



*the paper like the skin of your palm*



*All around.*  
*All around.*

*Like tents, these skins we create.*  
*Concrete skins*  
*Plastic, Paper, Nylon, Metal, Rubber*                      *skins*

*Becoming a new geology*

*Thinking about the wrapped up kayaks in the front yard of  
the house down my street.*  
*They are bundled up in a tarp and nestled upside-down to  
cup over each other, and there are several piles of them.*  
*There are ropes and straps wrapping the wrappings,  
securing from the elements, imitating the lines of nets,  
forming peaks and valleys in the plastic.*  
*Over time these arrangements of protection have gathered  
their own environment on the surface. Evidence of the  
weather; small pockets of dirt, moss and mould, captured  
in creases. When it rains, the water and gravity make paths  
like streams along the ropes and valleys, and sometimes it  
pools.*

*And how attention can be given to each puddle*  
*And how the kayaks are dry*

*And what happens when you*

*Are attentive*  
*Attentive to the spaces encasing us.*  
*A rendering and pinning down of the ephemeral, not to  
possess, but to highlight*  
*IT*  
*And there are as many 'It's as there are fractions of seconds  
(and consciousness) and what are we to even do with them?*  
*Tend to*  
*The ever-present magnetic tension between growth and  
decay, and the stagnance somewhere in between*

*All around*

*F*athom comes from the old english *fæthom*, meaning 'outstretched arms'.

*The noun fathom, which now commonly refers to a measure (especially of depth) of six feet, was originally used for distance, fingertip to fingertip, created by stretching one's arms straight out from the sides of the body.*

*Fingertip to fingertip. The width of an embrace.*

*The character æ is a gliding vowel, or diphthong. Two sounds within one syllable, two directions the mouth must travel to annunciate around corners in a short space of time. The language must be slick, not for the faith hearted.*

*The shape of a distance, between two sounds is a ligature. A tying up of the tongue, a bodily restraint, reflected in the script, the carved or marked down. In representation or in sounding; a mark that is sound or a mark that points to it. Layers move independantly of one another, drift, and briefly align.*

*Resemblance is in the eye of the beholder but perception relates to the body. A tool of measurement, a reference point. A prominent feature from which to take bearings, and to return to in the event of disorientation.*

*A vanishing point.*

*A ligature is the joining of two or more graphemes, the smallest mark within a language, the most base units in a writing system. Within a typeface such units become glyphs.*

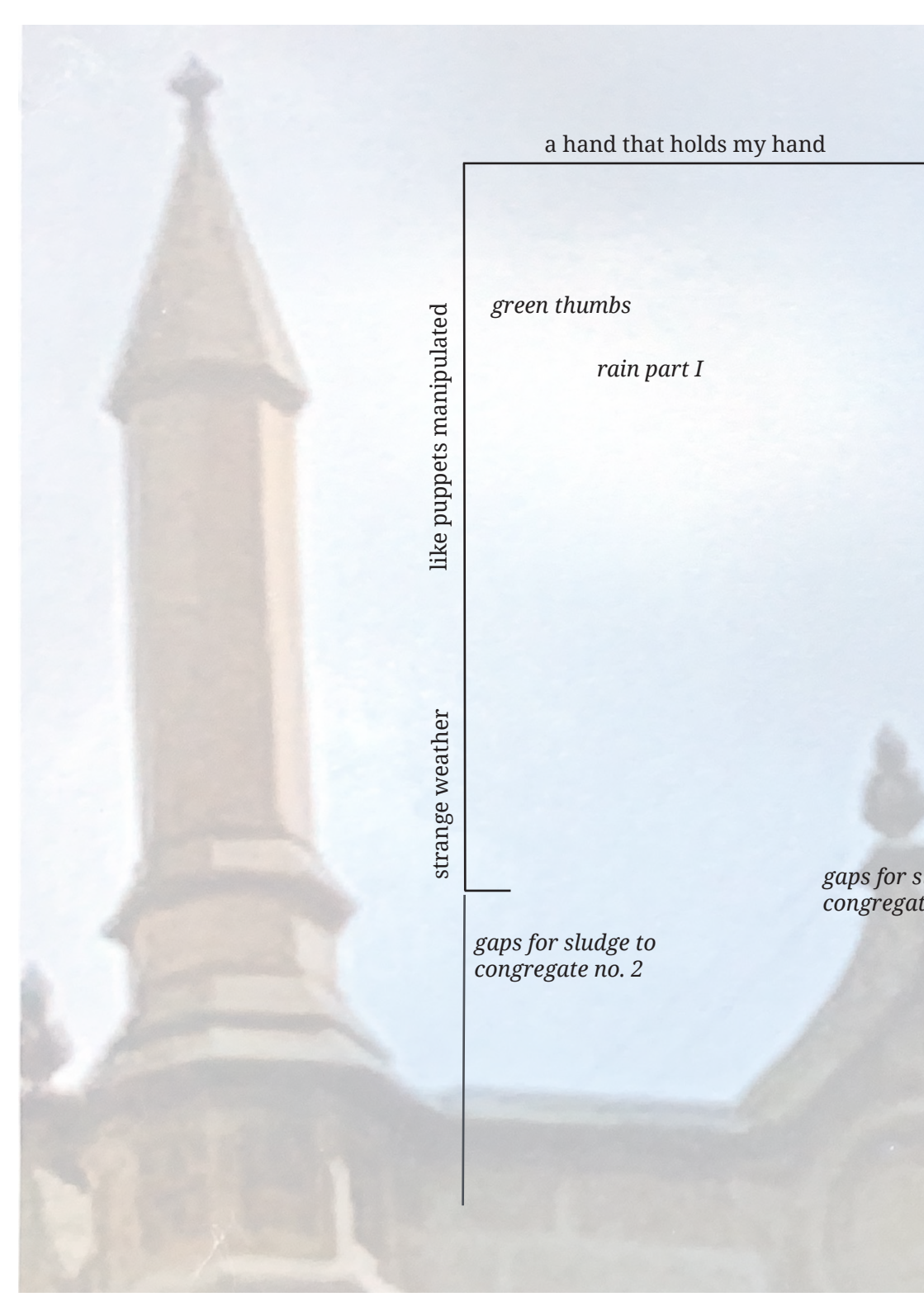
*A mirroring occurs, the reversal of features, so that recognition happens backwards through time. We can never separate ourselves completely from the world, for we live in a state of the absolute, of mirage.*

