

23-24 / 03/19

Nic Burridge
Catherine Evans
Will Heathcote
Therese Keogh
Katrin Koenning
Georgia Nowak
Kenzee Patterson
Stephan Paton
Eugene Pereplechikov
Tilman Robinson
Philip Samartzis
Zoe Scoglio
Melanie Upton
Artist Film Workshop
James Wright

Jack's Reloaded: Material as Memory

Cultural narratives mesh with material histories in this exploration of Victoria's past. Through a series of site responsive artworks and conversations *Jack's Reloaded: Material as Memory* uncovers latent stories buried in the landscape, exploring how basalt and other material relics have become entangled with social and economic forces over time. Situated within Jack's Magazine's ambiguous bluestone structures, the works generate new readings of Victoria's complex history. Built in 1875 and active until the 1990s, Jack's Magazine is a series of bluestone structures which were used for storing gunpowder and explosives.

Timothy Edensor

Material as Memory

An especially durable material, stone has been a constant ally of human endeavour, shaped by Neolithic toolmakers, assembled to construct mighty medieval fortresses and imported in great quantities to build industrial cities. Prehistoric stone circles, Egyptian pyramids and Greek classical temples endure as lithic relics of ancient cultures. Medieval market crosses, Indian temples and Easter Island heads persist as landscape icons. Stone's resilience solicits the erection of commemorative forms. In Melbourne's Southbank, the Shrine joins numerous colonial, nationalist and indigenous memorials that mark the values of the powerful on space. Stone monuments endure as more transient structures and signs of life disappear.

Stone has been critical in the shaping of modern cities, part of a continuous flow of matter that stabilises the built environment. Far from static, the city is emergent, continuously reassembled. A historical focus highlights the changing materiality of this ever-changing urban configuration. Melbourne is composed out of

stone from many sources: local bluestone, Grampian sandstone and Mount Harcourt granite, recently supplemented by imported stone and vast amounts of concrete fabricated from local basalt and sand. The initiation and cessation of these connections between the city and sites of stone supply have been forged through changing architectural fashions, building techniques, considerations of cost, technologies of transport and quarrying, and local politics. Sandstone was suited to creating the finely decorated neoclassical and gothic buildings that broadcast civic pride. By contrast, the basalt for Jack's Magazine, quarried close by, served the utilitarian imperative to safely house explosives.

Ghost stories spring up from encounters with Melbourne's stones. Some tales are lucid, others are inarticulate or incomplete. The city is haunted with the violent geological events of the past six million years, boiling lava spewed out from volcanoes and flowing across the landscape, and the relentless layering of miniscule grains to form sediments on ocean beds. Such geological events seem incomprehensible, yet from a different temporal perspective, stone is revealed to be liquid and flowing; it is part of a fluid lithosphere. A few kilometres upstream, the ghosts of the original owners of the land haunt the silcrete and quartzite quarries from which tools and hearthstones were fashioned and subsequently exchanged across the area on which Melbourne stands.

Building stone bears the traces of the quarrymen, stonemasons and builders who worked with it. Chisel marks on sandstone and roughly hewn bluestone blocks conjure up the labouring bodies of masons, their strong, leathery hands gripping tools, rhythmically chipping away, or quarrymen wielding picks, shovels, hammers and crowbars. Abandoned quarry faces become colonised by lichens and moss, disused byways lead nowhere from former sites of extraction and the numerous parks across Melbourne's north and western suburbs are phantom sites of former industry.

