

VAST HORIZONS: shared raisins

17 April - 3 May 2013

ANU School of Art Foyer Gallery

Ellery Crescent, Acton, ACT

Opening 6 pm 18 April



Australian
National
University



Heike Qualitz *Saline Sanctuary* (Detail) 2013
84.0 x 112.0 cm Ink jet on rag
See page iv for artist statement

VAST HORIZONS: shared raisins



VAST HORIZONS: shared raisins



exhibition view Foyer Gallery ANU



VAST HORIZONS: shared raisins

17 April - 3 May 2013

School of Art Foyer Gallery
Australian National University

ACKNOWLEDGEMENTS

The ANU School of Art Environment Studio Field Studies program has connected to a network of practice led research programs in the American South West. *VAST HORIZONS - shared raisins* features work made in the context of the Land Arts of the American West program, University of New Mexico (UNM), Albuquerque, following several visiting artist exchanges between the ANU and UNM. Bill Gilbert and Yoshimi Hayashi were visiting artists to the Field Studies program (ANU) in 2011. John Reid and Marzena Wasikowska joined parts of the Land Arts of the American West program in 2011, as did Amelia Zараftis and Heike Qualitz in 2012.

The artists would like to acknowledge the support and generosity of the following:

- Lannan Foundation, New Mexico
- University of New Mexico, Land Arts of the American West Program
- Australian National University, Vice Chancellor Staff Travel Grant
- Environment Studio, ANU School of Art
- Mira Costa College, Oceanside, Landmarks of Art Program
- Centro Artistico y Cultural, Buena Vista



We gratefully acknowledge John Reid as an inspirational mentor in the ANU School of Art Field Studies program. Our heartfelt thanks go also to Bill Gilbert, Jeanette Hart-Mann, Yoshimi Hayashi and Roberto Salas for generously hosting the ANU artists during our 2011 and 2012 visits to their programs and institutions.

Catalogue Design:
Heike Qualitz & Amelia Zараftis .

October, 2013

© Copyright resides with the artists and writers

CONTENTS

1	Dr Hanna Hoyne	<i>Lonely Gestures Among Vast Horizons</i>
10	John Reid	<i>Walking the Solar System</i>
13	Yoshimi Hayashi	
15	Bill Gilbert	
19	Amelia Zraftis	
25	Heike Qualitz	
31	Marzena Wasikowska	
33	Roberto Salas	
35	Jeanette Hart-Mann	

LONELY GESTURES AMONG VAST HORIZONS

DR HANNA HOYNE

Some spatial experiences are near incommunicable. Our domesticated bodies are aliens amongst the tracts of untouched nature that remain for us to explore today. We prefer to conduct such ventures mainly from our armchairs and touchscreens – or vicariously through the handsome heir to the intrepid and very well funded wildlife BBCTV presenter David Attenborough. Yet a handful of artists who practice between the horizons of the Asia Pacific Region and those of North America insist upon trying to capture these kinds of sights, sounds and smells that are far from our highly powered, networked and radiated urban environments. Further, they seem to want to communicate a deep kind of value in spending time in the wild, disconnected from the city. This seems an unlikely activity in terms of the context of global contemporary art's increasing commodification. More than thirty years ago, artists like Richard Long chose to 'walk lines' [1] in the landscape- an action that refuses the art object on a plinth in the gallery and yields little monetary value in terms of salable product. It is predominantly in this tradition –between exploring nature in aesthetic terms and the eco-politics of the present - that I would locate the works on view

in *VAST HORIZONS - shared raisins* at the Australian National University (ANU) School of Art Foyer Gallery.

The exhibition *VAST HORIZONS - shared raisins* entails performative actions within the landscape captured as still photography and video; installed performance remnants and objects; as well as digital imagery and drawing. The exhibition is the result of exchange residencies 2011-2012 between the Australian National University (ANU) School of Art Field Studies program and the University of New Mexico (UNM) Land Arts of the American West Program. The artists involved are John Reid, Heike Qualitz, Amelia Zarafis, Marzena Wasikowska, (from ANU) and Bill Gilbert and Jeanette Hart-Mann (from UNM), Yoshimi Hayashi, a UNM Land Arts Alumni who now convenes the Landmarks of Art Program at Mira Costa College, Oceanside, California, and Roberto Salas who is affiliated and runs the Centro Artístico y Cultural, a community-based initiative in Buena Vista, El Paso in Texas.

These are evocative artistic propositions. Viewing these works, I ruminate on the question of the incommunicability of the physical experience of being in the vast

landscapes of the Australian Outback or the deserts and salt flats of North America. I ponder the implications of bringing their massive scale, their desolate richness into our lounge-rooms courtesy of a fine glass lens.

There is a sense of immersion and contemplation that the artists invoke to help their visual experiments on site. Where there is humor, one also senses the lament for what we are losing through the proliferation of our species. Our bodies unaccustomed to unsheltered conditions, our minds numbed by the silences nature produces - our great loss of her harshness through our increasing comfort within the developed world.

The works show lonely, immersed gestures in vast landscapes. John Reid's video *Walking the Solar System Anza Borrego Desert California USA* (2011), shows a man isolated before a backdrop of mountains. He holds a briefcase and is walking suspended midair; his back horizontal, supported only by an old steel pipe. His step is frozen, belly-up to the stars. The strain of his muscles is visible. Suddenly, he topples, hat and case awry. He gets up, and without further ado rearranges himself into exactly the same position. The video loop begins again. The artist provides a



brochure that claims he acquired 'Landscape Admiration Fatigue', walking the Solar System over breathtaking sites in Nevada, California, Arizona and New Mexico. "A departure point for a Solar Walk must have sensory attributes that excite the intellect and elevate the spirit." [2] Thus readying the mind to marvel, Reid contemplates the fact that we are all moving at 1,800kms. His sixty second intense meditation on the Earth as a precious enclave within the Solar System reaffirms his 'Solurban' citizenship.[3]

In a long history of storytelling and myth making, John Reid has enchanted audiences with tales of remote places and glimpses of illusive shadowy figures.[4] Acting as a nexus between high culture and liminal (and mostly unregistered) creativity, Reid has motivated students on field excursions since the 1980s to enable encounters with the remote Australian outback and rural territories, to facilitate dialogue between mid-career artists and art students, professional scientists, and local community, traditional Indigenous landowners and farmers. Often in repeat-visits to field locations, following his Engaging Visions Project pedagogical template [5], his groups conduct dialogue, individual research

and make site-responsive artworks over time that culminate in exhibitions in either regional galleries or vacant shops in the main street of local towns.

