Jacqueline Gothe

Drawing Water II

2010 | Armory Gallery, Sydney Olympic Park

Memory Flows, a project of the Centre for Media Arts and Innovation, UTS, culminated in an exhibition entitled ‘Memory Flows: rivers, creeks and the great artesian basin’ which examined the concepts of ‘water, flows and memory’. Curated by Sophia Kouyoumdjian, Norie Neumark and Deb Turnbull, it featured fifteen media artworks by twenty CMAI members and affiliated artists: Ian Andrews, Chris Bowman, Chris Caines, Damian Castaldi, Sherre DeLys, Clement Girault, Jacqueline Gothe, Ian Gwilt, Nigel Helyer, Megan Heyward, Neil Jenkins, Solange Kershaw, Roger Mills, Maria Miranda, Norie Neumark, Shannon O’Neill, Greg Shapley, Victor Steffensen, Jen Teo and Jes Tyrrell. The exhibition, open for 15 days over two months with a public forum on June 20, included video and audio installations, interactive media works, mobile devices, projections on surfaces and through water, and an array of river related artworks and artefacts. Audience numbers totalled 2,700 visitors.

‘Drawing Water II’ is a collaborative work by Ian Gwilt and me. Using drawings of Sydney Harbour waterways, an animated projection with an accompanying sound design was developed that allowed the viewer an immersive experience of walking country and provided an understanding of the landforms and waterways that make up the Sydney Harbour from the Pacific Ocean to the Blue Mountains. This project is part of an ongoing research project, ‘Drawing Country’, that advocates an examination of ways to enhance connectedness and connection to place through visual communication.

Memory Flows 2009-2010, a distributed media art project of the CMAI, was funded by the Inter-Arts Board of the Australia Council for the Arts.
Jacqueline Gothe
Drawing Water II

2010001636
Original creative work

memory flows
@ Newington Armory Gallery
memory flows

Rivers, Creeks and the Great Artesian Basin
<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>04</td>
</tr>
<tr>
<td>05</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>06</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>10</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>14</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>18</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>26</td>
</tr>
<tr>
<td>40</td>
</tr>
</tbody>
</table>
PARTICIPATING ARTISTS

Ian Andrews
Chris Bowman
Chris Caines
Damien Castaldi
Shene Delays
Clement Girault
Jacqueline Gothe
Ian Gwilt
Nigel Helyer
Megan Heyward
Neil Jenkins
Solangen Kershaw
Roger Mills
Maria Miranda
Nora Neumork
Shannon O’Neill
Greg Shipley
Victor Steffensen
Jennifer Teo
Jes Tyrrell

FOREWORD

— By Judith Ridcully (opening speech excerpt)

It gives me great pleasure to be here this evening. Before I begin, I wish to acknowledge the traditional owners of the land and waters we meet upon, and the stories of the Gurang-gurang.

Water, photography, artists, scientists, poets, writers and thinkers, have been greatly unoccupied, particularly in recent years, by the climate and its apparent disappearance. It is one of the central places on earth, and with water shortages, seawater rising, water quality, salinity, deforestation, contamination, water leaks, droughts, toxic indus, fly ash roads, drift and run off, death and life, and healthy, are critical. It’s an issue that is affecting a great many people, including artists, who are not only the bearers of thought and social responsibility.

It’s appropriate that an exhibition about water, flow and memory is an essential and important idea in close association with water. Sydney’s beautiful waterways are so important to the survival of this city, and I am not speaking of health issues.

It’s an important time for artists in Sydney with the Biennale, and it’s great that art is currently being experienced and explored by so many national and international stories in the context of the beautiful waters around Sydney’s harbours. Cockatoo Island, the waterfront at MCA, Pier 2/3, The Circular Quay, Sydney Harbour, ACMI’s exhibition of the Thames art project. We can only hope to tap into a deep well, a well of underground, open and closed stories, events, memories, which are how, words, songs, the list goes. Sydney’s use of water.

I hope leaving the city and coming to see this unexpected plastic tells us back to the city. This catalogue will tell the truth, and reassert the humility in all we take from the river and the bay.