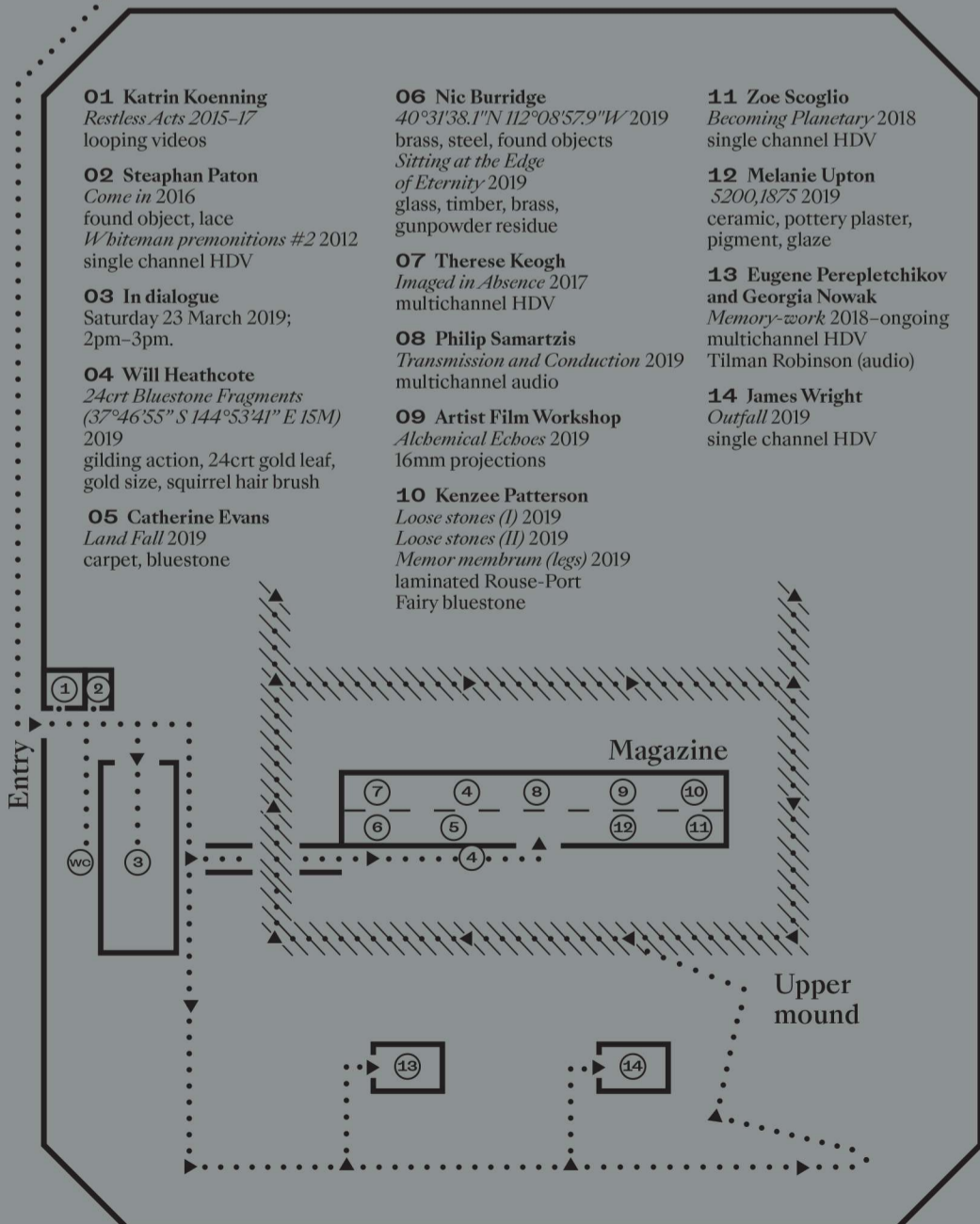
And the obscure, enigmatic marks on bluestone kerbs, the impressions made by cart wheels in laneways, and the stones in Brighton's seawall engraved with the initials and dates of execution of six former inmates of Melbourne Old Gaol summon up people from the past. They have not yet been exorcised.

In dialogue with Timothy Edensor, Ross Gibson, Stephanie Trigg and facilitated by Laura Harper, a public conversation on Material as Memory. Saturday 23 March 2019; 2pm-3pm.

