

COLLEEN BOYLE

CLARA BRACK

GARTH HENDERSON

HEATHER HESTERMAN

BRIDGET HILLEBRAND

PENELOPE HUNT

REBECCA MAYO

HARRY NANKIN

JEN RAE

DOMINIC REDFERN

CAMERON ROBBINS

SARAH TOMASETTI

MAURIZIO TOSCANO

FLOW

COUNIHAN GALLERY IN BRUNSWICK

21 APRIL–21 MAY 2017

FLOW

Introduction

*'The artist's business requires an involvement in practically everything....(...)
The total scope of information he/she receives day after day is of concern. An
artist is not an isolated system. In order to survive she/he has to continuously
interact with the world around him...Theoretically there are no limits to his/her
involvement.'*

Hans Haake¹

How do we personally and collectively take responsibility for the global changes that are happening and act whilst not being swamped by waves of indifference? What does it take for us to be jolted from our collectively complacency and to live a simpler life?

I do not have the answers, but this is what I am reminded of almost daily. Everyday lights are turned on, regularly my car is used to run an errand, and hot water is available; these comforts are taken for granted. But whilst I perceive that I am immune from climate change, others in the world are suffering because of too little action. Former Tuvaluan Prime Minister, Saufatu Sopoaga stated that the impacts of climate change compare to "a slow and insidious form of terrorism against us".²

NASA currently has 19 satellites orbiting and scanning the earth ecosystems revealing that the health of the planet is far from ideal.³ These eyes in the sky are bearing witness to rapid changes, from icecaps melting to rising seas, diminishing rainforests, drought and increasing weather events. The cost of climate change is that people and species will suffer. People will move, migrating to find a better life, environmentally and politically. The age of the Anthropocene sees the results of human activity causing effects globally with the greatest effects from wealthy countries at the expense of poorer nations.

21 April – 21 May 2017
Opening Thursday 20 April 6–8pm

Artist and curator talks
Saturday 6 May 2.30pm

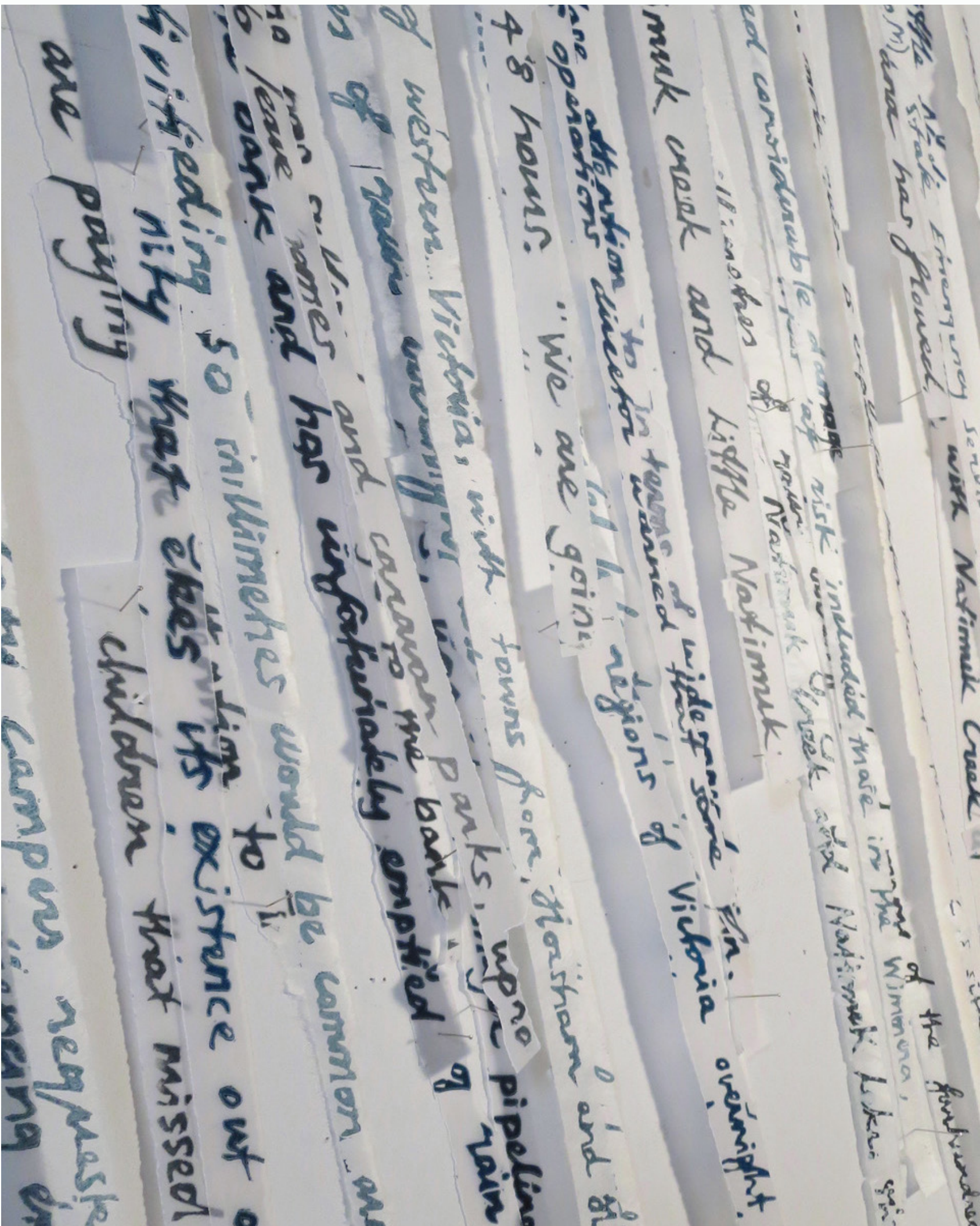
FLOW offers a meditation on how we perceive and understand motion. This exhibition encompasses a meta-narrative exploring water, wind, energy, matter, migration and information and asks us to bear witness to our past whilst hearing the call of our common ecological future.

