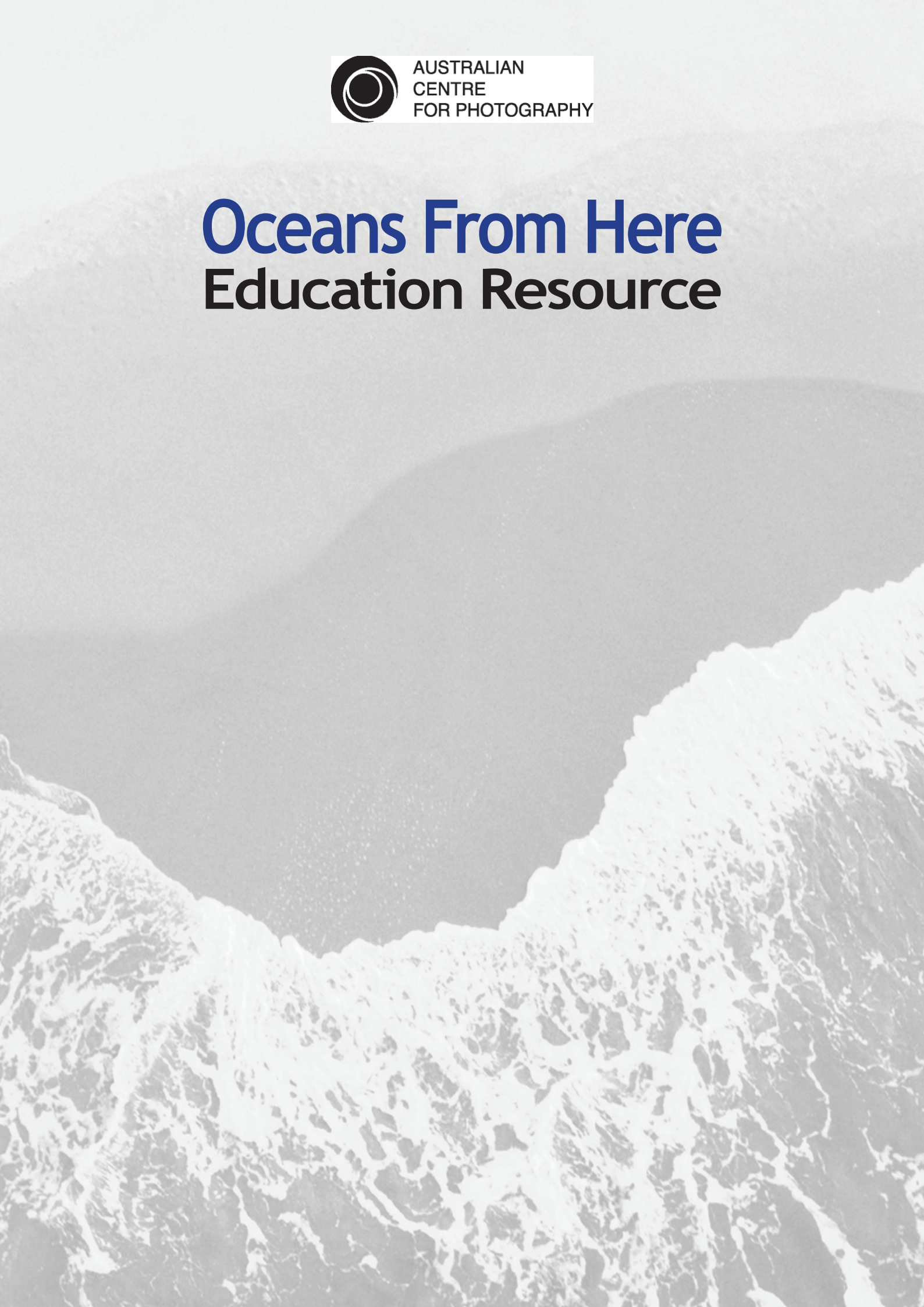




AUSTRALIAN
CENTRE
FOR PHOTOGRAPHY

Oceans From Here

Education Resource



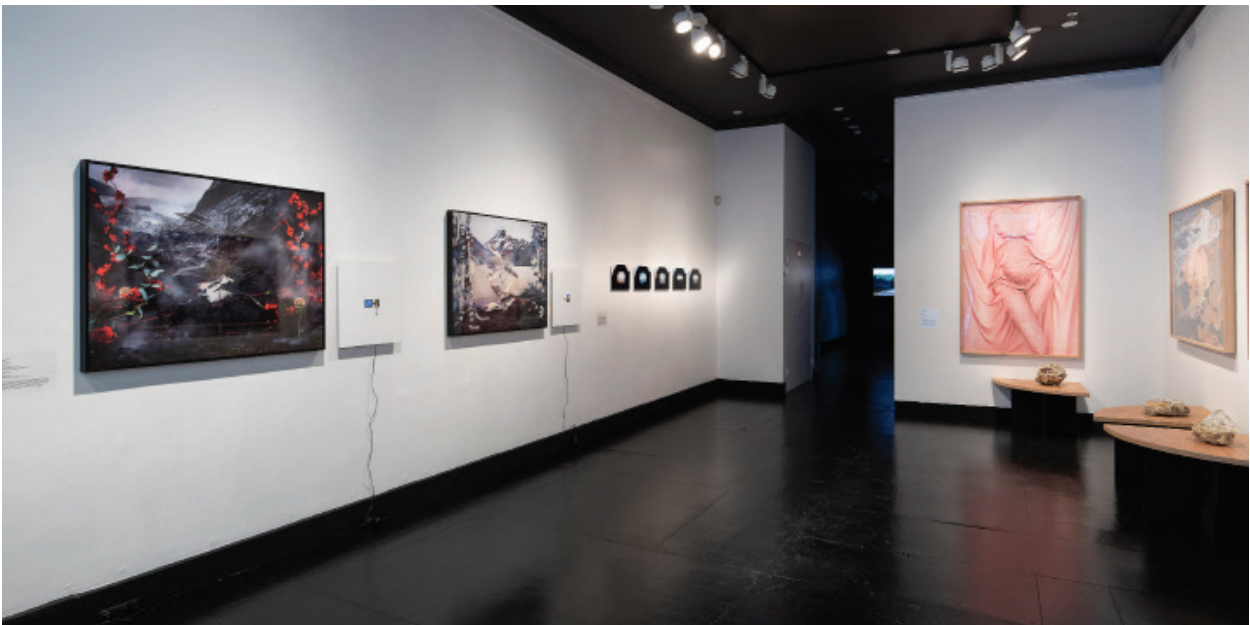
Acknowledgement

The Australian Centre for Photography acknowledges and pays respect to the past, present and future Traditional Custodians and Elders of Country featured in this exhibition and across the nation. We celebrate the continuation of cultural, spiritual and educational practices of Aboriginal and Torres Strait Islander peoples.

About the ACP

The Australian Centre for Photography (ACP) is the leading institution in Australia dedicated to the art of photography and lens-based media. Since 1974, the ACP has been a creative force in the cultural life of Australia, presenting the work of our most dynamic and diverse artists. The ACP presented the first major retrospectives of photographs by Max Dupain, Olive Cotton and Mervyn Bishop, as well as the early exhibitions of works by Bill Henson, William Yang, Tracey Moffatt and Trent Parke.