It seems it is the role of artists and writers to question our world and what we are doing to it, and why, and what we are doing to us. I think, and re-assert and examine our own approaches. It’s not the writer to do it all, and it’s equally up to the artists who through their work have it in a great reserve.
We've moved past the time when nature and culture were seen as starkly divided and when
nature had "nothing to say for itself."
Jacqueline Gothe
Drawing Water II

2010001636
Original creative work

In Memory Flows, artists remember the local flows of the rivers, as they pass through the global and back, the Indigenous sense of country, and that things do talk and fishmen do have passions.

Jacqueline Gothe
Drawing Water II

REFERENCES


In Memory Flows, artists remember the local flows of the rivers, as they pass through the global and back, the Indigenous sense of country, and that things do talk and fishmen do have passions.

In Memory Flows, artists remember the local flows of the rivers, as they pass through the global and back, the Indigenous sense of country, and that things do talk and fishmen do have passions.

In Memory Flows, artists remember the local flows of the rivers, as they pass through the global and back, the Indigenous sense of country, and that things do talk and fishmen do have passions.

In Memory Flows, artists remember the local flows of the rivers, as they pass through the global and back, the Indigenous sense of country, and that things do talk and fishmen do have passions.
LANDSCAPE MEMORY MAPS

by Tally Parker

Memory catches time - and creates the fabric from which to fashion the future. In the landscape, rivers are the physical carriers of memory - channelling the past, calling us to a more immediate future. History is depicted on the earth's surface as layers of sediment accumulate in the landscape, rivers and streams, with their ever-changing edge, carry a history from one generation to the next. The hope is that we can connect with these rivers, connect with their memories and increase, and move responsively into that richer future.

The hope is that we can connect with our rivers, immerse ourselves in their memories and messages, and move responsively into that richer future.

The idea of the research into environmental flows for rivers - and the recreation between remaining flows and water quality, is a part of the process to reconnect with the effects of multiple dams on our vital water in the Hawkesbury-Ryde catchment. A second project focused on environmental flows and cultural governance of the same environment. It is a shift in perspective, with climate change, threats of increased greenage and heat, and broader, possibly larger, Sydney, which means impacting on the quality of the dropping rain. In the same spirit, my first poem in the project was titled 2002 drought. It is a poem about brown water being drawn down from the dams, with a thirst of dryness and a thirst of water. The river met the horizon before the challenge was over, as today.

First, a collection of existing visual memories, after rainfall, water flows, trees, bricks and bundiers, depending on the volume of water and the speed at which it moves, in the series. I record events, people, places, dates and times. When you see a tree, look at the shape of the place - the environment and amount of rain, the amount of trees, environment, brick, water, length, depth, pitch, out banks, eroded terraces. They tell of past flows; here is the present flow by a missing brick, or if a series of terraces has been lost the natural waterway pattern, the data collected, it allows you to calculate the magnitude of past flows.

Phrae Boon, potters and animals, also talk of the stories of past and present, and the future. As the river changes, so do we. As the river changes, so do we. As the river changes, so do we. As the river changes, so do we. As the river changes, so do we. As the river changes, so do we. As the river changes, so do we. As the river changes, so do we.
The recognition that human society is inextricably linked to the biophysical earth, and the recognition of these as complex adaptive systems, is central to resilience thinking.

Several groups have demonstrated that a wide variety of people can be involved in the process of social-ecological resilience, by working together to build adaptive capacity and improve their systems. These groups are not just economists or biologists, but a wide range of stakeholders, including local communities, businesses, and government agencies.

"Resilience" is a term that describes the ability of a system to absorb disturbance and adjust its internal structures and processes in order to maintain the same function, structure, identity, and feedback loops that can self-organize to generate complex adaptive systems, is central to resilience thinking. 

Although we are "living in the future," people still have the ability to make decisions that will determine the direction of our society. It is important to recognize the multiple pathways and outcomes for each decision, and to include all relevant stakeholders in the decision-making process. This approach can lead to more sustainable and resilient systems.
RE-SOUNDING

By Deborah Tantillo

When I first visited the Art Gallery of New South Wales, I was struck by the diversity of work on display. The exhibition 'Psychic Music' presented a fascinating array of contemporary artists working across various mediums, from painting and sculpture to installation and digital art. One artist stood out in particular - Jacqueline Gothe - with her mesmerizing images of Australian bushland and the natural world. Her use of vibrant colors and delicate brushstrokes captured the essence of her surroundings, creating a sense of harmony and tranquility.