Colleen Boyle, Clara Brack, Garth Henderson, Heather Hesterman, Bridget Hillebrand, Penelope Hunt, Rebecca Mayo, Harry Nankin, Jen Rae, Dominic Redfern, Cameron Robbins, Sarah Tomasetti and Maurizio Toscano offer insight by shining an artist’s lens on the ecological.

Essays by Senior social scientists Dr Nadine Marshall and Dr Peter Marshall asks us to consider how flow effects our world, and Dr Maurizio Toscano offers a poetic and philosophical meditation on flow as motion.

FLOW is part of Climate +Art=Change 2017 and is an opportunity for engagement and dialogue. My deepest thanks and gratitude extends to the artists, writers, the staff at Counihan Gallery and everyone who has supported this project at all its stages.

Heather Hesterman
April 2017



Bridget Hillebrand
Floodlines 2017 detail
linocut on paper
dimensions variable (approx. 4 x 3m)
Courtesy the artist

Notes

1. Gablik,Suzi.1991.The Re-Enchantment of Art. NY:Thames and Hudson.p115.
2. Saufatu Sopoaga. Warne, Kennedy. "Against the Tide: Rising seas threaten to swamp Kiribati, but the spirit of the islanders is resolute", National Geographic. Nov.2015.Vol.228.No 5, p129.
3. The funding for these satellites is not guaranteed, yet they provide vital climatic information for scientists. Milman, Oliver."Trump to scrap NASA Climate research in crackdown on 'politized science'." The Guardian. 23 Nov.2016."Nasa's Earth science division is set to be stripped of funding in favor of exploration of deep space, with the president-elect having set a goal during the campaign to explore the entire solar system by the end of the century. This would mean the elimination of Nasa's world-renowned research into temperature, ice, clouds and other climate phenomena". accessed 4/04/2017.
<https://www.theguardian.com/environment/2016/nov/22/nasa-earth-donald-trump-eliminate-climate-change-research>

People go with
the flow but
sometimes to
a place of no
return*

People and Nature are intricately connected, interconnected, combined in a fluid dance that shapes our shared existence. Motion and change are our shared constants. Night to day, light to shadow, summer to winter, shine to rain; harvest to famine: the course of nature guides us and demands our attention. We take shelter, embrace the outdoors, seek, evade, indulge, endure; daily, weekly, annually.

We are part of the flow: physically, psychologically, emotionally, culturally, socially, financially, and economically. Who we are, how we interpret place, how we project our priorities and how and where and when we travel are all determined by Nature's kinesis. Our thoughts, plans, actions, structure, identity, culture and governance are all intimately interconnected with the changes, the ebbs and flows, surges and declines of the places in which we live. People go with the flow. The air – movement powered by hot and cold, swirls around us, lifting and propelling. Kites, gliders, parachutes, planes, drones and super-jets. Water – the quintessential flow, speeds down mountains to coastlines, languidly travelling across expansive seas and oceans, steering us, leading us, escorting us to destinations sometimes far away. We swim and play, dive and duck, paddle and boat, and navigate massive ships and whole armadas across the globe.