The ACP holds at its core the vital contribution of artists and photographers in distilling and reflecting upon society, displaying a pluralism of perspectives and a breadth of artistic practice. Our exhibitions, education and community programs provide opportunities for audiences and peers to engage in a dynamic conversation about the significance of images, both past and present, within contemporary culture.



About the Education Resource

In this Education Resource we offer the opportunity to gain a greater understanding of the unique and diverse practices of the group of creatives and their work presented in the exhibition. The resource consists of information on each of the creatives, as well as activities and discussion ideas. This learning resource is appropriate for Secondary School age students (7-12).

This learning resource is closely aligned with the Australian Curriculum:

- The Arts: Drama, Dance, Media Arts, Music, Visual Arts
- Humanities and Social Science: Geography, ATSI Histories, Society and Culture
- Economics and Business
- English



About the Exhibition

Chris Bennie | Dean Cross | Julia Davis | Emma Hamilton | Honey Long + Prue Stent
Izabela Pluta | Grant Stevens | Kai Wasikowski | John Young Zerunge

Oceans From Here explores the aesthetics of water, from mountain glaciers to the open seas, as it ebbs and flows as a global life force. This simple and abundant compound has the power to define planetary geography, etching the landscape and separating the continents. Water moves through disparate sectors of the globe in various states - as mist, rain and snow.

The floating cliffs of ice in **John Zerunge Young's** photographs of the Antarctic echo the aesthetics of traditional Chinese landscape painting. **Kai Wasikowski** travels to the melting glaciers of New Zealand in search of the source of the Pacific Ocean, while **Emma Hamilton** heads north to frame the horizon of the Arctic seas.

From visceral and cerebral to sacred and somatic, water has inspired human creativity and provoked metaphysical thought. **Julia Davis's** aerial views of the shore are meditative, while **Izabela Pluta** explores the depths of mythology.

Water also tempers our response to the environment and connects us to place. **Dean Cross** symbolically returns to his Indigenous heritage and Country through the act of applying and removing ochre to his semi-immersed body. Yielding yet also powerful are the 'Instagram-perfect' photographs of cascades taken by **Grant Stevens** that comment on image reproducibility and the authentic experience.

Chris Bennie touches on how our physical and psychological states are, like the tidal movement of rivers and oceans, affected by the moon's gravitational forces. In **Honey Long + Prue Stent's** performance-based works, human forms emerge from, and are subsumed by, watery environs. We are bound within nature's cycle as water moves between the environment and our bodies.

Oceans From Here touches on the transitory qualities of water as it courses through nature and our bodies. The artists selected for this exhibition have responded to water as a vital element, which flows through the land to the seas and fills the atmosphere of our planet.

Several of the artists reinforce notions of an Australian identity so closely tied to the oceans that surround this nation island. Others immerse the viewer in a metaphorical ocean that surrounds, defines and moves through us all.

Allison Holland, Curator

Chris Bennie

Bennie has spent a lifetime in the water, immersed in it, comprehending its viscosity and buoyancy. He surfs and swims daily either in the murky waters of northern New South Wales rivers or estuaries, chlorinated pools or the salty ocean. The sensation of water on his skin is essential and addictive, nurturing all aspects of his existence.

In *River*, he playfully tosses his body then falls with gravity through the air into the flow of the Shoalhaven River. Reversed and looped, one is captivated by his energy and lulled into the moment. Coupling *River* with images of a chaotic moon and the still pools of lilies only accentuates the rhythm of his body. Conceptually, *Mood swings* points to greater universal forces that actively influence our psyche - our emotional responses shifting with the moon. It is a trilogy of temporality, tranquillity and random physicality.

Mood Swings, 2017

Pond, Moon and River

Two channel digital moving image. Duration 2:31 min loop

Single channel, digital moving image, with sound. Duration: 7:31 min loop

Single channel, moving image. Duration. 3:19 min loop



‘Mood swings’ signals my reflection of the potency of water to act on my body in physical and psychological ways.

Chris Bennie

About the Artist

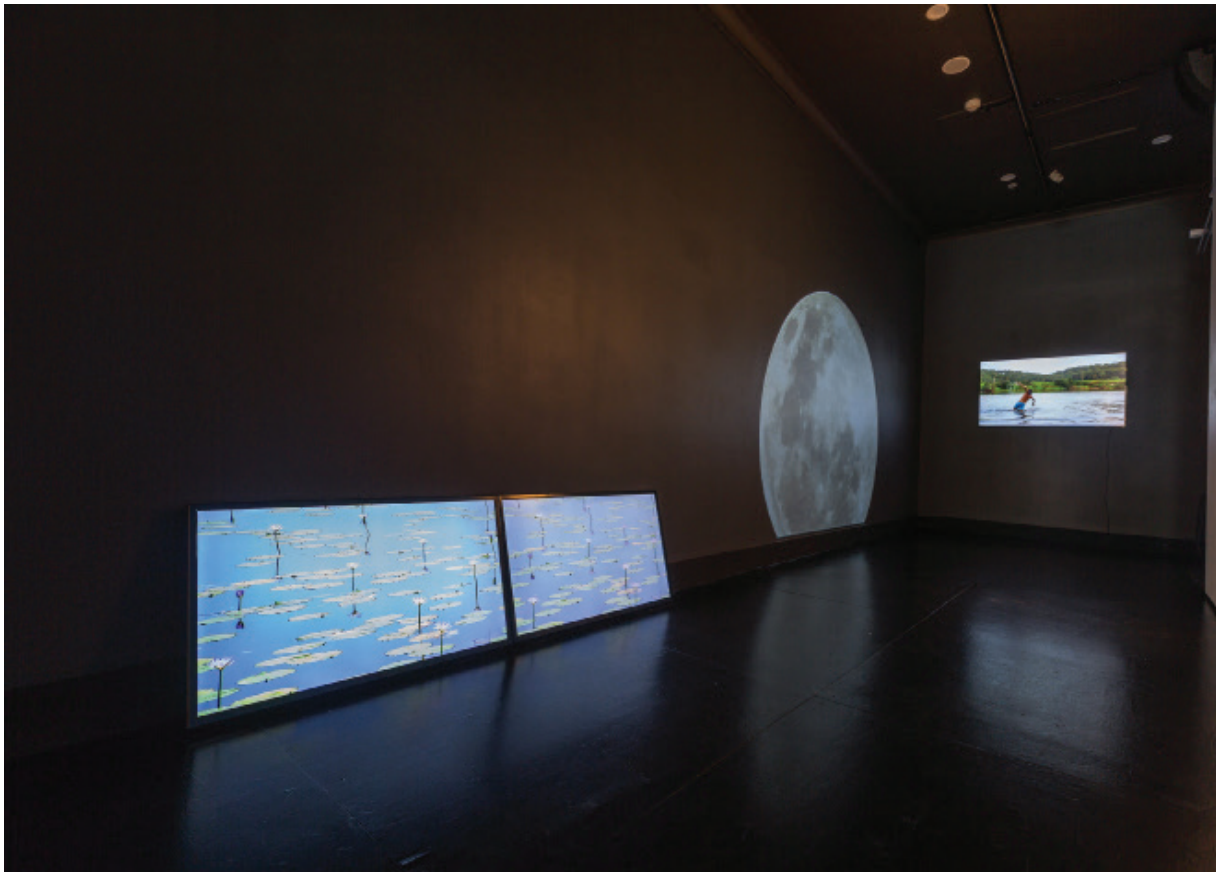
Bennie lives close to the ocean in Mermaid Beach, Queensland. Working across installation, moving image, electronic music and painting Bennie has been in national and international group exhibitions, including The Orebro International Video Art Festival, Orebro, Sweden (2008). He is the recipient of numerous awards and grants, receiving support from the Australia Council for the Arts (2013). In 2014, Bennie researched tsunami-affected communities in Japan as part of an Asialink Residency at Youkobo Art Space, Tokyo. He also undertook an artist’s residency in 2018 at Sam Rit in the province of Nakhon Ratchasima, Thailand.

