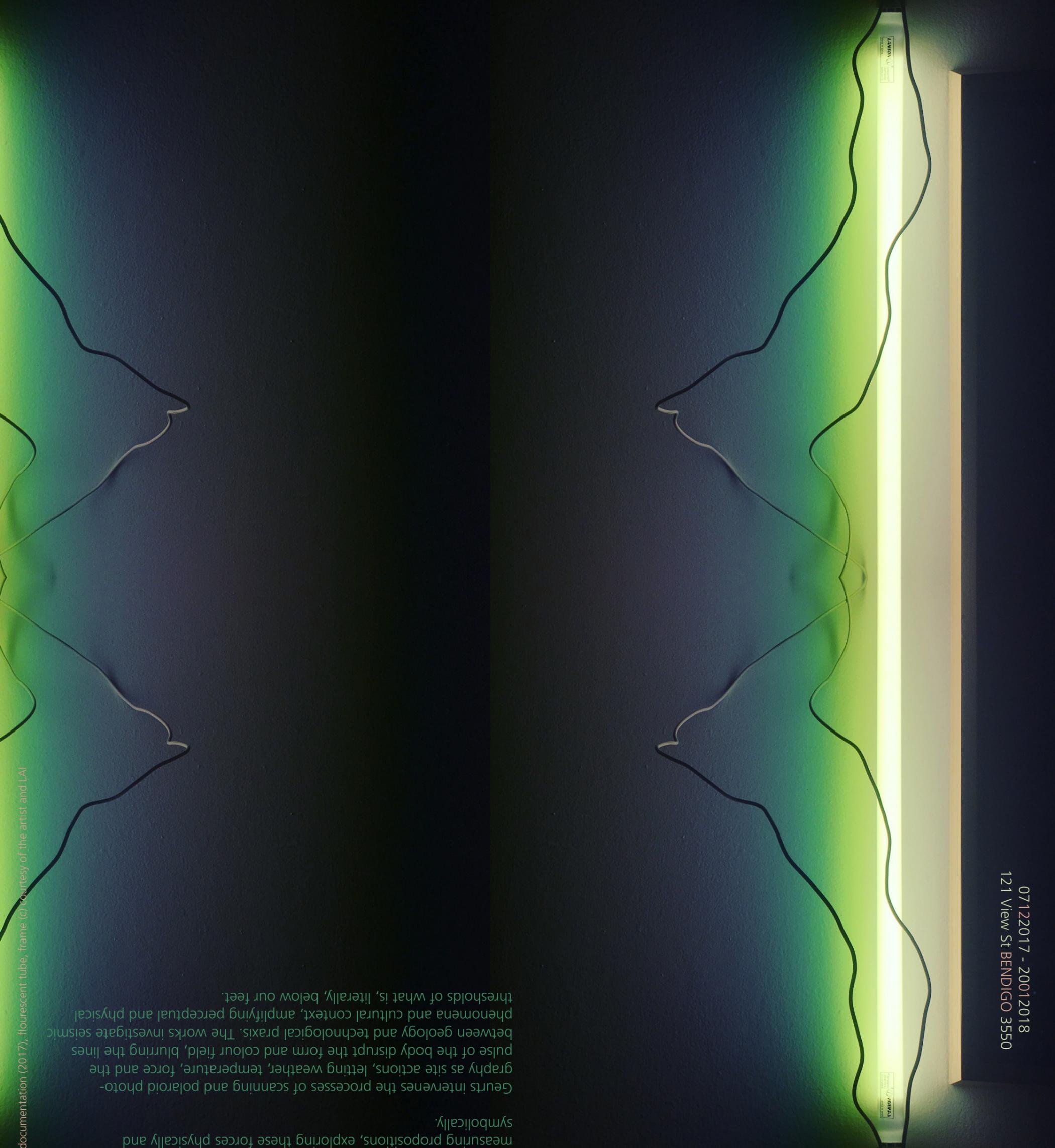


SEISMIC FIELD James FIELD GEURTS



LA TROBE
ART
INSTITUTE

07122017 - 20012018
121 View St BENDIGO 3550

Winner of the 2016 Georges Mora Fellowship, James Geurts was provided with a research residency at La Trobe Art Institute where he worked on-site to produce new work for this exhibition.

Seismic Field examines the relationship between geophysical forms and consciousness, initiating a dialogue between the La Trobe Art Institute and the dynamics of the underlying earth. The works are abstract measuring propositions, exploring these forces physically and symbolically.

Geurts intervenes the processes of scanning and polaroid photography as site actions, letting weather, temperature, force and the pulse of the body disrupt the form and colour field, blurring the lines between geology and technological praxis. The works investigate seismic phenomena and cultural context, amplifying perceptual and physical thresholds of what is, literally, below our feet.