We also connect with the soil, laid down to rest as rocks and mountains so long ago. Its ancient movements provide the substrate for us to dance, laugh, live, plant, eat, mine, and build on. Our homes, factories, villages and cities are nestled on the soil, and they too weather slowly away and join the inexorable flow to entropy. The soil defines home, a place so very special that we will die to protect it. It feeds us, it clothes us, it gives us forests and places that in turn protect us, inspire us.

And then there is Life itself – defined by flow. Plants and the animals emerge and evolve and grow and die, and eat and are eaten, and reproduce all over again. Life stops when the flow stops. So we nurture and are nurtured, we raise and water and sow and harvest, milk and collect, hunt and gather, and farm. We dedicate our lives to maintaining flow; farmers and fishers, grocers and butchers, spinners and weavers, sewers and cooks. We become chemists and scientists, doctors and veterinarians, agronomists and traders, artists and musicians. People are part of the flow.



Sarah Tomasetti, *Kailash, North Face* 2017 detail
Oil on limestone plaster on muslin
180 x 144cm with coiled fabric
Courtesy the artist and Australian Galleries
photograph: Emma Byrnes



Clara Brack, *What Will Survive of Us* 2017
digital print
21 x 30 cm
Courtesy the artist

Dear Mary,
'What will survive of us is love.'
The last line of a poem by Philip Larkin.
What has survived of Sappho is a
few fragments of her poems. Sappho
wrote about love around 560 BC.
More recently Elizabeth Alexander
writes:
'Poetry (and now my voice is rising)
is not all love, love, love
and I'm sorry the dog died.
Poetry (here I hear myself loudest)
is the human voice,
and are we not of interest to each other?
And can we not write to each other?
You wrote of finding a tiny black +
white photo of your mother. She was
dressed as a nun. She had not
thrown the photo away. . . Do we
secretly want our children to
know of our lives before they
were born? Are we not of interest
to each other? . . .



Cameron Robbins, *Creek Thing* 2014
Drawing machine at Merri Creek
dimensions variable
Courtesy the artist and MARS

Sometimes, we interrupt the flow of Nature and we are hurt. Without the trees, for instance, the wind can blow the soil away. The rain can move the soil away. When the soils vanish, people starve. When people starve, in their desperation and determination to survive, to conquer, they work even harder to extract what they can. We enter into an ever downward and accelerating spiral of mutual decline. Sometimes this is to a place of no return.

People move away and search, search elsewhere, their extent expanded beyond their personal expectations. Maybe we can adapt to this new place; a place of altered flow. We still do not know how long it takes to repair our pride and honour. People without a home, without self-respect, without an identity are lost, depressed and dangerous. When nature declines, people decline.

Through science, we know these things. We examine, we experiment, we evaluate. We know that we have entered the ever downward spiral of mutual decline. We observe, we monitor, we know. Floodplains, forests, landscapes, marine scapes all across the globe have had their flow interrupted. Greed, corruption, inequity. Short sightedness. Desperation, vulnerability, lack of empowerment. Passive acceptance. We observe, we record, we evaluate. Our food, our air, our water, our culture all threatened. Still, we care. We hope. We try, but yet we remain downwardly faced.

Through science, we know these things. We examine, we experiment, we evaluate. We know that we have entered the ever downward spiral of mutual decline. We observe, we monitor, we know. Floodplains, forests, landscapes, marine scapes all across the globe have had their flow interrupted. Greed, corruption, inequity. Short sightedness. Desperation, vulnerability, lack of empowerment. Passive acceptance. We observe, we record, we evaluate. Our food, our air, our water, our culture all threatened. Still, we care. We hope. We try, but yet we remain downwardly faced.

To stop the cycle of decline people must invest in halting the interruption of flow. This takes an investment in people. An investment to reverse greed, gullibility, corruption, inequity. Investment in developing shrewdness and sightedness. Investment in developing composure.



Garth Henderson, *Industry_FLOW_02_Coal* 2017 detail
archival pigment print on 220gsm photo rag paper
104 x 79.4cm
Courtesy the artist

Resilience and empowerment. An investment in developing our capacity to listen, learn and experiment with new ways of doing things. Empower, enable, endow towards stewardship, and a sense of personal responsibility. Working with the flow of Nature. Not towards the darkness, not towards the place fragmented by imbalance and injustice, but upwards and upwards. Towards beauty, towards knowledge, towards a knowing way that understands what we have to lose.