Image above: Chris Bennie, *River*, from *Mood swings* series 2017

Activities

Questioning & Research

In *River*, Bennie has folded time by reversing and looping the moving image. In *Moon* the artist uses only the white noise of the camera's mechanisms zooming in and out in the soundscape. Inspired by Bennie's installation, write a piece of persuasive text on the positive or negative effects of movement and sound in the work. Consider alternate elements in his soundscape.



Analysis & Interpretation

Bennie's relationship with water is part of his daily life. Consider creating your own work of art based on your everyday connection to water. Compile a visual diary to gather ideas, create an approach and explain your the work.

Communication & Reflection

Bennie has chosen to connect several moving image elements. Each time the installation is displayed it responds to the specific site.

1. Discuss your observations on how display affects the relationship between the elements, as well as the viewers' engagement.

2. If you were curating this exhibition, how would you like to display these works? Consider their placement with in a particular space. Think about the size of the images and method of display (screen, projection etc)

Dean Cross

Our identity emerges from the woven narratives of heritage, family and place. Dean Cross symbolically returns to Country through the act of applying and removing ochre to his half-immersed body. This performative act weaves time, splitting and twisting the chronologies of existence.

The artist says of his performance, 'It is me returning to Country - or returning to our Aboriginality.' The displacement and disconnection Cross alludes to is inter-generational. His grandfather orphaned from birth, was raised in a white family, and suffered from post traumatic stress disorder after serving in WWII. He passed long before Dean was born and was rarely spoken about during his childhood.

A series of Polaroids, one taken just as Cross emerges from the water, fix the moment and offer completion to the action. The artist's bathing, and application of ochre, are motivated by a personal desire to heal, reconnect and enact identity.

Untitled (Self-portrait as clay and water), 2015

Single channel digital moving image, Duration: 4:43 min loop

Untitled triptych (Looking West, Ochred and Life preserver), 2015

Polaroid Colorpack II photographs



About the Artist

Dean Cross is a First Nations, trans-disciplinary artist with ancestral roots lying within the Worimi Nation. He is trained in contemporary dance and works across sculptural and pictorial fields. Continuous themes in his works re-evaluate and reconstruct what it means to be Australian in the twenty-first century, and how that fits within our globalised world. He has been involved in numerous exhibitions and prizes including Tarnanthi at the Art Gallery of South Australia (2017), The Churchie Emerging Art Prize (2016), and The Redlands Konica Minolta Art prize (2015). In 2019, Dean completed the 4A Beijing Studio Residency Program in Beijing, China, and the inaugural Canberra/Wellington Indigenous Artist exchange. Dean was on the Board of Directors of QL2 Dance, Australia's premier youth dance company, and an Associate Producer with Performing Lines.

My ancestors are Saltwater people, and
it is salt water that connects me to them.

Dean Cross



Activities

Questioning & Research

Cross produced the triptych *Looking West, Ochred and Life preserver* (2015) using a Polaroid Colorpack II. This type of camera and print process was widely popular in the 1970's and 1980's because it was easy to use and produced instant unique photographs. Research the Polaroid Colorpack II. Write a response to the following questions:

1. Why do you think he might have chosen this particular camera?
2. Examine the images closely and list three ways in which the result would differ had Cross used a more high-tech or digital device.

Do you think the images have been enhanced or hindered by his choice of camera, and why?

Analaysis & Interpretation

Consider creating a work about your own family history using found objects or items that are significant to your family and cultural history. Research the different ways in which other artists such as William Yang, Jason Phu and Tony Albert have used items of significance in their work to gain inspiration.

Communication & Reflection

Research Cross and his practice online. In a brief written piece, describe the ways Cross' works explore the interconnectedness between Country, People, Identity and Culture.

Images left: Dean Cross, *Ochred and Life preserver*, 2015

Image above: Still from *Untitled (Self-portrait as clay and water)*, 2015

Julia Davis

Oceanic waters are a powerful force that erode and build continental coastlines. Their daily ebb and flow are entrancing, palliative and shift the human psyche. *Undercurrent* brings together the metaphysical with innovations in technology to deepen our appreciation of the planet's watery environs. Drone technology captured an aerial view of the tidal movements on the Tasmanian coast.

Davis then supports this with the resonance of ice scraping over the Antarctic Ocean floor. Originally designed to detect Soviet submarines during the Cold War, the audio system used for the recording was developed by the US National Oceanic and Atmospheric Administration. In the twenty-first century the technology monitors the population and migration of marine mammals and underwater seismic activity.

Undercurrent, 2017

Single channel, HD moving image, with sound

Duration: 11:00 min loop

Concept and Direction: Julia Davis

Camera: Tom Waugh

Edit: Blue Lucine

‘My work explores the effects of the passage of time, as it passes and appears as a past within the present. The process expands my understanding of the physical world, its properties and actions - how I impact and inhabit my environment and in turn, how it influences me.’

Julia Davis

About the Artist

Undercurrent (2017) by Sydney-based Julia Davis won Tidal: City of Devonport Art Award, 2018. The artist's installations are often site-specific and her work has been installed in salt lakes, deserts, coastal precincts and parklands, as well as within galleries and the built environment.

Working across media including objects, moving image and printmaking, the artist has exhibited nationally and is the recipient of numerous awards and public art commissions. Davis has also secured several residencies, including Onslow Storrier National Art School, Cité Internationale des Arts residency, Paris (2020), Australia Council Residency in Rome (2012) and the Helen Lempriere National Sculpture Award (2007).

Davis has been included in group exhibitions in Mali, Wales, Costa Rica, Hong Kong, Egypt, and The Netherlands. Her work is represented in private and public collections in Australia and Europe. Currently, Davis is a lecturer at the National Art School, Sydney.

Activities

Questioning & Research

Davis created 'Undercurrent' while on a an artist's residency in Tasmania.

Discuss the following as a group:

What do you think the pros and cons are of creating work while on a residency?

If you could choose a location to visit specifically to create an artwork, where would you go and why?

Extension: Imagine that you are on a residency at the location of your choice. Write a diary entry detailing the experience.



Analaysis & Interpretation

Davis's work can be displayed as an immersive experience, as in the photograph above, or on a monitor. Write a one page statement on how the the size (or scale) of the work affected you. Would Davis's work have affected you differently if it was on a different scale?

Communication & Reflection

Davis used two very different types of modern technology to create this work, sound and image. Sound can affect how we perceive space. Consider Davis's work without sound. Then as a group choose two accessible current technologies and use them to propose and/or create a work with sound and image.

