

HUMAN + HUMANNESS

4- 14 MARCH 2020

TIM BAINES, LOCUST JONES,
GRANT PARKE + MIGUEL VALENZUELA

Locust Jones

Current themes in my practice relate to world politics, conflict, refugees, the environment and personal narratives. My medium is predominately drawing on paper using ink. Imagery is rendered using bamboo. The imagery depicted is collected from multiple news sites and other sources of current affairs, interlaced with diarist events. My work is often large scale (up to 100 meters long), imagery is piled up and overlaid onto long scrolls of paper in quick secession, News Headlines and daily briefings in the form of text are written alongside imagery.



Tim Baines

The more mature I get the more I understand Art Making as a gentle but ongoing struggle of some depth. The obstacles and constrictions are cultural, sociological, psychological and emotional. I take the pencil or paint brush and make a mark from what I hope is inspiration. Then my psychology and personality emerge, influencing each stroke, each mark back into a grey solipsism of personal taste: grievously conditioned western aestheticism. I struggle to break out of these patterns, to take enough risk to put my self aside. It never quite goes away. I try to slyly subvert the tyranny of unconscious pattern making, because it is such a force. But I am grateful for it too because it's my only definition. When the struggle nears the end and the work is being finished I've lost a lot of my original ambition. I usually end up hoping for beauty.



Grant Parke

MAP-

A graphic representation of the physical feature (natural, artificial, or both) of a part of the whole of the subjects surface, by means of signs and symbols of photographic imagery, at an established scale, on a specified projection, and with the means of orientation indicated.

FORMLINES-

Lined, resembling contour lines, drawn to present a conception of the shape of the terrain without regard to a true datum or regular spacing.

EROSION -

Group of natural processes including weathering, dissolution, abrasion, corrosion, and transportation that remove material from any part of the subjects surface.



Miguel Valenzuela

The digital age requires one of the most extensive, elaborate and resource-heavy infrastructures in human history. There are fields of servers, communications systems, millions of kilometres of cables, satellites, computers and more hand-held devices than humans. The hardware required to capture images, the associated peripherals used to augment them, the human resources needed to proliferate the perception management economy, is so vast, that it threatens the survival of forests, social structures and most importantly, numerous animal species. We simplify this interconnectedness as a given, in much the same way the film or television devotee did without reference to the vast apparatuses behind screening apparatuses of the past. Yet the connectedness is not a given. It is a deliberate strategy of consumption that is designed and implemented: a digital flow that is marketed and sold, regardless of reason or purpose, within a culture that prioritises artifice over substance. Drawing allows an interrogation of the multiple layers that comprise the complexity of this culture. Through imagination, experimentation and the iterative application of techniques, it allows the artist to propose perspectives and possibilities that question our understanding of what it is to be human, of the qualities that question the anthropomorphic gaze, and that speculate on the ways that other species communicate and understand humanity.



**SHEFFER
GALLERY
SYDNEY**

38 Lander Street
Darlington 2008 wednesday-saturday
11am-6pm tel (02) 9310 5683