Dr Nadine Marshall, Senior Social scientist for CSIRO Land and Water, based at James Cook University, Townsville.

Dr Paul Marshall, co-director of Ecologic, an environmental consultancy, Townsville.

*Environmental social science is an emerging discipline that examines the link between people and nature for the purposes of identifying new ways of sustaining ourselves into the future.



This page, top to bottom:
 Rebecca Mayo and Clara Brack
 Garth Henderson
 Dominic Redfern

Opposite, clockwise from top left:
 Colleen Boyle and Bridget Hillebrand
 Cameron Robbins
 Harry Nankin
 Sarah Tomasetti and
 Heather Hesterman

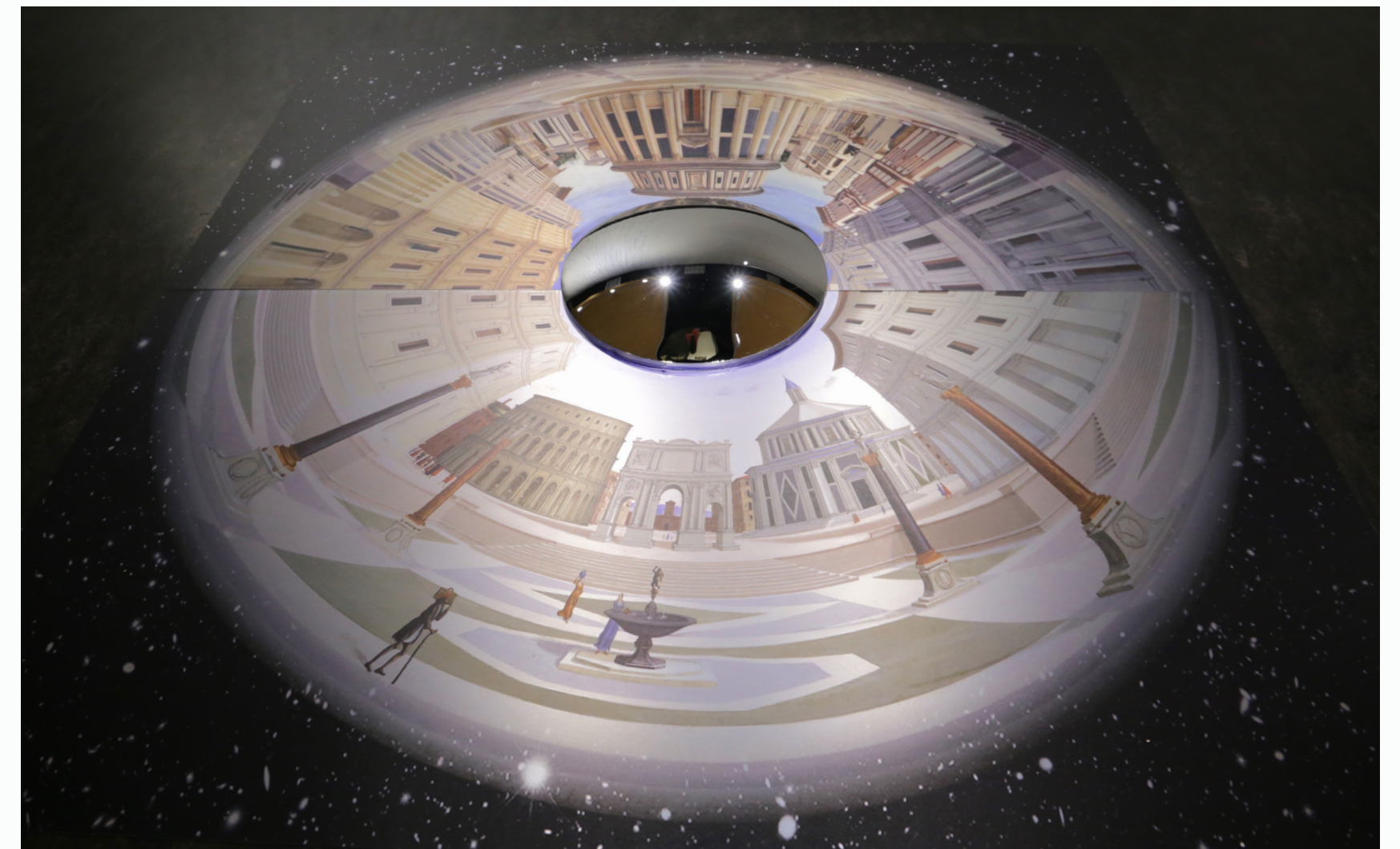


Flow

I remember standing in line at a supermarket checkout not many months after my first child was born and suddenly realising that I was rocking the supermarket trolley gently to and fro. One might call this a force of habit: the bodily action of trying to sooth my child to sleep had, through repetition, cemented itself into a performance that easily bypassed my intentionality and free will. Alternatively, in the mode of today's surging interest in neuroscience, the rocking more properly represented the activation of some primitive neural circuitry and rapid parental rewiring. Yet, such mundane readings of this action miss two key features of the phenomenon.

The first of these neglected aspects I want to call: 'telecommunication of care to a distant other'. This means that the action – rocking the shopping trolley – should instead be seen as a desire to bring one person (my son) into the psychic or emotional proximity of the other (me). Viewed in this way we should see it much more as gesture and much less as action or even an idea; for a gesture – as Piero Sraffa famously forced Ludwig Wittgenstein to admit – is not propositional. It is not stating a truth about the state of affairs in the world. Gestures are projections into time and space that call forth another's attention: in short, they are expressive rather than factual. The episode at the supermarket was a stark revelation of a gesture of care towards my absent child – it called to him.

When we stop to think about it – or perhaps precisely when we don't stop to think about it – this kind of gestural way of being in the world shows up as perfectly normal. Even when things are not normal and we face a crisis or danger, it is still the expressive and gestural, not the propositional, that comes to constitute the primary means by which we communicate. Perhaps that is why so much of the philosophical work of the last century was dedicated to acknowledging such ordinary features of human communication. For instance, the Canadian theorist Marshall McLuhan underscored the primacy of the gestural dimension of communication through his famous dictum: the medium is the message. McLuhan's challenge is to reconsider the degree to which the significance or meaning in an exchange with others resides in what is said, and to seek instead after the ways in which the medium of communication itself shapes profoundly who we are and how we see ourselves – just think about the shifts brought about by the ubiquity of the telegraph, telephone, radio, television, and now the internet.



Colleen Boyle, *I of the World* 2017 detail
digitally printed aluminium composite board, acrylic convex mirror
240 x 240cm



Rebecca Mayo, *Bound by gorse (Ulex europaeus)* 2017 detail
gorse
dimensions variable
photograph: Matthew Stanton