Emma Hamilton

Maps, borders, and lines of latitude and longitude are human constructions created to give us a sense of understanding, ownership and control over the global environment. However, when we enter the landscape, experience it personally, these lines of demarcation and navigation lose their meaning. We find our way through the relative position of landmarks, relying on the relationship of sea and island, mountains and coast to locate our position.

Emma Hamilton has created a double exposure photograph in the island landscape of Fleinvær Norway, the location where she was first introduced to the idea of navigating through sight lines. Here we are at once located and dislocated: placed into an unfamiliar landscape with two horizon lines to guide us.

Hamilton's series of seascapes were inspired by a passage from 'Independent People' by the celebrated Icelandic author Halldór Laxness. In February 2018, while on an art residency in Reykjavik, Iceland Hamilton would walk daily along the shore each morning. Using her digital camera, the artists would photograph the horizon as seen through the viewfinder of an analogue camera. Here the blink of Laxness' arctic eye becomes the opening and closing of the camera shutter.

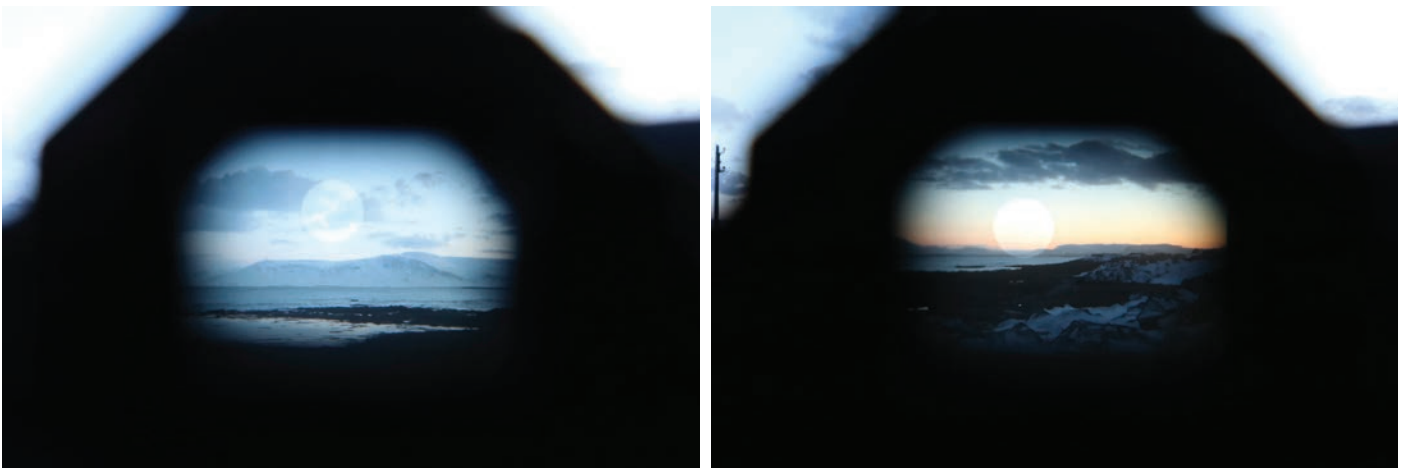
Paths for navigation: double light, 2016

Perspex, Duratran, clamps, light

Winter morning series, 2018

Winter morning I, II, III, IV & V

Colour inks on paper, on aluminium



About the Artist

Emma Hamilton is a Melbourne-based artist interested in the materiality of the photograph. Emma has an active interest in responding to varied locations and landscapes, researching and making work in France, Norway, Romania, New Zealand, as well as metropolitan and regional Australia. She has exhibited widely in Australia and also in Nantes, France. In 2014, she was awarded a residency in Paris at the Cité Internationale des Arts by the Australia Council for the Arts.

Images above: Emma Hamilton, *Winter morning II & V*, 2015

Image right: *Paths for navigation: double light*, 2016

Slowly, slowly winter day opens his arctic eye...
The first faint gleam on the horizon and the full brightness
on the window at breakfast-time are like two different
beginnings, two starting points. And since at dawn even
his morning is distant, what must his evening be?
Forenoon, noon, and afternoon are as far off as
the countries we hope to see when we grow up;
evening as remote and unreal as death... Halldór Laxness



Activities

Questioning & Research

As a class research the works of Halldór Laxness. Then in pairs, select one of his poems or short stories to rewrite in your own words. Focus on maintaining consistency in meaning more than using the poet's phrasing.

Evaluate your success by passing your completed work to another group, and see if they are able to correctly identify, which piece you have adapted.

Analysis & Interpretation

Take a photograph that is inspired by a writer of your choosing. Present it to the class and explain why this writer, this location and this subject.

Communication & Reflection

Consider the composition of the *Winter morning* series. What has Hamilton chosen to frame, and suggest what may be outside of the camera's viewfinder? Write a reflection.

Honey Long + Prue Stent

Growing up around the coast in Sydney, Long + Stent have always been drawn to making work with their bodies and water. They see it as a way of accessing and acknowledging the seepage between their inner/outer bodies, as well as being connected to the surrounding environment. Primarily, the artists focus on the female body, making a direct physical connection with the sea and life-giving fluids - be it amniotic, menstrual or breast milk.

Salt pool, 2019
Scallop, 2017
Slipper limpet, 2018

Colour inks on paper

Pond body III, 2018
Pond body IV, 2018

Blown glass, rocks, pigmented water

It is interesting how water shapes landscapes, in turn the shape of those landscapes give rise to ecosystems, which then shape the multitude of bodies that arise within them. Existing in a female body we have links with other sea forms, which have also had feminine associations projected onto them. Paying homage to these associations, we also celebrate our relationship to the sea as one body interacting with another.

Honey Long + Prue Stent



About the Artists

Since 2010, multidisciplinary artists Honey Long + Prue Stent have collaborated on projects across photography, performance, installation and sculpture. They are emerging artists interested in challenging representations of the feminine. Their unique contemporary practice has been recognised worldwide, with their work shown in Los Angeles, Zurich, Rome, Tokyo and New York, as well as across Australia.

Image above: Honey Long + Prue Stent, *Scallop*, 2017

Image right: *Salt pool*, 2019

Activities

Questioning & Research

In these works, Long + Stent have made reference to the early Renaissance painter Sandro Botticelli, as well as the draped nude in classical sculpture.

Research the idea of appropriation in contemporary art, then write a brief explanation.

1. Look up other artists who draw heavily on appropriation in their practice, such as Anne Ferran, and write a one page review of their work. You may like to select one particular work or exhibition to focus on.
2. Working in small groups, select an historical work of art and explore ways to appropriate it's themes and motifs. Consider experimenting with performance or sculpture in combination with photography.



Analysis & Interpretation

The curator of *Oceans from Here*, Dr Allison Holland says that Long + Stent's images 'enhance the experience of the figure within the landscape.'

In your own words, write a piece of wall text to accompany Long + Stent's work. comment on how the artists have made a connection between their bodies, water and the landscape through the use of drapery, form and colour.

Communication & Reflection

Choose one of Long + Stent's works and using your imagination, write a short story to accompany the image.

Grant Stevens

Responding to the cultural conditions of the 'attention economy', this series documents popular waterfalls in close proximity to Sydney. Composition, light, perspective and tonality unify these unique and disparate locations conforming them to modes of natural beauty.