'Here is a liquid country, jostled by commingled rhythms that beat in milliseconds, in minutes, in months, in millennia all fibrillating within it at any one moment.' — ROSS GIBSON. *Basalt*



Carpark



01 Katrin Koenning
Restless Acts 2015-17
 looping videos

02 Steaphan Paton
Come in 2016
 found object, lace
Whiteman premonitions #2 2012
 single channel HDV

03 In dialogue
 Saturday 23 March 2019;
 2pm-3pm.

04 Will Heathcote
24crt Bluestone Fragments
 (37°46'55" S 144°53'41" E 15M)
 2019
 gilding action, 24crt gold leaf,
 gold size, squirrel hair brush

05 Catherine Evans
Land Fall 2019
 carpet, bluestone

06 Nic Burridge
 40°31'38.1"N 112°08'57.9"W 2019
 brass, steel, found objects
Sitting at the Edge
of Eternity 2019
 glass, timber, brass,
 gunpowder residue

07 Therese Keogh
Imaged in Absence 2017
 multichannel HDV

08 Philip Samartzis
Transmission and Conduction 2019
 multichannel audio

09 Artist Film Workshop
Alchemical Echoes 2019
 16mm projections

10 Kenzee Patterson
Loose stones (I) 2019
Loose stones (II) 2019
Memor membrum (legs) 2019
 laminated Rouse-Port
 Fairy bluestone

11 Zoe Scoglio
Becoming Planetary 2018
 single channel HDV

12 Melanie Upton
5200, 1875 2019
 ceramic, pottery plaster,
 pigment, glaze

13 Eugene Pereplechikov
 and **Georgia Nowak**
Memory-work 2018-ongoing
 multichannel HDV
 Tilman Robinson (audio)

14 James Wright
Outfall 2019
 single channel HDV

40°31′38.1″N 112°08′57.9″W﻿ / ﻿

Sitting at the Edge of Eternity

terraforming that has taken place on the planet. These three sculptures have been modelled after contour maps of some of the world’s most dramatic open cut mines. The artworks have been created with explosives that have warped, marked and manipulated the brass by compressing an explosion between two sheets of metal, accelerating the reaction and intensifying the force. This tension acts as a metaphor of how humankind has tried to harness and control forces that transcend and overawe us.

During the 1890s the explosives stored at Jack’s Magazine were double the amount the magazines were rated for, giving an estimated blast radius that could reach to the General Post Office on Bourke Street. The community reaction to the idea of storing sufficient explosives in a city to destroy the city itself was a catalyst for this artwork. The work is an interrogation of the physical nature of an explosion, its radial form, colour and textures. The artwork also conjures more metaphoric images resembling the cataclysmic becoming of a supernova, or a black hole. It encapsulates a psychology not dissimilar to that of the first atomic bomb, an abrupt realisation of the degree of destruction possible in the modern age.

Land Fall

A landfall can either announce an arrival at land, or inversely, the collapse of a mass of land. In *Land Fall* Catherine Evans plays with these opposing meanings. Appropriating a 100-year-old bluestone foundation block that was excavated from the heart of the city, this incredibly dense and hard geological material that once formed the solid foundation for our homes, is then smashed into varying sizes and presented on the surface of a common domestic material: carpet. The proximity of these two materials results in an unexpected juxtaposition of geological matter (rocks) and domestic material (carpet); separated not only by interior and exterior, but also their respective time frames. *Land Fall* draws our attention to the shifts in time-perception between the two materials: the artist draws the shadows of the rocks directly onto the surface of the carpet by simply changing the direction of the fibres so that light is reflected at different angles. The viewer is invited to circle the work, and as they do so, the carpet’s surface also changes, just as distant land seen across an ocean can also appear to shift on approach. *Supported by Metro Tunnels*

