



Knight St Art Space
9 - 19th October 2013
61 Victoria Street, Footscray
Hours: Wed - Sat, 12 - 5pm

BATHOLITH



This project is supported by the Victorian Government through Arts Victoria and The University of Melbourne through the Victorian College of the Arts Graduate Mentorship program.
Special thank you to Susan Jacobs.

ISBN: 978-0-9924255-0-0

Catherine Evans



Batholith's quarry runs deep and wide. Carefully excavated, we find volcanic rocks, bone, sheets of unprocessed photographic paper, a portrait of an elderly woman, sticky tape, even the natural light of the sun and the shadow it casts. Listed here they appear as a rough aggregate of materials, however in Catherine Evans' latest exhibition, *Batholith*, they acquire a carefully layered language of their own.

Our attention is drawn simultaneously to minute detail and grandiose concept. The shifts are striking: from the juxtaposition of rock balanced on nails - two building materials arranged so that the modern tool supports the prehistoric structure - to the apparent disregard for photographic convention in the use of unprocessed colour photographic paper, not only exposed to natural light, but in fact, turned into a tool for mapping its path.

Evans is interested in the volcanic plains that stretch west of Melbourne, containing in their midst an ancient Indigenous rock arrangement thought to mark the solstice and equinox. It is here that the artist's quarry is cut into the earth: between low, worn hills and basalt rubble, a place where people have lived for tens of thousands of years.

The artist's use of basic materials draws attention to form through a 'smoothing' of difference - the nails, the post-chemical reaction of the photograph, the human body, and the sunlight arriving delayed from its source, curving through manmade structures built to accommodate a generation relatively short-lived - all of these draw attention to form in the way simple materials have been adapted. Time begins to resemble a more fundamental cycle of invention and animation.

Like the familiar shapes of ancient Roman palaces, or thatch huts in a distant desert, *Batholith* is a trigger to our history and our existence. It draws attention to the physical form of materials largely forgotten, and then uses these building blocks to highlight the shortfalls in our collective memory. Just as nothing is permanent, time-obsessed human nature is ever repeating a cycle of excavation, construction, utility, record and the seemingly futile representation of self.

Samuel Webster, cross-media artist