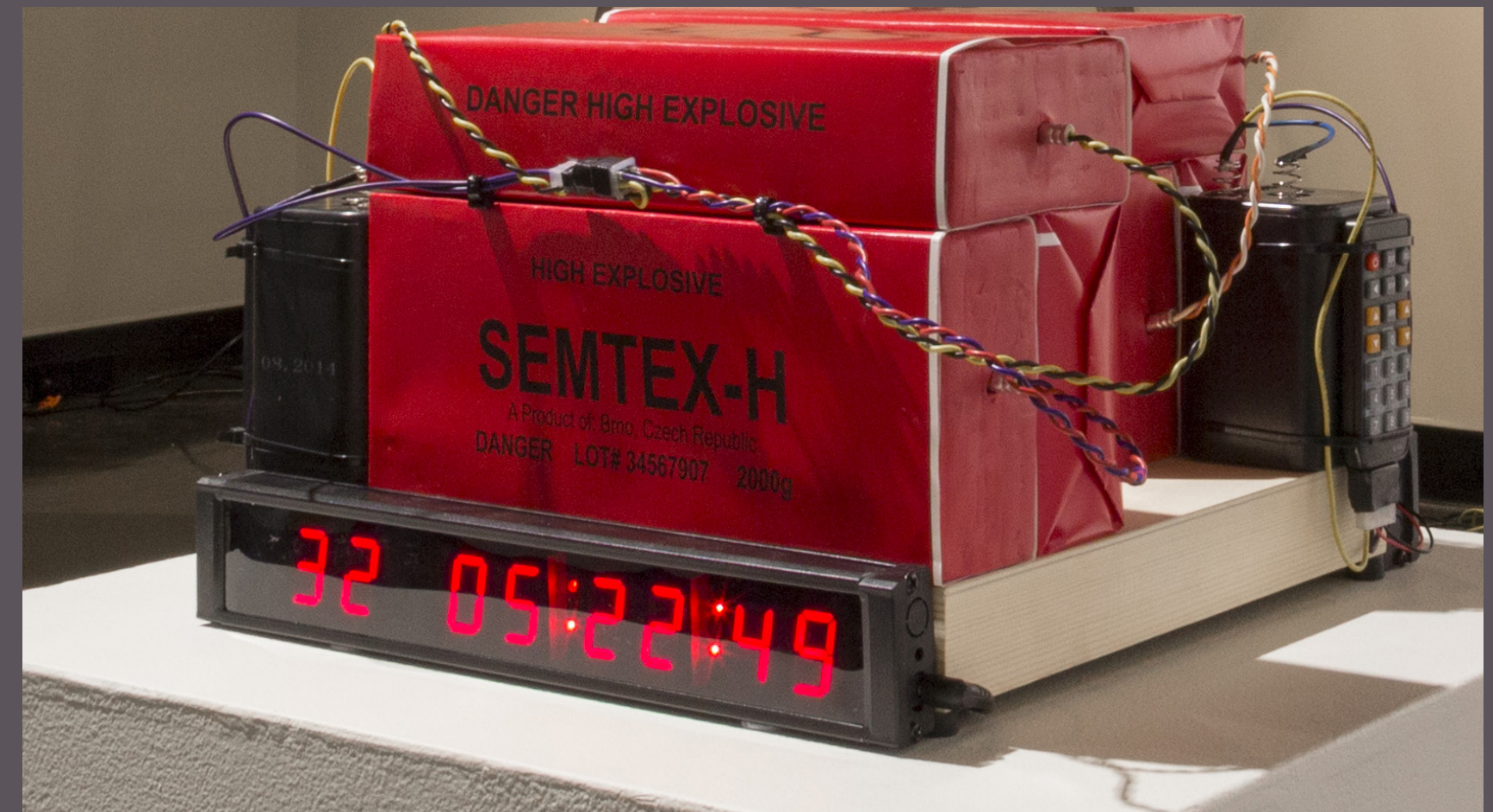
Heather Hesterman, *RISING* 2017
engraved timber, acrylic paint, wire
dimensions variable (approx. 3.5 x 2m)

This is by no means a trivial matter. It shouldn't even be considered a highbrow matter! Understanding how the gestural and expressive dimension of the interactions between human and non-human beings, show us the path along which we have been traveling and continue to travel. In the light emitted by our gestural and expressive media, we see most clearly the often-brutal impressions we have left behind: but what is also reveals is the 'possibility space' of human, non-human and post-human futures. More