24crt Bluestone Fragments (37°46’55” S 144°53’41” E 15M)

of a place by taking impressions from specific sites and reworking them in the studio. Through site-specific mould-making and gold metal gilding techniques, this work presents fragments collected from the local Metro Tunnels dig sites that have been spatially installed into the architecture of the magazine’s location. Cloaked in gold, the raw and uncut material forms become objects that resonate with the site as an iconic Melbourne bluestone structure, as well as a prominent historical fixture of the Victorian gold rush. In addition, a stone block of the magazine’s facade has been marked in the same way, connecting material over time and place. Interested in the way we engage with the landscape and its material make-up, this work highlights the selected forms as both unassuming fragments of a quarry and a physically impressive material that has gradually formed over millennia. These spatial arrangements are a framework for encountering the geological make-up of a place and the mechanical processes used to transform the landscape into the architectural make-up of the city. *Supported by Metro Tunnels*

Outfall

Outfall is an ongoing para-ethnographic multispecies moving image project that meditates on the entangled relations and material transformations found onsite at the Western Treatment Plant, a 11,000 hectare human sewerage facility servicing the city of Melbourne. By analysing the notional boundaries that constitute living forms, *Outfall* situates us earthbound, part of a vast microbial meshwork of ecohistorical humus.

Nic Burridge

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terraforming that has taken place on the planet. These three sculptures have been modelled after contour maps of some of the world’s most dramatic open cut mines. The artworks have been created with explosives that have warped, marked and manipulated the brass by compressing an explosion between two sheets of metal, accelerating the reaction and intensifying the force. This tension acts as a metaphor of how humankind has tried to harness and control forces that transcend and overawe us.

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Imaged in Absence

Therese Keogh developed *Imaged in Absence* during *Ergersheimer Experimente*, an experimental archaeology workshop held annually in the town of Ergersheim, Germany. The workshop investigated woodworking techniques from the German Early Neolithic, to explore ways in which material histories can be rethought during embodied encounters with site. Using replica stone tools, in a large oak plantation, embodied and material knowledges were restaged and reassembled through experiment. *Imaged in Absence* emerged through a process of cutting, moulding, modelling, 3D scanning and animation, where material and historical processes intersect within a virtual space. Rather than offering convergences of material, cultural and technological histories as a fixed point, this work opens up possibilities for remembering through indeterminate and fragmented data-scapes. Situated in Jack’s Magazine, *Imaged in Absence* presents an ambiguous terrain, where material histories are fragmented, narratives are dislocated and remembering is partial.

Restless Acts

Restless Acts extends Katrin Koenning’s ongoing engagement with ones physical and emotional connection to place and the natural world. The two small pieces, here in dialogue, stand as excerpts of a larger work. Suggesting a heightened sense of chaos, connection and urgency, her work comments on the impact of local extraction industries.

Memory-work

Time accelerates and land begins to shimmer with motion, its rhythms and ruptures animated by networks of energy flows. Like memory, material is coded, modulated and reconfigured; a restless sedimentation and flux that pulses through land and bodies, all entangled, never still. Part of ongoing research into material history, *Memory-work* reveals basalt in motion and traces trajectories of relations and transformations that continue to unfold. The genealogy of basalt reveals a slow evolution; material becomes process within a web of complex systems, from geological activity to indigenous agriculture, colonial structures and socio-economic forces. From shaping the Victorian landscape to in turn being reshaped by humans, basalt transmutes into foundations, iconic buildings and streets in the form of bluestone. *Memory-work* invites new readings of a familiar landscape and a space where new narratives can emerge; an all-together remembering. *Audio by Tilman Robinson / Supported by ACMI collections*

Loose stones (I) & (II) Memor membrum (legs)

underground, Kenzee Patterson has collected unused slabs, rejected sections and offcuts of bluestone close to the Mount Rouse-Port Fairy lava flow. Bluestone is a heavy material: it has a bulk specific gravity of 2596 kg/m³. Bluestone is a heavy material: stone from this area has been used as a building material in dams, eel traps and dwellings by Gunditjmara engineers for millennia, and more recently it was appropriated by Europeans to construct dry stone walls and colonial edifices upon this country. In an act of performed depositing, these remnant pieces of stone have been fixed together to create new figures and forms. Trapped gas bubbles, or vesicles, appear unpredictably as porous patterns or voids in the slices of basalt, hinting at an era when this rock was liquid. Once temporally disparate and geographically distant, sections are combined, yet not made whole; the flow of this material continues.

