

Airspace Projects acknowledge the Traditional Custodians of the land on which we stand today, the Gadigal and Wangal people of the Eora Nation. We would like to pay our respects to their Elders, past, present and ever emerging. We would also like to acknowledge all other Aboriginal and Torres Strait Islander people who come to the gallery to participate in its program of exhibitions and events. Sovereignty was never ceded

Forest Telephonists

Tara Gilbee and Karla Pringle

3.11.23 – 19.11.23

Karla and Tara have chosen to act as a type of message bank to several environments. Their bodies, negotiating the space of long-term illness, have become formidable readers of nuanced atmospheric phenomena. The artists trace and process a deeper temporal space for themselves. A connected sensuous proxy for what is absent as much as what may be present. They message each other, not with words but with affects sent from their respective umwelten. Hoping the deep time and scale between them can make sense of signs they are only just learning to speak, or maybe, remember.

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Works

from left to right



Tara Gilbee, **Shield**, 2023, dimensions 5cm x 3cm approx.

Eye shield in hand molded wax. Available for visitors to take from the wall and place in your hands or experience placed on your eyes. As the wax is warmed on the visitors body it will capture visitors handprints and whatever environmental dust and material that moves over it. This work will later be cast - NFS

Melding and moulding mixed up beeswax, my fingers probe for a form which can shield me from my sight. A respite from an overactive sense that seeks to collate the world, I place this shield over my eyes in order to sense all my other ways of knowing the world. Its smell arrives to me first, sounds of the wind next and then the soft passing of air over my skin and the sticky touch of the wax, warmed by the heat of my body.

You can shield your eyes for a moment too and listen in to your body's other senses if you like?

This work is alive and open for you to experience and make an impression upon.

2. Tara Gilbee, **Murmur**, 2023, Digital Print on Cotton rag, 594w x 841h mm approx \$750 AP + ed. of 10

In placing several proxy bodies and photographic recording devices in a nearby pine forest I have chosen to situate my arts practice in the open weather of my surroundings. Seeking a creative dialogue with its layered environmental, temporal and energetic fields.

This particular artwork is a digital image that arrived after a number of pinhole devices were invested, for months, deep within the grounds of this forest. As the photographic paper within is exposed to limited light of the piercing it begins to act as a material witness of the days passing. Within their hidden burial site they wait and weather, patiently receiving the palimpsest of light and a type of echo within their holding space.

The recording devices are not only seeing but listening in and vibrating with the murmurs and moans of the forest. They pick up from the burial grounds an expanded imprint of dust, microbes and mercurial metallic interaction upon the photographic material, translating an intaglio of their journey from invested silver halides to expanded prints.

Through this working process, I have been considering the Shinto concept of 'yamabiko' - described in Japanese culture as the phenomenon of a delayed spirit echo in mountains and valleys. In my slow movements and deeper contemplations of photography as a fleeting ephemeral moment rather than an object of permanence, I hope to transcribe a material notion of this echo and the answering voices of the trees.

3. Tara Gilbee and Karla Pringe, **Forest Telephonists**, Video work: 2023. 14min. Various slow motion moments of time from the respective sites sent and received between Tara and Karla. NFS

Gathering notes, dense with information, (that they may - or may not understand) Karla and Tara witness themselves moving and making with the knowledge of their deep interrelatedness and the whisperings of their endosymbiotic bodies.

This language is not theirs, it's a language of biomes, deep time, of space, and place. Their behaviours transcribe biotal interfaces into acts, and they move and morph into open switchboards for their environments.

They had hoped they would overhear themselves- and understand something new. But they have come to believe their interoceptive relationships with place - a convergence of signs and languages from an array of beings - may not be speaking to their consciousness. Instead these entangled languages move them, and they begin to see they aren't the operators, but the signals themselves, waiting to be reconnected...

4. Karla Pringle, *Mystic Radio*, 2023, Silk and wool, sustainable natural fabric, non-toxic reactive dye, 165 h x 137 w \$3000 AP + edition of 6

Silk and wool woven fabric, printed with the cellular structure of a mistletoe haustorium (*Amyema cambagei*) and its host, a She-Oak (*Casuarina cunninghamiana*). Mistletoe is an Australian Native keystone plant that connects environments and their inhabitants. It is a forest builder, and an ecosystem connector. It is Gondwanic, and once populated rainforests in Antarctica in the Cretaceous Period, around 90 million years ago. Overlaid on its interconnected grain is topo-somatic bilateral drawing, a daily meditative practice developed by the artist, which combines several techniques, including sensorimotor drawing, automatic drawing, proprioceptive practice, as well as philosophies from surrealism, archeo acoustics and trauma therapies. The artist uses this practice of drawing as a means of recording the intersections between her body and her environment, and to help maintain her physical and mental balance.



5. Karla Pringle, *This is the sound of me holding your hand loving you*, 2023, dimensions variable. Cast of the artist's hand holding dirt/clay with the intention of care and love. Natural clay from artist's site, silicon mould and polyurethane cast, covered with pliable plasticine layer, to capture visitors hands prints as they hold it to their ear. NFS

Our bodies are a quilted convergence. Our biomes are a collective of patterns, tides, winds, bacteria, fungi, electricity, currents and more. Bioelectrical messages chat between us, sensory information weaves us together - we are completely inter-dependent. Our consciousness is a temporal arrangement of symbiotic and endosymbiotic structures, and each of those communities holds a memory of care and co-operation for their - and our - continued survival.

Karla Pringle lives and works on Kabi Kabi Country, she lives with chronic illness and immobility. She works to repair damaged ancestral, colonial and patriarchal violence held in her body and the with the unceded Country she lives on. She uses a wide array

of materials, media and methods, these are determined by her conversations and collaborations with place and its interconnected inhabitants. By weaving diverse materials through varying replicative devices, and blending 'mean' and digital times, she hopes to create a non-normative space/time, and a safe space for ineffable stories to be told.