For the artist, they 'waver between the fantastical and romanticised on the one hand, and the bleakly generic on the other.' These 'Instagram perfect' photographs bear witness to the beauty of gravitational flow of water. As the outcome of the artist's contemporary act of pilgrimage to each site, these images hold the promise of happiness and existential truths.

The Waterfalls series, 2016

The Waterfalls I, II, IV-VIII, & XI

Colour inks on paper

Courtesy of the Artist and Sullivan & Strumpf, Sydney, and Starkwhite, Auckland.

'In an era defined by time deficits and information overloads, I am seeking possibilities for self-reflection and contemplation. It's been a really interesting process to walk to these waterfalls - sometimes for minutes, sometimes for hours. Before I go, I search for images of these places online. When I get there, there are often other people taking photographs. We're all on our own quests to take the same photograph.'

Grant Stevens

About the Artist

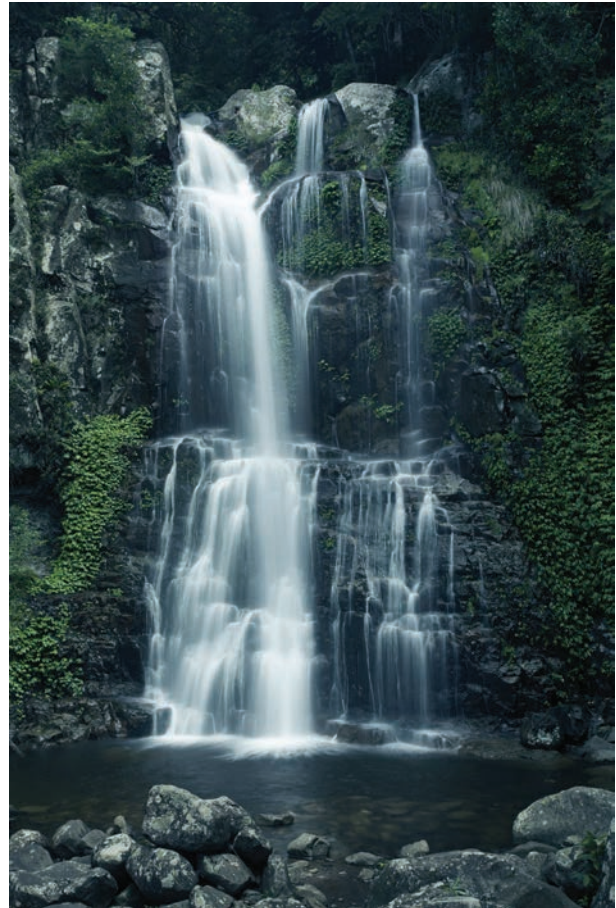
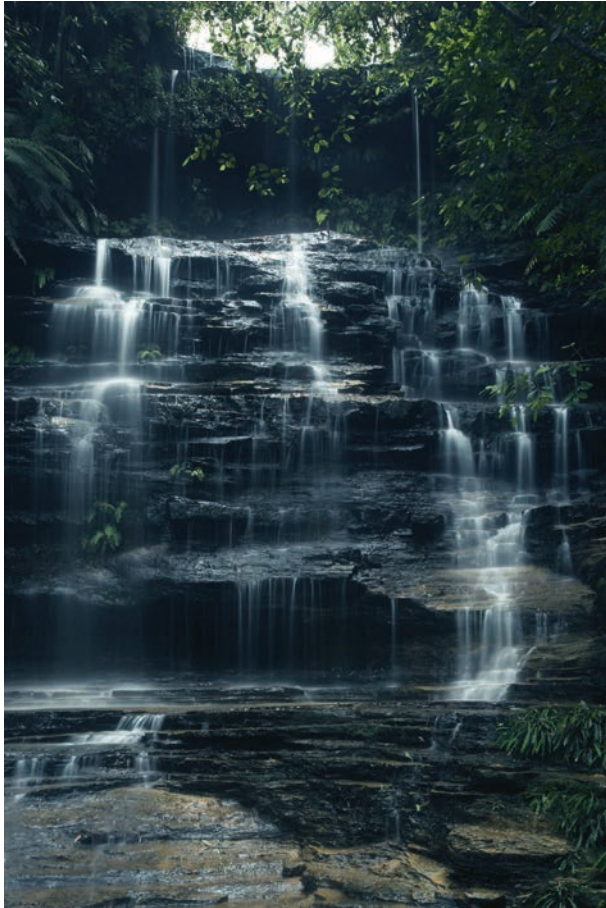
Grant Stevens is based in Sydney and works predominantly with computer graphics, moving image, and photography. His practice explores the various ways that digital technologies and conventions of representation mediate our inner worlds and social realities.

Stevens has exhibited widely in Australia, and held numerous solo exhibitions in New Zealand, Europe, and the United States. His work has also been curated into many group exhibitions at publicly funded museums and contemporary art spaces. These include LA Louver and The Torrence Art Museum, Los Angeles, USA (2013 & 2011), Shenzhen, China (2010) and Ponte Contemporanea, Rome, Italy (2007). Stevens is currently Deputy Head of School (Art) at UNSW Art & Design.

Activities

Questioning & Research

Part of Stevens practice in making this series was the hike to the waterfalls to photograph them. As a class, discuss some of the technical and environmental complications that could arise from a Stevens and other *Oceans From Here* artists working in the field, such as Emma Hamilton, Chris Bennie, John Young or Honey + Long + Prue Stent.



Analaysis & Interpretation

In pairs, using your camera, explore the technical elements of an image by practicing the following:

- Take images of water using different shutter speeds and a variety of angles - from above and ground level.
- Consider the effect of ambient, or environmental, light on the surface of the water. Photograph a body of water at different times day.

Communication & Reflection

Present your images to your class or group afterwards. Discuss how these variables impacted your technical practice and the effects that resulted.

Izabela Pluta

Cavitation explores an underwater rock formation situated off the coast of Japan's western most islands, where the Pacific Ocean and the East China Sea meet. This oceanic relic is allegorically potent prompting archaeologists and scientists to speculate on it being either a natural anomaly or a cultural artefact. The artist questions: How does this site evoke myth, making us complicit in the fiction that surrounds it. Or, how does mythology transcend fixed notions of place to offer an alternate set of shifting coordinates.

While exploring the submarine monument and nearby coastal terrain, Pluta collected a trove of mementos. Removed from the geographical and temporal narrative of the original expansive landscape these appropriated objects took on greater significance in the mind of the artist. The *Abstruse terms and general uncertainties* series of micro-portraits, staged in Pluta's Sydney studio, construct new identities for each artefact effectively evoking their histories while fusing them with the present.

