

Carolyn Eskdale: Memory Horizon

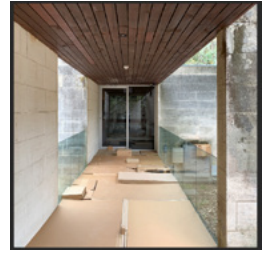
15 February 2020 to
21 February 2021





In Memory Horizon Carolyn Eskdale presents new work that responds to the modernist architecture of Heide Modern—formerly a domestic house commissioned by Heide founders John and Sunday Reed as ‘a gallery to be lived in’—and that activates the house as its own cast object.

After spending time ‘inhabiting’ the building and making ephemeral installations in each of its seven rooms, Eskdale has developed a sculptural language of motifs and forms specific to its character and history. This in-situ work and documentation is incorporated into the exhibition itself, as she explores the interstices between private and public life, and the overlap between the studio and the gallery.



Entrance Mediation
Photowork 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Entrance Object 2019–20
steel, cast bronze
4 parts, each
105 x 40 x 40 cm (diam.)
overall length 5.4 m

**Artist Carolyn
Eskdale in
conversation
with Heide
Artistic Director
Lesley Harding,
15 February
2020**

LH: Firstly, thank you Carolyn for creating this thoughtful and inspiring installation for Heide Modern. I wonder if we could begin with some background about the way that you've worked in domestic and other buildings over a period of time, and how this exhibition fits into that context.

CE: From early on in my practice, my interests lay in the tensions and dialogues between visual and bodily perception. This developed into a broader fascination with the relationship of the body to architecture and with the organisation of space. I've been working in relation to domestic sites for quite a long time, giving my attention to domestic furnishings and objects and progressively extending it to the spaces that contained them, the space of the body, and those our bodies occupy. And I suppose over perhaps the last fifteen years, or longer, I have been progressively working on a series of works in domestic spaces, usually in the form of residencies. Some in short, sporadic residencies ... (laughs). I'm looking at Julia [Powles] because Julia and I worked on a residency in the past together. In other cases, it's been a much longer process, of anything up to six months, where I worked in domestic architecture. I suppose what I've been doing in this, what it has become in the process, is to frame or compartmentalise my practice—the making and the encounter of it—as a process of [analogous to] inhabitation. At times it has been like a living process, living *and* making. At other times, it's been very much using the domestic space as a type of compartmentalised studio of sorts, a more formal approach. A way that I came to think about it [this process], was to approach those buildings as I would moving into a new house, settling in ... so bringing habitation processes in alignment

with my studio processes. For example, choosing somewhere where you might read, as you might when setting up your own dwelling, you make a place for yourself by categorising and defining where you do certain activities. I came to align that process with my creative practice; I would choose different parts of the house for particular processes like a particular place for drawing, or a particular place for writing, particular types of workstations. This has been an ongoing process of working. More recently, and including with Heide, I have had opportunities to work on private and public levels together. Heide Modern *has* been a house and it is also a museum. I've modified the way I've worked in this recent approach where I have inserted habitation processes within the institutional processes of the museum. I adapt and transition according to what I'm doing.

LH: Some years ago, my colleague Linda Michael curated an exhibition titled *Louise Bourgeois and Australian Artists*, which was also displayed in this building [Heide Modern] in 2012. She worked with about a dozen women artists whose art, she felt, resonated with Louise Bourgeois' oeuvre, and you developed a really fantastic in situ sculpture for the laundry setting. Then I saw that work in a different context at Sarah Scout Presents a couple of years ago, and we started a dialogue about what it might be like for you to occupy this space over a period of time and come up with a new and broader scheme for the whole building. The finished exhibition is an intervention in some ways, and all of the works are new sculptural forms developed over the course of about a year. I think what I understood from our early conversations was that your sense of the process was as important as the finished outcome. So we

arranged for you to work regularly in the building on Mondays, when the museum is closed to the public. Are you able to talk a bit about the 'inhabitation' period and what you were doing when you spent those days here by yourself?