*A glyph is a meaningful mark, the mark need not be physical merely purposefull.*

*To transcribe a landscape, to record and translate it into a readable set of marks that can be carried away, copied and read. A script, composed of a set of glyphs, the meaningful purpose of a line.*

*What is the difference between drawing and drowning. The eye is always looking, always framing, always measuring, on the construction ground of perception. Left behind in the folds of landscape, in the furrows of waves, a floating, drifting death on the remnants of recording.*

*The world ending on continuous loop.*



a hand that holds my hand

like puppets manipulated

*green thumbs*

*rain part I*

strange weather

*gaps for s  
congregat*

*gaps for sludge to  
congregate no. 2*



networked intimacies

s\pire

*puddle between steeples*  
handle-bar

rain part II

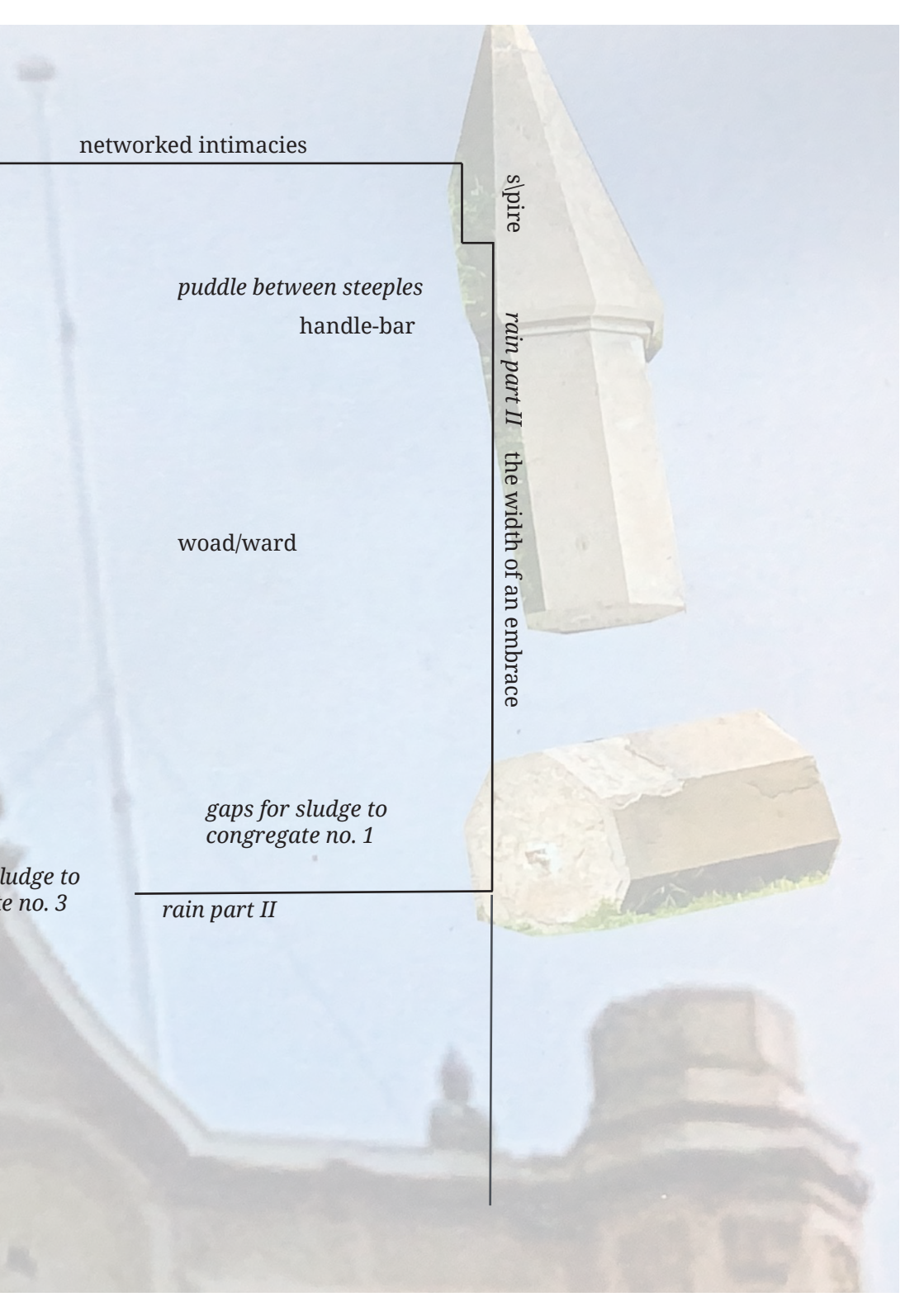
the width of an embrace

woad/ward

*gaps for sludge to  
congregate no. 1*

sludge to  
e no. 3

*rain part II*



## *Rain part II (nipaluna)*

*a drizzle not a downpour.*

*nipaluna sits under an easterly fog, less intense than sydney's downpours though coupled with an abundance of deciduous trees, leaves, lichen, and damp come together to cover ground, to settle in a similar sticky sludge.*

*cloud cover becomes a backdrop for new landscapes to form.*

*mushrooms grow in the bathroom, i spray them with bleach, only for them to regrow three weeks later. cyclical, their existence is dependent on the weather that has now become expected.*

*streams form in the gutters and down grassy banks, changing their routes slightly day to day, becoming a water feature.*

*prefab tarps appear, awkwardly covering an array of forms in an effort to keep the mess off.*

*to cover*

*temporary; a raincoat, a tent, a tarp, canvas car, or boat covering.*

*purpose built or readymade.*

