



**HAYDEN FOWLER
CURRENT PROJECTS 2019**

TOGETHER AGAIN

Hayden Fowler's practice is motivated by the global human-nature crisis, widely acknowledged to be approaching a point of no return. He is particularly interested in the effect of the loss of nature on the human psyche, culture, and qualitative experience, and has been working to relate the destruction of the environment to the degradation of culture and denaturing of humanity. Fowler's research explores historical influences leading to this moment, and varied projections of future outcomes.

Together Again (2017) is a performance-installation work incorporating sculptural, performative and digital elements, first shown at *Performance Contemporary* as part of Sydney Contemporary 2017, Carriageworks, Sydney.

In *Together Again*, the relationship between Fowler and an Australian dingo is explored in a context of disrupted realities and dislocation from landscape. The dingo and the artist co-habited a large cage during 4-hour performances. VR glasses immersed Fowler in an idyllic Australian Landscape while the dingo, fitted with a VIVE tracker, had his movements mirrored by a dingo avatar inside the VR experience - allowing the animal and the human to 'co-exist' within this digital re-imagining of the 'wild'. This work is to be repeated at Garage Museum in Moscow, where the artist has re-designed the landscape as a Russian ecology and will be performed with a European wolf. Audiences are able to view the VR experience via a monitor that relays my framed live view.

In the artist's own words, "*The project has developed out of my ongoing concern with the accelerating process of extinction and the relationship between environmental loss*

and the depletion of human culture and qualitative experience. In particular, the project explores desires for reunion with nature, in the face of the looming impossibilities of this in a near-future world. Research in the development of the project explores indigenous world views, animism, biophilia and the 'indigenous mind' (a trait argued to be innate to all humans, instinctively desiring a communal relationship with the rest of nature) as counters to dominant Western thinking." (Hayden Fowler, 2017)

Together Again was featured in Artlink magazine in March 2018. In the Issue's Editorial, Eve Sullivan (Executive Editor of Artlink) discusses the work:

Similarly, as featured on the cover of this issue, Hayden Fowler in a remarkable work of virtual reality and live performance, recently presented in a cage at Sydney Contemporary, further privileges the work of bonding with animals to take on what Creed has termed the principle of a "stray ethics," privileging the co-dependence between human and non-human animals at times of threat and abandonment.

Responding to the aporia between the bounded and unbounded life, in her article for this issue, Sue Ballard writes, "The cage appears bleak, but the virtual world is filled with colour, light and the apparent splendour" of a landscape imagined through dingo eyes. As Hayden has said of his motivation to produce this work, "Currently the world is facing a looming death of the ancient in both human culture and our environment, where the delayed effects of modernity and acceleration of technological industrialisation are playing out. We are at a critical tipping point in extinction and the loss of our ancient relationships

and physical experience of nature and particularly the wild." This wild embrace, like clinging on for dear life to a rollercoaster that is the Anthropocene, is one among many compensatory moments of recognition spread across these pages that harness our renewed efforts in consideration of the animals.

View the full article here:

<http://artreal.com.au/wp-content/uploads/2016/02/hf-ArtLink.pdf>



Hayden Fowler_Together Again_2017_Installation and live performance: cage, Australian dingo, virtual reality landscape_VR designer: Dr Andrew Yip, UNSW Art & Design. Installation shot at Sydney Contemporary 2017 taken by Joy Lai.

MOSCOW

GARAGE MUSEUM OF CONTEMPORARY ART

This year Hayden Fowler will be repeating *Together Again* at the Garage Museum of Contemporary Art in Moscow. However, in Moscow he will be operating within a different cultural framework – using a Russian landscape, and working with a European wolf. Fowler will continue to challenge the boundaries of who and what is natural, where nature begins and ends, what once was and what remains.

View the Press Release for the work being shown in Moscow here:

<https://www.e-flux.com/announcements/258915/the-coming-world-ecology-as-the-new-politics-2030-2100/>





Installation shot at Sydney Contemporary 2017 taken by Joy Lai.

BERLIN

BROKEN ROMANCE



Hayden Fowler's most recent exhibition *Broken Romance* features new work created during his year long residency at the Künstlerhaus Bethanien in Berlin. The Künstlerhaus Bethanien is an international cultural centre dedicated to the advancement of contemporary visual arts. The residency was awarded to Fowler via the Australia Council for the Arts in 2018.