Reid's 'Walking the Solar System' work bears witness to his artistic personality as performer and facilitator. His ever-fluid acting-facilitating-collaborating style recalls Joseph Beuys' pedagogy of Art as Social Action - art that belongs to everyone; and where each act affects both one's environment and one another on a physical and metaphysical level. Similarly, too, Reid's approach persistently (and against all the odds) carves spaces for poetic symbolologies to bleed into the everyday and Reid's own professional academic persona. Reid uses disarming humor and conjures fantastical actions and stories that both flummoxes and tethers onlookers. Both, photographer and performance artist, his gestures rely on photographic documentation, because his actions cannot wait; they must be achieved spontaneously irrespective of whether they are witnessed or not.

Another video in the exhibition, called *Helms Alee*, 2011, presents us with a political poet/un-heroic activist. Yoshimi Hayashi is the instigator and convenor of the Landmarks of

John Reid Walking the Solar System Anza Borrego Desert California USA 2011
video still (detail) Solar Walk: 30 sec. Distance: 900kms

Art program at MiraCosta College, California. The artist walks into his video-frame slowly, traversing a rural Australian meadow. He holds what looks like a toy sailboat in front of his torso so that he seems to float along, like a child that physically becomes the imaginary engine of the boat during play. He approaches, then retreats back into the natural setting of his quasi-colonial picturesque space. A brumby appears and exits in the corner of the frame; some grass birds animate the still foreground for a few moments. The wall text tells me that this event occurred at location called Jigamy Farm near Eden on the Australian East Coast.

The diminutive boat, titled *Boom (Catboat)* (2012), carried during this performance is also on display. Hayashi calls these performance objects pedisails, which I would translate as foot-boat. With his peripatetic walking performances Hayashi documents the flow of wind in urban and rural settings. He wants to be “able to physically see the consequence of these invisible forces on [his] sail” [6]. Here, the physical responses of his petite hand-held sails to the fluctuations of wind currents become a metaphor for the artist’s psyche. Hayashi’s beautifully worded artist statement argues: “The more I clutter my mind, the

more it is difficult for my spirit to travel in a natural harmonious manner, thus creating dissonance.” [7]

In the vein of indigenous traditional methods of mapping terrain through the embodied perception of physical phenomena other than geographical landmarks (for example, the flight of birds, or the wave-pattern on snow, etc.), Hayashi’s performances register the wind as a means of orientation in his psyche. Hayashi also exposes his pedisail to dense city traversals, whose massive influx of sensory input strain its capacity to the limit:

“Navigating such an urban environment by means of my hand held sail is fraught with confusion: tacking back and forth endlessly, wild accidental gibes only to be thrown into irons, being pushed backwards by the current and even ending up going in a totally opposite direction as I intended to go.” [8]

Unlike Hayashi’s walking psychic self-portraits, Bill Gilbert uses walking for creating a portrait of the terrain that he crosses. Arguably, each artist does in fact reveal parts of themselves in their visual portrayals. However, while Hayashi’s method of orientation is somewhat unpredictable and responds to random gusts of wind; Gilbert



Yoshimi Hayashi

Helms Alee 2011, video still (detail)

holds fast to map grid references and GPS points relating to individual stars. A seemingly more measured approach, Gilbert seeks a meaningful sense of connection to each new site that he is in. Using explorative walking, often cross-country, he conducts observation-in-motion; somewhere between seeing, absorbing, and becoming embedded in the natural environment. I wonder if the more lost he is, the more sensitively he needs to rely on his own senses of spatial orientation, thus producing more intimate sense of place.

Bill Gilbert, of the Department of Art and Art History, University of New Mexico, Albuquerque, has been running the Land Arts of the American West Program since 2000, and similarly to John Reid has been facilitating students to connect art practice with the land.^[9]

Gilbert's work in this exhibition is specifically titled *celestial/terrestrial navigation: fungi hunting September 28, 2012; USGS Quadrangle: Kanabownits Spring; Constellation: ORION* (2012). Citing ancient sailors and local traditions of big-game hunting, he chose to conduct a Constellation walk, following the stars of the Orion configuration, using a compass to plot his coordinates across the ground, near

the northern edge of the Grand Canyon. The image on display bears witness to him being taken "on an arbitrary, cross-country route through alpine forest in which [he] encountered more fungi than animals."^[10] In this instance, the walk was shared with Amelia Zafatis during her exchange to the UNM Land Arts Program, who lit tiny fires for each star-point that they reached. Both artists photographed the ground. But where Zafatis photographed the charring blades of grass, leaves and twigs, Gilbert's gaze captured an astonishing array of incredibly radiant, Technicolor fungi growing humbly underfoot.

Australian sculptor and performance artist Amelia Zafatis presents both collaborative and individual works in this exhibition. Through out the show her self-made orange safety uniform *Safety complex* (2012) reappears in various incarnations, at scenic urban and rural locations. In an ongoing series of work that she has been developing since 2011, her uniform becomes a vehicle to stage artistic actions in response to various environments. Through doing so she discusses a range of issues around the constructs of physical and psychic safety in human habitation, and the impact of the individual on their surrounds.

Standing in front of a variety of her photographs, such as *Solving salinity one sweep at a time* (2012), *watch; stay; rise* (triptych) (2012) and *There's no place like Albuquerque* (2012), I see a pair of fluorescent yellow ankles in sensible, hazard orange parking inspector shoes that appear equipped and purposeful. Disembodied from their uniformed owner, they parade in front of formidable landscape views, worm's eye level. Theirs is a tiny scale relative to its surrounds, and yet they become iconic; their unnatural colors scream of risk assessments and filing cabinets, of construction fencing and mining. These feet have a demanding and slightly threatening presence; and yet also seem awkward and alien.

Zafatis has also collaborated with Heike Qualitz in the video entitled *Enola Gay dawn (no regrets)* (2013). A contested and politically fraught tourist destination, the Enola Gay Hangar on the airfield of Wendover, Utah housed the aeroplane that dropped the nuclear bomb on Hiroshima in 1945. In a typically unselfconsciously paradox political gesture, the conservation of this demonic machine by the American state serves more to glorify its military efforts than to commemorate the

unspeakable devastation caused in Japan. This is not lost on the artists, and their video enacts the inherent self-righteousness of such an authoritative stance.

The video shows the figure of Zараftis in her trim orange hazard uniform mounting the stairs of a retired watchtower positioned immediately in front of the hangar. She moves slowly, in her arms carrying what seems to be a large cannonball. Up the stairs she goes, dutiful like an ant carrying a twig. Her progress is accompanied by Edith Piaf's iconic French song "Non, Je Ne Regrette Rien", from 1956. As she reaches the top, Zараftis leans out and drops the cannonball onto the ground before the tower. There is no visual explosion, but there is the TV sound-effect of an atomic bomb exploding. The song melodramatically continues, Zараftis descends the stairs and walks out of the frame, seemingly unaffected, but also no lighter for having unburdened herself of that target-bound bomb.