recently, the German philosopher, Peter Sloterdijk, has used Humanism and its mode of telecommunication through books to demonstrate brilliantly how media can shape, for better or for worse, human consciousness and our actions across the millennia. If you want to trace the origin of our achievements as a species as

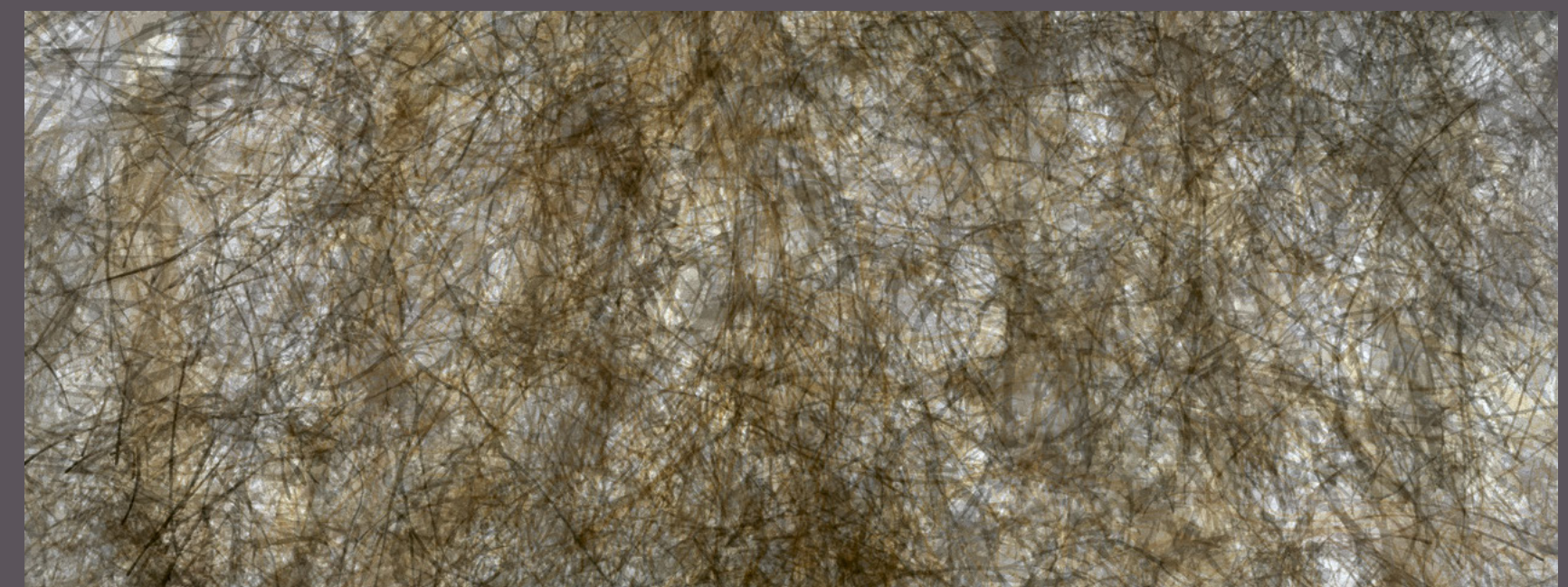
well as the violence we are capable of inflicting, both are to be found in the development and deployment of our collective gestural telecommunication systems, be they religious or secular. Attunement to the expressive and gestural is, therefore a crucial existential exercise in collective education.

