

COVER SHEET

Researcher: Mary Gale Scott

Name of output: 'Breathing of the Terrestrial Machine' in *Shotgun*

Publication location (venue): Contemporary Art Tasmania

Publication date: 17- 23 Nov 2014

Curator(s)/Artist(s) involved: Curator: Craig Judd and Kylie Johnson; Artists: Ross Byers, Dean Chatwin, Scot Cotterell, Joel Crosswell, Amanda Davies, Andrew Harper, David Hawley, Jason James, Sara Maher, Tom O'Hern, Lucienne Richard, Cath Robinson, Mary Scott, Nicola Smith.

Funding: Detached Cultural Organisation and Contemporary Art Tasmania

Description of work(s): Three large-scale charcoal drawings

List of Works

1. Title: Breathing of the Terrestrial Machine (no. 1)

Year: 2014

Medium: Charcoal on paper

Dimensions: 120 x 80 cm

2. Title: Breathing of the Terrestrial Machine (no. 2)

Year: 2014

Medium: Charcoal on paper

Dimensions: 120 x 80 cm

Title: Breathing of the Terrestrial Machine (no. 3)

Year: 2014

Medium: Charcoal on paper

Dimensions: 120 x 80 cm

Evidence: Email and printed invitation distributed by mail plus catalogue.

RESEARCH STATEMENT

Research Background

These three drawings are part of the ongoing production of artworks that speak to the human/nature synthesis. They remind us that nature is another of 'ourselves' and fundamental to our cognitive, physical and spiritual flourishing. As technologies mediate our thoughts and responses, sameness permeates our cerebral and tactile experiences and our emotions are stunted by emoticons devoid of nuance. We pass from one thing to the next without pause – so often without seeing, hearing or feeling and in doing so we lose touch with our biological heritage. We are at once of this human-made world and natural beings but our evolution in nature demands that this intimate connection is with us still.

Research Contribution

These unique drawings offer reflection on our intrinsic bond to nature at a time of a widening gap in this connection. The drawings are intended to intensify consciousness of our need to respect and attend to nature in order that we invest in our biological heritage for balance and our well-being. In this, these drawings contribute to social, philosophical and ethical dialogue a propos a cataclysmic transformation in the human approach to nature and to natural resources that have irreversibly transformed relations between humanity and the natural world.

Research Significance

The drawings were commissioned by curators Craig Judd and Kylie Johnson for exhibition in *Shotgun Reprised* at Contemporary Art Tasmania. This is one of a suite of exhibitions supported by Detached

Cultural Organisation, Tasmania that seeks to increase industry access and creative partnerships and facilitate connections and discussion. As a previous participant in the Shotgun programme (2013) Scott made new work for this 2014 reprisal. The artworks were also exhibited at Despard Gallery, Hobart in *Drawing Now*. This was a group exhibition with artists Bertie Blackman, Lindsay Broughton, Todd Jenkins, Graham Lang, Tor Maclean, Jonathan McBurnie, Laura McMahon and Mary Scott. The three works were acquired, two by private collectors and one by Hutchins Art Prize Collection (2015).