HAYDEN FOWLER
FUTURE DISTANT HISTORY
5 – 29 JULY 2017

ARTEREAL GALLERY
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Australia
2017
Polymer plaster, ochre, sound
Dimensions variable
Edition of 2 + 1AP
$15,000

Commissioned by the New Landscapes Institute for the *The Long Paddock* exhibition, 2017

FUTURE DISTANT HISTORY

Provoked by the rupture and challenge of colonial histories and the impact of chemical and exploitative industrial practices in the devastation of the environment, Hayden Fowler's melancholic yet poetic images and objects are a continuing lament for the future and relations between capitalism, humanity and the natural world.

His *Australia, is* an installation of skeletal bleached bone - a graveyard of ecology and humanity, piled onto the altar of an intricately carved Colonial table redolent of white drawing rooms and devastation of land and peoples and whole species of animals and ecosystems for mercantile and political ends. Hayden Fowler's art practice is vested in his observation that *"… the inherent value and rights of existing peoples, culture, landscape and ecologies were at very best, discounted. Today the landscape stands depleted while this model of exploitation continues."*

The table too appears as bone, like the blanched carcass of a beast surrendered to the desert; a forewarning for the brutal ideologies of power and oppression of a destiny already written into the future. Cast plaster speakers in the installation broadcast the insistent ringing of cicadas for a macabre pastorale. The call and response cadence of the cicadas' chorus recall ancient birds as augurs, or canaries in a mineshaft - silence signaling danger, their song heralding resistance and continuity. The insects' shrill siren is a paean in an ecological and political sense to what the artist signals is *"A scarred continent, resonating with absence, but also with menace and resilience…"*

A version of *Australia* was originally commissioned by the New Landscapes Institute for a Creative Research Project with artists and architects to explore the significance and cultural impact of "The Long Paddock", the colloquial name given to the nation-wide network of routes and reserves of the Travelling Stock Routes of Australia historically used for droving cattle and sheep across long distances. It is currently part of an exhibition touring Australia-wide.

Hayden Fowler's large black and white landscape photographs give form to abnormalities within the environment by inserting into the terrain quasi-landforms of alien 'landfill', domed and peaked objects fashioned from inflated dense black industrial-grade plastic garbage bags. The beyond-strange, looming forms, ominous portents of an emerging alien and hostile new nature, conjure up the awe and dark menace of majestic mountain and seascapes from art history and the Romantic sublime translated into a contemporary era as quiescent impending and unsettling omens of ecological tragedy.

The shifting realities and the unfolding of the unknown are further imagined and realized in a series of Hayden Fowler's *brave new world* images incorporating the humble donkey that he created during his recent artist-residency in Madrid.

A beleagured donkey, an enduring historical symbol of Spain enshrined in Cervantes' literary epic Don Quixote, a beast of burden and loyal animal companion that has intimately accompanied the rises and falls of civilized history is projected in the works into an unknown future; one suggestive of a yet undecided combination of revolution, capitalist fall or apocalypse. The hapless donkey drags the remnants of a table pedestal, a last vestige of the weight and hubris of civilization. The Post-Apocalyptic donkey (like humanity) is burdened not only by the

anchor of history which it drags behind it, but by the heavy weight of an uncertain future predicted to be hostile, bleak and catastrophic.

A perversely beautiful but sinister video work *Silent Spring* collapses time as the buds of pastel-hued hyacinths, harbingers of Spring and new life and hope unfold in a depleted sterile landscape beside a bubbling sulphurous pink spring, only to droop and wither.

The artist's practice is continually motivated by the global crisis impacting nature and humanity, widely acknowledged to be at a point of no return. His ideas relate the destruction of the environment to the degradation of culture and denaturing of humanity. His works and research explore the historical influences leading to this moment, as well as his projections and propositions of possible future outcomes.

Hayden Fowler exhibits nationally and internationally and his work is held in significant public and private collections. He holds a Master of Fine Arts and an earlier degree in Ecology.

Barbara Dowse
Senior Curator

future distant history (i)
2017
Pigment print on hahnemuhle paper
87 x 130cm (unframed)
Edition of 6 + 2AP
$3,500 unframed / $4,500 framed

future distant history (ii)
2017
Pigment print on hahnemuhle paper
87 x 130cm (unframed)
Edition of 6 + 2AP
$3,500 unframed / $4,500 framed

brave new world (i)
2017
Pigment print on hahnemuhle paper
130 x 87cm (unframed)
Edition of 6 + 2AP
$3,500 unframed / $4,500 framed

brave new world (ii)
2017
Pigment print on hahnemuhle paper
130 x 87cm (unframed)
Edition of 6 + 2AP
$3,500 unframed / $4,500 framed

brave new world (iii)
2017
Pigment print on hahnemuhle paper
87 x 130cm (unframed)
Edition of 6 + 2AP
$3,500 unframed / $4,500 framed