Front Gallery

(Clockwise from left)

Field Fracture I

2017

Site work, projection lens, polaroid film, reconfigured scanner
Framed photographic print
70cm x 66cm

Seismic Transect

2017

Site work, polaroid film, weather, dust
Framed print
150cm x 160cm

Seismogram

2017

Site work, drawing, reconfigured scanner
Framed photographic prints, faulty fluorescent tube, exposed wires
540cm x 140cm

Rift Margin

2017

Site work, 3D scan, fabricated polycarbonate, plasterboard,
fluorescent green acrylic, gallery wall
200cm x 210cm x 60cm

Foyer

Field Fracture II

2017

Site work, projection lens, polaroid film, reconfigured scanner
Framed photographic print
70cm x 66cm

Courtyard

Architectonic Proposition

2017

Site work, 3d scan, fabricated white concrete, architectural support
prop, fabricated polycarbonate
270cm x 60cm x 50cm

Back Gallery

Core Composition

2017

Site core samples with repurposed gallery fluorescent tubes, ex-
posed wires, resin cast
700cm x 8cm x 12cm

As Below, So Above: Fissures and Fractures an accompanying text by Dr Kent Wilson

In the tension of transition. In the friction of connection. Art can help us experience intensities of force and it can help us navigate a pathway through the infinitesimal spaces between things. In the galleries of the Institute you will find art doing exactly that. James Geurts has corralled forces, composed forms and concocted experiences. And these forces, forms and experiences are evolving and expanding with every new visitor.

Combining these elements, Geurts is asserting a compositional prowess. Weaving together image, object, discipline, history, delay, entropy, he creates a harmony as he works toward symphony. And when compositions are at play we understand them as sets of relationships. Relationships that rely not only on the things that make them up but on the strength of the forces holding them together. Art can be the illuminating energy that activates our awareness of such things.

To feel the voids, to surf the particles and waves.
To fill the voids, to suffer the particles and waves.

Geurts reminds us that when we see an image of an image and comprehend it as an object, we come to understand objects as processors. Not just static forms or materials to be crafted. Objects are busy conducting analysis and scanning the environment. They are dynamic actors imposing their will. Images pierce their place into the universe of things and play a role in the composition of reality.

Seismic Field puts force at play and composes a language of reality that manifests and interprets. Working spatially and temporally, the artist crafts a series of processes that he ensnares in their own reflections. Analogue film has been exposed on a chosen site and records its relationship to that environment, not on its surface, but in its chemical makeup. That record is then recaptured, for reprinting and representing. It is amplified in scale and it shrinks us down. While other works in the room expand us to the size of giants, clambering across landscapes and cracking them open with our attention.

There is a discordant tone too, running through Seismic Field. It is a friction that charges the works with a frisson. Rock core samples taken from 300ft below the surface of Bendigo sit on thin fluorescent tubes. Architectural amenities that once lit the building's façade. The world is turned upside down. Gravity is modified. And two disparate realities are bound together to reemphasise the one in which we stand. The friction, the frisson, works at a register both jarring and embracing. Our bodies are inculcated, our minds drawn into the network of relations.

Light sits as the heart of Geurts' compositional undertakings. The impact of light on chemical fields, the use of light as a physical material in the room. Light is a precursor, a process, and a product. Light has been cast over things and forced up under things. It has been received and it has been produced. It has been plunged deep into the darkness of the earth and into the void between things.

The plunging and piercing, the reflection and refraction, all dancing to the tune of attraction and repulsion. Turned upside down, shifted alignments, exposed cores. Seismic Field is an archive of conceptual exploration, where mining the landscape meets psychological digging. It is equal parts unpacking the natural landscape and unpacking the cultural landscape. Where tools and electrics and lights are put to the service of translating the real. Where these very implements form themselves into a languaged code – of symbol and shape, of meaning and form. Here again we feel art's power to be translation and incantation. With a balance and care, and compositional flare, Geurts constructs both an interpretation of our world while rebuilding new versions of it.

Seismic Field is also, importantly, a meditation on this site and this region. While we might talk of work being dynamically stilled and statically manoeuvred, it is also conversational with its context. The rock is local. The lights are local. The film recordings are local. The ideas, the processes and the outcomes are local. Geurts has put his self into the compositional form, an active agent working upon the natural and cultural materials of this place. He has sacrificed himself in a way that imprints his existence into the fabric of the works, while mining the physicality of the immediate area to cast into his creations. His generosity is palpable, evidenced in the care of connections and the exposure of rifts. In order to extract, the artist has also had to give.

The artwork, the gallery, and the audience are literally instrumental in the exhibition. The artist is the composer who plays dynamic force into semi-static temporality. Each component part is held by a tension of the relations put into effect by Geurts. He is fulcrum, invisible and visible in equal measure. It is his generosity, his care and his attention that deliver us opportunities for contemplation and understanding. He has allowed us to be instrumental, to permit our bodies and minds to be as instruments to measure, record, interpret. And in this way we think and feel our way through a landscape both physical and psychological.