



Keepsake

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Kirily Hammond & Sim Luttin









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To read – to see, to understand – is to interpret one’s time. To write. There is no reading that is not technological. — BERNARD STIEGLER, 2009.

Stiegler’s concept of reading is based on the reciprocity between reader and author formed through the shared technical competency of writing. Reading comes from knowledge of how to write, and the ability to show what was understood by writing in turn. The philosopher argues that humans have always existed with and through technologies but when the speed of technological development confounds social organisation a state of disorientation ensues. In the current intensification of digital and informatic technologies, the “participative aesthetic” between creator and audience is severed because “encoding and decoding operations are delegated in(to) machines.” We receive the outputs of these technologies without memory of how they were created.

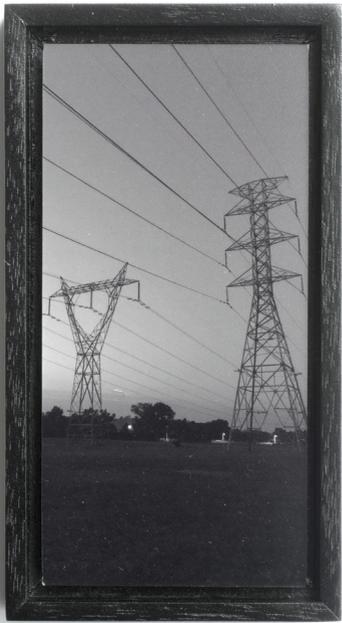
Do the artists included in this exhibition occlude this “participative aesthetic” by using digital technology to “encode” their content? The atmospheric qualities of Kirily Hammond’s paintings, and the dimensions of Sim Luttin’s photographs, indicate the use of a camera phone. Both artists have sought to capture those illustrious moments of the suburban everyday by routinely taking quick snapshots. The phone becomes a mnemonic device, in the artists’ words, holding those “quiet moments... before busy takes over.” Yet both artists produce discrete, non-digital, objects from this process that defy the continuous information flows of digital life. Hammond paints detailed fragments of these images in oil pigment on small copper plates. In Luttin’s works the photographic images are both mounted in small picture



frames and encased in oxidised sterling silver. The artists call these objects keepsakes. Luttin's jewellery pieces are to be treasured, keeping the image close to the body. However, these objects are not made in memory of a special person but of a passing moment: a stopgap against the ravenous frenzy of time devouring space and itself.

In these painted and photographic images, many will recognise the back laneways of Northcote, the conglomerate of electricity poles and overgrown creek tracks distinctive of Brunswick, and the miner's cottages of Carlton. Both artists also picture places further afield, suburbs I do not know the names of, in Germany, Belgium, and the United States. These are the moments glimpsed at twilight on the way home from work, peering out the window of a moving car or train, or walking to the local park. For all the stasis of these images, the rectangular buildings and vertical power poles, there is a sense of mobility, of passing through. Hammond's most abstract image renders the flat land seen from the car window at the edge of Melbourne in horizontal bands of blue, pink, and Payne's grey. The sweeping brushstrokes are translucent allowing the copper to shine through, leaving a reflective surface.

The works of both artists bear the marks of their creation. Due to the ubiquitous use of camera phones many viewers will read these works in Steigler's terms, and feel a reciprocity with the artists. Perhaps this understanding will be shown with an embrace of their own quiet moments and reclamation of time.



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9 AUGUST – 22 OCTOBER 2017

Bundoora Homestead Art Centre
7 Prospect Hill Drive, Bundoora VIC
(03) 9496 1060

www.bundoorahomestead.com

Wednesday to Friday, 11am–4pm

Saturday to Sunday, 12noon–5pm

*free admission

Special thanks go to Bundoora Homestead Art Centre for the opportunity to present these two new collections of work for 'Keepsake' as part of the contemporary jewellery biennial Radiant Pavilion, and particularly to Claire Watson, Curator, for her support of the project, Bundoora Homestead staff and volunteers, Gallerysmith, Pieces of Eight, Claire McArdle and Chloë Powell and the Radiant Pavilion selection panel, Dr Jessica Neath for the essay, Liz Cox at monoprnt for graphic design, Andrew Barcham at Screaming Pixel for photography, Antonio Baldo at Oliver & Co. and Fini for framing, Anna Davern for sublimation printing and family and friends for their ongoing support and assistance.

COVER

1. KH: *West Brunswick* 2017
oil on copper
9.0 × 12.0 cm

2. SL: *Moment #8: Backyard view* (4. 4 JAN 17) 2017
sterling silver, aluminium, glass; oxidised
4.0 × 6.7 × 0.9 cm (pendant);
50 cm (neckpiece)

LEFT FLAP

3. SL: *Moment #1: Walk to the station* (31. 31 JAN 17) 2017
sterling silver, aluminium, glass; oxidised
7.4 × 4.6 × 1.2 cm

4. SL: *Moment #2: Random alley* (34. 3 FEB 17) 2017
sterling silver, aluminium, glass; oxidised
7.4 × 4.8 × 1.2 cm

5. SL: *Moment #4 Venice beach* (47. 16 FEB 17) 2017
sterling silver, aluminium, glass; oxidised
7.8 × 4.6 × 1.2 cm

RIGHT FLAP

6. KH: *Autobahn* 2017
oil on copper
9.0 × 12.0 cm

7. KH: *Road home* 2017
oil on copper
9.0 × 12.0 cm

INSIDE LEFT TO RIGHT

8. KH: *Melbourne laneway* 2017
oil on copper
12.0 × 9.0 cm

9. KH: *Kay St* 2017
oil on copper
12.0 × 9.0 cm

10. KH: *Train skyline* 2017
oil on copper
9.0 × 12.0 cm

11. SL: *Wired lines* 2017
sterling silver, oxidised
50.0 × 1.0 × 0.3 cm

12. SL: *Souvenir Series #3: Evening stroll* (108. 18 APR 17) 2017
digital print on archival paper, foamcore, wood
12.3 × 6.7 × 1.5 cm

13. SL: *Souvenir Series #3: House on a street* (178. 27 JUN 17) 2017
digital print on archival paper, foamcore, wood
12.3 × 6.7 × 1.5 cm

BELOW

14. SL: *Moment #5 Backyard view* (4. 4 JAN 17) 2017
sterling silver, aluminium, glass; oxidised
2.4 × 8.5 × 1.6 cm

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Sim Luttin is represented by
Pieces of Eight, Melbourne, and
Charon Kransen Arts, New York
www.simluttin.com

Kirrilly Hammond is represented
by Gallerysmith, Melbourne
www.kirrillyhammond.com.au

ISBN: 978-0-646-97542-9

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