Ian de Gruchy

Projections
Public Projections

Scenic slide projectors are used to set up visual discourses onto buildings within the urban nightscape. These large scale outdoor projects draw variously on location, history, and context in their conceptual and aesthetic development.

Ranging from morphological shifts in the way an image appears to 'mean' through to social critique bordering on the subversive, projection has the ability to perform critique on its subject and is at its best when it plays the role of the subtle interventionist.

These projects explore the capacity of projection to broadcast an artist’s ideas and at the same time intercede with the public imagination.

Ian de Gruchy
Adelaide Festival projections
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Strategically placed projections convert the Adelaide Festival Centre building into a corrugated iron humpy. A subversive intervention drawing on the knowledge that "Pinky Flat", was originally a site of aboriginal settlement.
6 x 400 watt Simda projectors. Duration - 3 nights. 1988
City Wall projection
Ian de Gruchy
subversive billboard
Swanston Street Walk, Melbourne
Experimenta '94.
14 slides programmed to change every minute
1 x 4K Pani projector - duration 10 nights
Exhibition / Projection
Ian de Gruchy
Royal Exhibition Building, Melbourne - 1996
Commissioned by 5th Australian Contemporary Art Fair
An environmental, architectural projection wraps the building.
5 x 4K Pani projectors, 2 x 1.2K Pani projector
Duration 6 nights
Transformed - Melbourne Town Hall - Ian de Gruchy - public projection event - sound Chris Knowles, Dan Witton
Produced for City of Melbourne’s Centennial celebrations. Show operated nightly, December 27 1999 to January 18 2000
Speed of Light  Ian de Gruchy  
civic projection  
Glass studio, Cube 37,  Frankston Performing Arts Centre.  
March 27 to October 28 2001
Camera 2: Projecting Space
Ian de Gruchy
projection installation, Gallery 2, Centre for Contemporary Photography, Melbourne, October 5 - November 4, 1995
12 x SAV 2050 projectors - programmed for continuous operation.
**Defying Gravity #1**

*Ian de Gruchy*

Four boulders appear to float in space. The illusion is completed by the grilled viewing window. The installation was part of the *Camera 2* project at Centre for Contemporary Photography.
Curved Space Project - Ian de Gruchy, installation for New Media Arts Fund launch, Australia Council, at Open Channel, Melbourne. 1998
Ian de Gruchy

Background

Ian de Gruchy is an installation artist working in the medium of projection for more than 20 years producing projections as: art installations; sets for performance; and on a grander scale as civic events. His work has taken him all over the world doing projects in New York, Venice, Amsterdam, Chicago and London. In Australia he has produced and performed his projections in Adelaide, Canberra, Brisbane, Sydney and Melbourne.

In 1996 he was awarded a Master of Arts degree by the Faculty of the Constructed Environment, RMIT for his project *Projection as Medium* and currently teaches a communications course in projection that explores the art of light and spatial narrative for the Department of Architecture and Design. RMIT University.

Major projects include the *Adelaide Festival projections* in 1988; *City Wall projection* in Melbourne for Experimenta ’94; *Exhibition /Projection*, a grand architectural projection on the Royal Exhibition Building during the Fifth Australasian Contemporary Art Fair in 1996; The *Brisbane Biennial projections*, also in 1996 and *Pixelated Worlds*, a major audio visual event for the 49th International Astronautical Congress at the World Congress Centre in 1998. His most recent project *Melbourne Town Hall Transformed* literally transformed the Town Hall building in a series of spectacular projections that connected icons of the ‘everyday’ with grand themes that shape our collective imagination.

Collaborations include Krzysztof Wodiczko where he assisted with and produced many of his public projections in Australia, North America and Europe, including his projections for the Sydney Biennale(82), AT&T Building projection, N.Y.(84) and The Venice Projections, Venice Biennale(86) and Exit Art, N.Y. (89). Barbara Kruger with the production of the slide element for *Power, Pleasure, Desire, Disgust* - a major slide / video installation in a prepared architectural space. This installation has now been seen at the Museum of Modern Art at Heide, Melbourne Festival 1996; Deitch Projects, New York, 1997; Museum of Contemporary Art (MOCA), Los Angeles, 1999; The Whitney, New York. 2000; South London Gallery, London, 2001, Daros Art Services, Zurich, 2001/2002 and Palazzo delle papesse, Siena, Italy, 2002

Review Quotes

Herald Sun, Tuesday, November 29, 1994
**Off the wall**
Anne Marsh
Using high-powered projectors, de Gruchy created a sequence of images which changed the facade of the building to create an architectural theatre. Question marks stamped on the urban exterior are somewhere between advertising and graffiti.

Herald Sun, Tuesday, October 3, 1995
**Filling Space with images**
Anne Marsh
As spectators walk into the gallery, they are transformed into participants. Bodies moving in and around the environment alter the visual landscape. The floor is awash with images. Skewed grids are disorienting as they dissolve before the eyes, changing into golden rock and shattered glass.

Herald Sun, Wednesday, May 7, 1997
**A show full of suspense**
Anne Marsh
The idea that photography is a kind of light-writing resonates throughout de Gruchy’s work. He’s become a kind of urban magician over the years, transforming mundane spaces with his theatrical illusions created with computer-driven projections.

The Age, Friday November 5, 1999
**Throwing light on the subject**
“*To operate on a large scale is really exciting."* De Gruchy sees his projections as a fluid skin on a building that can alter it’s structure with light, rather than simply being decoration”