Heike Qualitz, a German migrant from Berlin, is a sculptor and photographer whose practice has straddled the contradictory interests of mechanical engineering, sound and natural movement-focused dance practices. During this field trip in America, the

mobility of the camera and lack of studio tools enabled her to isolate her focus on sound and embodied perception. Her works represent a number of visual experiments that include performance, installations with organic matter *nightfall* (2013), and night interventions using light *crossed cultures I – V* (2013).

Interestingly, in her performance photography, a deliberate and denaturing grey-scale amplifies the overwhelming ambient grandeur of the sites that her body is in. The work *saline sanctuary* (2013) at the Bonneville Salt Flats (Salt Lake) is a large still image of a vast, mirror-like shallow lake, punctuated by the slow trajectory of a human body rolling prostrate, wrapped in a sparkling silver space blanket. The scale difference of giant horizon to tiny body is extreme; and yet the figure is at once delicate, feminine (almost Pre-Raphaelite), and somehow mechanical and space-alien. The same artist's sandy colored body appears in another image, curled up like a fetus in *muley lacuna* (2013). Her skin colour merges with a sand stone hollow on the edge of a precipice that opens out to a breathtaking view of the Goosenecks valley.

I turn the corner of the gallery wall and am confronted by two large-scale images

facing each other. One, *Esprit of Aztlan gone back* (2013), by Roberto Salas, seems to be a gesturally drawn historical diagram, superimposed over a map of Northern America. Opposite, Marzena Wasikowska's work, *Illegal intent: View from Mexico to USA* (2013), shows a calm, wide view of what appears like low-lying shrub; messy, yellowed, unassuming.

Confused, my eyes I linger on the starkness of the latter image, its monochrome worms-eye view of grass. Maybe trodden-down in parts? Animal shelters? But there is more to it than meets the eye. Far from an idyllic landscape shot, this image is of border country between the United States and Mexico. Contested and dangerous boundary territory, in parts no-mans land that is coveted by droves of illegal migrants annually from Mexico to the USA. Wasikowska walked along these lines both alone and encountered supplies left by some sheltering trespassers to be used by those yet to come. An eerie truancy pervades the images. There is a palpable sense of the incoherent arbitrariness of fence-lines, as arbiters for economics and power. The view from each side to the other is deceptively similar; and yet the implications of which side you are standing on is massively different.

Marzena Wasikowska, a Polish/ Australian artist living in Australia since the 1970s, produces photographic portraiture of people as well as landscape and meditations on its phenomena.[11] It is as though this image, the hollows of absent human bodies in the shrub summon some of her interest in the phenomenological register of a photograph seen particularly in Wasikowska's landscape photography. In this way, a photo always remains contradictorily rich and poor. While it excludes all the senses but the eyes, the camera lens can capture the uncanny and freeze it like no human eye can.

I return to *Esprit of Aztlan gone bad* (2013), by Roberto Salas, director of the Centro Artístico y Cultural Buena Vista in El Paso. This is a diagrammatic and diachronic view of the histories of contact, war and colonization from the perspective of a Mestizo minority, privileging the events of both, the indigenous and migrant people of this area. Salas' visual historiography presents European and Indigenous icons in tension – his own identity having been formed between "colliding worlds"[12]. A quick glance at Wikipedia reveals the complexity of the seemingly simple descriptor, "Mestizo", and therefore the

Roberto Salas
Esprit of Aztlan gone bad 2013, (detail)



ambition of Salas' attempt to form an inclusive image of territory and identity. By definition, a Mestizo person is of mixed European (mainly Spanish) and American Indian ancestry. Like many colonizers, the Spanish Empire in America developed a system of racial categorization called "Casta". Typically for the conditions of such occupied lands, the majority Mestizos had fewer rights than the minority born in Europe "Penninsulares", or the first generation locally –born colonial whites "Criollos". Ironically, all three had more rights and privileges than the minority "Indios", "Pardo", "Negro" and "Mulatto" populations.^[13] During decolonization, "mestizo" became crucial in a new independent identity that was neither wholly Spanish nor wholly indigenous.

Salas's recent works of paintings, drawings and installations juxtapose historical elements to explore the "Within the mask of" theme. One is reminded of Frantz Fanon's iconic text *Black Skin, White Masks* from 1952 aiding the decolonization of Algeria from French rule. Salas' map shows geographical concepts, bloodlines, sites, objects of trade, storytelling myths and legends side-by-side.

Human archaeologies are tested in Jeanette Hart-Mann's ongoing project *terrädigest*,



begun in 2010. A prolific artist, farmer and teacher, she is the co-director of Land Arts of the American West at the University of New Mexico and Collective Operative of Fodder Project Collaborative Research Farm. Her works create spaces for the speculation of relationships between people, environments, biota, and agriculture.^[14]

terrädigest, investigates the relationship between culture and biological systems. Hart-Mann's works in the show are 6 human size photo prints of gigantic letters spelling "digest" in the landscape. The letters are dug out trenches in the ground at various field trip sites of the Land Arts Program. The photographs are accompanied by the Web interactive online "terrädigest" that documents how each letter is produced. One can click on each letter which brings up the site where each was produced. The web interactive implicates the viewers' relationship to their own consumption and waste.

The Land Arts Program's field trips are highly structured. Allocated provision shopping is packed into storage coolers, each meal planned. Scouting the site in the preceding days, Hart-Mann digs a hole in form of a letter and then uses the group's own compost to

Jeanette Hart-Mann
terrädigest 2010 – current (detail)

fill the letter and photograph the debris of the group's temporary habitation. She arranges an aesthetically consistent color palette through out. These compost-graves become strangely anthropomorphic and yet remain somehow beautiful. The artist then takes nearly a hundred photos of each. The whole letter is then stitched together again digitally laboriously, faking the horizon line and spatial perspective of pictorial depth to achieve lack of foreshortening.

Thus a hyper-realistically crisp image of decomposing organic matter is produced, magnifying our attention to this distasteful effect we have on the land. Year to year the artist will revisit food sites to see if anything has germinated. I ruminate that this is illegal in any Australian National Park. Here, this seems a counter-intuitive activity given the pervasive Australian consciousness about the long-term devastation that introduced species have caused in the delicate Australian ecology.

So, on the whole, these gestures might seem lyrical and at times whimsical, but they are deeply political. Their dilemma pivots on the facts of the incompatibility of the human body alone in nature, unable to survive her

ways unequipped, and the desire to preserve her sophisticated ecological systems and awesome geological arenas. In these works there is a palpable yearning to return to nature from the golden handcuff of civilization; and yet an inability to do so permanently. In this way, the images presented remain anti-heroic and heart-wrenchingly sensitive, as the artists comprehend this for themselves using their own visual processes.

