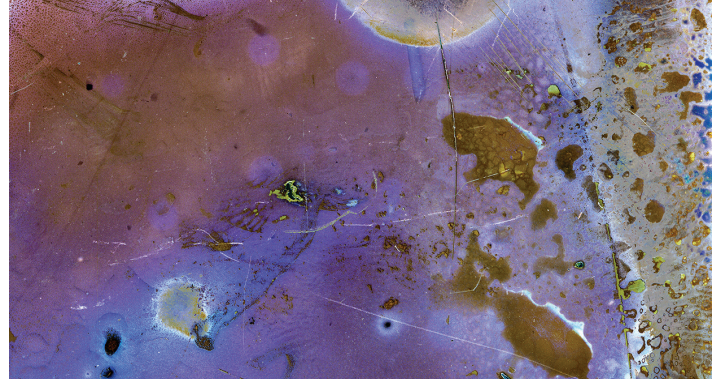
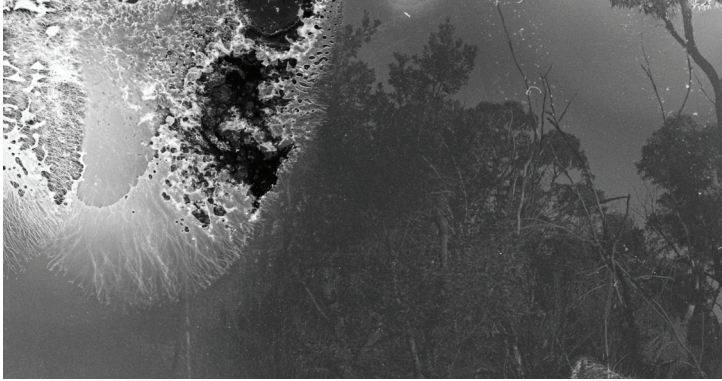


FIELDWORK 6 to 28 October 2023



Emilio Cresciani, Ellen Dahl, James Farley, David Haines, Yvette Hamilton, Samantha Jade, Matthew James, Koji Makino, Rebecca Murray, Remi Siciliano, Bryden Williams and Jack Harman (Curator)

The practice of fieldwork involves observation and data collection of particular systems and ecologies. Fieldwork bridges the gap between enquiry and outcome, and is an important practical step when establishing the relevance of theory and analysis.

Critical to fieldwork is reflexivity and awareness of one's subjectivity. Fieldwork is always contextual, relational, embodied and political. By considering these ideas, fieldwork puts the self into perspective, and provides human beings the intentional opportunity to lean into the creativity, trajectory and causality of other agential forces. As such, fieldwork produces integrative outcomes with imaginative and transformative possibilities.

Fieldwork surveys a subset of artists whose practice critically engages with the natural environment. By thinking pluralistically about embodiment, temporality and materiality, the artists in this exhibition bring attention to the dynamic vitality, rhythms and language of the forces they engage with. This posture de-centres human hegemony, and instead encourages the subtle reflections, inklings and impressions of other constituents.

Fieldwork aims to highlight expanded approaches to image making, with a focus on symbiotic co-production. This area of enquiry has gained prominence in recent times as two distinguishable crises have emerged within the social imagination that have prompted a re-conceptualisation of photo-graphic practice and our approach to nature. The first is the ecological and political crisis of climate catastrophe, and the second crisis is the reproducibility and ubiquity of photographic images; accelerated by aesthetic consumerism. Human-centred activity is the cause of these crises of existential ecological threat and consumption driven photographic replication, and in a sense, these concepts are just two contemporised realisations of the protracted conflict between nature and culture.

Samantha Jade, Remi Siciliano and Koji Makino's photographic works utilise dynamic eco-alchemical processes to create unpredictable images, bringing attention to the transformative possibilities of cross-pollination between nature, production and human memory as a mirror to the need for wider interconnectedness and co-living in the age of the Anthropocene.

Jade's cameraless image works *Sympoietic Coupling #1 and #2* and *Ode to the Lithobiotic Ones* are the outcome of a compost-based processing technique, representing an artist-garden partnership representing cross-species exchange, ethics of care, and mutual sustainment. Similarly, Siciliano's *Inhabiting Emulsion* was produced through a serendipitous

process of fungal growth on her photographic film obscuring and transforming her shots of familiar urban bushland. Makino's photograph *Standing on the edge of the continent* was made in the surf by using a pinhole camera. The long exposure time utilised by this most rudimentary photographic technique is contrasted by markings of immediacy and acute physicality made by salt, water and other elements creeping into the camera during the exposure.