Cavitation, 2018

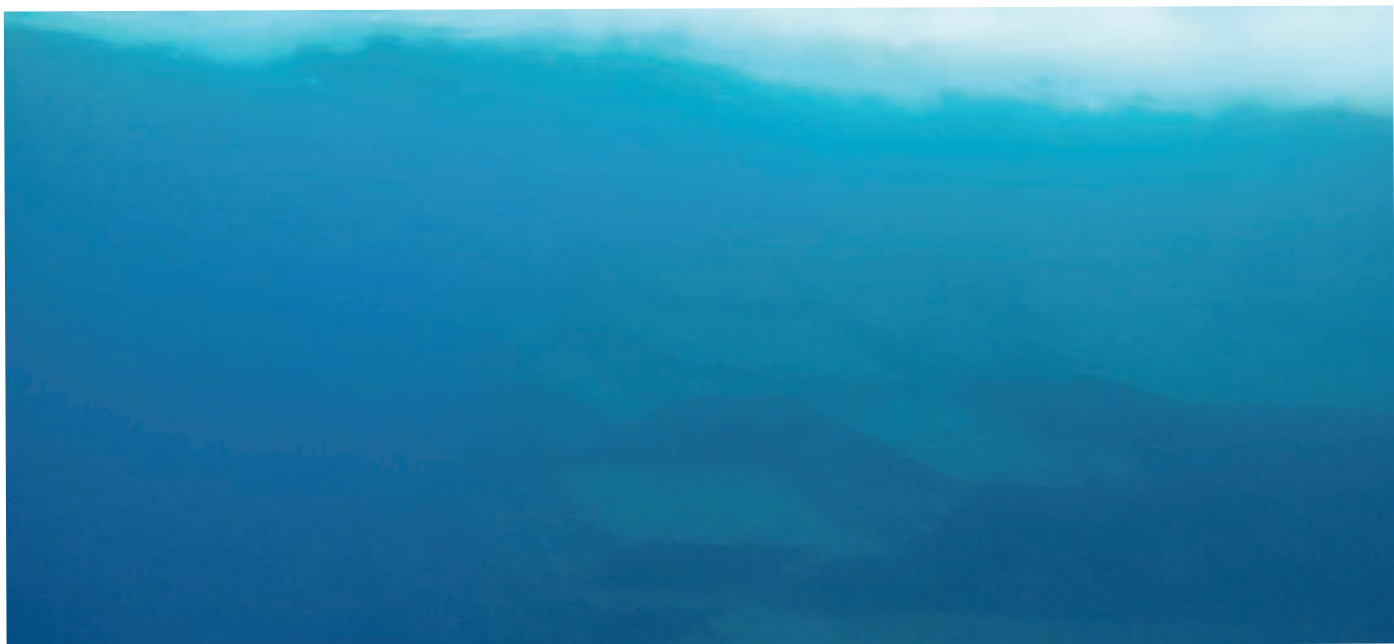
Three channel, digital moving image, with sound. Duration 9:06 min loop

Abstruse terms and general uncertainties series, 2018

Ocean current 1, Ocean current 2, Fold, Mirage, Sounding, Fault, Weathering, Talus & Deep

Chromogenic print on metallic paper and gelatin silver print

Courtesy the Artist and Gallery Sally Dan-Cuthbert, Sydney



About the Artist

Izabela Pluta is a Polish-born, Sydney-based artist. Her works are inspired by research and artist's residencies undertaken in Barcelona, Paris, Belfast, Beijing, Japan and Malta. Pluta was commissioned by the Art Gallery of New South Wales to create a significant new work for 'The National 2019: New Australian Art' exhibition. In 2017, she was a finalist in the Bowness Photography Award at the Monash Gallery of Art, and shortlisted for the MAMA Foundation National Photographic Award in 2018. A lecturer at UNSW Art & Design Faculty, this project was assisted by Research Grant from the university.

Image above: Izabela Pluta, Still from *Cavitation*, 2018

Images right: *Ocean current 1, Weathering & Talus*, 2018

Observing the glaciers and the lines of their retreat highlighted the abundance of information that connects global phenomena to our daily actions. With this in mind, I visualised the disassembling of nature as a Romantic and stable backdrop to my everyday experience and thought about the potential of more synthetic and simulated ecologies emerging as the ice melts.

Izabela Pluta



Activities

Questioning & Research

Curator Allison Holland refers to Pluta's series of photographs of *Abstruse terms and general uncertainties* as 'micro portraits'.

- Research the definition of portraiture, in both the traditional and contemporary context.
- In your opinion, how does Pluta's trove of objects fit the concept of a portrait subject?

Look up the definition of 'Cavitation'. How do the objects Pluta uses in the portraits, and the titles the artist attributes to them, reflect location and the effects of water.

Analaysis & Interpretation

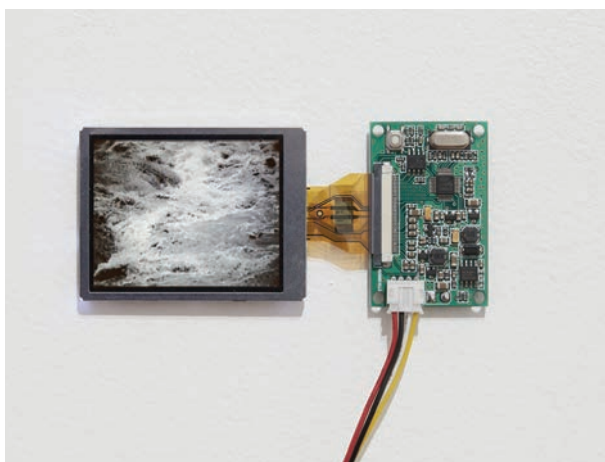
In her work, Pluta often repurposes items found at significant locations. Research other artists who reconfigure or rework found objects, such as Rosalie Gascoigne, Dale Harding, or Tony Albert. What stories or histories do these objects hold and how do they contribute to the artist's works.

Communication & Reflection

For the voiceover in *Cavitation* the artist reads an adaptation from W.G. Moore, *The Penguin dictionary of geography*.

Consider a piece of writing about water, fictitious or scientific, and then connect it to a photograph, or a piece of moving image, to extend its interpretation for the viewer.

Kai Wasikowski



Kai Wasikowski's images of retreating glaciers in the Southern Alps of New Zealand reach out to grasp the sublime. The complex layering of his works resonates with the natural sublime associated with the early eighteenth century theorists Joseph Addison, John Burke and Immanuel Kant and the paintings of Caspar David Friedrich. This state of mind attempts to comprehend a unified magnificence of nature. This enormity includes both mountain peaks and precipices, as well as wide expanses of water. Sublimity initially arouses feelings of terror and horror in the viewer, which subsequently dissolve into stillness and amazement.

As the title suggests, the Realtree series is populated by plant life that are resplendent and camouflaged, benevolent and baleful. As an act of subterfuge Wasikowski has patinaed their foliage, in the same way the Realtree label have patterned their clothing for hunters and fishermen.

The imagined worlds conjured by the artist are overlaid with a contemporary experience - the sublime unknowability of Big Data. Wasikowski's miniaturization of the panoramic, and works entitled Torrent and Streaming, directly reference our technologically-mediated and introspective field of vision. The melting ice and rapids, counterpoised with intricate circuitry, are synonymous with the invisible coursing of data and the saturation of images in our daily lives. At first overwhelming, even terrifying, our fear of the data grid gradually subsides as familiarity reveals its benefits and we are seduced by our own innovation and brilliance.

Realtree #1, 2018

Realtree #2, 2017

Realtree #4, 2017

10 January 2017 #1, 2017

10 January 2017 #3, 2017

Streaming #4, 2018

Colour inks on paper

Single channel, digital moving image, LCD displays, Raspberry Pi, HDMI and component cables

Duration: 4:29 min loop

Duration: 4:29 min loop

Duration: 5:18 min loop

About the Artist

Multi-disciplinary artist Kai Wasikowski lives and works in Sydney. In familiarising rapid environmental and technological change, Kai's artistic practice maps the emotional reverberations in society confronted with the threat of ecological disaster. Since graduating in 2016, Kai has exhibited in group and solo exhibitions in Australia, Germany, Singapore and Canada. He was awarded the 2017 Schenberg Art Fellowship and undertook the 4A Residency in Beijing in 2018.