[1] Richard Long, 1968 (ongoing project) / part of a group of artists referred to as environmental or land artists.

[2] John Reid, *Walking the Solar System* brochure, 2013

[3] Ibid.

[4] John Reid, *Fishman* series, 1990s-present

[5] *Engaging Visions* Project details (see Amelia's email)

[6] Yoshimi Hayashi, Artist statement, 2013

[7] Ibid.

[8] Ibid.

[9] An ongoing experiment in arts pedagogy since 2000, *Land Arts of the American West* at the University of New Mexico explores the expanding field

of arts practices based in social and environmental place. Each fall, *Land Art* forms an interdisciplinary, nomadic artists' collective: travelling, working and living together, while investigating the South West. Spending weeks at a time in various eco-niches and cultural communities of New Mexico, Arizona, Utah, Nevada, Texas and Chihuahua, Mexico, artists develop individual and collaborative projects. (Exhibition wall text of *Connecting Liminal Nowhere*, *Land Arts Program of the American West 2012*, held at Centre for Contemporary Art, Santa Fe New Mexico).

[10] Bill Gilbert, Artist statement 2012

[11] See Wasikowska's bodies of work such as *I left Poland when I was 11 years old* and *24 years later returned for the first time*. (2000); *Fragrant Sweat* (2000-1); *Forensic Landscapes* (1999-2004); and *Excavations* (2004-2006).

[12] Roberto Salas, Artist Statement 2013

[13] There is no room here to elaborate on the struggles of the complex identities of the Americas. While exact descriptors vary nationally, for the sake of clarity here, "Mulatto" refers to a person with European and Negro blood; "Zambo" to South American Amerindian and Negro blood, and "Pardo" evolved to mean a person with blood from all 3 races.

[14] Hart-Mann's current projects include a community-based seed collective called *SeedBroadcast*, research of cross-species and non-species communication, and documenting compost/waste processes.



WALKING THE SOLAR SYSTEM

JOHN REID

Locations in the United States of America from which to 'Walk the Solar System' are plentiful, especially in California, Nevada, Arizona and New Mexico, for it was in these States that Marzena Wasikowska and I spent most time during our visit to the US to join the Land Arts of the American West program convened each year by Professor Bill Gilbert, Department of Art and Art History, University of New Mexico, Albuquerque, New Mexico. Each day of travel we crossed spectacular geological formations and suffered an easily acquired syndrome that Marzena identified as 'Landscape Admiration Fatigue'.

A departure point for a Solar walk must have sensory attributes that excite the intellect and elevate the spirit. Having identified a departure platform that meets these specifications, I would assume a walking posture at odds with gravity, aesthetically configure my body with its surroundings and compose my thoughts for an exercise in wonder. I would then invoke my abdominal core and brace myself for a one-minute journey - 1,800 kms in space relative to the sun. I am reminded as I walk the Solar System of the vastness of the Universe and that Earth is a precious enclave within it. While acknowledging the

planet's protection and nourishment of life, I always reaffirm my Solurban citizenship before the walk concludes.

Drawing upon the experience of the Solar walk over Mexico, I was keen to walk from Monument Valley, Arizona, (in Navajo, Tsé Bii' Ndzisgaii - 'The Valley of the Rocks'), armed with a daring plan. My intention was to change gravitational allegiance from the Earth to the Sun. In the first moment of my Solar walk I would attach to the Sun; and, as if I had cast an anchor into its fiery depths at full speed, I would be wrenched to a standstill. Earth would slip away beneath me in a planetary manoeuvre gracefully governed by the combined effects of its axis rotation and its elliptical revolution around the Sun. The American West would contract within a single cone of 3D vision. This was the imagining that drove me to the edge of the Valley.

My departure point for the Monument Valley Solar walk was a small pillow of sandstone, pictured above to the right of the 'West Mitten' and behind the 'STOP' sign – an instruction I failed to heed. This would be a walk of sheer bravado. I did not have the astronomical knowledge to undertake a proper risk assessment. All I could think

about was the prospect of just one moment of success and I would be soaring, eagle-like, over shifting ground. I had no clear idea where the walk would end or how I might survive its termination in a place other than my starting point.

I positioned my body for the Solar Walk. Marzena operated the camera and shouted the adjustments that I should make to one limb or the other. I obeyed as best I could. I closed my eyes and conjured the Solar System to fit inside my head.

I imagined the Sun and its fierce turbulence and tentatively surrendered my body to the power of its attraction. I was taken instantly by its eternal current. Instead of rocketing into the sky (or the Earth plummeting away directly beneath me) as I had naively expected, I shot sideways like a baseball through the gap in the West Mitten. I went into orbit with my bones in tact - just. I did not melt from atmospheric friction as I traversed the troposphere, then the stratosphere.

I did not burst into an array of intestinal junk in the rarefied condition of space for I had already lost my breath. There was a moment of elation. I looked back towards Earth.

The land art of the American West, beautifully articulated in a palette of oxides,



John Reid Walking the Solar System Mexico 2011. Walk Adviser and Camera Operator: Marzena Wasikowska

dissolved into the blue marble that the planet became as I moved further away. Then I saw the moon. It was giant and growing more so. I was in line for a collision. Its pocked surface filled my vision. Each crater vying to catch me. I instinctively took the foetal position to enhance my chance of survival, which was nil. I imagined my

impact crater providing entertainment at every astronomical society AGM. I flung out my arms and bit the dust.

I spat like a born-again volcano. Courtesy of my peripheral vision which was working extremely well, I could see Marzena, a conquistador in the New World protecting my video camera from a small group of

onlookers. I realised I was on show. I composed my self and re-established decorum as a Solar walker aligning my dusted trousers and vest.

My second ascent of the sandstone outcrop behind the STOP sign was interrupted by a lady who wasn't little, or old, but very curious as to what I was up to. Her interrogative remarks magnetised others within earshot and an audience gathered around me. Confessing that I was a visual-artist-at-work was probably a sufficient reply; but I did not stop there. I delivered a crash course in walking the Solar System that literally articulated what my captives had presumably witnessed. "The reason I'm doing it", I explained some more (I always answer the 'Why?' question without being asked), "is to provoke conversations such as this one". In a beat I put a case for leaving coal in the ground and urged everyone to unequivocally disapprove of geo-engineering responses to climate change. At that point my audience became a forum and we got down to business.

