

THE BROTHERS GRUCHY



TIM + MIC GRUCHY

TIM GRUCHY REPRESENTED BY KRONENBERG MAIS WRIGHT GALLERY (SYDNEY)

The Brothers Gruchy, Tim and Mic grew up in Bundaberg through the sixties and seventies.

Five years apart, it wasn't until the mid-eighties that they began working together extensively. Most of their collaborative undertakings are in the performing arts. Together they pioneered the use of video and multimedia in theatre, opera, contemporary dance, musicals and commercial projects. Tim has gradually moved increasingly into the world of exhibitions and installations, whilst Mic works mainly in theatre along with editing and producing film and television.

Across an enormous range of activities they continue to work together and separately, informing each others practice and indeed the creative use of technology.

Together The Brothers Gruchy continue their creative journey from Bundaberg into the world using digital media and technology to inform our past and future.



MIC GRUCHY

(ARTIST, VIDEO DESIGNER)

Mic works across stage, screen and video art. He is a pioneer of Video Design for Theatre, designing shows for all the major companies and festivals around Australia. He's edited TV, documentary, feature films and his video artworks are in collections and museums around the world. Commissioned works include video installations for the Sydney Opera House, Sydney Olympic Park and the Biennale of Sydney. His shows have won Helpmann Awards and he was awarded an Australia Council Established Artist's Fellowship for Interdisciplinary Practice in 2012. Mic teaches Video Design and Production at the National Institute of Dramatic Art in Sydney.



TIM GRUCHY

(VISUAL MUSICIAN, MULTI-MEDIA ARTIST)

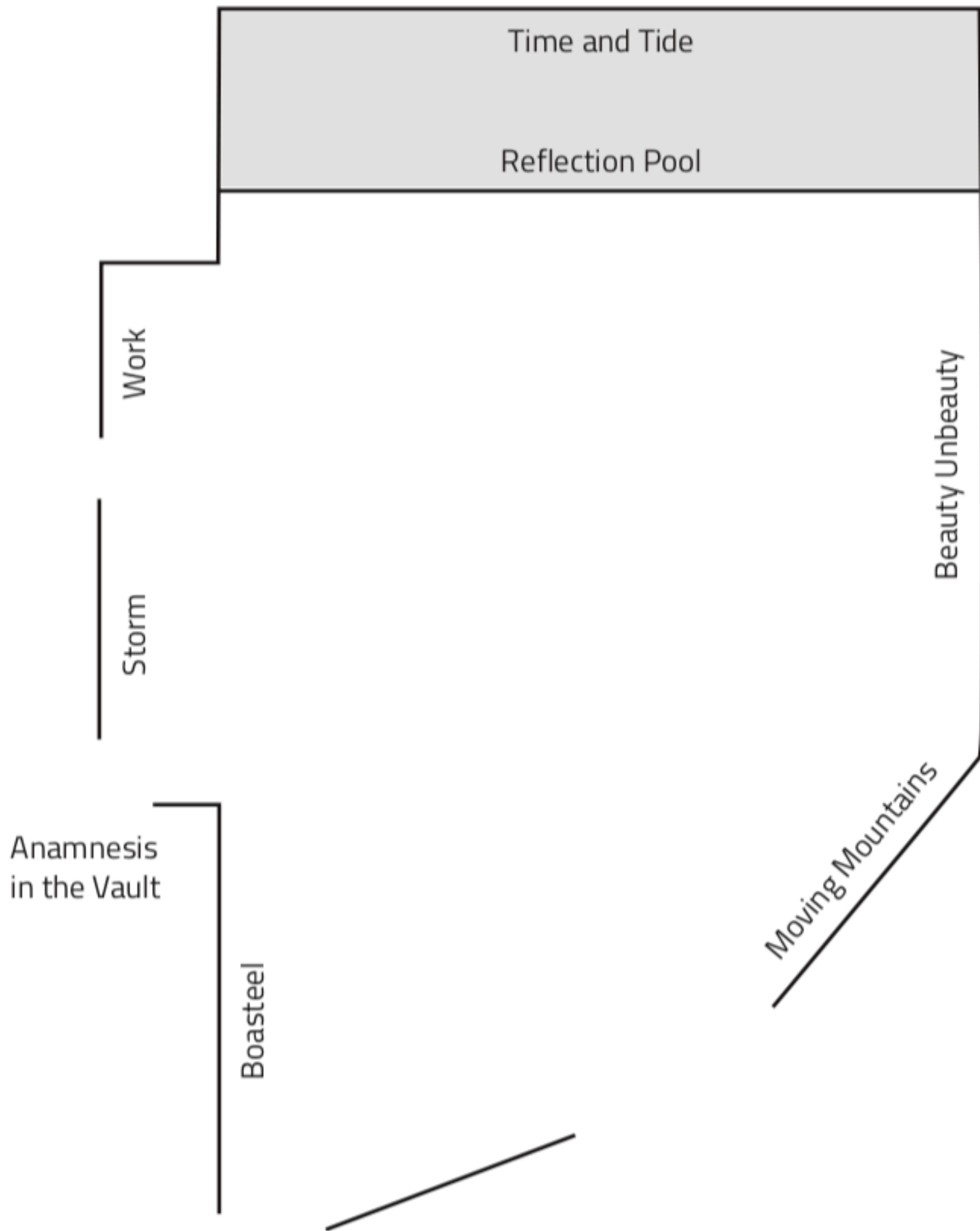
Tim's extensive career spans the exploration and composition of interactive immersive multimedia through installation and performance, redefining it's role and challenging delineations between cultural sectors. He's exhibited multimedia works, photography, video, music and performance since the early 1980s. Works are in private, corporate and museum collections, and the public art arena.

