

HOW NATURE SPEAKS

LYNDELL BROWN / CHARLES GREEN

JUSTINE KHAMARA

MURRAY FREDERICKS

JANET LAURENCE

SAM SHMITH

IMANTS TILLERS

HUANG XU

**ARC
ONE**



PREVIEW 29TH JULY

27 JULY - 21 AUGUST

The ascent of environmentalism in the last thirty years has restyled our understanding of nature. The environment as subject in contemporary art has come to act as a barometer of changing social perceptions and political attitudes towards the world we inhabit. The increased visage of artists actively examining the footprint of the individual is evidence that we have moved beyond passive contemplation to reactions that are more participatory and engaged.

How Nature Speaks is derived from Imants Tillers *Nature Speaks* series (1998 – 2006). Under this banner, eight artists have been invited to elucidate their particular experience of nature's intonations. The sentiments expressed in this exhibition are of impermanence, transformation and entropy. They expose modern society's voracious appetite for controlling the environment and underscore the corrosion of a turbulent global economic shift.

Janet Laurence's practice has arisen out of a sensitivity towards habitat. Her work incorporates a diverse range of animals and plants with the concept that all living things are interconnected. The delicacy of Huang Xu's orchid (main space) is juxtaposed with the fragility of discarded waste (project space). Huang Xu transforms industrial refuse into transcendent objects accenting the environmentally detrimental remnants of excessive consumption. Together, these works articulate the dual existence of nature and the materials that threaten our ecology.

Sam Shmith's sublime nightscapes are taken from behind the glass of a moving vehicle. Acting as a filter, the glass creates a sense of detachment from our natural environment. As a collection of refracted images, Justine Khamara's sculptural landscape disrupts the surface of mirrored likeness. Wilderness is often associated with self-discovery and Khamara's mountainous terrain performs the role of vessel for literal self-reflection. Murray Fredericks' immersive works attempt to reconnect the viewer with the wilderness whilst Lyndell Brown and Charles Green's landscapes are concerned with degradation of our social environment. Their insertion of images over the Kew Yarra River site of the 1970's, indicates a measure of the disorder and randomness of our society in an age of increased connectivity.

For more information, please contact the gallery.

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