Ellen Dahl's two-channel video work, *Field Notes from the Edge/The Fake Lake* documents the artificial bodies of water within Tasmania's hydroelectric energy industry littered across the southwest Tasmanian Wilderness World Heritage Area (TWWHA). These impoundments sit in stark contrast to the 'untouched' wilderness, visually suggesting melancholic disequilibrium within the environment. Emilio Cresciano's cyanotype series *Moving Ice* captures ice melting on photographic paper, refracting and reflecting light, as an overt reference to melting ice caps and rising sea levels. Rebecca Murray's *Birrarung-Yarra* series harnesses the elemental nature and physicality of cyanotype making, utilising iron salts, sunlight, shadows, objects, water, negatives, flora and the ever-changing atmospheric conditions, while also holding conversation with situated context and notions of Indigenous wisdom, place-making and impacts of environmental degradation.

The tension between nature and culture can also be described as the subject-object relation of power, defined by mastery and appropriation, where nature and objects are treated as passive or set apart from human exceptionalism. The artists in *Fieldwork* intend to overcome this dichotomy by opening themselves up to the potentialities of the more-than-human world – acting as field workers. Through methods of observation, stewardship and care, the artists seek to convey knowledge beyond themselves – thereby calling for a more dialogical approach to nature rather than mastery over it.

Yvette Hamilton's and David Haines' works embark on poetic investigations into the invisible and the unseen, and the borders of life on the terrestrial plane. Hamilton's works *An observation of sunlight, silver and glass (homage to Elizabeth Fulhame) #4* and *The view from nowhere* experiment with camera-less photo-graphic processes which note visual and temporal variations and explore the unphotographable. Haines' works were photographed at 655 nanometres in infra-red light while conducting fieldwork in Queenstown, Tasmania. Like his overall practice, this chosen material process invokes mystery, hallucination and questions of cosmology.

The works in *Fieldwork* harness different modes of perception and image-making, including but not limited to, expanded photographic practice. *Fieldwork* explores 'photo-graphic' processes – processes that distinguish the fundamental actions of *photo* (light) and *graphic* (drawing), the fundamental interplay of spectral emanations leaving traces on substrates.

In *Mount Tomah after the bush fires*, Bryden Williams explores timelessness in timber through mark making and carbon re-capture. Sawdust and other detritus in the form of 'cakes' taken from workshop extractor fans effectively flatten time by merging particles. The unique state action drawing was guided by minimal intervention to resemble the heartwood and sapwood of a tree trunk. In addition, *Clarence after the 2019 fires* meditates on linear time, seen in the fragment's growth rings. Matthew James' work *Phototaxis* utilises lightboxes to direct the efforts of organisms which respond to light. As he walks through the landscape insects are attracted to the surface of the light source which are designed to amplify the miniscule resonances of insect life. In this way, the works are an entomological mapping of the local environment and bring attention to the often-unnoticed inhabitants that surround us. *Gumly Gumly* by James Farley consists of large-scale lumen prints assembled as a mixed media book. He is focused on exploring expanded ideas of community and place, practice and belonging, stumbling slowly towards an aesthetic for ecological coexistence.

The text work accompanying the exhibition is intended to give the audience a sense of the key concepts and ecologies that the artists in *Fieldwork* are dealing with. Like ecology, which is a complex entanglement of systems the visual essay represents the way in which diverse ideas, materials and phenomena intersect and inform one another.

Jack Harman
Curator

MAIN ENTRY**Yvette Hamilton**

<i>An observation of sunlight, silver and glass (homage to Elizabeth Fulhame) #4</i> , edition 1/3 +1AP, 2023, pigment print from cameraless paper photogram, 90 x 75 cm	\$1,600
<i>An observation of sunlight, silver and glass (homage to Elizabeth Fulhame) #5</i> , edition 1/3 +1AP, 2023, pigment print from cameraless paper photogram, 90 x 75 cm	\$1,600
<i>The view from nowhere</i> , 2023, Photographic emulsion on glass + timber stand, 1/3+1AP, 25 x 25 cm	POA

David Haines — Represented by Sarah Cottier Gallery

<i>Field Study 1: 665 nanometer infrared</i> , Queenstown, Tasmania 2023, 90 x 90 cm	NFS
<i>Field Study 2: 665 nanometer infrared</i> , Queenstown, Tasmania 2023, 90 x 90 cm	NFS