Broken Romance immerses the visitor in a hyper-real spatial construction. A large-format industrial steel structure supports a living field of grass and fledgling forest, under the pathos of artificial lights. Accompanying the installation, a virtual reality overlay transports the viewer to another version of this dystopian landscape - where dust swirls in an apparent vacuum above freshly cut stumps, and a bare uprooted tree hovers and rotates over the space. An endless flight of white swans passes through this other-time scenario, disappearing towards a murky horizon where a digital form of nothingness begins.

In this project, I developed on my practice of experimentation with double space-time layers. Exploring imagery of violence enacted on landscape, and human experience of dislocation and disassociation from land and terrestrial politics. A stratified view of the Anthropocene where both past, present and future fold into each other and are infused with a melancholy, but where hope is also explored in the empathetic memory of loss, and in the sensitivity of interplay between living systems, human and technology. (Hayden Fowler, 2019)

Video documentation of the work:

<https://vimeo.com/328925579>

Details of Fowler's exhibition can be found here:

<https://www.bethanien.de/en/exhibitions/hayden-fowler/>





Installation shot at the Künstlerhaus Bethanien taken by Vinnie Liazza, 2019

HAYDEN FOWLER

BROKEN ROMANCE

Article translated from German

On the back
The clouds
The stars
The great. The distance.
On the belly
The small.
Insect blades of grass
And dew drops.

To lie down in the grass means to perceive elements of the world whose existence is no longer conscious in my everyday life.



In the showroom of Hayden Fowler stands an imposing metal structure that supports a lawn with small fir trees. Is this all real or is it made of plastic? I come closer and the smell of fresh wet grass whispers: It's real. And now I watch the whole thing like a fascinated curious child lying down with his stomach in the grass. The fly, the drops of dew, the earth

and all the details of the little world under the blades of grass. That's the "romance". I watch everything from above with pleasure. In front of me is a fine, fragile cosmos. The fir trees are so small that I feel very big in comparison. I am in an exhibition room and while I am not lying in the lawn, I regard the small earthly agitation with the same curiosity and in the same dominant position as if I were in nature. A poetic metonymy turns an ecosystem into an exhibition object, and actually my way of dealing with this environment is also exhibited as such. My attitude towards the world is reflected by this installation and presented in the room. On this day I am alone in the exhibition but I wonder what it would be like if other viewers were there. Certainly I would tend to observe their ways of looking at things.

The second element of the exhibition is a film in Virtual Reality. I put on the mask and see the same showroom, just above me is a dark sky and on the scaffolding are no longer small fir trees in the meadow, but impressive stumps and colored plants. Regular white swans fly overhead, from back to front. They fly slowly and relatively close to me, but I can not see where they come from and where they fly. The whole thing looks cold and dark, but the heavenly dance is irrevocably beautiful. A quiet and graceful choreography takes place around me. She scares me and also has something peaceful. Through virtual reality, I lose contact with the real environment and am disoriented. In this strange room I feel a depressing loneliness. I can not look at anything except the depicted intangible world and my own relationship to it.

In both exhibition spaces, in the real and the virtual, I am a viewer of a similar-looking nature. But the sensation is very different depending on where I am: In real space, I feel great and face nature in an overpowering position.

The installation makes me question my usual comfortable relationship with my environment or my environment. In the film, I have a very immersive experience where I am in a



disturbing atmosphere. I'm still an observer, but I can not get that close to the objects anymore. I can not interact with them and I feel like I've lost a power. There I am smaller than the other elements. And just because these elements are different, bigger and intangible, I call this experience unpleasant. That's the Broken Romance.

I would not interpret the film as a dystopian image of the future. In it I see much more a deepening reflection on our relationship to the environment and on the Cartesian understanding of man as master and master of nature. While the material installation offers me the convenient and usual view of an ecosystem, in the film I am transported to another position where the contemplation takes on a different form and triggers other emotions. In the exhibition, I am thus led to assume two different positions that complement each other. In that sense, in dealing with the two different spaces, I see a subtle and committed offer to fathom our attitude and our view of the world in self-reflection.

