

PARALLELS OF PLACE

Lyn Nixon, Megan Christie, Ian Williams
and David Ledger



THE CERTAINTY OF UPHEAVAL

Parallels of Place, presents an understanding of landscape in which ecology, climate, geography and the visible shape and character of the earth do not have one single relationship with humanity, but shift between states of balance and tumult. Given enough time, shuddering earthquakes, calving icebergs and species extinction will interrupt periods of stability, before just as surely subsiding into illusory quietude.

MONUMENT

Monumental time - the time in which the isosceles of India bunched up into sedimentary Himalayan folds - has no need for minutes, hours or dynasties. On canvas, David Ledger reveals the stillness and slow motion of monumental time as single dusks and dawns elapse, washing inconsequentially over mountains and rivers. Each of these impassive terrains welled up from Ledger's imagining, without reference to named or visitable sites. Their sentinel-like prominences and glassy waters seem nonetheless fundamental and ancient, symbolic of the earthy arenas within which life and culture churns. Atop these natural monuments David paints the works of humanity, which cling at the landscape, emulating its longevity.

TURBULENCE

In Meckering, monumentality has given way. Scattered crumbling masonry, cracked walls and broken lamp glass comprise the scars of 1968, when the rocky earth leapt in oceanic waves and shook the town down. To measure the legacy of this extraordinary quake, one looks not to the Richter Scale, but to the resilient, things-will-happen Meckeringite outlook. Readiness accompanies an acceptance of sustained potential catastrophe. From a vein running between Meckering to a worldwide network of chafing tectonic plates, Lyn Nixon takes the pulse of the earth, detecting and recording the dispersed evidence - cracked plasterwork, rattling plates, swinging lamps, seismic bass-note vibrations in the pit of your gut - of an incessant, thumping core. Uncertainty reigns, she reminds us.

PRECARIOUSNESS

If land is the perennial protagonist of geological time, Megan Christie identifies its antagonists: developers, prospectors and polluters whose modification of land outstrips any ecological cycle of decline and renewal. In riposte, Christie camouflages herself against nature, working to match its slowness and wastelessness: endemic Australian hardwoods are fashioned into objects that are resolutely useful, versatile and robust. Cloistered within, a series of tableaux recount cautionary tales in which the course of ecology is derailed by poachers, hunters, land clearers and unscrupulous consumers. Christie marries storytelling, craftsmanship and function, inculcating each length of timber with as rich a case for thoughtful land management as possible.

TRANSCENDENCE

Power and precariousness pass back and forth between humanity and land. Elsewhere, there is a second nature: built of electric light, RGB pixels and binary information, where cycles of ecological damage and natural disaster are absent. Working from the screen to the canvas, Ian Williams transcends physical land in favour of laying down its essential and infinitely variant counterpart: digital landscape. Herein, nature can be clicked on, inverted, rotated, designed, accelerated or brought to a standstill. The terrains Williams paints have no depth or history. Rather, they're made of layered surfaces: a rendered surface in digital game space; the flat computer screen; the face of a canvas. These two-dimensional Arcadias might seduce us beyond the façade, if it weren't for Williams' bright, eccentric brushstrokes. Eddying oils remind us that a painting is no more (or, as much) a window onto nature as a computer screen.

Sheridan Coleman



Lyn Nixon, *Chink*, 2016, solvent transfer, 58x45cm



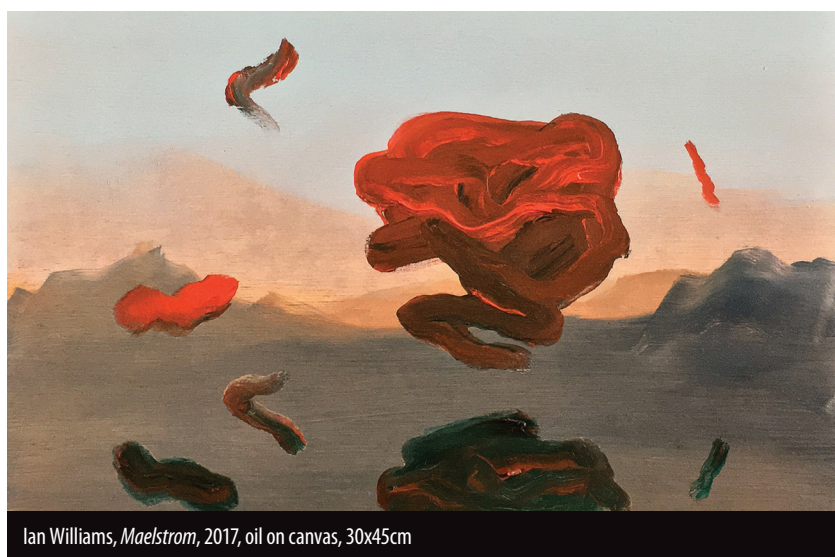
Lyn Nixon, *Vicissitude*, 2017, clay & ink, various



Megan Christie, *Room with a View (1-7)*, 2017, screen printed veneered and cut out Sheoak (Allocasuarina fraseriana), Jarrah (Eucalyptus marginata), Banksia (Banksia integrifolia)



Megan Christie, *Ravens*, 2016, lithograph on cotton rag paper, 50x38cm



Ian Williams, *Maelstrom*, 2017, oil on canvas, 30x45cm



David Ledger, *Towers*, 2017, oil on canvas, 60x60cm



David Ledger, *Portrait*, 2017, oil on canvas, 60x60cm



Ian Williams, *Visitation*, 2017, oil and synthetic polymer on panel, 20x30cm



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Cover top: Lyn Nixon, 2016, *Fissure*, Real-time kinetic light installation
Cover bottom: David Ledger, *Lagoon*, 2017, Oil on Canvas, 60x60cm