The second aspect lodged within the supermarket experience involves recognising in the rhythmic gesture of rocking the shopping trolley backward and forwards, a fundamental musicality. I usually have a strong aversion to the word 'fundamental' because of its associations with authoritarianism, universality and absolutism: but it seems apt when making the case for music as the 'ground of Being'. For while most fundamentalist philosophies often falter because they inevitably and thankfully leave certain domains untouched, music on the other

hand appears everywhere, and stands as the best candidate to date for a Primum Mobile of expression, ethics and science. When Johannes Kepler wrote about the Music of the Spheres it was more than a metaphysical speculation on the structure of the Universe; it was science at its most musical.



Maurizio Toscano, *Janus* 2017
plasticine, printed paper, masonry blocks, aluminium ferrules, insulated wires, plastic electrical connectors, 9V recycled batteries, GanXin LED timers, remote controls, plastic ties, wooden mount
32 x 32 x 20cm



Harry Nankin, *In defence of the pathetic fallacy* 2017
pigment print on archival rag paper 89 x 231cm replicating a palimpsest of 14 overlaid plein air toned gelatin silver film photographs, each 24 x 63cm

The preceding remarks permit me now to address the concept and gestural aspect of Flow properly, poetically and respectfully. Flow, in all its many and varied manifestations, marks out nothing less than the gestures of the universe: and these gestures are musical! Conceived of as such, Flow (whether crystalized in the movement of water, the influx and efflux of radiation from the earth, the movement of millions of refugees into continental Europe, or the stream of thoughts we gather to make an 'I') demands much more from us than mere analysis and thought. Flow, as a cosmic, musical gesture, requires attunement: we have to orient ourselves to Flow, that we might learn when and whether it is necessary is to be in resonance or dissonance with it; to march lock step to the beat or simply to dance chaotically. As a gestural medium, Flow is a being's extension into the space and time of the 'other'. Hence, whilst we might identify it with Aristotle's flourishing or Nietzsche's will-to-power, it is unavoidably the genesis of ethics: a response to the flow of another's being into ours, and ours into theirs.

Flow then, calls to all, and is available to all. Whether through the works of the poet, the choreographer, the artist or the scientist, Flow is the medium that allows us to define and re-define our relationships with otherness – ethical, ecological and cosmic.

Dr Maurizio Toscano
April 2017



Penelope Hunt, still from *Envelop* 2013
single channel HD video loop, no sound
4min: 37secs



Dominic Redfern, still from *Creek* 2017
video installation
5 screens, 10 mins: 50 secs loop



Jen Rae,
When All Else Fails
2017
pencil crayon on
black paper
2.5 x 2.7m

List of exhibited artworks

Colleen Boyle

I of the World 2017
digitally printed aluminium
composite board, acrylic convex mirror
240 x 240cm