CE: I think what I was doing initially, which is something that I always do if I am connecting myself to a space, was spending a lot of time walking around, looking, observing, photographing, a bit of writing, and then progressively beginning to make things. Forming things, using wax, is a process I use as a way of connecting and thinking. I call them 'walking hand objects'. I walk around and I form things in my hands as I am walking and thinking through a space. The work up in the powder room is one of those walking hand objects. Things like that are what I do initially. I then began to work with the cardboard boxes, and to work on a series of works. I'm trying to think of how to say this the right way around ... work on a series of structures, propositional structures with the cardboard; they're ephemeral works by necessity, I suppose. But they're also like sketches and propositions for things that could become more fully realised, like a type of testing and externalising of ideas and thoughts. That was happening when I was working in the spaces, and was a way of thinking through and connecting to the space, and documenting or photographing those things I was doing with the intention to reposition them back into the architecture, in the exhibition context, so they operate in a sort of link with the past, bringing prior actions in the space into the present experience of the viewer. Right from the start this concept of memory horizon is very particular to Heide; I was focused on the idea of connecting my



processes and languages of making through the notion of past, present and future.

LH: Which brings me to the exhibition title, *Memory Horizon*. It is quite enigmatic. Can you describe the thinking behind its attribution to your installation?

CE: Yes, I guess it's a moment of transition, between ... I think about the title *Memory Horizon* in terms of a transition, of being in the past, present and future at the same time. In a sense that it's a state of being: being one thing and another at the same time ... the moment of that turn of perception.

Some works in the exhibition are materially present, in direct reference to the space; others are materially present but reference another site or another work. Another work refers to something that happened in the space previously, and yet another work is in process during the exhibition.

Studio work was developing alongside work that was occurring in the house. During the habitation process there's a dialogue between those two processes as well, and I was very mindful of [that]. So, for example, when I make a direct plasticine pressing, or a cast object, I am thinking about the perception of time within the processes of making, which is inherent in the way they're made. There can be this sense of something being in the present, or in the present and in the past at the same time. In the casting process, something's happened, something is captured through the casting process, then it might be processed and made material, then brought into the exhibition context—sorry, this gets a bit convoluted—then it is in the present, but it's a record of something that's happened in the past. This operates in a

similar way to the photographs. There will be other things that feel more fully present in the house. Perhaps the house itself is most present.

Why? I guess might be the question. It's a fascination for me, where we feel in relation to a work, whether we feel something is fully present or distant; it's in relation to perception. Yes, it's been a long preoccupation for me.

LH: One of the things we observed when we were walking through the finished exhibition together was the feeling that the work actually sharpens your focus about the materiality of the building itself. So, other aspects of the building have started to become obvious because of the way you have placed things, or re-focused the architecture, I think, through the sculpture. Would you agree with that?

CE: Yes, something we've talked about is that the building is part of the work, it's the whole experience. What I'm trying to do with the exhibition experience is lead you through a series of experiences, not just in relation to my work, but to sharpen your perception with your movement through the space, draw your attention to certain things that might not be obvious. There's a lot of tuning that goes on during the installation process. I am still responding to the building, so things aren't totally nailed down and fixed in terms of how they're operating.

In relation to where the photographs were placed there were some other decisions made. For example, with this, hanging this work up here, I observed that the lamps were in a similar place in the photograph but not exactly, so we moved the lamps into the exact place in reference to the photograph ... so there's sort of these



tweakings that you may or may not pick up. But, you know, it's these sort of peripheral or more subtle nuances that I try to tweak as well. The conversation pit, I've loved that conversation pit, as I think a lot of people do, for many years. Through the habitation process of stripping it out, I wanted to really see it, look at the structure, look at how the cushions were arranged, and look at what was underneath. I love the cushions even though I ended up pulling them out, because I felt like I had to, and what remains of that process are those rods delineating the spaces between those cushions. I was looking at this as an abstract notion, I suppose, and I extended the delineations to draw it across the room, to make conscious the peripheral, and extend across the room suggesting perceptual zones of those seated. Evolving out of that, as a formal resolution of the work the rods were run under the carpet, which became an important experiential element in the work. The zone runs under you in a different way, not in a visual but in a physical way; you feel it under foot. So, there are interventions that disturb your perceptions of the experience and memory of the house.

