

Noriko Nakamura

Erosion

11 November - 2 December 2017
Gertrude Glasshouse
44 Glasshouse Road, Collingwood

Noriko Nakamura completed a Fine Art Foundation Diploma at Saint Martins College of Arts and Design, University of the Arts London, before receiving a Bachelor of Fine Arts and BA Fine Arts Honours from the Victorian College of the Arts in 2012. Nakamura experiments with the transformational potential of materials in order to explore the relationship that exists between humans and the material world. She has presented solo exhibitions at Daine Singer, Melbourne; Sutton Projects, Melbourne; West Space, Melbourne; TCB Art Inc., Melbourne. Her work has been exhibited at Aperto, Montpellier France; XYZ Collective, Tokyo; RM gallery, Auckland; Dog Park Art Project Space, Christchurch; Murray White Room, Melbourne and National Gallery of Victoria Studio, Melbourne. She is currently a Studio Artist at Gertrude Contemporary.

Acknowledgments from the Artists:

The Artists are grateful to the Traditional Custodians of the lands this work was made upon, the Bungandidji peoples, and are grateful to Ken Jones from Bush Repair Cultural Education and Mark Lovett who were consulted in the making of this work. This project acknowledges the Wurundjeri people of the Kulin Nations as the traditional custodians of the land on which this exhibition is presented, recognising their connection to land, waters and community. We pay our greatest respect to Elders past and present and emerging, and to all First Nations People. We acknowledge that this country was built on stolen lands and Indigenous Sovereignty has never been ceded.

Special thanks to Shae Nagorcka, Cameron Roche, Caleb MacDonald, Jaqueline Hanlin, Taree Mackenzie, Peter and all the other people from Gambier Stone Supplies, Cinnamon the cat and all my friends.

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List of work:

Erosion, 2017

Limestone, 2 channel video projection (7 min video loop), dimensions variable

Video collaboration: Asuka Sylvie

Asuka Sylvie is a writer/director from New Zealand. She studied at the Victorian College of the Arts in Melbourne, graduating with a Bachelor of Arts in Film and Television. Her short films *Pinion* (2010) and *Lake* (2014) have screened at various international festivals including official selections at Melbourne, Shanghai, Palm Springs and Singapore.

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Erosion presents a poetic conversation between artist Noriko Nakamura and the material central to her work - limestone. Noriko's stone carving sculptures and installations are influenced by Japanese beliefs and traditions in animism and ritualistic practices, whereby the boundary between the physical and spiritual is not absolute, but rather, can be transgressed to create new forces within an object.

Working in close collaboration with filmmaker Asuka Sylvie, this exhibition merges many of the concerns active in Noriko's work to date. Two mirrored video projections display a continuum of both natural and mechanical transformations of limestone. The remnants of an active quarry, chiselled rock faces, piles of detritus and stacks of stones created by mechanical forces are reflected against waves scouring and breaking down ocean rocks, intertwined with images of sinkholes located in Ereng Balam (Mount Gambier). These videos act as a language for Noriko's sculptural and installation work. She pulls details of physical forces from each landscape - natural drivers as well as mechanical destruction and rebuilding - to imbue a new reading of her process and map the various threads of place, material and spirit within her work. The fluid camera movement adopted by Asuka presents an abstract narrative that seeks to show how materials change and transgress boundaries that have been established by systems of categorisation - mechanical, natural, human-made, organic.

Three large boulders, placed in their natural state, form an anchor in the center of the exhibition space, creating a path between documented environment and literal, physical form. The staging of the work in throughout Erosion reflects Noriko's exploration of how the manipulation of materials can instil significance upon an object; how it can change or challenge its substance and inform a physical presence, or reflect a new life-force through art. The videos translate each physical interaction into an echo of the natural and mechanical interactions between material and environment. Within the gallery space the viewer bears witness to the act of erosion through the negotiation between artist and her material.

Jaqueline Hanlin

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