Clara Brack

What Will Survive of Us 2017
digital print
21 x 30 cm

Covering the Abyss 2017
digital print
21 x 30 cm

Healing the Heart 2017
digital print
21 x 30 cm

The First Born 2017
digital print
21 x 30 cm

Composing and Decomposing 2017
digital print
21 x 30 cm

Under the Surface 2017
digital print
21 x 30cm

Garth Henderson

Industry_FLOW_02_Coal 2017
archival pigment print on 220gsm photo
rag paper
104 x 79.4cm

Industry_FLOW_03_Gas 2017
archival pigment print on 220gsm photo
rag paper
104 x 79.4cm

Industry_FLOW_04_Steel 2017
archival pigment print on 220gsm photo rag paper
79.4 x 104cm

Industry_FLOW_05_Steel 2017
archival pigment print on 220gsm photo rag paper
104 x 79.4cm

Industry_FLOW_06_Coils 2017
Decommissioned QVF Glass Heat Exchanger
He 18/60, ADI, Mulwala, NSW, Australia, 2017
borosilicate glass, cast iron, HNO3 residue
75 h x 65cm d

Heather Hesterman

RISING 2017
engraved timber, acrylic paint, wire
dimensions variable (approx. 3.5 x 2m)

Bridget Hillebrand

Floodlines 2017
linocut on paper
dimensions variable (approx. 4 x 3 m)

Penelope Hunt

Envelop 2013
single channel HD video loop, no sound
4min: 37secs

Rebecca Mayo

Bound by gorse (Ulex europaeus) 2017
gorse
dimensions variable

digital print
70 x 42cm

Harry Nankin

In defence of the pathetic fallacy 2017
Part 1 (on light box): overlay of 14 plein air toned
gelatin silver film photograms, each 24 x 63 cm,
unique object.

Part 2 (framed print): pigment print on archival
rag paper 91 x 235 cm, replicating a palimpsest
of 14 overlaid plein air toned gelatin silver film
photograms, produced in an edition of one +
artists proof.

Jen Rae

When All Else Fails 2017
pencil crayon on black paper
2.5 x 3.3m

Dominic Redfern

Creek 2017
video installation
5 screens, 10 mins: 50 secs loop

Cameron Robbins

Creek Thing 2014
Drawing machine
dimensions variable

Merri Creek Aug 29 2014 1 Hour
ink on paper generated by drawing machine,
Creek Thing

Merri Creek Aug 29 2014 3 Hours
Ink on paper generated by drawing machine,
Creek Thing
Courtesy the artist and MARS in Melbourne

Sarah Tomasetti

Kailash, North Face 2017
oil on limestone plaster on muslin
180 x144cm with coiled fabric
Courtesy the artist and Australian Galleries

Maurizio Toscano

Janus 2017
plasticine, printed paper, masonry blocks,
aluminium ferrules, insulated wires, plastic
electrical connectors, 9V recycled batteries,
GanXin LED timers, remote controls, plastic ties,
wooden mount
32 x 32 x 20cm

Acknowledgements

Published for the exhibition
FLOW

21 April – 21 May 2017
Counihan Gallery In Brunswick

Curator: Heather Hesterman

FLOW
Colleen Boyle
Clara Brack
Garth Henderson
Heather Hesterman
Bridget Hillebrand
Penelope Hunt
Rebecca Mayo
Harry Nankin
Jen Rae
Dominic Redfern
Cameron Robbins
Sarah Tomasetti
Maurizio Toscano

© 2017 Copyright is retained by the artists.
No part of this publication may be reproduced
or stored in a retrieval system without permission
from the gallery and individual copyright holders

Catalogue design: Scarlet Sykes-Hesterman

Photo credits: Garth Henderson



233 Sydney Road, Brunswick
Brunswick Town Hall
T 9389 8622
moreland.vic.gov.au/flow-exhibition

We would like to acknowledge the traditional
custodians of this land, the Wurundjeri people.
We pay our respects to their culture and elders
past and present.

This exhibition was opened by Cr Mark Riley
with opening remarks from Professor John
Barnett, School of Geography, The University of
Melbourne.

The artists would like to thank,
Gallery Curator: Victor Griss
Gallery Assistant: Catherine Connolly
Gallery Technicians: Leon Van de Graff,
Eamon Sprod and Julz Hayes

Bronwyn Johnson and Guy Abrahams
from CLIMARTE



This exhibition is a part art of CLIMARTE's
ART + CLIMATE = CHANGE 2017
– a festival of exhibitions and events harnessing
the creative power of the Arts to inform, engage
and inspire action on climate change.
artclimatechange.org

FLOW