His installations and performances feature in international and Australasian institutions, festivals and public spaces.

He has exhibited in Africa, Australia, New Zealand, China, Taiwan, Holland, Belgium, UK, USA, Japan, France and Thailand

Currently a Distinguished Professor at Shanghai Academy of Fine Arts and Adjunct Research Professor, University of South Australia.

His research includes interactivity, the human computer interface and performative interactives.



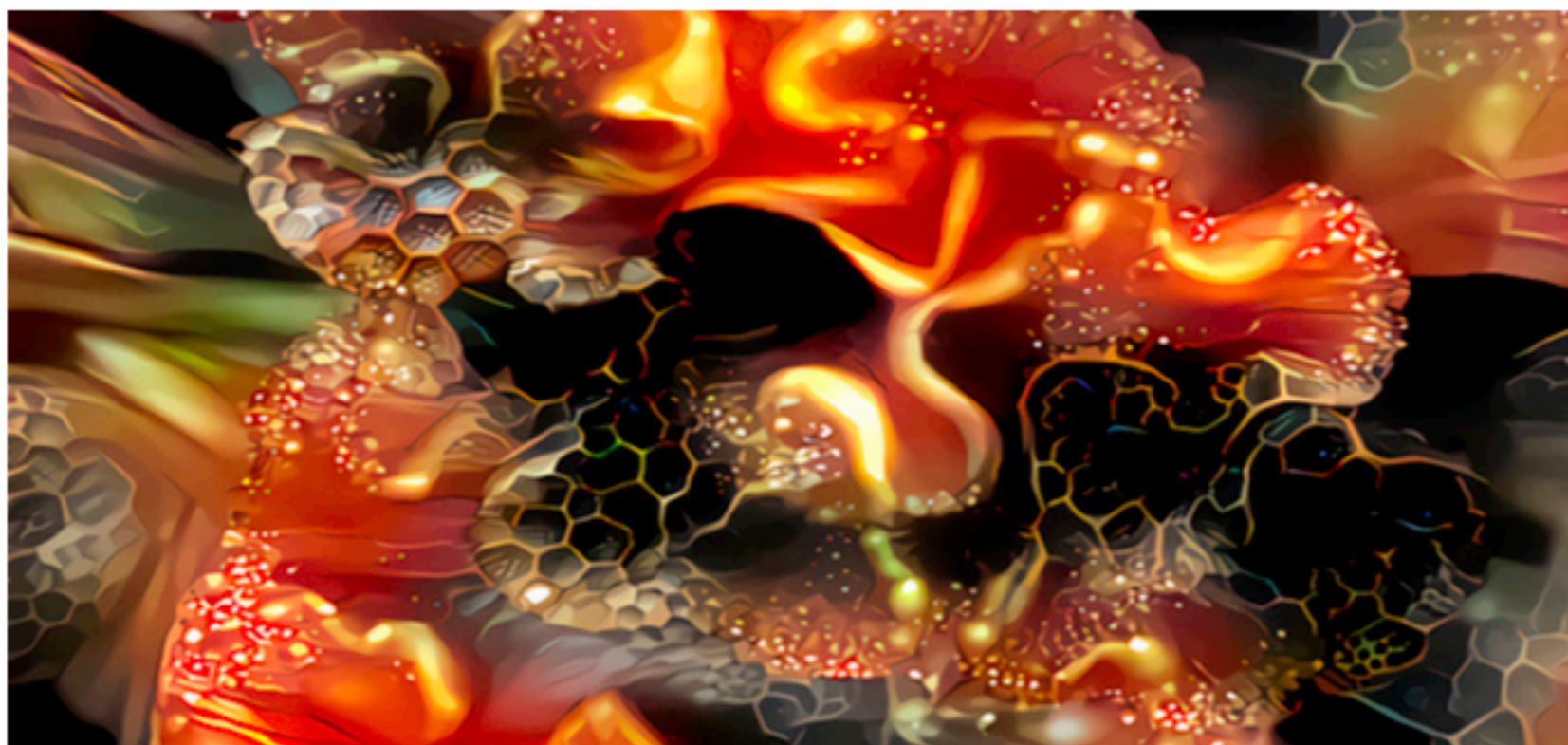
TIME AND TIDE Mic Gruchy

Time & Tide is a 3 screen video installation by Mic Gruchy exploring the life of rivers, the tide, and changing flows and geography. Made at the Bundanon Estate Artist's Reserve on the Shoalhaven River in NSW. Using time-lapse, high speed slow motion, above and underwater video cameras this is a meditation on the great Australian rivers which formed me and my appreciation of the environment. The recently completed soundscape by brother Tim Gruchy creates full audio and video immersion for gallery or onsite installation.



BEAUTY UNBEAUTY Tim Gruchy

The New Aesthetics puts into question whether AIs will or should share the same aesthetic values as humans. In this work I take the flower as a human fundamental representation of beauty. The originating set of flowers is drawn from my large personal photo library. Utilising the Deep Dreaming Generator my process then takes two paths. Firstly to beauty, secondly to unbeauty. These two sets of AI deep dreaming are then animated and juxtaposed in different ways to explore questions of the beautiful, how human and AI aesthetics are different yet also how they can work together.





MOVING MOUNTAINS



BAOSTEEL



MOVING MOUNTAINS Tim Gruchy

It is a non-synchronous two screen video. The first screen is an extended landscape panorama that constantly morphs and mutates alluding to the changes taking place across and within the actual landscape. It utilises drone footage, panoramic camera arrays as well as standard still and video camera views. The second part is made up of a series of selected interviews with people from the area, wherein they respond to the question. Their replies traverse the philosophical landscape.