- Julia Ben Abdallah, 2019

View the original Pokus article online here:
<https://pokusberlin.wordpress.com>

ARTIST BIO

Fowler has exhibited nationally and internationally, and his work is held in a number of public and private collections including; the Art Gallery of NSW, the Museum of Contemporary Art Australia, the National Gallery of Australia, the Dunedin Public Art Museum, Dubbo Regional Art Gallery, the RMIT art collection and Artbank.

In recent years, Fowler's work has been curated into a number of significant institutional exhibitions including: *Precarious Nature*, at the Centre of Contemporary Art (CoCA), Christchurch, New Zealand; *New Romance: Art and the Posthuman*, at the Museum of Contemporary Art, Sydney, Australia; *New Romance: Art from Australia and Korea* at the Museum of Modern and Contemporary Art, Seoul, South Korea; *Light Moves*, National Gallery of Australia Collection touring video exhibition; Adelaide Biennale; *The Coming World: Ecology as the New Politics 2030–2100*, Garage Museum Moscow; *Australia. A Journey Down Under*, PAC Contemporary Art Pavilion, Milan, Italy (upcoming).

He is a previous recipient of the Samstag International Visual Arts Scholarship, undertaking his year of study abroad at the Universitat der Kunst in Berlin, Germany.

In 2017 Hayden Fowler was commissioned by the New Landscapes Institute to create *Australia*, an installation and sound based work created for *The Long Paddock* exhibition. In 2018 *Australia* was acquired as part of the permanent collection of the National Gallery of Australia.

In mid 2019, Hayden Fowler will have completed a year long residency at the Künstlerhaus Bethanien in Berlin. The Künstlerhaus Bethanien is an international cultural centre dedicated to the advancement of contemporary visual arts. The residency which was awarded via the Australia Council for the Arts offered Fowler the opportunity to participate in one of the most prestigious Artist in Residence programs in Germany.

Fowler is working towards an upcoming solo exhibition at Arterial Gallery in 2020.

Artist Website: <http://www.haydenfowler.net>

HAYDEN FOWLER - CV

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

EDUCATION

- 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 hon.) College of Fine Arts, UNSW, Sydney, Australia
1993-1995 BSc (biology) University of Waikato, Hamilton, New Zealand

SOLO EXHIBITIONS

- 2019 *Broken Romance*, The Künstlerhaus Bethanien, Berlin, Germany
2017 *Together again*, Performance Contemporary as part of Sydney Contemporary, Carriageworks, Sydney, Australia
Future Distant History, Arterreal Gallery, Sydney Australia
Future Distant History, Nadie-Nunca-Nada-No, Madrid, Spain.
2015 *Your Death*, Gallery9, Sydney Australia.
Your Death (Kōkako), Alaska Projects, Sydney, Australia.
2014 *Call of the Wild (Whēkau)*, Michael Reid Gallery, Berlin, Germany
2013 *New Romantic*, Arterreal 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

- 2019 (Pending) *Australia. A Journey Down Under*, PAC Contemporary Art Pavilion, Milan, Italy.
(Pending) *The Coming World: Ecology as the New Politics 2030–2100*, Garage Museum of Contemporary Art, Moscow, Russia.
(Pending) *Dark Mofo/Constance ARI*, Treasury Vaults, Hobart, Australia.
(Pending) *Ballarat International Foto Biennale*, Ballarat, Australia.
- 2018 *HyperPrometheus*, Perth Institute of Contemporary Art, Perth Australia.
Adelaide Biennale of Australian Art: Divided Worlds, Art Gallery of South Australia, Adelaide, Australia.
- 2017 *Performance Contemporary*, Sydney Contemporary, Carriageworks, Sydney, Australia.
Installation Contemporary, Sydney Contemporary, Carriageworks, Sydney, Australia.
Red, Green, Blue: A history of Australian Video Art, Griffith University Art Gallery, Queensland
The Long Paddock, Wagga Wagga Regional Gallery, Australia (touring exhibition)
- 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

- 2018 Künstlerhaus Bethanien Residency, Berlin, Germany (until mid 2019)
 2015 Landscapes Institute Residency, Bundanon, 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

Art Gallery of NSW
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
RMIT University Art Collection, Melbourne

ARTERREAL

For more information about Hayden Fowler's work and current projects, please contact Rhianna Walcott at rhianna@arterreal.com.au

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