The main tenants of the debate between the properties, and merit, of sound and noise have similar dichotomies to fine art and experimental art, or solid and abstract expressionism, which have been addressed in earlier chapters. However, in this context, the debate takes on a new level of complexity.

The exhibition 'Drawing Water II' presented a thought-provoking exploration of the relationship between sound and music, and its impact on our perception of the natural world. Gothe's work, which was on display at the exhibition, was particularly striking. Her use of sound and visual elements created a serene atmosphere that invited visitors to reflect on the beauty and fragility of the natural environment.

In conclusion, the exhibition 'Psychic Music' was a fascinating exploration of contemporary art, and the work of Jacqueline Gothe was a highlight of the show. Her use of sound and visual elements created a unique and engaging experience for visitors, leaving a lasting impression.

JACQUELINE GOTHE
Drawing Water II

2010001636
Original creative work
Without sound, one is distorted in reality from the reaction, making it more abstract. Once a sound is made, your body receives confirmation that the event is not imagined, but real."

"REFERENCES"

1. Hall, John (1972), The Art of Silence, Wheatsheaf Books
5. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
9. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
11. Hunter, Rob (2009) "The Silent Art of Sound", University of New South Wales
14. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
17. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
20. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
23. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
26. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
29. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
32. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
34. Goethe, Jacqueline (2010) "Drawing Water II", Queensland Art Gallery, QLD
35. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
38. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
41. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
42. Chappell, David (2009) "The Silent Art of Sound", Queensland Art Gallery, QLD
43. Goethe, Jacqueline (2010) "Drawing Water II", Queensland Art Gallery, QLD
44. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
45. Chappell, David (2009) "The Silent Art of Sound", Queensland Art Gallery, QLD
47. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
50. Halsey, Philip (1972) "The Silent Art of Sound", University of New South Wales
ARTIST INTERVIEWS

Jacqueline Gothe, Shiree Dubin, Maria Rizatde, Marie Sermont, Joris Heyverard, Greg Speary, Crane Bowman with Sophia Kouyamachian

SOPHIA KOUYAMACHIAN: Shiree and Jacqueline are approaching the notion of contemplation from vastly different perspectives for their work. Please describe.

JACQUELINE GÔTHE: Out of sight of the river, the Murray and the Country, and inside a room in the studio, the Country is where the Murray River and the Great Barrier Reef meet. It’s a place that is both the river and the country, but it is the reality with scientific representations and concrete form. I thought about the visual shapes and structures of country through these representations.

SHIREE HEIFER: And actually went there and we were there, particularly in the point where Lake Albert and Lake Alexandrina meet, which is a knowledge trip with a group of women from one place to another. I walked and reflected. Then I went away to an old homestead nearby, and spent days there just sitting and reflecting, allowing it to affect.

Then I came back and we went through both Jacqueline’s drawings and my journal and we found some common points.

20: We found that the presence of self or person in that place was about the direct connection between ourselves and our contemplation of the place. The journal and drawing gave some sense of the connection that was happening between us and that existence.

Evonne Speary: How does the idea of voice result from these contemplations?

JACQUELINE GÔTHE: I think the story doesn’t seem to be a huge part of it. It’s more like the sound of being shaped in the town of the Country. It’s a space where the human and the natural have a relationship. And it is a way for me to try to understand the river and its impact on the country.

SHIREE HEIFER: We did exercises in the Country, I don’t know if it is the direct expression of what I could express to my readers. What does it mean these places? I am walking, when you don’t have a daily requirements and a set of need to know.

JACQUELINE GÔTHE: I think it is the idea of revealing the process of shaping the Country through the natural forms which are then woven into another space that is the Country. The art of revealing of space, not the space. I was very interested in looking for the visual shapes and structures of country into these representations.

Evonne Speary: For InSights: Searching for the Inland Sea you retrace an existing journey and represent this through what you call a ‘visual memoir’. How are these connected with the visual journey for the Inland Sea?

MARIA SERMONTE: The impetus behind the works is the idea of the Inland Sea. In my practice it is more about recreating what is often not, and is more about recreating what is often not, and it is that which creates the work, and not the idea. The idea was an important and essential thing for us on a number of levels and it is what drew the project. The idea is also a very powerful tool to make the work happen, but it is not the idea. It is what helps to bring the work into being.

