

A conversation between artists Fayen d'Evie and Avni Dauti on the occasion of their exhibitions - *Re-raising Consciousness* and *Instant Replay* at TCB Art Inc., November, 2014.

Fayen: So of course I know nothing about VFL or this scoreboard / can u remind me when the park topped being used for playing VFL games

Avni: Yeah I know that but we don't have to talk about football much but yep- that scoreboard used to display on that stadium. That stadium was defunct back in 2002 and now that oval become use for recreational for residential (there's village complex nowadays) and also use for Hawthorn FC (football club) facility centre.

Fayen: I moved here in about 2007... Long after it had ceased its original function. Have you read any press from when the scoreboard was first used? Was there a realisation then of how innovative it was to the time?

Avni: There were published about that scoreboard in newspaper and football magazine. That scoreboard was big thing in that time (1982) because it first introduced live simulcast to screening in the Australian football. It redefine the game narrative through multi-angle camera, replay and extended score data, etc.

Fayen: It's strange watching some of the archival footage you've spliced together - the bits showing a moment of replay especially - because there's a weird collapsing of time, like we are supposed to be looking at something that jut happened but actually now it's 2014 so whatever we are seeing took place at least a decade ago - like viewing art via science fiction wormholes or something

Avni: Agree and I find it's interested that scoreboard are now little known to public and it was challenge time with search many archive sources I looked for- most of those I found through online... I have contacted to several organisation like the council, AFL, etc. Most of them doesn't have much of information or materials related to the scoreboard... With that video, I mimics the sepia dot-matrix video which they used to show like that back in old days.

Fayen: So where did you get most of the footage from? And did you have to pass it through some sort of final cut filter to simulate the dot-matrix?

Avni: I found couple footages from YouTube, most of images I found from several football forum and state library's online. I did splicing and edit them on final cut and filtering that dot matrix on after effect.

Fayen: In the video, and also in the publication that's been scattered round the room, it looks like maybe the original scoreboard had three screens - one large central one and two time devices on the sides...?

Avni: Oh and I forgot to mention that I also visited to that oval and took video of that oval... Yeah, I like that observation and I sort of deliberate to leave couple of publication on the bench which it's implied of amnesia of that scoreboard whereas it's like forgotten by public.

Fayen: So there are parts of the scoreboard still remaining?

Also I'm wondering about this steel (?) frame here - the framing if the scoreboard - and why it is standing here separate from the screen structure?

Avni: None of that scoreboard remains today but only part of the stadium still remains...

Well, I find form of that scoreboard fascinated because it's not like to many scoreboard in sport venue- most of those are either simple rectangular or blend with the stadium. But the Waverley park one is itself almost like a monument. I find it's interesting structure of that form- like 'v' - I intend to present steel as 'framing' which it invites audience to look through an instant aspect of the Waverley park scoreboard.

Fayen: Yeah, it's an unusual design (do you know who the designer was?) and I think it's also heightening the sci-fi feeling - though in a theatrical way - kind of like the amazing, strange sets of that old tv show Lost in space - and did you realise that shot of the ground from above actually looks like a spaceship flying off? I'm not trying to be silly - it really does...

Avni: No, none of information about the designer behind the scoreboard...

I feel same about that- I always find fascinating of that scoreboard when I was young- I always past that stadium when I travel on taxi to school. I have saw that scoreboard few time when I attend to footy game- I always find intrigue with that scoreboard because the screen is not in colour (I always thought the world was black and white before colour come in the world!) and learn to realise to observe the simulate between the game action on the oval and the screen simulcast the game.

Fayen: Lately I've been thinking a lot about artists intervening in archives, bringing historical moments to contemporary attention/thinking, and intervening in the archive too - I had some discussions recently about artists who augment objects in some way, adding to the historical narratives surrounding the object - and it feels like you've achieved all of that with this work. And that makes me realise that since I don't have a personal association with the scoreboard - I didn't see it at a game, or even know of its existence before this show, then my main mental picture if it is via your re-visualisation - so even though I can see from the footage that it was way bigger (what scale did you use?), I think my memory of it is going to be at this more personal room-sized scale...

Avni: Interesting observation. Yeah, and when I did this project and I realise this is resemble to the film- close encounter of the third kind (have you seen this film)- the part when encounter illustrate devil's tower.

That sculpture are not in scaled- the real one is about 20 x size of that steel frame.

Fayen: That's funny - I'm going to go back and check out that bit of the movie of course - hey and one last thing - the silence if your screen - was that intentional and was the original screen silent? It means that as I watch the men leaping after the ball and the crowds going wild, I can't hear any of that: I hear the horns and accelerations and deceleration of the traffic outside the open gallery window, and the gallery sitters chatting in the other room. And I was thinking it's the complete opposite of my experience of walking past the stadium in Richmond, where they broadcast the sounds of crowds and a game from loudspeakers outside the venue (I think a fictitious crowd and game) and you can't see any of the action...

Avni: Yeah I was thought about sound in the work- I don't intended to my work to silence but if I intend to use sound to including and I feel it will be not really reflect on my experience because I don't hear any noise but rather see loud atmosphere through my eyes.

How do you feel about no sound in this work? Would it make greater difference if the work including sound?

Fayen: I'm not sure - it did make me wonder whether the original board had sound - maybe it didn't... - and it's not like I'm yearning for the sound, I just wish I was less distracted by the traffic noises outside. There's been something great about sitting here watching images of a screen within a screen, and typing back and forth on this phone screen, but occasionally I get pulled out of that intensive screen relationship by an unrelated noise outside. Actually, I did wish I could be watching it in a quiet gallery space, like an institutional space, which had paid loads of attention to sound interference. I look forwards to seeing it again in a setting like that (maybe the sellers prize ha!)