The Sun had set when Marzena and I left the Valley, clipped the corner of Utah and rolled south into Arizona along US-163. There was barely a sound as we approached Kayenta, a settlement in outerspace with lots of atmosphere and very agreeably located given the overall scheme of things.

Geo-engineering responses to climate change. NO!

Geo-engineering planet Earth (deliberate large-scale interventions intended to reduce global warming) involves significant risks associated with the consequences of interference with an incompletely understood, massively complex, global system.

A geo-engineering proposal to put a sulphate shield around Earth involves spraying of sulphur (approx 5 million tonnes every year) in the form of sulphur dioxide (SO₂) into the stratosphere. SO₂ converts to sulphuric acid - an effective reflector of sunlight.

Main problems:

(i) If initiated and subsequently discontinued there will be a rapid rise in global temperature. Rapid temperature change results in loss of biodiversity through inability to adapt.

(ii) Expected (and unexpected) consequences would probably be distributed inequitably across continents. This would create problems in some regions, benefits in others and political instability all-round.

Leave coal in the ground. YES!

Transition from burning fossil fuel is essential. Coal contributes about 40% of the world's CO₂ emissions. It is unethical for coal companies to profit from changing the climate.

Energy alternatives

Vote for politicians who deliver political, social and industrial leadership for change in our consumption of coal and oil; and who support major research and development in energy alternatives.

John Reid, 2013

References

Tony Eggleton A Short Introduction to Climate Change Cambridge University Press 2013

Clive Hamilton Earthmasters: Playing God with the Climate Allen & Unwin 2013

Amory Lovins Reinventing Fire: Bold Business Solutions for the New Energy Era Chelsea Green Publishing 2011

Solar Walkway and Departure Platform
Monument Valley / Tsé Bii' Ndzisgaaí, Arizona, USA. The central features of Monument Valley from this view point are three buttes. Two that look like mittens, 'East Mitten' and 'West Mitten', and Merrick Butte. The 'West Mitten' is depicted here.
Photograph: John Reid





HELMS ALEE (2005-PRESENT)

This project documents the flow of wind in urban and rural settings. The wind current becomes a metaphor for my psyche. The more I clutter my mind, the more it is difficult for my spirit to travel in a natural harmonious manner, thus creating dissonance. In rural, open, landscapes the consistent winds allow me to travel in a direct course with clarity of mind. In large cities, buildings impede the wind flow creating crosscurrents; cars and buses zoom by and blow harsh puffs of toxic smoke; and the landscape of foot traffic constantly and busily changes. Navigating such an urban environment by means of my hand held sail is fraught with confusion: tacking back and forth endlessly, wild accidental gibes only to be thrown into irons, being pushed backwards by the current and even ending up going in a totally opposite direction as I intended to go. Sadly, where the wind lulled and my sails luffed I found myself in a sea of vagrants, undoubtedly harboring themselves from their own turbulent psyches. Being able to physically see the consequence of these invisible forces on my sail enlightens my own sensitivity towards the spiritual pressures imposed by living in a densely populated setting.

The difficulty in working in a non studio environment is the task of translating the



Yoshimi Hayashi *Boom (Catboat)* 2012, mixed media, 38 x 12 x 30 cm

outdoor experience into an object to be viewed in an indoor setting. The hand sails can be used for pedisailing, but are made specifically for the gallery. They represent a sculptural metaphor for the actual walking performance. As an avid traveler I have included many of the places in which the pedisailing has been performed. I most recently performed a pedisail on the Australian East Coast at location called Jigamy. Places/cultures are represented by

the type of sails, as well as symbols. Over the years these symbols have included: Tino Rangatiratanga (Maori independence flag) from New Zealand, Western Samoa, Kanak Independence flag from New Caledonia, as well as burgees from Otago Yacht Club (New Zealand), Rarotonga Yacht Club, Catalina Yacht Club, and Chula Vista Yacht Club.

Yoshimi Hayashi, 2013



Bill Gilbert

celestial/terrestrial navigation: fungi hunting

September 28, 2012 2012

(details)



Bill Gilbert

celestial/terrestrial navigation: fungi hunting

September 28, 2012 2012

USGS Quadrangle: Kanabownits spring

Constellation: ORION

digital print

59 x 82 cm

In recent years I have become a wanderer, making my art as I move from place to place. Over time I have developed a methodology for creating portraits of place as I explore each new location. Following marked roads and well-worn trails is a common approach used to develop a sense of connection with a new place. In this new body of work I take my clue from sailors and navigate across land with the help of the stars in the night sky. This fall at the north rim of the Grand Canyon, I chose the constellation Orion as my guide based on the traditional use of this area for large game hunting. Walking Orion onto the ground on September 28, 2012 took me on an arbitrary, cross-country route through alpine forest in which I encountered more fungi than animals.





Bill Gilbert & Amelia Zaratfis

celestial/terrestrial navigation September 28,
2012 2012

USGS Quadrangle: Kanabownits spring

Constellation: ORION

digital prints, pins

106 x 182 cm

Working collaboratively with Bill Gilbert was an opportunity to share in and respond to an established aspect of his art practice; overlaying the points of a constellation onto a topographic map and walking to the correlating GPS points as a rationale for encountering a place. Sharing the Orion walk, we appreciated the terrain through not only our own senses, but through the observations made by one another. We constructed and lit small fires at each point as a human gesture to the distant constellation. The intimate and tactile act of lighting the fires became also a process through which the features of the environment were perceived. Burning the materials at hand in each location, we left an accordingly transitory representation of our human presence in that place and time.



Bill Gilbert & Amelia Zraftis *celestial/terrestrial navigation* September 28, 2012 (details)

Over the past decade I've been walking the landscapes of the American West in the effort to become more intimate with my home territory. Tracing constellations on the land is my attempt to reconnect earth and sky. Until now these walks have always been solo. At the north Rim of the Grand Canyon, Amelia and I followed a path created by laying the constellation Orion on the land. Fires started, rain fell, mushrooms sprouted and we now have a shared sense of place.





Amelia Zاراftis
SELF SERVE 2012
digital print
80 x 120 cm

"To make an ultimate choice we must put
into question the foundations of our lives."

Peter Singer, *How are we to live? Ethics in
an age of self-interest*, 1995, (p5)

Amelia Zاراftis
*There's no place like
Albuquerque* 2012
digital print, 61 x 46 cm





Amelia Zeraftis
watch; stay; rise (triptych) 2012
 digital prints
 19 x 25/17 cm



Amelia Zараftis
*Solving salinity one
sweep at a time 2012*
digital print
66 x 46 cm



Amelia Zeraftis & Heike Qualitz

Enola Gay dawn (no regrets) 2013

video loop

2 min 31 sec

Enola Gay dawn (no regrets) embodies aspects of our responses to the monumental presence and significance of the Enola Gay Hangar, and our encounter with representations of American military history observed on the airfield of Wendover, Utah.

