

FRONT GALLERY

Figuring Presence

Penny Mason (TAS)

In *Figuring Presence*, I work with (and often surrender to) the alluvial qualities of pigment suspended in water (watercolours). The paintings are composites of reveries based on glimpses and recollections of landscape features. Based on observations from walks, they also recall views from car windows or aeroplane journeys. The paintings are organised as fields of undulating matter in which small topographies or incidents emerge or subside. Thus, limitless spaces are interspersed with moments of recognition of specific details; including suggestions of tide marks, pebbles, cloud shadows, shifting water courses, charcoal, wind pruning, cropping and similar ephemeral events.

The aleatory character of the watercolour medium is developed through a variety of randomizing devices that determine both planned and unplanned outcomes to evoke the mysterious ebb and flow of time and matter. In this exhibition I explore alignments between material processes and their capacity to register a state of continuous emergence in which the spaces where little appears to be happening (often seen as voids) are understood as part of a substantial if imperceptible entity.

**List of Works**

From Bisdee Tier II, 2013, watercolour on paper, 11 panels each measuring 50cm x 50cm, each panel \$800.00

From Poatina to Bothwell, 2013, watercolour on paper, 66cm x 150cm, \$1800.00

Landmark Compendium, Launceston to Dolphin Sands via Lake Leake, 2013, watercolour on paper, 66cm x 100cm, \$1200.00

From Trousers Point, 2013, watercolour on paper, 76cm x 171cm, \$2500.00

Land changes, Planned and Unplanned, 2013, watercolour on paper, 57cm x 228cm, \$2500.00

Landmark Compendium, Launceston to Hobart via Nile, 2013, watercolour on paper, 5 panels each measuring 66cm x 50cm, each panel \$1000.00

MIDDLE GALLERY

Field

Patrick Sutczak (TAS)



Field is a small body of work comprised of walking experiences and observations documented through the use of image, line and text. The walks themselves have taken place over a year on a Northern Midlands agricultural property, and have been recorded digitally via GPS.

When viewed separately, an accurate account of my movements form a continuous path overlay on a satellite map. Displayed in the frames of beehive Brood Chambers, some of the walks are deliberately fragmented over eight layers alluding to the unpredictability of my direction and the freedom to walk where I pleased.

Each chamber has a short narrative imprinted on the frames specific to an experience more intimate than the statistical lines. When not on display, the frames will recede back into the Brood Chamber for archiving. The use of beehive components is directly inspired by beehives on the property and is an experiment in mapping. Each box is a space that is a chamber for many things – the things relating to a place.

Stacked and ordered until it needs unfolding.





April 2014

4 April – 26 April 2014

Level 1, 160 Cimitiere Street Launceston TAS 7250

www.sawtooth.org.au

NEW MEDIA GALLERY

Data Fictions

Aden Narkowicz (TAS)



Data Fictions is a series of prototypical works that present fictional data narratives in place of, or in conjunction with, real collected data. The series is concerned primarily with the factually fictitious and the aesthetics of data presentation. I question how much faith should be bestowed in all manners of data, the derivatives of which help to inform opinions and decisions each day.

The basis for Data Fictions lies in the paradoxical nature of data collection, analysis and interpretation. As collected, while methods are often imperfect and brought into question, data may be considered to be representative of a form of truth. However once interpreted and attached to meanings, or vice versa, it inevitably takes on some forms of fiction as discrepant stories emerge as explanations to like observations.

It would be false to imply that works of fiction are devoid of truth, rather, they use fiction to delve into the truth and examine it with drama and emotion; elements which are often seen in debates on purported truths. The use of the same environmental data by different groups to prove opposing truths and theories guides (or misguides) one such debate. Economic theory is similarly divided, and is an important example in that its application creates a feedback effect of immediate consequence; a technique employed in Data Fictions.

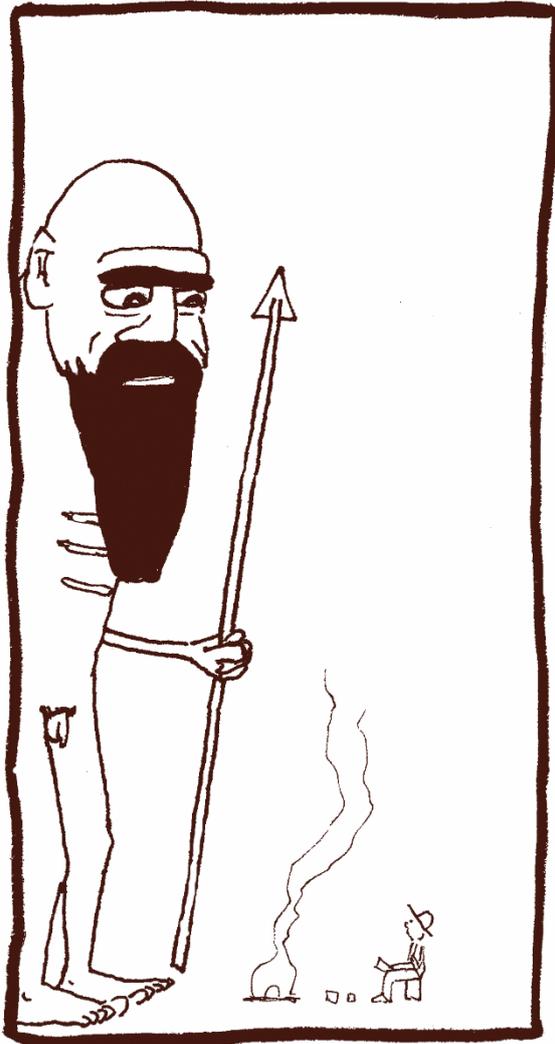
This installation presents a live feed of shifting colours and tones, generated in real time by custom software. The work is actively recording movements throughout the space with a depth-sensing camera, the moment of data capture occurring and recurring in an ongoing cycle. The colours presented are drawn from the Tasmanian landscape and modified by algorithms within the software. The internal processes occurring within the work are concealed, leaving the viewer with a fiction woven from truths of an unknown narrative.

www.narkowicz.com.au

PROJECT GALLERY

Sleuth: The Delegation

Joshua Santospirito (TAS)



It would seem that sometime in the last 250 years the fire-farming just stopped. The humans no longer see themselves in the landscape, and consequently they no longer care for the trees, the dirt, the spirit. Now the giants have awoken. These strange and large visitors have come to Canberra to discuss a situation: Australian spirituality is all over the shop! The continent's psyche appears to be diversifying ... this mightn't be such a good thing.

I don't reckon this is such a good thing.
And where is Amos? Is he always late for every meeting!!

Sleuth is an ongoing series that begins with exhibitions, comics and other crosses into other multimedia. It explores what is happening with the Aussie psyche and soul, a nebulous and amorphous thing.

Joshua Santospirito is an illustrator, musician and multimedia artist who lives in Hobart, Tasmania. His main artistic obsessions revolve around language, anthropology, culture and psychology. His main works in comics have been his very rambling Sleuth series, and the award winning graphic novel *The Long Weekend in Alice Springs* which he published in 2013 through Sankessto Publications.

joshuasantospiritoart.com

sankessto.com