Silent Spring
2009-17
SD digital video converted from Super 8 film, no sound
5 minutes and 14 seconds
Edition of 6 + 2AP
$3,000
View an excerpt of the video here: https://vimeo.com/224595967

HAYDEN FOWLER CV

Born 1973, Te Awamutu, New Zealand
Lives and works in Sydney, Australia

EDUCATION

Current	PhD candidate, School of Art, College of Fine Arts, UNSW, Sydney, Australia
2009	Guest Student, Universitat der kunst, Berlin, Germany, Class Hito Steyerl
2007-2012	Sessional Lecturer, School of Art, College of Fine Arts, UNSW, Sydney, Australia
2004-2006	MFA (by research). College of Fine Arts, UNSW, Sydney, Australia
2000-2002	BFA (first class hons.) College of Fine Arts, UNSW, Sydney, Australia
1993-1995	BSc (biology) University of Waikato, Hamilton, New Zealand

SOLO EXHIBITIONS

2015 *Your Death*, Gallery9, Sydney Australia.
Your Death (Kokako), Alaska Projects, Sydney, Australia.
2014 *Call of the Wild (Whekau),* Michael Reid Gallery, Berlin, Germany
2013 *New Romantic,* Artereal Gallery, Sydney, Australia
New World Order, University of Canterbury Gallery, Christchurch, New Zealand
2011 *The Long Forgetting*, Dubbo Regional Gallery, Dubbo, Australia
2008 *Call of the Wild*, Fremantle Arts Centre, Fremantle, Australia
Second Nature, Gallery Barry Keldoulis, Sydney, Australia
2007 *Video Projects*, Christchurch Art Gallery, Christchurch, New Zealand
Call of the Wild, Centre for Contemporary Photography, Melbourne, Australia
Call of the Wild, Gallery Barry Keldoulis, Sydney, Australia
2006 *AS SEEN ON TV*, Gallery Barry Keldoulis, Sydney, Australia
2005 *White Australia*, Elastic residence, London, United Kingdom
Product Placement, Gallery Barry Keldoulis, Sydney, Australia
2003 *Postcards from Utopia*, UNSW roundhouse, Sydney, Australia
2002 *Progress in Harmony*, Space 3, Sydney, Australia

SELECTED GROUP EXHIBITIONS

2016 *Precarious Nature*: Centre of Contemporary Art (CoCA), Christchurch, New Zealand.
New Romance: Art and the Posthuman: Museum of Contemporary Art, Sydney, Australia.
Light Moves: National Gallery of Australia Collection touring video exhibition, Cairns Regional Gallery, Cairns, Australia; Royal Melbourne Institute of Technology (RMIT) Gallery, Melbourne, Australia.
2015 *New Romance: Art from Australia and Korea*: Museum of Modern and Contemporary Art, Seoul, South Korea.
Light Moves: National Gallery of Australia Collection touring video exhibition.
Extinct Extant: Airspace Gallery, Sydney, Australia.
The Night Parrot: Delmar Gallery, Sydney, Australia.
2014 *Wild Side: The Animal in Art*; Lake Macquarie City Art Galley, Dec-Feb (2015).
Conquest of Space: Galleries UNSW, UNSW Art & Design, Sydney, May/June.

Winter Group Show: m.contemporary gallery, Sydney, June/July.
Blake Prize: UNSW Galleries, Sydney, November-January.
Beastly: Delmar Gallery, Sydney, November.
Animal Fanfair: Pine Rivers Art Gallery; Moreton Bay, Queensland, Jan/Feb; Caboolture Regional Art Gallery, Queensland, July-Sept.
Green: Penrith Regional Gallery, Sydney, Sept/Oct.

2013 *The Wandering*, Moving images from the MCA Collection, Touring Australia
Somewhere: Among the Machines, Dunedin Public Art Gallery, New Zealand
Intra-action: Multispecies becomings, Mop Gallery, Sydney, Australia
Inside the Silos, Delmar Gallery, Sydney, Australia

2012 *When I grow up I want to be a video artist*, Plimsoll Gallery, Hobart, Australia
The Visitor, Black & White Gallery, Brooklyn NY, US
The Secret Cabinet, Antje Oklesund, Berlin, Germany

2011 *The Blake Prize* (highly commended), National Art School Gallery, Sydney Australia
Awfully Wonderful, Performance Space, Sydney, Australia
After Glow, Monash Gallery Of Art, Melbourne, Australia
The Animal Gaze, Sheffield Institute of the Arts Gallery, Sheffield, United Kingdom

2010 *In Context*, Museum of Contemporary Art, Sydney, Australia
Souvenirs from Earth, French TV Video Art broadcast, www.souvenirsfromearth.tv
Cartography of Myth, Ficken 3000, Berlin, Germany
LoveArt, Casula Powerhouse Arts Centre, Sydney, Australia
Understory, Devonport Regional Gallery, Devonport, Australia
Imagining The Everyday, Australian Centre for Photography at The
Pingyao International Photography Festival, Pingyao, China