Amelia Zاراftis

Safety complex (constructed garments)

2012

modified work shirt, cotton, reflective tape,
shoes, spray paint
human scale

Do the garments we inhabit influence the decisions and choices we make? Through the donning of a uniform, can the identity of the individual become less relevant than their role? Made expressly for their transportability on the Land Arts program, the Safety complex garments are a vehicle through which I tested such questions. In particular, exploring the notion of individual responsibility in response to particular environments that I encountered in the American South West.

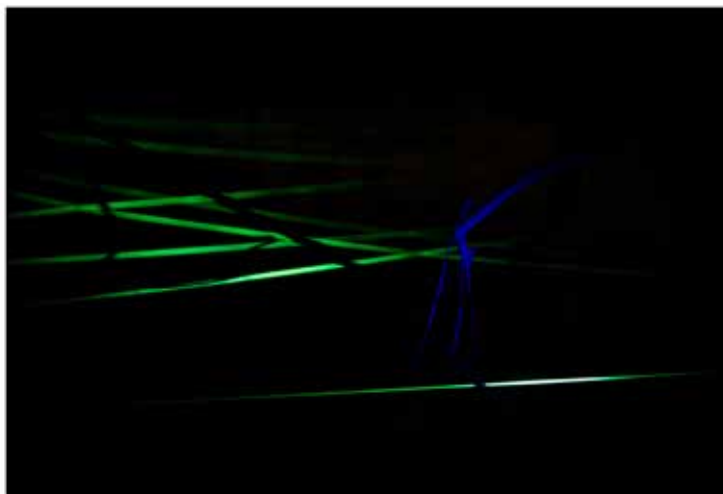
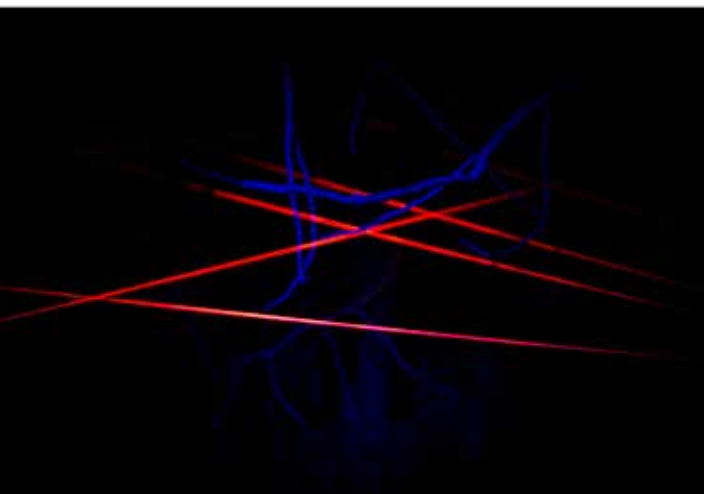


Heike Qualitz

crossed cultures II, V, IV 2013

inkjet on Ilford gloss

47 x 31 cm

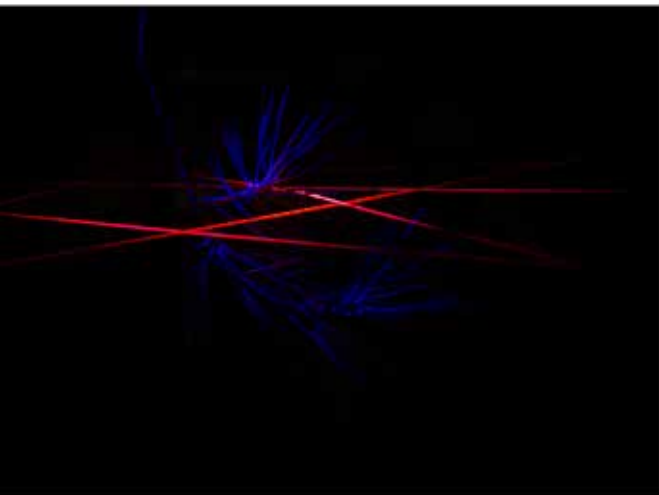


Crossed cultures developed as a response to the unexpectedly rich variety of fungi we encountered upon arriving in the forest of the Grand Canyon's North Rim. The fruiting body's brief appearance prompted contemplation on the vast invisible networks of mycelium so instrumental in contributing to an ecosystem's well being.

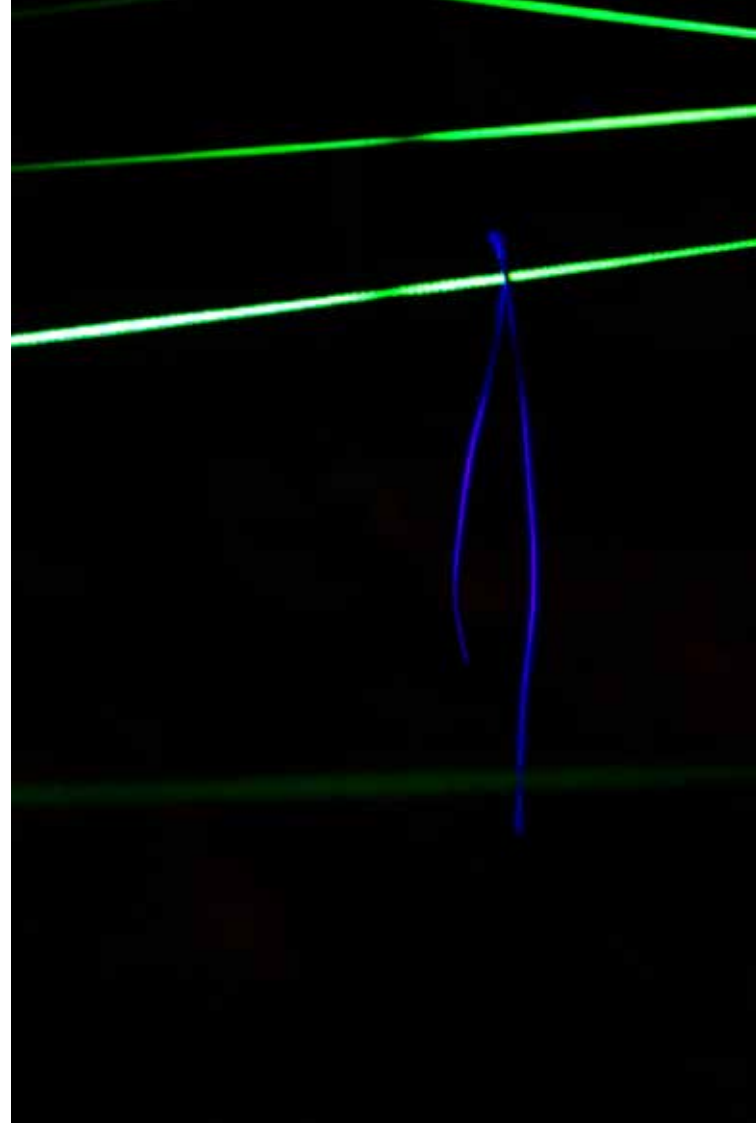
The English mycologist Alan Rayner regards them as 'troops, variously equipped for different roles and in varying degrees of communication with one another. Without a

commander, other than the dictates of their environmental circumstances, these troops organise themselves into a beautifully open-ended or indeterminate dynamic structure that can continually respond to changing demands'. (Alan DM Rayner, 'Conflicting flows: the dynamics of mycelial territoriality', *Miclavinea* 10(1991) 24-35)