Mountains move us and we move mountains. Nature and mountains have long been the landscape of urban retreat, providing an idyll figuratively and imaginatively, simultaneously they are home to people who work with the land. What are the methodologies that set out to transform these very landscapes into a version of our idealised conception. Are these processes successful or even necessary? This work was made in Moganshan, a mountainous district with a long and rich history of rural culture and more recently as an urban escape. It is now feeling the pressure of development, much of it with a cultural inflection. The piece is also about duality and the constant push pull between the natural landscape and development, utilising a mirroring device to reflect and reflect upon this. This work poses the question 'can art and culture improve nature' without setting out to provide an answer.

BAOSTEEL Tim Gruchy

The Baoshan steelworks in Shanghai, at 28 hectares, were one of the largest steelworks in the world. Now decommissioned, the once well tended gardens throughout the massive unimaginably huge industrial complex are slowly retaking the landscape whilst the site awaits redevelopment. Having had privileged access to the site and observed this first hand over recent years, I have composed this work playing with the theme of nature reabsorbing the post industrial landscape humanity discards. There is an air of surreality about the site and in the work I have digitally heightened this. No people appear in the work so in some ways it is post-anthropocene. The soundscape emerged from treated field recordings I captured in Shanghai. It is also an allegory. For all the strength and rigidity of steel over time, it must always bow to the relentless reclamation by nature.



ANAMNESIS: the recollection or remembrance of the past; reminiscence Tim Gruchy

In philosophy, it is a concept in Plato's epistemological and psychological theory that he develops in his dialogues Meno and Phaedo, and alludes to in his Phaedrus.

It is the idea that humans possess knowledge from past incarnations and that learning consists of rediscovering that knowledge within us. This ties interestingly to some of the thinking around epigenetics.

