**Bleach - Research Statement**  - *Horizontal Slowness* – 2015 Redlands Konica Minolta Art Prize

***Research Background***

Expanded contemporary sculptural practice and collaborative installation within a nominated exhibition context are specialised strategies within contemporary art practice to explore new understandings of place, culture and habitation of the specific location. *Horizontal Slowness* reflects on the contested spaces of Australian modernist architecture’s collision with spaces of occupation within the fraught Tasmanian landscape. The slow geological narrative proposes a fluid contemporary, if temporary, re-habitation of this modernist ruin

***Research Contribution***

*Horizontal Slowness* was produced for the 2015 Redlands Konica Minolta Art Prize.

The work *Horizontal Slowness* extends on the collaborative work *The Third Space* performedwith Narelle Jubelin on May Day, 2012, and draws on the notion of a steady progression of shifting inhabitation through natural, conceptual and constructed layers of the architect Esmond Dorney’s house atop Fort Nelson in Hobart.

The work comprised a sequence of Super 8 film and video stills. The film stills were drawn from Super 8 film footage capturing the ruins of the original Dorney house (1949), built over the southern most battery of the fort. The video stills were compiled from documentation of the Tasmanian Theatre Company’s 2014 production of Edward Albee’s *Who’s Afraid of Virginia Woolf* (1972) performed in the interior communal areas of the current construction of the Dorney family home (1978). Each printed film still was embedded in its own bespoke slab of concrete, where the weight of the modern ‘rock’ grounds the compressed overlay of provisional film and video still images.

***Research Significance***

*Horizontal Slowness* wasan invited entry in the 2015 Redlands Konica Minolta Art Prize (RKMAP) at the National Art School, Sydney, in collaboration with Narelle Jubelin. The RKMAP was established 18 years ago and is a contemporary art prize that supports both established and early-career Australian and New Zealand artists in a unique structure that recognises the importance of dialogue and mentoring between generations of artists. The Guest Curator in 2015 is the respected artist Tim Johnson.

A 29-page full-colour catalogue was produced to accompany the exhibition.

Printed invitation distributed by mail and digital invitation distributed by email