
CCP Declares at the Fair

Ross Coulter

Andrew Hazewinkel

Melbourne Art Fair Project Room A66
Melbourne Art Fair, Royal Exhibition Building
1–5 August 2012

Curated by Kyla McFarlane, Associate Curator, CCP

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Melbourne Art Fair Opening hours:

Thursday 2 August 11am–7pm

Friday 3 August 11am–8pm

Saturday 4 August 11am–7pm

Sunday 5 August 11am–5pm



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ROSS COULTER

10,000 Paper Planes - Aftermath (1) 2011
C type photographic print
156 x 200 cm
Courtesy the artist

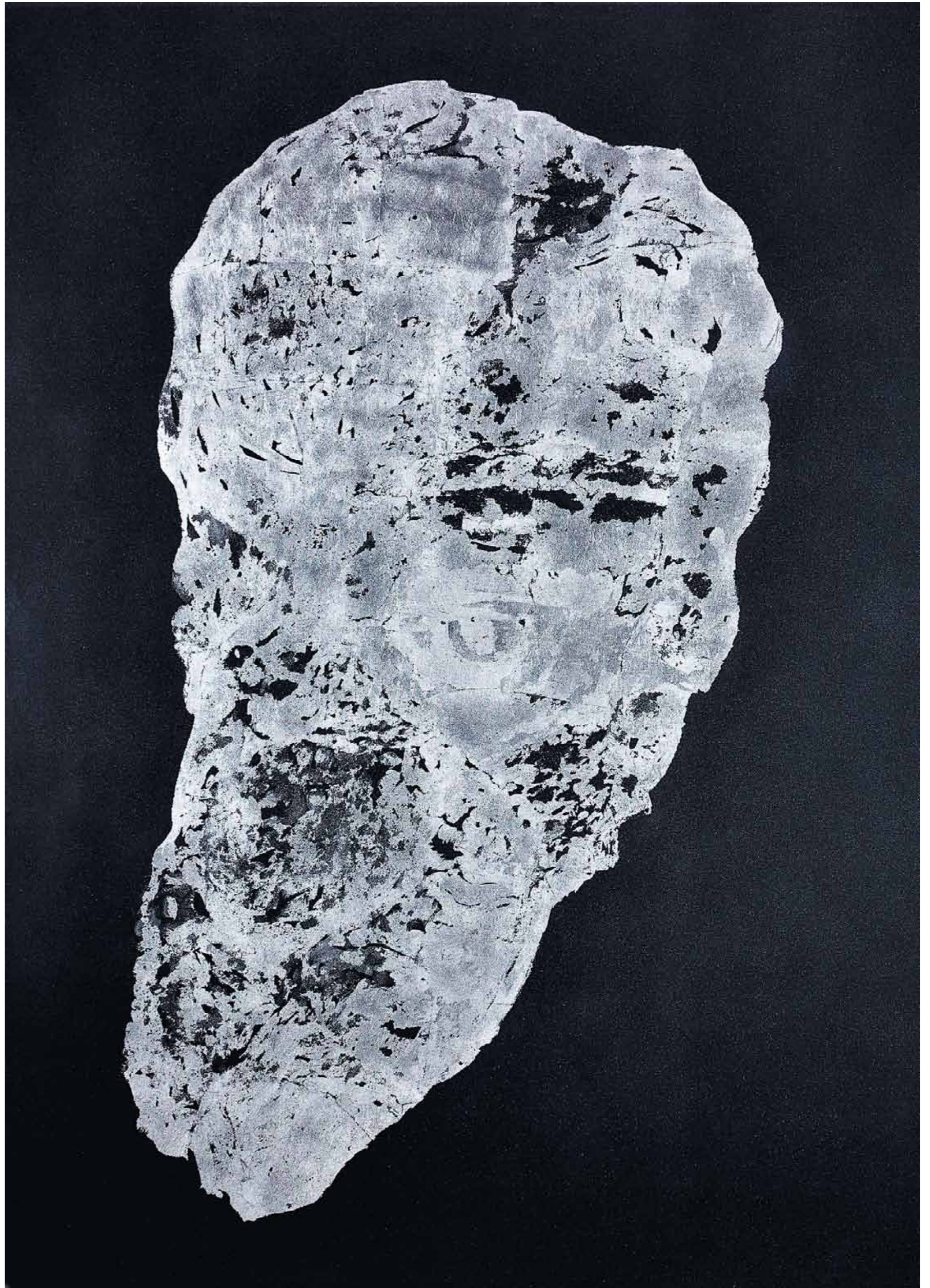
ANDREW HAZEWINKEL

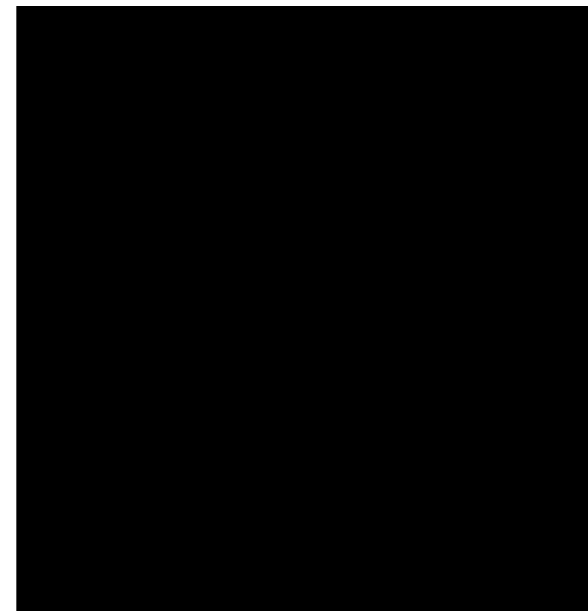
Portrait of the living and the dead: 1 2011
aluminium leaf on sandpaper

Portrait of the living and the dead: 2 2010
aluminium leaf on sandpaper

Portrait of the living and the dead: 3 2012 (pictured)
aluminium leaf on sandpaper

Portrait of the living and the dead: 4 2012
silver leaf, aluminium leaf on sandpaper
each 155 x 117 cm
Courtesy the artist





KYLA MCFARLANE

At the Centre for Contemporary Photography (CCP) Project Room at the Melbourne Art Fair, CCP presents works from two recent projects by Melbourne-based artists, Ross Coulter and Andrew Hazewinkel. Both respond to different aspects of 'the collection', following residencies at the State Library of Victoria (SLV) and the British School at Rome (BSR).

Coulter's large-scale, epic photograph documents the aftermath of his *10,000 Paper Planes* performance in the SLV's Domed Reading Room in 2011, in which 165 people launched 10,000 paper planes in a choreographed event. Hazewinkel's shimmering, ghostly images, created with aluminium and silver leaf on sandpaper, respond to the material fragility and subject matter of the nineteenth-century gelatin silver, glass plate photographic negatives documenting antique sculpture that comprise the Marshall Collection at the BSR.

Bringing these two projects together allows us think about the nature of photography, and the nature of the collection, in an expanded way. Very different in medium, style and execution, Coulter and Hazewinkel's works nevertheless share many conceptual similarities and are intrinsically linked by their interest in the photograph as document.

Thousands of paper planes lie scattered across the floor, desks and chairs of the Domed Reading Room at Melbourne's SLV in Ross Coulter's *Aftermath (1)* 2011. This luscious print is awe-inspiring in its detailed account of the majestic surroundings of the Reading Room, and authoritative in its single-point perspectival point of view. Without prior knowledge of the performance, our eye takes a few seconds to register the planes, and realise that a potentially subversive act must have taken place. In its role as documentation of a performance this photograph is, however, something of a remainder. As the title indicates, it depicts the aftermath of the event, rather than the event itself. In this, it holds