A selection of vintage slide projectors evoke personal family histories and address processes of memory in a more general way. The objects of projection themselves - as industrially manufactured items from the first half of last century - evoke an analogue era now long-past.

Notions of slide shows are cause for reminiscing family and educational presentations to a certain generation. The aesthetics of the images denote an archaeological or archival classification. Immediate cultural narratives are triggered.

The very chemistry of film emulsion undergoes a relentless decomposition, just as human memory decays. This is particularly acute when tracked across complex multicultural and multigenerational histories so common in relatively recently colonised parts of the world given that the work's making was inspired by a small slide projector found in Ooty in Tamil Nadu, the city where my father was born. This work gathers these tangential ideas and personal histories and offers an immersive meditation on memory, redundant technology and imaging.

STORM Tim Gruchy

Medical science examines, dissects, analyses, understands and models the human body and its systems at continuously higher and higher resolutions.

At the same time our virtual selves are becoming more and more sophisticated as we increasingly engage with the digital world, through pervasive technologies, hyper-communication and social networks that relentlessly permeate so many aspects of our lives.

At some point in the future there will be a transubstantiation between these realms. Yet what of the soul?

There is a storm coming.

Storm explores some of these dynamics in a realtime interactive audio visual installation whose behaviour is intrinsically non-deterministic (stochastic). Using these combined mathematical and scientific visual and sonic generation principles, body sensing generates and moderates a highly resolute and complex visual display and soundscape.

Storm is a continuation of my interests and explorations that have manifest in my practice for decades.

WORK Tim Gruchy

It is a non-synchronous two screen video The first screen is an extended landscape panorama that constantly morphs and mutates alluding to the changes taking place across and within the actual landscape. It utilises drone footage, panoramic camera arrays as well as standard still and video camera views. The second part is made up of a series of selected interviews with people from the area, wherein they respond to the question. Their replies traverse the philosophical landscape.





1959



1962



1962



1972



1975



1976



1980



1982



1991



1997



2000



the gruchy boys

TIM + MIC GRUCHY

Tim and Mic Gruchy grew up in Bundaberg during the 1960s and 1970s – a time when the Paramount Theatre and Skyway Drive-In offered cinema experiences, the Railway Picnic was a highlight of the social calendar, and black and white televisions still graced the living room.

Both pupils at Bundaberg West State School and Bundaberg State High School, Tim and Mic both found themselves drawn to the arts.

The changing music scene of the late 1970s proved to be the catalyst for change for Tim, who started studying electronic music and recording techniques. For Mic, it was art school and a Dance/Drama double major which set him on the life path of theatre and the arts.

In the 2000s, Mic and Tim started to work together on large scale fashion and cultural event videos, as well as television commercials.

This exhibition *'the gruchy boys'* shows how Tim and Mic have ridden the exciting wave of technology from their early years through to now, and invites you to join them on the journey by creating your own interactive digital artwork.

2000



2004



2006



2010



2010



2015



2019



2019



Digital Art WORKSHOP



ISADORA – INTERACTIVE MULTIMEDIA MADE EASY

Tim Gruchy

Join Internationally renowned digital artist Tim Gruchy, as he leads you through the use of Isadora Software (troikatronix.com) for the creation of interactive multimedia artworks. Isadora is an object oriented programming environment designed by artists for artists. This workshop will be well suited to artists wishing to explore a digital platform for creating multimedia projects. It is very easy to learn and the workshop will be suited for beginners through to experienced users.

28 – 29 MAR | 9AM – 5PM

CENTRAL QUEENSLAND UNIVERSITY

\$250.00 pp (16 hours workshop)

AGES 16+ | Bookings required Phone: **4130 4750**

Participants will need their own laptop with a webcam.

Sunday
SESSION



LIVE PERFORMANCE

Tim Gruchy with special guest **John Story**

Celebrate the success of The Brothers Gruchy with an exciting live performance by internationally renowned artist, Tim Gruchy.

Gruchy, and his musical partner, John Story, will transform the exhibition space with music and interactive digital imagery throughout this relaxed Sunday afternoon session. The gallery bar will be open, and patrons can sit back and while away their afternoon, enjoying this high calibre event.

26 APR | 3PM – 5PM

BUNDABERG REGIONAL ART GALLERY – Gallery One

FREE – all ages