Observing the glaciers and the lines of their retreat highlighted the abundance of information that connects global phenomena to our daily actions. With this in mind, I visualised the disassembling of nature as a Romantic and stable backdrop to my everyday experience and thought about the potential of more synthetic and simulated ecologies emerging as the ice melts.

Kai Wasikowski



Activities

Questioning & Research

For the *Realtree* series, the artist created 3-dimensional dioramas, or vignettes, with back-drop images and and vegetation. The central plants are constructed from individual leaves applied with photographic images using hydrographics. Investigate the process and make a plan to create your own work using the technique.

Analaysis & Interpretation

Wasikowski has used miniature and inexpensive technologies to create works such as *Torrent* and *Streaming*. Look up the meaning of polysemy.

Find additional words associated with water that could also apply to our engagement with technology and big data.

Communication & Reflection

Select ONE of Wasikowski's works, write a label to accompany it and include:

Artist name, title of work, year it was created

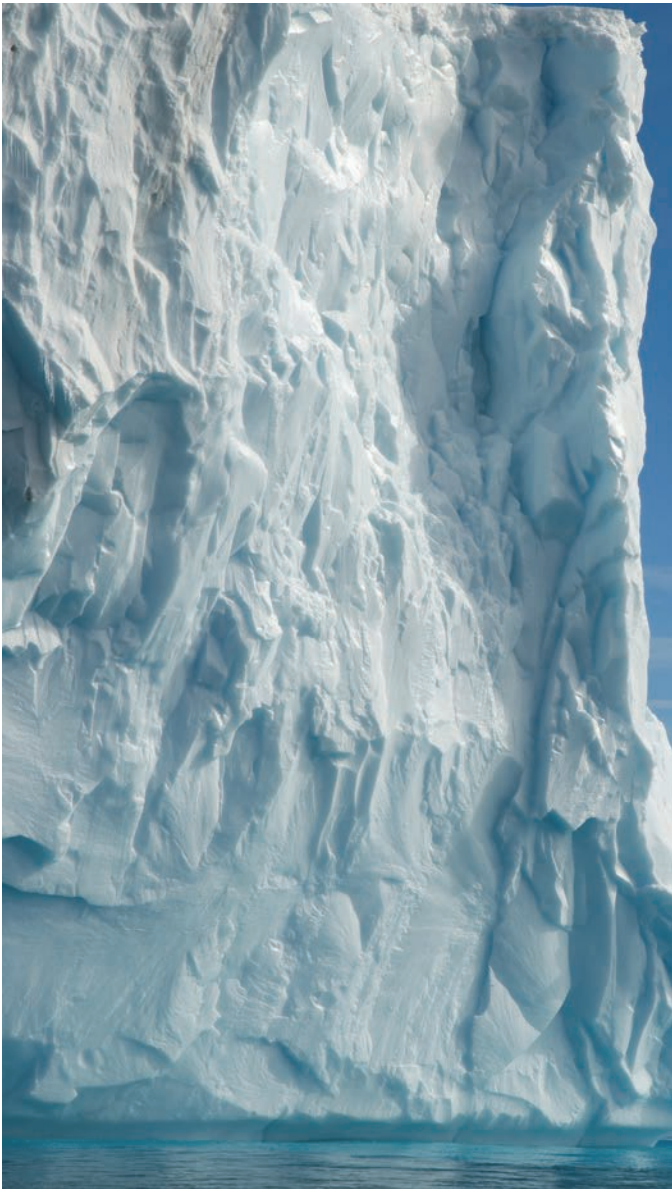
Describe the elements in the image and their explain the symbolism

Convey the innovations in the artist's creative process

Images left: Kai Wasikowski, *Torrent* and *Streaming*, 2017

Image above: *Realtree #4*, 2017

John Zerunge Young



In 2008, Young and his son traversed the Wilhelm Archipelago in Antarctica travelling from Ushuaia, on the tip of South America, down to Petermann Island. At 65 degrees latitude they experienced the immense beauty of the treeless mountains of the Kiev Peninsular. What impressed Young, who was born in densely populated Hong Kong, was the complete absence of human-originated artifacts in this eternal landscape.

Representing the distinct phases of ice, water and atmosphere, *Ancient waters* both reflects and subverts the conventional harmony of Chinese landscape ink-painting. These monumental fractured and convoluted facades, frozen for millennia, are in tension with Young's tight, vertical framing.

Ancient waters I & II, 2018

Colour inks on Museo Silver Rag paper

Courtesy and © the artist and ARC ONE Gallery, Melbourne.

Images above: John Zerunge Young, *Ancient waters i & II*, 2018

About the Artist

John Zerunge Young was born in Hong Kong and moved to Australia in 1967. Since his first exhibition in 1979, John has had more than sixty solo exhibitions and over 160 group exhibitions around the globe, including Asia, Europe and North America. In 2009, John undertook two projects on transcultural humanitarianism, which were exhibited in Berlin. He was also seminal in establishing in 1995 the Asian Australian Artists' Association (Gallery 4A), now the 4A Centre for Contemporary Asian Art, a centre for the promotion of Asian philanthropy and the nurturing of Australasian artists and curators. His survey exhibition in 2005 was accompanied by a monograph published by Thames and Hudson.

Nature is not only fragile, majestic and sublime in the old Kantian sense but, as Paul Virilio would have it, the ocean may well be frightful and monstrous in its answering back - through climate change - to the human-centred progressiveness of modernity's folly.

John Zerunge Young

Activities

Questioning & Research

Consider how the various states of water can visually communicate ideas of time to us. Research glaciers, ice bergs and shelf ice and their fluctuating histories in response to changing environmental conditions.

Analysis & Interpretation

Thinking of other images of Antarctica, what might the artist have chosen to crop from the images? Consider the traditions of Chinese ink painting. What affect does the elongated framing have on the viewer's experience?

Communication & Reflection

Water occurs in three distinct states: solid, fluid, gas. List all the names for the states of water in the English language. Research Inuktitut language of Canada and their words for ice and snow.

Imagine that you were accompanying Young and his son on this trip. Write a diary entry detailing the following:

- A description of your environment and surroundings

- Sounds, sights, smells

- The emotions you experience during the voyage.

- The relationships (positive and negative) that you build with other crew members.



Glossary

Aboriginality - the distinctive culture of Aboriginal peoples, especially those in Australia

Absurd - wildly unreasonable, illogical, or inappropriate.

Appropriation - in art and art history refers to the practice of artists using pre-existing objects or images in their art with little transformation of the original.

Aesthetic - a set of principles concerned with the nature and appreciation of beauty.

Allegorically - constituting or containing allegory. "an allegorical painting".

Anomaly - something that deviates from what is standard, normal, or expected.

Association - a connection or cooperative link between people, organizations or ideas.

Authentic - of undisputed origin and not a copy; genuine.

Bi-cultural - having or combining the cultural attitudes and customs of two nations, peoples, or ethnic groups.

Buoyancy - the ability or tendency of something to float in water or other fluid.

Cerebral - of the cerebrum of the brain.

Composition - Is the placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject of a work. It can also be thought of as the organization of the elements of art according to the principles of art.

