

Hayley Millar Baker

Nyctinasty

2021, 7:54 minute single channel video

Writer – Hayley Millar Baker

Stareing – Hayley Millar Baker, Bruce Wilson and
Jesse Clayton-Page

Director – Keryn Nossal

Creative Director – Hayley Millar Baker

Director of Photography – Noel Jones

Camera Assistant – Anh Pham

Production Assistant – Nicholas Winter

Editor – Anh Pham

Sound Design – Dylan Timtschenko

Production Runner – Mia Boe

Colourist – Peter Hatzipavlis (Final Grade)

Hair and Makeup – Chantelle Baker

With thanks to Fancy Films.

Commissioned by the National Gallery of
Australia, Kamberri/Canberra for the *4th
National Indigenous Art Triennial: Ceremony* with
the support of Kerry Gardner AM
and Andrew Myer AM, and the Australian
Government through the Australia Council
for the Arts, its arts funding and advisory body.

Courtesy of the artist and Vivien Anderson Gallery.

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Nyctinasty

Gertrude Contemporary
Saturday 11 February – Sunday 26 March 2023

Gertrude is pleased to present *Nyctinasty* by Gunditjmara and Djabwurrung artist Hayley Millar Baker. Following its presentation at the National Gallery of Australia as part of the *4th National Indigenous Triennial: Ceremony* exhibition in 2022, Gertrude Contemporary presents an iteration of *Nyctinasty* within the 2023 artistic program in Naarm Melbourne.

Representing the rhythmic movement of leaves or petals in higher plants in response to the onset of diurnal changes in light, *Nyctinasty* emblematically translates these crucial movements of self-preservation and survival to echo the ways humans face the delicate balance between the physical world and the spiritual realm. This 'in-between' – a space operating on multiple frequencies, where spirits linger and the mind and body shift into a state that tethers life, death and afterlife together as one – revealing the unbroken link of communication between the two.

Nyctinasty centres female power and strength in reference to elements of the horror genre that is often focused on women's psychosis. The female body is employed as a vessel to carry a present-day practice of magic and spirituality – descending from many millennia of spiritual practices. As the protagonist's commanding character remains cognisant of her task, she carries herself meditatively through the all-too-well-known domestic space with confidence, acutely aware of her surroundings – physically and psychologically – openly and unafraid.

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