LH: The idea of memory is very present in that particular work, because you'll notice when you look at the backing board against which the cushions of the couch have been sitting since 1968, that there are shadow lines, and the board has been bleached from the sunlight leaking through the cushion edges. So the concept of the past being present is really palpable in that work, and it makes me think about all the conversations that might have happened on that couch over many years.

I'm curious about the fact that while I know you



Conversation Pit Mediation
Photowork 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Conversation Pit Object
2019–20
removed furnishings, steel
rods, timber wedges
installed size variable



Bedroom Mediation
Photowork 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Bedroom Screen Object
2019–20
aluminium frame, timber,
blind fabric
installed size variable

Wardrobe Installation
2019–20
cardboard
installed size variable

did some research into the history of Heide and John and Sunday Reed as part of your preparation, they are very absent from the installation. You've sort of broadened out your premise to be something more about the building's life as a private dwelling and its current life as a public institutional building, rather than the specifics of the colourful personalities and the mythology, if you like, that surrounds the Reeds.

CE: Look, they are by necessity very present, but not in a literal sense as in I didn't want to refer to the biography and get into that narrative of them. By definition because I'm working in this building, the sense of them is in this architecture but not in a direct way, I suppose. But in relation to this, the way I tend to work, I didn't want to kind of get swamped by that. I think it can be very easy to be drawn into that way of working at Heide; it can feel like it's the thing you have to deal with. Do I reference this really directly, and how closely do I reference the Reeds? You know, what do I do? I suppose I was wanting to be more subtle: their bodies could be our bodies in this space so it's not a direct reference.

Early on, particularly, when I was developing the work for the *Louise Bourgeois and Australian Artists* exhibition, I looked a lot at the [Heide] collection, and spent a lot of time in this house, so I have done a lot of research. But I think I made a decision somewhere along the line not to be too direct. In the works I did for that exhibition—there were three of them—, one in the laundry was a reference to a wall that used to have a doorway Sunday could go out into garden through, so that was a reference to that knowledge, but not in a very obvious way; it was a reference to the passageway she would go out through to the





garden.

And the work at that time up in the bedroom was like a table, a sculptural table sort of form which was in the place where there used to be a cantilevered bench that had a telephone on it.

I've looked at lots and lots of photographs of this house, which has been a real interest of mine, of how the interior of Heide's been photographed as well. This knowledge and experience, everything has all been under there, somewhere, in this particular project.

LH: Yes, it becomes an 'everything' process as time goes on, where some things drop away and others come to the fore.

CE: Yes, I think it was very much about me focusing on my perceptions and my experience and translating that into the space. So, it kind of felt at times I must admit, with coming in on the Mondays, see there's kind of a bit of a, I'm trying to think of the right word, not transitional ... as though I was enforcing my will on the space; there is a certain amount of that when you exhibit in a space of course. The boxes are an expression of that, of placing my will in the place and trying to materialise my thoughts. It's not to counter any other history that's here, but it's just to stabilise my thoughts in the space. Not all of the structures were monumental, but I can say, for example, that the photograph here, of the large installed box structure, there was actually a work in behind those boxes when we took the photograph. There's a certain amount of fragility in that monumental action with the boxes going on during that habitation process. And being, I dunno, assertive, I didn't feel like I should take those cushions out



Ensuite Object 2019–20
stainless steel tray
installed size variable

Ensuite Mediation
Photowork 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm



Study Mediation Photowork
2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Study Object 2019–20
cast aluminium plates,
timber stud
5 elements
installed size variable

of the conversation pit, it felt like I shouldn't do it, but at the same time, that was more of a ... like a, for the building's sake, or that they were original, but I just needed to do it for my reasons, so ... I did.

