A VIEW WITHIN

Project Sponsored by:

Project Artist:
Danny McDonald

Project Associates:
Dr Gavin Lambert
Lynda Warner

Project Production:
Diadem Branded Environments
Printcomm

Catalogue Design:
Lynda Warner
Catalogue Printing:
Focal, Hobart

Acknowledgements:
The artist would especially like to thank Dr Gavin Lambert and his colleagues of the BakerIDI, Katherine McDonald, Lynda Warner, Tiffany Daglish, Brian Jones (Olympus Australia), Mathew Diggins (Visual Solutions), Mark Schwarz (Printcomm) and Caroline Durré

Danny McDonald: DEXA–Dan, 2008  digital prints, 15.9 x 8.0m  Installed at the Baker IDI Heart and Diabetes Institute, Melbourne  24 November 2008 - 31 March 2009

Viewing Date:
28 November 2008 – 31 March 2009

Address:
Baker IDI
75 Commercial Road, Melbourne

Guided Tour:
A guided tour will take place on Friday mornings at 10am. For bookings, please visit www.bakeridi.edu.au
The six-year project Confocal: A View Within has been realised as a huge digital print installation on the four-storey coloured window of the Baker IDI Heart and Diabetes Institute. Utilising laboratory methods and data, the exhibition is a sculptural, spatial exploration of the brain as an organ in the human body... 

Danny McDonald – Artist

Danny McDonald (b.1949) grew up in Gippsland, Victoria. He has worked as an artist and art educator for over 30 years, gaining a BA in Printmaking (Victorian College of the Arts) in 1982 and an MA in Fine Arts, RMIT in Melbourne in 1995.

Danny has held 12 solo exhibitions, undertaken residencies in the United States and Australia and has undertaken collaborative projects with Dr Gavin Lambert and his staff in the Human Nuerotransmitters Laboratory has resulted in the project Confocal: A View Within. The artist has held 12 solo exhibitions, participated in over 50 group exhibitions and undertaken residencies in Australia, Belgium and China. His work is represented in Australian and overseas art collections, public institutions and private collections, including the National Gallery of Victoria, The British Museum and The Royal Museums of Fine Arts of Belgium. Danny McDonald works and lives at Hamilton, Victoria.

Undoubtedly the links between art and science have their roots ensconced in times long past. While I marvel at the forethought of Leonardo da Vinci and the paradigms of Sir Christopher Wren's skilful execution of the brain, it is the period between the late 1880s and the early 1930s that I find particularly intriguing. The paintings of Vincent Van Gogh are powerful when one considers his battle with mental illness. I wonder whether the paint is 'spite of' or 'because of' his illness, and sometimes think about the brain neurochemistry understanding his brush strokes, colour compositions and composition.

Some years ago I was fortunate to see Edward Monk’s The Cry. I realised that his description perfectly captured our own work examining stress and the fear of... I felt a tinge of melancholy, a sucking pain beneath my heart... I stand again trembling with fright and up as if a dead creature were pressing nature... It might seem odd to stand in a gallery and think about the neurophysiological basis for the painting in front of you... but that’s what I’ve never, ever done. It’s no wonder that I jumped at the chance to work with Danny on his project.

Dr Gavin Lambert – Scientist

The Molecular Gaze

The Darwin Museum is a celebration of a community process as much as it is a portrait of the artist using an alternative means of enquiry. It is a project that is about the semipermeable and enthusiastic collaboration of folk from industrial, scientific and cultural backgrounds, which occupies a space profoundly unconnected with art activity. The installation prompts members of a medical public to consider the importance of creativity in both artistic and scientific endeavours, and it allows them to take something of a ‘society’ embossed within an institution whose primary function is to be forward thinking. For everyone else, the exhibition takes the subject of scientific research as an exclusive laboratory environment and places it as technology and artistic intervention, public dialogue so that each of us may contemplate our own medical destinies.

The Bitzer-Oli residency evaluated from the scientific artworks is a drug trial that I worked on in 2002, and as a subsequent six-year collaboration with Dr Gavin Lambert and his staff in the Human Nuerotransmitters Laboratory...