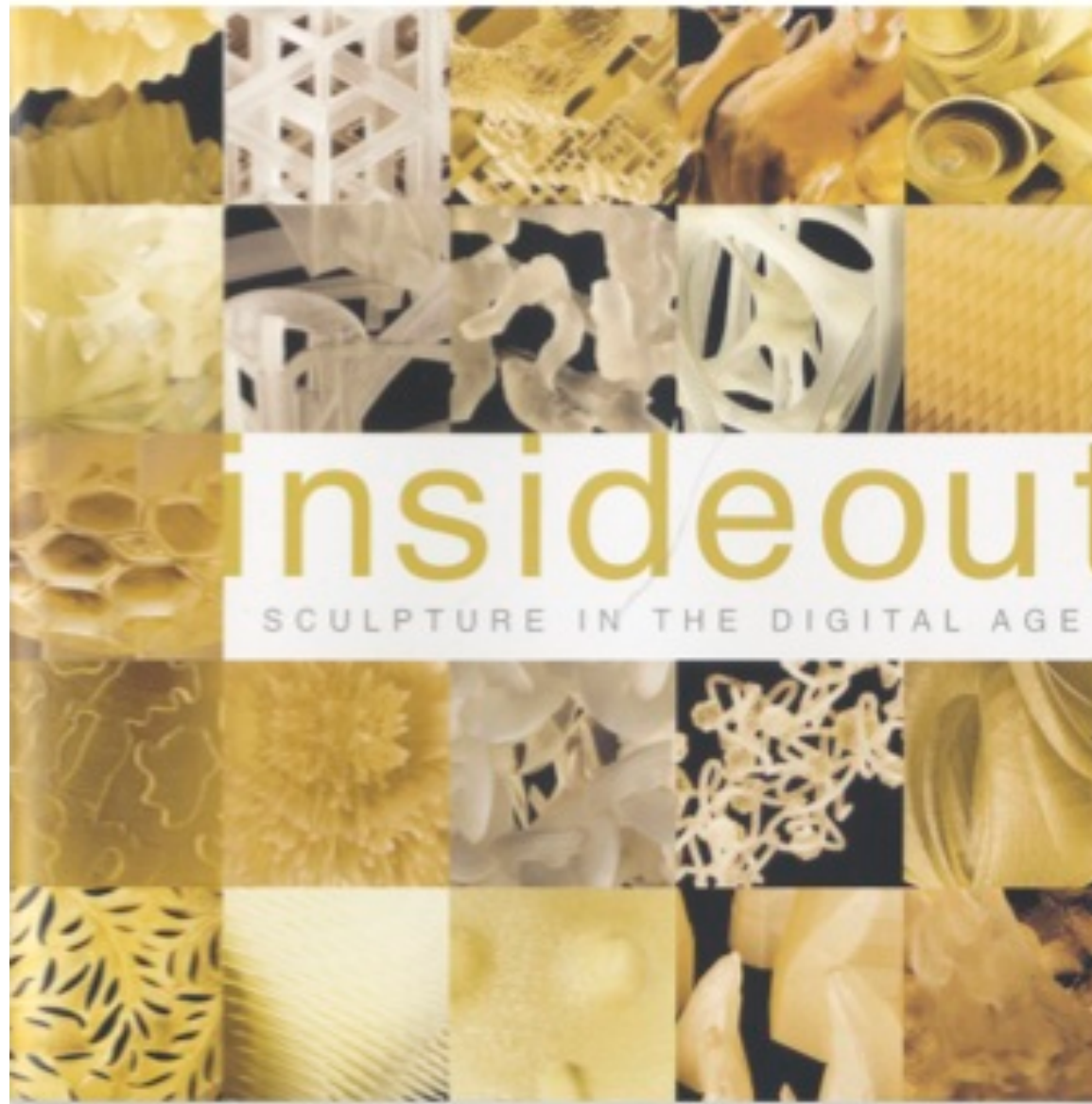
Anneké Pettican (Brass Art)
The Messengers
3D Digital Prints
exhibited at *InsideOut: Sculpture in the Digital Age*, Australia and UK
2011





InsideOut: Sculpture in the Digital Age, Australia and UK,
exhibition catalogue

Claire Smith (Editor), Martin Rieser (Editor), Shiralee Saul (Editor)
2011



insideout

SCULPTURE IN THE DIGITAL AGE



Brass Art*

UK, Manchester Metropolitan University

Untitled ('Messengers')

Brass Art are Chara Lewis (Manchester), Kristin Mojsiewicz (Glasgow) and Anneke Pettican (Huddersfield). Recent Exhibitions - 2010 The Economy of the Gift, A Foundation; 2009 Tell it to the Trees, Croft Castle; 2008 The Jerwood Drawing Prize, Jerwood Space; Sykscraping Yorkshire Sculpture Park (solo show); ArtFutures 08, Bloomberg Space.

Chara Lewis, Kristin Mojsiewicz and Anneke Pettican have worked collaboratively since 2000. This practice is hybrid and inter-disciplinary in nature, employing a wide variety of new and traditional media to explore the uncanny aspects of self replication. Recent exhibitions have focused on the fusion of body scan data and shadow play to give life to inanimate forms. Brass Art are also engaged in a long-term exploration of real and virtual spaces. Together they occupy threshold spaces investigating the potential of folding together both these realms and their real and virtual counterparts. For *Inside out*, the artists have worked with personal scan data from Wicks and Wilson. They have taken the laser scan data of each of their heads and added detachable wings using 3D Studio Max to transform them into faux- classical winged messengers.

* Chara Lewis, Kristin Mojsiewicz, Anneke Pettican



Acknowledgements:

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Department Of Multimedia And Digital Arts at Monash University.
<http://www.insideoutexhibition.com/>

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