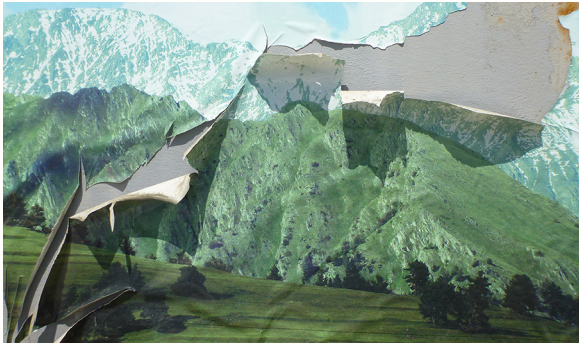


# REGARDING WILDS\_A REVIEW



Here I am. A fragment loosed from crumbling structures navigating a journey of ice and snow, cascades and meltwater. I am considering my position carefully, from the perimeter – bordering flat pasture and rolling meadow, evergreen and deciduous woods, and steep-rising pine edging white peaks. All together, we explore an air of wilderness.

These weeks my fragmentary premise is set, and fluid – a collection of shards – to engage with modes of fieldwork practice, land perception and archival interpretation. A broad range of disciplines, ideas and motivations are introduced as morning pushes through afternoon and into early evening – architectures, photographs, films, performances, writings, sculptures, paintings, collages, maps, concepts and a meditation, circulate. Wilderness as Archive is activated remotely to inform a framework of exploration that will unfold through interconnected sessions over the coming days – a premise activated and set already speculates change. Recordings become a way of listening to animals, water, soil, rocks, buildings, objects and electrics – a range of devices and technologies hold data, simulating an experiential environment making place of potential playback. Low reverberations and high frequencies are shared at volume in mono as bursts of sonic assemblage – extracted time, taken and given.

Loquacious state gives way to silent gathering extending the scope of perceiving, without sight, the spaciousness of hearing the near and not so near. It becomes an exercise in attending to spatial knowledge and ephemeral collecting of notes – audible distance is amplified in the space of imagination, the mountain range pushed further away when revealed. Measured actions follow – a line drawn in time to view details of slow passing, a body aware of itself en masse, a chain held in duration. This progression never reaching its destination, yet, a proximity and collection of internal processes carried. Field trips stretch out along dust tracks and dirt roads fringed with smashed rock and snowpack – the rubble of winter's course in the midst of clearing gives obstacles and interest and fear. Peripheral encounters form documents, serving as witness, sample for contact with lives animate and not, make connections with observer and observed compressed in concepts to be figured later. Collections circle back for processing – 3D scans, maps, drawings, photographs, films, pigments, quadrat observations, herbs, rocks, knitting, thinking and schema take place at the locus, experiments all, embedded in equipment and discussion.

Environment imagined, weathering activity is performed through writing and reading, here, the physical passing of languages become important, where intensity and delivery of ideas make a fabric of expression – theatrical and not – and invitation to rework. A tumble of words reveal images sprung from prose, elaborations, interpretations – in whole and torn pieces – resisting authorship of individuals in favour of collective bond to share in a ring of voices. Punctuation marks a respite in handwriting and notions, time to take in breath, and intervals to survey situations and behaviours – we are an island of constructions and structures coexisting to make registers of sensed surroundings and ideologies. Here I am again – rock face above, rockfall below.