*all put in place to curtail movement and growth occurring to the object underneath.*

*as days pass these temporary coverings become permanent, a new layer of sludge begins to develop on top of them.*

*as it rains, deluge pools form.*

*what does a provisional tarp become over extended periods of time?*

*what time frame allows for a provisional object to become a landscape or landmark?*

*what length of time must pass before that landscape or mark becomes expected or the norm?*

*i place tarps over couches outside to keep the drizzle off them. when the rain starts streams, puddles, rivers, and lakes form, of mine and the rains' doing.*



*SITE: CHURCH*

*MUSE: CONCRETE AND WIRE CAGES*

*PROTAGONIST: SUN & WIND*

*Up the hill, legs against the asphalt, and a breeze strong enough to send autumn leaves tumbling down at me pushing against my face.*

*In winter I see first light crack the top of a glass arch and gradually fall over church street.*

*A crack forms in the pavement under foot, I bend over and fill it with the concrete I keep in the boot of my car. A crack in the sidewalk to the left I write my name in it this time. Someone asks me if I want to come inside and see the church. I say I have more cracks to fill outside.*

Marguerite Carson and Nani Graddon share a collaborative practice that spans distance and dislocated movement across place. Drawing on a history of shared occupancy - both artists having lived at separate times in Glasgow, Sydney and nipaluna/Hobart - and the nature of conversation and collaboration across distance.

The exhibition realises the artist's respective practices together for the first time and explores the curatorial potential of the works in shared proximity.

This project has been developed on the lands of the Cadigal Wangal people of the Eora Nation, and supported by Frontyard.





*all around the silence of the body*