

2021, 2009, 2009, 1981, 1981, 2021, 2024, 1981, 2024, 2020, 2024, 2019, 2011-17, 2003 & 2019, 2019, 2022, 2024, 2020, 2020, 2024, 2024, 2024, 2012 & 1927-29, 2024, 2020, 2023, 2024

In a method of making that uses past work to make new work, 'each artistic decision becomes both an action and a reaction. Like life, each time you start again from where you are, not from the beginning...It's not just the experience that's documented, but the...process of negotiating that experience.'<sup>1</sup>

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Rosemary Hawker discusses Gerhard Richter's process of translating between photography and painting. She says that during this process whatever is unable to be 'carried over (reproduced, represented, translated)' <sup>2</sup> is revealed to be what is unique to the original medium. She uses the word 'idiom'. 'Idiom is the element of language use that is untranslatable yet, paradoxically, known only through translation and its failure.'<sup>3</sup>

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'The continual transposition between negative and positive form'<sup>4</sup> is central to collage, writes Rosalind Krauss. A single collage element 'can function simultaneously... [as] closure or edge', can instantiate 'both line and color, closure and openness, plane and recession.'<sup>5</sup> It can '...simultaneously express multiple temporalities...with the same material trace.'<sup>6</sup>

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I like to think about whether it is only through repeatedly translating myself from one moment to the next that I begin to understand what was idiomatic to past me. And to think about whether what is lost during translating an experience into memory or translating a memory into now (via recalling it) reveals what is idiomatic to these different states of knowing.

Physically placing one collage element on top of another causes the element on top to have a new function. It is still what it was before it was affixed to the ground, but at the same time now it is also a representation of the ground it occludes. No longer able to be seen, the shape of what is covered up and the nature of the surrounding uncovered area enables the ground to be imagined.<sup>7</sup>

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The glitch reveals something of a machine's inner workings that would otherwise be invisible. The moment of disruption, the failure to translate, becomes an entry point for understanding. It 'exposes the exploits in the system. Interacting with the[se] exploits...empower[s] a tactical user of digital environments to both learn and master digital agency.'<sup>8</sup>

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I often come across the idea that any image of the past is inaccessible to us because we can never fully grasp the intricacies of a temporal context other than our own. And that this historic distance is melancholic. 'Something in the image remains elusive, evades our grasp and refuses to be tamed.'<sup>9</sup> Particularly as a teenager, I enjoyed the wallow of all that. 'That's me, I remain elusive, ungraspable, untameable. Nothing can reach the truth of anything and nothing can reach the truth of me.'<sup>10</sup>

One of Georges Didi-Huberman's 'key theoretical concerns is to elucidate a model of temporality that disrupts traditional understandings of origins and linear temporality'.<sup>11</sup> And so, in his hands, engaging with an artwork using a time context outside of the one it originated in (anachronism), is no longer taboo or melancholic 'but rather a dynamic and positive mode for imagining the artwork as the site of a plurality of possible temporalities.'<sup>12</sup>

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The internet presents as this nebulous untethered omnipresence, reaffirmed by metaphors like 'the cloud', but it is actually deeply rooted in people and place. 'Indentured miners extracting minerals for networked technologies; assembly line workers manufacturing hardware in China; outsourced "clickworkers" providing data sets for training neural networks; and casual workers cleaning up toxic e-waste in landfills...networks of satellites and submarine cables and the reality of data storage held in massive server farms that use enormous resources are obscured from view'.<sup>13</sup> Maybe it was different before big tech got hold of things. I think I missed the golden age of the internet. I caught the very edge of the golden age of Tumblr though. I hope the people running those melancholic poetry accounts I checked in on daily are doing okay.

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'A coloured substance...is spread over a surface and dries to leave a thin, decorative layer or protective coating. So as to cover or touch a whole surface... [It is] Very thin, diaphanous...'<sup>14</sup> but 'sincerely deployed...'<sup>15</sup>

In a method of making that uses something infinitely editable, the artist must choose a moment in the life of the artwork to exhibit. I think about all these layers expanded out into discrete elements and how much space that would take up even though they are so thin printed out, like the thinness of the Earth's crust in proportion to its mantle and core.