ROOM 1**Matthew James**

<i>Phototaxis series</i> , 2017, wooden frame, Perspex, epoxy resin, insects, 30 x 20 cm (three works)	POA
<i>Rd Trip</i> , 2016, wooden frame, Perspex, epoxy resin, insects, 30 x 20 cm	POA
<i>Amplified light box</i> , 2023, artist made lightbox, guitar amp, dimensions variable <i>Moth trap</i> , lamp, cedar, plywood, cardboard, dimensions variable	POA

Emilio Cresciani

<i>Moving Ice #2</i> , 2020, cyanotype, edition 1/1, 75 x 57 cm	\$720
<i>Moving Ice #3</i> , 2020, cyanotype, edition 1/1, 75 x 57 cm	\$720
<i>Moving Ice #5</i> , 2020, cyanotype, edition 1/1, 75 x 57 cm	\$720
<i>Moving Ice #10</i> , 2020, cyanotype, edition 1/1, 75 x 57 cm	\$720

Rebecca Murray

The Birrarung-Yarra river flows from the southern slopes of the Great Dividing Range, through Wurundjeri Country. Here it winds its way into Melbourne-Naarm to meet salt water in Bunurong Country. In flux and under threat since 1835, these three images show cyanotypes in states of transition with Birrarung-Yarra waters (and soil) embedded.	
<i>Birrarung-Yarra #1</i> , 2021-23, archival pigment print, 50 x 35 cm	\$470
<i>Birrarung-Yarra #2</i> , 2021-23, archival pigment print, 50 x 35 cm	\$470
<i>Birrarung-Yarra #3</i> , 2021-23, archival pigment print, 50 x 35 cm	\$470

ROOM 2	
Remi Siciliano	
<i>Plexus</i> , archival pigment print, 110 x 133 cm, edition of 2 (1 available) Additional prints of this image: archival pigment print, 50 x 60 cm (with 5 cm white border), edition of 10, unframed: \$1,000	\$4,500
<i>Dirtscapes (after Bandicoot) #1</i> , archival pigment print, 75 x 61 cm, Edition of 5 (4 available)	\$1,600
<i>Dirtscapes (after Bandicoot) #3</i> , archival pigment print, 75 x 61 cm, Edition of 5 (3 available)	\$1,600
<i>Inhabiting Emulsion #1</i> , archival pigment print, 110 x 77 cm, edition of 3 (1 available)	\$2,800
<i>Inhabiting Emulsion #2</i> , archival pigment print, 110 x 77 cm, edition of 3 (1 available)	\$2,800
<i>Inhabiting Emulsion #3</i> , archival pigment print, 110 x 77 cm, edition of 3 (2 available)	\$2,800
Koji Makino	
<i>Standing on the edge of the continent</i> , 2019, lambda print, 78 x 56 cm (diptych)	\$820 each
James Farley	
<i>Gumly Gumly</i> , 2016-2023, unique lumen print with digital offset prints, assembled as a book	POA
Samantha Jade	
<i>Sympoietic Coupling #1</i> , 2023, film developed in compost, fine art print, edition 1 of 3 + 1AP, 99 x 78.74 x 2.5 cm (\$3,000 unframed – editions 2-3)	\$3,500
<i>Sympoietic Coupling #2</i> , 2023, film developed in compost, fine art print, edition 1 of 3 + 1AP, 99 x 78.74 x 2.5 cm (\$3,000 unframed – editions 2-3)	\$3,500
<i>Ode to the Lithobiontic Ones</i> , 2023, film developed in compost, fine art print, edition 1 of 3 + 1AP, 99 x 78.74 x 2.5 cm (\$3,000 unframed)	\$3,500
ROOM 3	
Bryden Williams	
<i>Mount Tomah after the bush fires</i> , July 2023, unique state dust cake on linen, frame and dust cake made with acacia melanoxylon (blackwood), 60 x 60 cm	\$2,000
<i>Clarence after the 2019 fires</i> , 2023, tree cross-section and frame made from salvaged eucalyptus oreades (blue mountains ash), 60 x 60 cm	NFS
Ellen Dahl	
<i>Field Notes from the Edge/The Fake Lake</i> , 2023, two-channel 4K video with sound, 11'30"	POA

Available works are subject to change, including prices and GST. All prices include GST. 1% charged on credit cards.
All works are courtesy the artists.



Cover image credits left: Remi Siciliano, *Inhabiting Emulsion*, right: Samantha Jade, *Sympoietic Coupling #1*

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