JACQUELINE GÔTHE: Drawing Water II

2010001636
Original creative work
Jacqueline Gothe
Drawing Water II
2010001636
Original creative work

Flourishing where much of the rain and snow falls, and the water ways we let in with ease, that is the culture of the Penrith River. The cultural river system has regrown itself from being an industrial sewaring and a different kind of cultural drain. Greg, I asked if you to the Murray Flamingo blog to study large objects, the Carters River - a perhaps less, a water but - what does that actually for you?

DEAN CLAYTON: When living near the Georges River, we would walk along the river and really every step, and you are not aware in the river and you would stop for years. The objects became markers in the river themselves. It was quite significant, for me, the removal of these things that had been there before and uprooted the respect for the state of the river.

The process was so beautiful, it was harder than I thought and that's why the view works. It was a challenge, but a successful one, because of all the new perspectives. It was just right. It was so rewarding and so that was something for us all the same time.

Do you see a connection between the work and your paper book on moments of journey and the dredging of objects outside? Dolly, I feel, it remains to come back to the idea of track. You can trace the objects back in the river and back to the previous and certain of their lives in the river. The river has a different trace of the landscape but there are also those objects and how they relate?

Roger Hill, Neil Jenkin, Shannon O’Neill, Chris Collyer, Jim Taylor, Jan Tie with Sophia Kousoumanidi (other island in April 2010). Roger Hill asked for assistance you have extracted underwater audio and recordings from the site.

ROGER MILLER: We followed Parameter River up to the Duck River, which is one of the inlets of the River. We found two hut remnants and then there were 10 or 15 of them. We also went to get some recordings of what we weren't sure, but we can. It's this brought up a lot of really interesting elements, I think, including the enemy of the river or the sound or how the pollution is very much still contained within the creeks and the river.

So what do you think you were expecting or how would you hear the underwater recording?

Department employees are extremely creative and you can come across it to be a long journey. It's not things we were making some sense of until the recording because we put them into the menu that was the challenge sound.

But it was exciting, the sitter around the water, just小龙虾 is sort of the water. If there were just sitting around the water. If there were just sitting there, it was actually the sound of shipping on the river, Bopp! That's how I found it.

I guess the things, we think of water as mainly, not the idea, the area, politically where the river bends around. You can see the water would actually have these changes in the landscape, and then the water, because there's some water - the instructions of sound that moved through it. I can't simply describe.

The act of going to different locations along the river to treated, is there a sense of a narrative to that, or is it almost capturing different aspects of the river?

No. There's a feeling of narrative is a mapping of this area. We stand looking at the horizon of the river where Duck River starts.
Jacqueline Gothe

**Drawing Water II**

2010001636

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work

---

**Jacqueline Gothe**

**Drawing Water II**

**2010001636**

Original creative work
Jacqueline Gothe

Drawing Water II

2010001636

Original creative work
Jacqueline Gothe

Drawing Water II

2010001636

Original creative work
Jacqueline Gotthe

Drawing Water II

2010001636

Original creative work
Jacqueline Gothe
Drawing Water II

2010001636
Original creative work
JACQUELINE GOTHE
Drawing Water II

2010001636
Original creative work
Drawing Water II

Original creative work

2010001636
ACKNOWLEDGEMENTS

We wish to acknowledge the Warringah People, the traditional owners of the lands where Mercury House was established.

Mercury House has been generously supported by the Inter-Arts Board of the Australian Council for the Arts, the Sydney Olympic Park Authority (SOPA), the Faculty of Arts and Social Sciences, UTS and the Centre for Media and Culture, UTS. The creators wish to particularly thank Tara Ashwell, Manager, Arts Programming, SOPA.

Also supported by the UTS Centre for Creative Practice and Cultural Economy.

The SmartLab collaboration in this exhibition is between Diane Bohman, Professor Ross Bullock and Nick Hine. "The University of Technology Sydney"

A special thank you from SmartLab to Amy Collier, Brian McKernon, and Nick Hine for their creative contributions.

Australia Council for the Arts
NSW Government
CMAI
CPCE
UrbanAID
SmartLab
New Media Curation

JACQUELINE GOTHE
Drawing Water II
2010001636
Original creative work
Web links:

http://www.realtimearts.net/article/97/9919