1 *Portrait of the living and the dead* - 4 2012
silver leaf, variegated aluminium leaf on sandpaper
155 x 117 cm
Courtesy the artist

2 *10,000 Paper Planes - Aftermath (1)* 2011
C type photographic print
156 x 200 cm
Courtesy the artist
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a certain melancholy, making us yearn for the experience of the planes in flight, airborne and floating freely in this stately space of study and absorption. *Aftermath (1)* is also, therefore, a photographic portrait of gravity—an image that captures the final settling of ephemeral, floating objects onto surfaces after being released from the hands of those who have launched them.

In Hazewinkel's *Portraits of the Living and the Dead* 2010-11, his recollection of antique sculpted heads photographically documented in the Marshall Collection converges with other faces encountered by the artist in the present—friends, strangers, passers-by. These are created with the most fragile of materials, aluminium and silver leaf, upon a deep, shimmering universe created by sheets of fine black sandpaper. The faces have both density and lightness—in some works in the series they float against the black void. In others they emerge, bit by bit, from layer upon layer of leaf that the artist has painstakingly adhered to, then pulled away from, the sandpaper ground. Hazewinkel's material reference points are consciously elemental here; his is a sculptural response to the raw elements of nineteenth century photographic documentation—gelatin silver, glass plate and, more broadly, its base elements of light

against dark. Like Coulter's, Hazewinkel's work is also a reflection on gravity and weightlessness; conflating and confusing the heftiness of stone against the free-floating imagery of the photographic glass plate.

Present and past collide in these contemporary responses to the archives in which the artists have spent extended amounts of time. In the context of their inclusion at the Melbourne Art Fair, these works also have a quiet, gentle humour. Presented together in the modest context of CCP's Project Room in the grand surroundings of the Royal Exhibition Building (a Great Hall that has its own long history of an international exhibitions and trade fairs) they offer a museological pause amid the bustle and blur that is the modern art fair.



CCP Declares at the Fair is a satellite project linked to *CCP Declares: On the Nature of Things*, an exhibition featuring exemplary bodies of work by selected artists working at the forefront of contemporary Australian photography and video practice, and its expanded field, presented concurrently at CCP.



CCP

DECLARES

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Andrew Hazewinkel

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FAIR

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