Commonality - the state of sharing features or attributes.

Contemporary - belonging to or occurring in the present.

Contemplation - the action of looking thoughtfully at something for a long time.

Culture - the behaviours and beliefs characteristic of a particular social, ethnic, or age group.

Deficit - the amount by which something, especially a sum of money, is too small.

Disparate - essentially different in kind; not able to be compared.

Ecosystem - a biological community of interacting organisms and their physical environment.

Enlightened - having or showing a rational, modern, and well-informed outlook.

Entrancing - fill (someone) with wonder and delight, holding their entire attention.

Glacier - a persistent body of dense ice that is constantly moving under its own weight; it forms where the accumulation of snow exceeds its ablation (melting and sublimation) over many years, often centuries.

Homage - special honour or respect shown publicly.

Humanitarianism - the promotion of human welfare.

Immerse - 1. dip or submerge in a liquid. 2. involve oneself deeply in a particular activity.

Installation (art) - an artistic genre of three-dimensional works that often are site-specific and designed to transform the perception of a space.

Interface - a point where two systems, subjects, organizations, etc. meet and interact.

Metaphorical - characteristic of or relating to metaphor; figurative.

Metaphysical - relating to metaphysics. Metaphysics is the branch of philosophy that examines the fundamental nature of reality, including the relationship between mind and matter, between substance and attribute, and between possibility and actuality.

Ochre - an earthy pigment containing ferric oxide, typically with clay, varying from light yellow to brown or red.

Perspective (in photography) - Perspective refers to the relationship of imaged objects in a photograph. This includes their relative positions and sizes and the space between them.

Phenomena - A phenomenon is anything which manifests itself. Phenomena are often, but not always, understood as 'things that appear'.

Somatic- relating to the body, especially as distinct from the mind.

Sublime - of very great excellence or beauty.

Symbolise - a thing that represents or stands for something else, especially a material object representing something abstract.

Temporal - relating to worldly as opposed to spiritual affairs; secular.

Temporality - the state of existing within or having some relationship with time.

Tranquillity - the quality or state of being tranquil; calm.

Triptych - a picture or relief carving on three panels, typically hinged together vertically and used as an altarpiece.

Unknowability - not knowable especially: lying beyond the limits of human experience or understanding.

Visceral - relating to deep inward feelings rather than to the intellect.

Viscosity - the state of being thick, sticky, and semi-fluid in consistency, due to internal friction.

Image left: Chris Bennie, *Moon*, 2017. Courtesy the Artist.

Research Links

Chris Bennie

<https://www.insidegoldcoast.com.au/chris-bennie/>

<https://theweekendedition.com.au/the-locals/chris-bennie/>

Julia Davis

<http://www.juliadavis.com.au>

Dean Cross

<https://www.deancross.com>

<http://www.antidote.org.au/artists/dean-cross/>

Grant Stevens

<https://www.grantstevens.net>

<https://www.mca.com.au/artists-works/artists/grant-stevens/>

<https://www.artgallery.nsw.gov.au/blog/posts/artist-interview-grant-stevens/>

Emma Hamilton

<http://www.emmahamilton.com.au>

<http://emmajhamilton.blogspot.com>

Honey Long + Prue Stent

<https://arcone.com.au/honey-long-prue-stent/>

<https://www.plastikmagazine.com/magazine/prueandhoney>

<http://www.pruestent.com>

<https://www.honeyandprue.com>

John Young Zerunge

<https://www.johnyoungstudio.com/t/about/biography>

<https://arcone.com.au/john-young-artist-profile/>

<https://www.art-almanac.com.au/jason-phu-john-young-zerunge-burrangong-affray/>

Kai Wasikowski

<http://kaiwasikowski.info>

<http://www.artistprofile.com.au/kai-wasikowski/>

Appropriation

<https://www.tate.org.uk/art/art-terms/a/appropriation>

Modernism

<https://www.tate.org.uk/art/art-terms/m/modernism>

Halldor Laxness

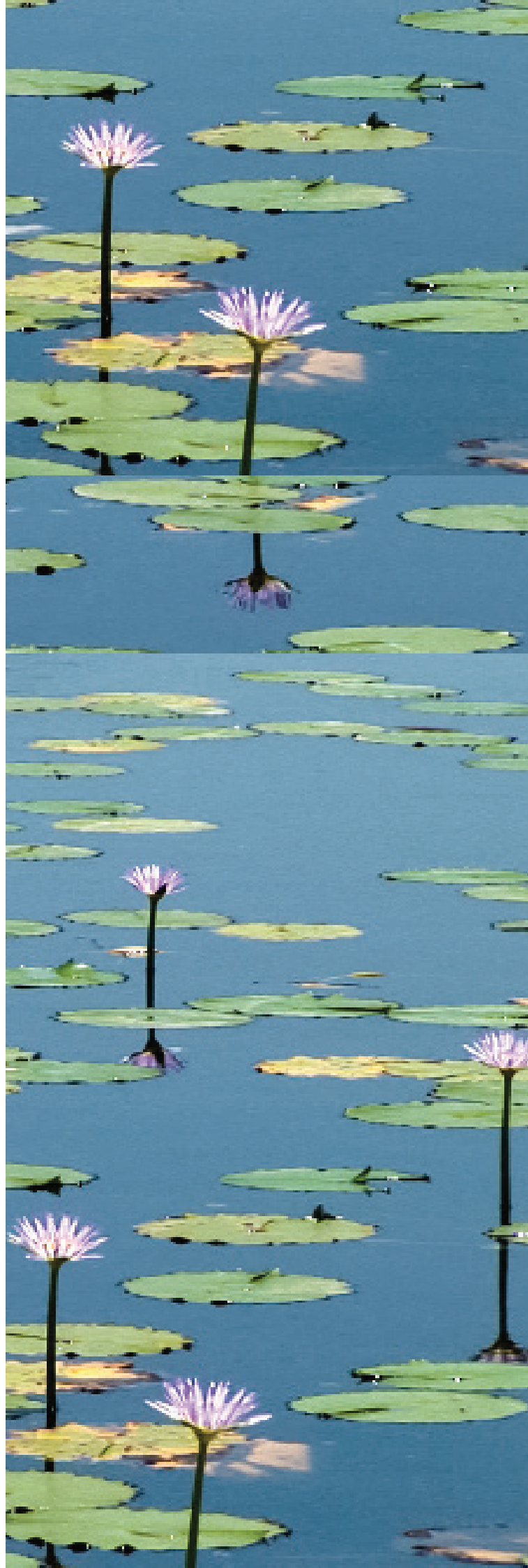
<https://www.britannica.com/biography/Halldor-Laxness>

Polaroid Colorpack II

<http://www.forgottencharm.com/the-polaroid-color-pack-ii-camera/>

<http://www.landlist.ch/landlist/landhome.htm>

Image right: Chris Bennie, *Pond*, 2017. Courtesy the Artist.





@acp.photo

For more information on the exhibition and the artists,
please go to: acp.org.au

ACP Project Space Gallery

Tuesday to Friday 10am - 5pm

Saturday 12 - 4pm

Closed public holidays. Free entry

19-21 Foley Street

Darlinghurst, NSW 2010

E info@acp.org.au

T +61 2 9332 0555



AUSTRALIAN
CENTRE
FOR PHOTOGRAPHY