'For thousands of years, plaster made from lime, sand, animal hair and other ingredients was used to create a smooth interior finish on building walls and ceilings.'<sup>16</sup> Gyprock is made by setting gypsum plaster between sheets of felt paper. Gypsum is mainly formed when sea water evaporates. In porcelain 'the clay mineral kaolinite is often a raw material. Other raw materials can include feldspar, ball clay, glass, bone ash, steatite, quartz, petuntse and alabaster.'<sup>17</sup>

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Aby Warburg's atlas contained sixty-three boards, measuring approximately 1.5 meters high and 2 meters wide, on which he would 'constellate and re-constellate' images in order to 'plumb the depths and dynamics of historical memory.'<sup>18</sup> For Warburg, images had an afterlife, and he would trace their afterlife, their recurrence, their memory, through contexts and through time. Between 1927 and his death in 1929 he perpetually arranged and re-arranged. The recycling and repetition that took place was cumulative and generative. I wonder what he would think of Pinterest.

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'Once again, again from the beginning...seize or take hold of (Of an object)...To fix or fasten in place The present'.<sup>19</sup>

'[The window] creates a cropped reimagining of space which, if we move our orientation, we can control.'<sup>20</sup> '...even though they are so thin printed out...'<sup>21</sup>

- <sup>1</sup> Emmalyn Hawthorne, "[...] flows through the line break or ends at it." exhibition essay for Momentum, Sharna Barker, KEPK, 2021. <sup>2</sup> Rosemary Hawker, "Idiom Post-medium: Richter Painting Photography," *Oxford Art Journal* 32, no. 2 (2009): 276.
- <sup>3</sup> Hawker, "Idiom," 275.
- <sup>4</sup> Rosalind Krauss, "In the Name of Picasso," October 16 (Spring 1981): 16.
- <sup>5</sup> Krauss, "In the Name," 18-19.
- <sup>6</sup> Emmalyn Hawthorne, "Entangled," exhibition essay for Like a spectre, but you can feel it, Tiana Jefferies, Wreckers Artspace, 2021.
- <sup>7</sup> Krauss, "In the Name," 19.
- <sup>8</sup> "What is Post-Internet Glitch Art?" Matthew R Finch, Lotus Fruit, Medium, last modified March 5, 2020, <https://medium.com/lotus-fruit/what-is-post-internet-glitch-art-7baba654345a>.
- <sup>9</sup> Chari Larsson, "Against a Melancholic Art History: The Afterlife of Images," in *The Persistence of Melancholia in Arts and Culture*, ed. Andrea Bubenik (Oxfordshire: Routledge, 2019), 1. <sup>10</sup> Emmalyn Hawthorne, 2011-17.
- <sup>11</sup> Larsson, "Against," 3.
- <sup>12</sup> Larsson, "Against," 3.
- <sup>13</sup> Anna Briers, "Curatorial Essay," in *Conflict in My Outlook*, ed. Anna Briers, Nicholas Carah, and Holly Arden (Melbourne: UQ Art Museum and Perimeter Editions, 2022), 37-38.
- <sup>14</sup> Emmalyn Hawthorne, "2 September 2019," poetic response for At the still point, there the dance is, Aaron Perkins, Jan Manton Gallery, 2020.
- <sup>15</sup> Emmalyn Hawthorne, "{dys} functional," text for exhibition of the same name, Alannah Dair and Tiana Jefferies, Outer Space Brisbane, 2020.
- <sup>16</sup> "What is the difference between plasterboard and gyprock and why is my drywall dry," SY Plastering, accessed April 24, 2024, <https://syplastering.com.au/what-is-the-difference-between-plasterboard-and-gyprock-and-why-is-my-drywall-dry/>.
- <sup>17</sup> "Porcelain," Wikipedia, last modified March 2, 2024, <https://en.wikipedia.org/wiki/Porcelain#:~:text=The%20composition%20of%20porcelain%20is,short%2C%20depending%20on%20their%20plasticity>.
- <sup>18</sup> Christopher D. Johnson, *Memory, Metaphor, and Aby Warburg's Atlas of Images* (New York: Cornell University Press, 2012), 12.
- <sup>19</sup> Hawthorne, "2 September," 2020.
- <sup>20</sup> Miri badger, "Window Gallery x Miri Badger," interview by Tess Bakharia, In-Form, Outer Space Brisbane, April 6, 2023, podcast, 36:53, <https://www.outerspacebrisbane.org/podcast/window-gallery-x-miri-badger>.
- <sup>21</sup> Emmalyn Hawthorne, "2021, 2009, 2009, 1981, 1981, 2021, 2024, 1981, 2024, 2020, 2024, 2019, 2011-17, 2003 & 2019, 2019, 2022, 2024, 2020, 2020, 2024, 2024, 2024, 2012 & 1927-29, 2024, 2020, 2023, 2024," exhibition essay for Take, Replace, Cover, Miri Badger and Isobel Hood, Carpark, 2024.