2009 *RBS Emerging Artist Award exhibition*, RBS Towers, Sydney, Australia
Bowness Photography Prize exhibition, Monash Gallery Of Art, Melbourne, Australia
Tier Perspektiven, Georg Kolbe Museum, Berlin Germany
Colliding Worlds, Samstag Museum, Adelaide, Australia
The Animal Gaze, London Metropolitan University, London, United Kingdom
The Animal Gaze, Plymouth Arts Centre, Plymouth, United Kingdom

2008 *In Captivity*, Dubbo Regional Gallery, Dubbo, Australia

2007 *Eye to Eye*, Dubbo Regional Gallery, Dubbo, Australia
Windows, Auckland Festival, Auckland, New Zealand

2006 *December Group*, Gallery Barry Keldoulis, Sydney, Australia
Pet Project, Australian Centre for Photography, Span Galleries, Melbourne, Australia
Pet Project, Australian Centre for Photography Sydney, Australia
Art and About, City of Sydney, Sydney, Australia
Flaming Youth, Orange Regional Gallery, Orange, Australia
Sowing Seeds, Dubbo Regional Gallery, Dubbo, Australia
White Australia, Dubbo Regional Gallery, Dubbo, Australia
The Idea of the Animal, RMIT Gallery, Melbourne, Australia

2005 *Helen Lempriere Travelling Art Scholarship exhibition*, Artspace, Sydney, Australia
Space to Place, Plimsoll Gallery, Hobart, Australia
GBK@SPAN, Span Gallery, Melbourne, Australia

Selekta, West Space, Melbourne, Australia
Sunshine Policy, Blue Oyster Gallery, Dunedin, New Zealand
2004 *Beautiful Garbage*, Cheongju Art Centre, Cheongju, South Korea, Australia
Australian Artists, Pici Gallery, Seoul, South Korea
The December Group, Gallery Barry Keldoulis, Sydney, Australia
2003 *Tale-chaser*, Gallery 4A, Asia-Australia Arts Centre, Sydney, Australia
Helen Lempriere Travelling Art Scholarship exhibition, Artspace, Sydney, Australia
2002 *In the Flesh*, First Draft Gallery, Sydney, Australia
Expo, Imperial Slacks, Sydney, Australia
2001 *Mint*, COFA, Sydney, Australia
Helen Lempriere Travelling Art Scholarship exhibition, Artspace, Sydney, Australia
Fusion, Melbourne Film Festival, Melbourne, Australia
Eat My Shorts, Carnivale Festival, Performance Space, Sydney, Australia
2000 *Downwardly Mobile*, Imperial Slacks, Sydney, Australia
Furr, Kudos Gallery, Sydney, Australia

RESIDENCIES

2015 Landscapes Institute Residency, Bundanoon, New South Wales, Australia
2010 Creative NZ and Department of Conservation, Wildcreations residency:
O Tu-Wharekai National Park, New Zealand
Ministry for the Arts, Gunnery studio residency: Artspace, Sydney, Australia
2008 National Art School Gallery Artist Residency: Sydney, Australia
2007 Artspace/Gunnery studio residency: Ministry for the Arts, Sydney, Australia
2004 IASKA: Kellerberrin, Western Australia
Nine Dragon Heads Environmental Art Symposium: Daecheong Lake, South Korea

AWARDS, GRANTS, SCHOLARSHIPS

2016 New South Wales Arts and Cultural Development Program - New Work Grant, Dark Ecology, Museum of Contemporary Art, Australia.
2013 New Work Grant (established), Visual Arts Board, Australia Council.
2011 New Work Grant (established), Australia Council Visual Arts Board
2010 University Post-Graduate Award: University of New South Wales, Sydney Australia
2008 Anne and Gordon Samstag International Visual Arts Scholarship
New Work Grant (established), Australia Council Visual Arts Board
2006 New Work Grant (emerging), Australia Council Visual Arts Board
2004 Australian Post Graduate Award, University of New South Wales, Sydney, Australia
IASKA Residency: Kellerberrin, Western Australia
Nine Dragon Heads Environmental Art Symposium: Daecheong Lake, South Korea
2003 University of New South Wales, Student Union Artist Residency: Sydney, Australia
2002 University of New South Wales Honours Scholarship
2001 Basil and Muriel Hooper Scholarship
Blackwood and Son Sculpture Prize.

COLLECTIONS

Museum of Contemporary Art, Sydney
National Gallery of Australia
Bathurst Regional Gallery, Australia
Dubbo Regional Gallery, Australia
Artbank, Australia
VERGAS Collection
Dunedin Public Art Gallery, New Zealand
Elton John Collection, London

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