LH: I wonder if you could talk a little bit about how things operate at home when there's exhibition preparation going on at the same time, because the nature of your living environment is such that your studio is constantly available to you.

CE: You mean the state that my house was in when you came over?

LH: Well ... no ...

CE: No, it's okay if you mean that ...

LH: No, no ... I just mean it's kind of fascinating to me how you would come in on a Monday and establish something and document it, and it would be packed up again and then you would re-visit it or set up another room the following week, but at home there seemed to be this slow accumulation of more and more things, as objects were being produced and sculptures were being built and somehow the whole exhibition ended up in your house before it got here.

CE: The house is looking very empty now. I have had a studio at home for about seven or eight years, and during the show, I started to have to commandeer different parts of the house. So we sort of packed up one room, the tv room, which became part of my extended studio and we tried different things out in different parts of the house to make space for my work. My partner and my son have been living around my stuff for quite a while now. Yes, that's interesting how ...





PRESERVING
THE STEP

LH: So, you've been living with it ...

CE: Yeah, literally, yeah, waking up to it. And, yes, it's sort of something I've just taken for granted now, I suppose. It's interesting you bring it up. In our dining room, my to do list is right where everyone else can see it, too, I suppose, so it certainly crept into the whole of the house pretty much. Into storing things at the front door.

LH: There's no escape in a sense.

CE: No ... Yes, it's been quite intense. But it's good ...

LH: Other artists choose to have a studio that's not at home for that reason, so they're not facing their work all the time.

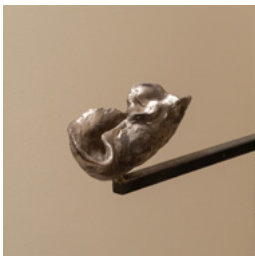
CE: It's only been a recent thing that we've done. And, interestingly, I don't know how much longer I'd keep doing it. You know if I were given a choice ... I'll see how it goes now. It's probably been the most overtaking project I've had, certainly working in that particular studio. Prior to that I used to have a studio elsewhere. But it's incredible for that sense of fluidity and thinking, and to wake up and be literally having breakfast and be able to look at something you're working on has been really empowering ... But at the same time it was good when it was all moved out.

LH: Let's open up to the audience for comments and questions now.



Corridor Mediation
Photowork 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Corridor Object 2019–20
pigmented acrylic on linen,
acrylic screen
200 x 95 cm



Powder Room Object (detail)
2019–20
steel, cast bronze
27 x 35 x 97cm

Powder Room Object
2019–20
steel, cast bronze
27 x 35 x 97cm

Q&A

[Sophie Knezic]: Firstly, congratulations, Carolyn, on the whole show, it looks gorgeous. One of the things I was thinking as I was walking through the space was the degree to which often there is a sharp distinction between architecture and interiority, and I feel the nature of your installations, which are almost assemblages in a way, manages to reconcile that which is very specific to this site in terms of a shared language of rectilinearity and minimalism, both in the original architecture and in your forms. That is a really wonderful achievement artistically. Almost a kind of inversion of that binary between inside and outside, especially in some of the works, more obviously where there's the photograph of the cardboard and the constructions that are outside, like outside the bathroom. But also in the powder room, where there's this wonderful sense of bodily gestures, which again we associate with interior spaces and interior actions, and domesticity and thinking particularly. And yet they become architectural through the way they are fixed in this really subtle and rectilinear manner.

CE: Yes, I think that's interesting. I definitely think that ... it was quite difficult to resolve that work, in a way, because the hand objects I make are very much about introspection. There's this dialogue in the actual making of them when you're walking around, being physically present enough to navigate where you're walking and looking and thinking but also working and making something at the same time. You have that object, which is really fresh and its wax, and then it's like, 'Oh, what do I do with that, do I fix it or do I let it stay in that state?' This is how I tend to think about fixing





or not fixing something into the present or making it stable. So, in my casting them into objects they become something distant from the original experience. The question becomes how do I then position that for the viewer, how do I translate that into a specific space. The powder room was the perfect space for that work, in that the scale and proportion of the room along with the height of the niche, structured a singular experience of interiority for the work. The room became a plinth. I wanted to draw the attention to an echo of my interior experience, to the eyes and the hand.