In an attempt to 'bring to light' those hidden systems, I used what I had at hand - builder's string and a black light torch. Absurdly placing a web amongst the trees into the dark of the night, only a small fraction of it is then illuminated, cast in an unfamiliar light...



Heike Qualitz
crossed cultures I 2013 (detail)
inkjet on Ilford gloss





Muley lacuna contains several distinct and remarkable landscapes within one frame (in the foreground the Cedar Mesa, elevated above the Goosenecks Valley, the distinct features of Monument Valley in the far distance). The circular cavity in the mesa's ledge, formed eons ago, provides a perfect fit for a human body, the road in the middle distance reduced to the size of an umbilical cord connects the womb-like shape with what lies beyond the frame.

Exposing the body in the wide-open space becomes a humbling act, dwarfing existence in space and time. The folded body mirrors the peculiar shapes the San Juan river left throughout its snaking journey - a testament to the power of water, an element found in such scarcity in the arid Southwest, yet constituting over half of the human body.

The geomorphic history of the surrounding landscape contrasts that of a human lifespan and heightens a sense of vulnerability. The bare body rests in protective fetal position. The skin the colour of sandstone, immersed in the matter preceding our existence - a quiet laudation to our ancestry.

Heike Qualitz

Muley lacuna 2013

inkjet on rag paper

61 x 91 cm

Nightfall was captured on a full moon night in amongst the Ponderosa pines of the Kaibab forest (Arizona). The work combines my love for drawing in space and the ambiguity of night photography. Perhaps in an attempt to pay tribute to the continuous process of regeneration and decay, I applied the linear forms of the needle clusters in their varying shades of decomposition to draw the simple, yet complex form of the plant's seeding body. Spatial relationships become accentuated, possibly distorted, when engaging with vast landscapes like that of the American South West. The proximity to the majestic Grand Canyon seems so palpable amongst these towering pines, leaving me dwarfed by their overwhelming magnitude.

Heike Qualitz *nightfall* 2013, inkjet on rag paper, 112 x 45 cm (right)







The Bonneville saltflats, on the western edge of Utah, are the remnants of ancient lake Bonneville. Framed by barren mountains, they form an extensive, inhospitable, yet intriguing landscape. Getting lost in the vast expanse offers perspective - down to the humble compound forming the base for this reflective surface. Like water, salt forms an essential part of life, mirrored in each cell of our body. A sense of homecoming accompanies my encounter here. Wrapped safely in my space blanket I attempt a camouflaged navigation through the brine of my ocean ancestry.

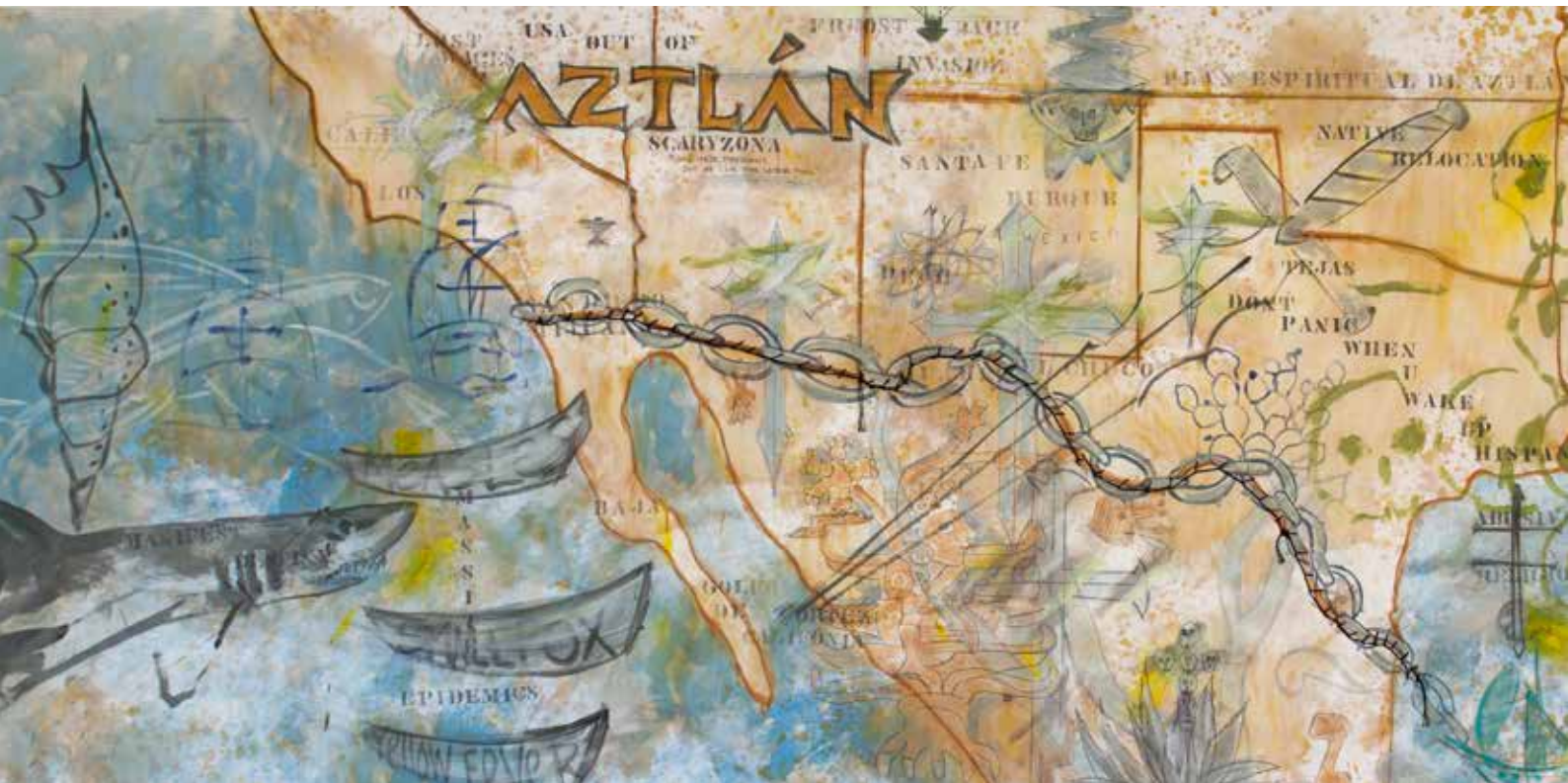
Heike Qualitz *saline sanctuary* 2013, inkjet on rag paper, 91 x 61 cm