Becoming Planetary

Exploring the relationship between visualisation and materialisation, Scoglio has been developing a practice to re-imagine herself as part of a planetary metabolism, a practice of slowing down and tuning in within her daily lived experience. Weaving together reading and writing, movement and voice exercises, Scoglio has been attempting to re-sense where she understands her body to end and the world to begin. Through these embodied thoughts she has been asking how to move and imagine otherwise within the capitalist social imaginary she inhabits and the extinction projects it’s facilitating.

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Come in Whiteman premonitions #2

Come in explores historical and continual power imbalance, concepts of treachery and the decorum of the immoral. Using the installation of a gun slit door, the work explores cultural conflict and the myth of a peaceful ‘settlement’. The colonial door, *Come in*, references the fundamental power imbalance when someone is asked to come in: to the police station, hospital or, historically, the homestead or station, and the treachery that has surrounded these processes of ‘coming in’, coupled with contemporary lived experiences of the artist with colonial control.

Whiteman premonitions #2 is a self portrait with spoken word. It includes a story of a premonition of Europeans coming to Gippsland before they had arrived. Elder Bungil Noorook passed on this knowledge through song to an anthropologist. Exploring a strange duality, this piece asks, was there someone looking back at the ships where Cook’s fleet first saw land at Cape Howe in Gippsland in 1770?

Transmission and Conduction

Transmission and Conduction comprises solid vibration recordings of the series of poles positioned on top of the earth mound surrounding the main magazine building. The poles were once used for the purposes of communication, as well as operating as an elaborate alarm system. The original poles were replaced in the 1960s and 1980s by a combination of steel and treated pine posts, which now populate the site. Copper lightning rods capped each pole to protect stored explosives from combustion. The rods have since been stolen from the site. Recordings of solid vibration occurring within the poles and their attendant wires and ceramic insulators are used to highlight the material nature of critical infrastructure once used for daily operations. The site recordings form the basis for a multichannel sound composition designed for playback within the vaulted interior of the magazine.

The composition is used to rearticulate solid vibration within the vaulted bluestone magazine as a means of reconnecting internal and external space through the play of acoustics, resonance and feedback.

5200,1875

5200,1875 reveals the embedded material histories spanning scopic scales of time in the bluestone foundations of Jack’s Magazine. The two sculptures and their textural details respond to and map the negative spaces found at the site and in the material, as evidence of invisible past actions. In 5200 BC, the Victorian basalt plains formed when magma hardened and turned to stone. Volatile gasses trapped in the magma formed vesicles and hardened as cavities, capturing the moment of material in transition. A more contemporary history is recorded in the linear edging details of the stones, evidence of a dialogue between basalt and architecture, and the transformation of basalt to block in 1875 AD. The sculptures are inversions of the larger negative spaces of the site itself; the arch and trapezoidal prism. Imprints and casts taken from moments of material transformation disclose instants of overlapping history, evident in the human-made and naturally formed features, and documented in sculpture. Here histories exist in parallel and time overlaps between ancient and recent pasts.

Alchemical Echoes

In response to Jack’s Magazine and the notions of historicity, material flows, geological narrative, the Anthropocene and deep time; AFW have worked to conjure moments of site-specific evocation that is both pensive and physical. Through contemporary artist filmmaking, experimental approaches, hand processing techniques and loop projections, the installation brings together the collective’s varied filmic visions of the same site – each one an apparition unique to their personal encounters of a site steeped in texture, light and echoes of deep histories. The format of 16mm film hosts alchemical echoes of light and portals to material memory through impressions falling softly or starkly upon silver halide crystals.

Artist Film Workshop is Lisa Theiler, Carl Looper, Richard Tuohy, Melody Woodnutt, Hanna Chetwin, Callum Ross-Thompson and Sabina Maselli.

Steaphan Paton

Come in explores historical and continual power

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