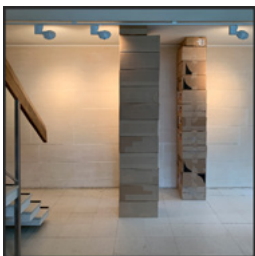
Yes, there is a dialogue between those interior moments and the architecture, and the organic and the linear ...

LH: It's interesting to me that there are built structures, and then things like the skin that's on the outside of this timber form, and then just around the corner at the window here, replacing the timber, that new steel insertion with the wax hand object on the top, which has the impression of your hand still present. It's almost like a parallel to the rub between the studio and home—there is a rub between the constructed production values in the works and those very tactile, human, sensory additions.

CE: Yes.

SK: It brings it back to that contrast between the tight linearity of the structures and just that residue of handmade process.

CE: Yes, it's running those things together. I'm really fascinated by minimalism and minimalist values, but at the same time I have this urge to disrupt them, and often with, I was going to say obsessive actions, but maybe that's too honest.



Balcony Screen Object
2019–20
aluminium frame, wax,
timber, blind fabric
installed size variable

Undercroft Mediation
Photowork 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

That control against the organic, I do tend to make those collide or just work in friction against each other.

SK: Absolutely, but it's a tension that ultimately resolves.

CE: Yeah, it does, it's an ongoing thing. This type of architecture, I think it's all about the inside and the outside, isn't it, being inside something, looking out to the landscape. But architecture also frames our vision within the interior of the interior.

In this work [*Lounge Object*] I was really interested in the perception of this space from other viewpoints in the house. I spent a lot of time standing up there looking down into this space, when I could, when it was empty. I started to think about the floor plans of the rooms; the relationship between them; and in this particular space, too, the axis and disrupting that axis ...

[Peter Westwood]: Congratulations, Carolyn ...

CE: Thank you ...

PW: Fantastic-looking show ... there's a wonderful focus in the show around change and variance, tapping into ideas of an outside and inside, particular to locations in the building. Locations where something may have occurred, something has occurred in the past or something, or will occur. Everything in the show seems as though it's not necessarily located in a particular space ... it carries a sense of 'coming into being'. I think it's a wonderful experience as one walks through the space, because we all become very aware of our own sense of ourselves in time.

And then, of course, we reflect upon the building, and we think about how the Reeds considered the







Lounge Object 2019–20
timber, polyurethane, cast
aluminium, ash
240 x 410 x 210 cm



building, how they saw it as a kind of Arcadia or a ruin in the landscape. It's quite beautiful how all of that plays out throughout the show. You spoke about memory: how preoccupied are you in your practice with this idea of time?

CE: Very.

PW: And why?

CE: Did you say why?

PW: Yes.

CE: 'Cause! (laughs)

That's not a very good answer is it!

I'm very interested in process, and I guess that's what I feel like my practice is structured around. And I think through the process of making things, that's how the sense of time becomes embodied in the actual work. It's really hard ... yeah ... it's about perception, it's about the way the materials work against each other, it's about experience, I suppose, it's a perceptual ... a need to heighten perceptions ...

PW: It seems like an insistence, like nothing's ever stationary and you're reminding us of that ...

CE: Yeah, I guess I'm very interested in stability. So, for example one of the last things I did, like yesterday, there was an issue about these supports— they do hold it vertical, by the way, however they might look—, about whether or not to have four or three. I had to go with three because it's too stable if it's four, it has to feel still in process. So ... it's in that. I guess, maybe it's life, isn't it, I mean life is not stable, it's ... I don't enjoy works that are too fixed. I'm always trying to have the sense that they're at that moment of change, in progress, of becoming and not becoming, like



Lounge Mediation
Photowork 2019
digital print on rag paper,
mounted on aluminium
80 x 80cm

Lounge Object 2019–20
timber, polyurethane, cast
aluminium, ash
240 x 410 x 210 cm

building down, building up, emphasising a certain sense of instability.