It is curious that contested landscapes often conceal evidence of conflict from the casual viewer. Balmy days disguised the burden of the land's history. If one waited long enough, this benign tranquility soon gave way to action. I imagined both the illegal immigrant and border security personnel surveying horizons, listening for clues of the other approaching. One - constantly scanning, retreating under trees, obscuring bodies in thickets. The other with more conspicuous presence - searching methodically, uncovering 'signs' that upon a closer inspection unmistakably reveal acts of desperation.



Marzena Wasikowska *Illegal intent: View from Mexico to USA* 2013, digital print, 60 x 300 cm



Roberto Salas *Esprit of Aztlán gone bad* 2013, drawing on non-woven material, mixed media, 152 x 365 cm



Understanding and coming to terms with my Mestizo heritage has brought me to the forefront of my identity. The creation process has been triggered by an innate urge influenced by my education both in the streets and within an academic setting. I am the product of two colliding worlds both with rich cultural artistic histories in all-recognizable disciplines. In a historic context, my artistic endeavors are a contribution, a continuing link of both cultures within our time and place.

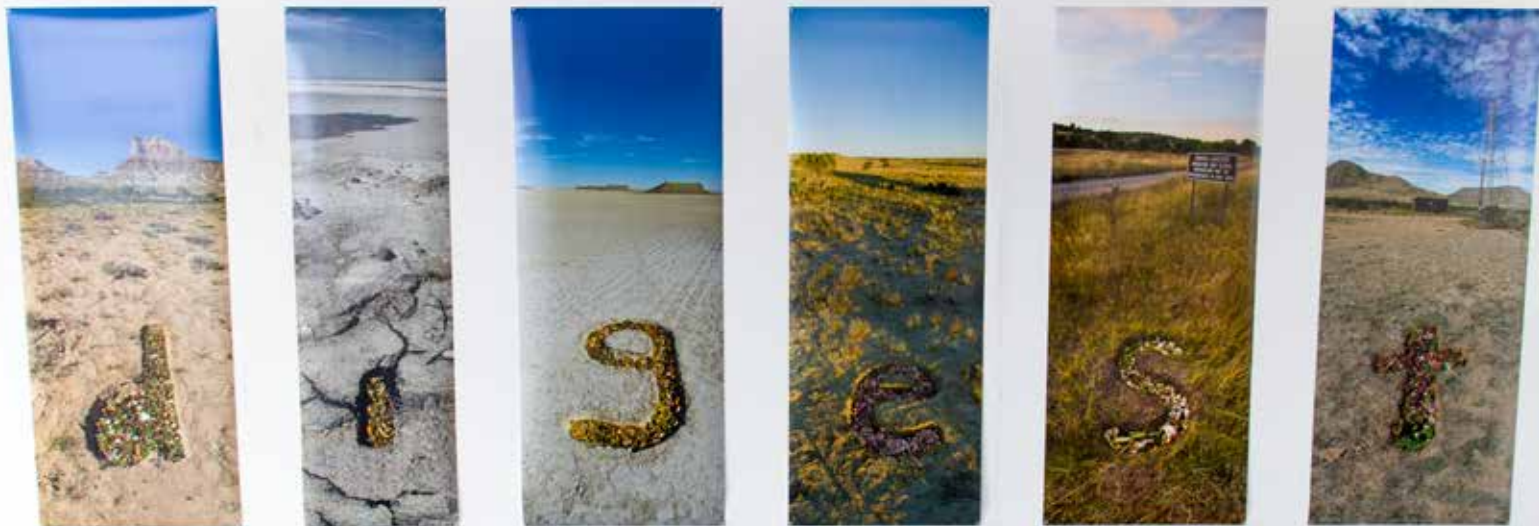
I believe my public artwork is a reflection of these two cultures, inspired by the scale and lasting monumentally of European and Indigenous icons. Working within a site-specific setting, my art is driven by each unique situation and set of materials resulting in an eclectic resume of work. The intellectual challenge is to create a successful concept that connects the aesthetics of the site with community through a common thread.

I have been working in the field of public art for over twenty five years creating site-specific public art projects in public settings. The integration of the community profile in the development of the artwork has proved essential in public settings. My work can be found in urban and rural settings, public schools, county buildings, and multi-class neighborhoods; sites seeking enhancement. The artwork conceptually integrates local

history, community identity, and cultural linkages between people of all ages and time providing a positive experience to communities of diverse populations.

Recent investigations within my private space, away from the eye of public art involve inquiry aligned with issues exploring ancestral identity. The "With in the mask of " theme is an ongoing series of paintings, drawings and installations juxtaposing historical elements, geographical concepts, bloodlines, site, objects of trade, storytelling myths and legends side-by-side or as visual overlays.

Roberto Salas 2013



Jeanette Hart-Mann *terradigest* 2010 – current, compostable materials, soil, performativity, digital prints, web, dimensions variable

Jeanette Hart-Mann

<http://www.terradigest.com/composite.html>

terradigest is a multi-year project with quirky and unexpected ends, driven by my need to plant decomposable waste as a bio-massive-body-politic, instead of dumping these into landfill accumulations. Its ground is literally the dirt beneath our feet, the earth, soils, minerals, biotas, and atmospheric conditions of locations around the American Southwest. And its life lives through its performativity, documentation, and literal digestion through the energy transformation of place.

Jeanette Hart-Mann is an artist, farmer, and teacher whose work investigates the boundaries between culture and biological systems. She uses installation, sculpture, photography, video, public interventions, and performance to create spaces for the speculation of relationships between people, environments, biota, and agri-culture. Current projects include a community-based seed collective called SeedBroadcast, research of cross-species and non-species communication, and documenting compost/waste processes. She is the co-director of Land Arts of the American West at the University of New Mexico and Collective Operative of Fodder Project Collaborative Research Farm. She received her MFA at the Vermont College of Fine Arts, USA.

terradigest

ground composite





exhibition view Foyer Gallery ANU