LH: Good observation, Peter. It relates very much to my experience of working with you Carolyn ... very often I would ask you a direct question and I would get a ... a fence-sitting answer ...

CE: Oh, did I? Oh, Sorry!

LH: No, it's completely fine! But it's a result of that process, that desire to not really fix anything. I mean, at a certain point in time, you've got to open ... draw a line in the sand and open the exhibition.

CE: You're allowed to ask me the second question if you like, and the third, and the fourth. No, actually tell me what you really think ... It was probably anxiety or I just ... Or committing to it, maybe. It's like if I say it then I have to do it ... (laughs)

LH: It's a sense of things kind of coming together, rather than making a decision here, that actually won't fit with where you want to end up. To me, it's not, and it wasn't frustrating, it was about your openness to seeing where things go, and then making the call later, making a more informed call. The related thing was we had this ongoing discussion about whether we would have interpretation in the space, or labels in the space, and whether or not the exhibition would be completely experiential or if we would have something available that people could pick up. Because there are people who *do* like more information. They might look at this work and think it *is* very conceptual and they need a way in—so it's about making that a choice for the viewer rather than something that's insistent, like having a prominent text on a wall that says 'read

me', and this is the lens through which you should experience the show. So that was one of those kinds of conversations where we conceded we were going to need to wait and see before making a decision on how to approach it.

CE: I think so, it was just that sense ... yes, I do like to keep in a certain zone when I am working, and I am still working when I am installing. I also like to put it on to the experience of the viewer, or the person who's experiencing the work. So that they have to think, so that they don't need a text to actually approach something and they try and trust just what they are experiencing. And if they experience what they experience, it's not like ... I don't feel I want to control people in a way to test if they are right.

But something that I was very conscious of was that it's a public building, and people have such long memories of this building. I was conscious of, and what I wanted to work with was maybe it's best not to direct that too much and work with people's previous experience of being in this space. Not fixing things too much.

When I'm actually making work, I do have this little rule that I've made for myself, or values that I tend to stick by. If I'm making something and it starts to look like something I'm recognising and I could put a name on it, I'll stop. Or I'll pull it back away from that point of being able to be 'oh that's that, that's a ...' to be named. There's something in that edge I'm interested in as well ...

And I apply that to myself right up to when I'm having an exhibition. I'll kind of hold back on it, I don't assume that I know until I do it.



SK: In relation to that and the urge that keeps going up, in how you're speaking about the work, against fixity or too much closure, it also relates to Peter's point about time, again. I'm thinking about the hand pieces in particular, but it could apply to a number of the works where there is a sense in which you sort of have to abandon it, where you choose to stop. But it could continue as the works exist in a kind of continuum and the end point is not final in some kind of fundamental way—there's some kind of inbuilt contingency in that. And I was thinking how nicely that folds in to the concept of the horizon. Because a horizon is not a fixed point, a horizon is a point in space that is dependent upon the position of the viewer, and the more the viewer walks towards, heads towards that horizon the more it disappears ... so it's a kind of insubstantial location.

CE: It's relative ...

SK: It's relative, and yet it's fixed.

CE: I do think that's the way I think about my practice really, I feel like everything's connected. So, when I'm making one work, I'm thinking of, not quite literally, but I'm thinking about the next. I just see everything as being connected, in process.

There's lots of little, kind of folding connections between works in the show. There's works that occur during the experience of the habitations and I am also making the work for the exhibition indirectly in the studio. I've thought a lot about past works as well. So, there's sort of these foldings of practice, like bringing the past into the present as well, reaching back into my practice.

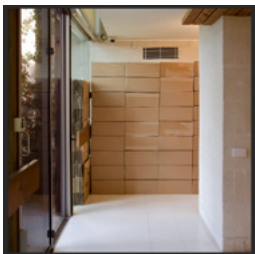
It's been such a long project for me. Lesley, you



Kitchen Mediation
Photowork 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Dialogue Pressing Object
2019–20
chromed steel, upholstery,
timber, limestone, pressed
plasticine, acrylic
(4 pressing events of
variable duration with two
people)
installed size variable

Kitchen Corner Object
2019–20
digital prints on rag paper,
mounted on aluminium
5 parts
installed size variable



Laundry Object 2019–20
Mount Gambier limestone
blocks, latex
77 x 200 x 30 cm

Laundry Models 2019–20
hardwood
installed size variable

Laundry Mediation
Photowork 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

spoke earlier about when I first connected up with Heide, with Linda Michael. Initially we made this connection but I'd been thinking about doing something in this building for so long. I'd previously been working out in Nillumbik, in Boomerang House, which is hand-built architecture, a mudbrick building that has this sort of modernist and yet ancient kind of thing about it. That's not a very good description, but hopefully some of you know that building. Since then I've somehow associated it to this space. So it's been a long lead in time to this, it's been coming for a long time.

PW: I remember you making those drawings at that residency, those line drawings, and there's a painting upstairs that seems to have grown out of that.

CE: Yes, there is painting, I once was a painter!

PW: And that painting, you know, has this sense of marking time as we look at it. It has this beautiful surface which reflects us and it's almost like the surface of a pool. The painting sits really quietly in that space, so it's almost like we can kind of enter it or not enter it and it feels like a sort of painting that deals with a place of nexus. Which I think is carried right throughout the show, because there are all these divergent points, and the entire show has this sense of ... it carries its own pack down in it. You know I can see it just being packed up or I can see you staying here forever ... with Lesley coming in and talking to you ...

CE: Hasn't she gone yet!?! (laughs)

LH: ... and asking more pointed questions ...

PW: ... finding more divergent points, and exhibition managers around ...



CE: Well, some of the works are like traces of ideas. I was thinking about portals with that work, and imagining if I could renovate. These are things that you muse upon, about what would happen if I could punch a hole through that wall. It's not literal, it's about the projection of ideas. Then I thought, well how do I do that, so I'll put something up on the wall that will approximate that and I'll think on it. So, on one of those Mondays, I put some cardboard up on that end wall to look at it, just to see what effect it's having on me during the time of moving around the house. I also became interested in the kitchen space, where those leaning photographs are, which are actually from Boomerang House. The photographs in the kitchen are actual photographs brought forward from the past of the Boomerang House mudbrick interiors. That corner was another place I was thinking on, about what would happen if I could puncture a space through there, so extending the space. Most of the openings are facing out this way, on one side of the building, and I was thinking about extending out that way, to draw our eye back into the hill. So, this is both of the place it is installed in and of another place.

Memory Horizon is very much a reflection of my responses in a series of given moments in time. It remains in process, open, with potential as it is activated by the experience of the viewer.

List of Works

Entrance Object 2019–20
steel, cast bronze
4 parts, each
105 x 40 x 40 cm (diam.)
overall length 5.4 m

*Entrance Mediation
Photowork* 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

*Corridor Mediation
Photowork* 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Bedroom Screen Object
2019–20
aluminium frame, timber,
blind fabric
installed size variable

Wardrobe Installation
cardboard 2019–20
installed size variable

*Bedroom Mediation
Photowork* 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Ensuite Object 2019–20
stainless steel tray
installed size variable

*Ensuite Mediation
Photowork* 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Study Object 2019–20
cast aluminium plates,
timber stud
5 elements
installed size variable

*Study Mediation
Photowork* 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Corridor Object 2019–20
pigmented acrylic on
linen, acrylic screen
200 x 95 cm

Powder Room Object
2019–20
steel, cast bronze
27 x 35 x 97cm

Conversation Pit Object
2019–20
removed furnishings, steel
rods, timber wedges
installed size variable

*Conversation Pit Mediation
Photowork* 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Balcony Screen Object
2019–20
aluminium frame, wax,
timber, blind fabric
installed size variable

*Undercroft Mediation
Photowork* 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Lounge Object 2019–20
timber, polyurethane, cast
aluminium, ash
240 x 410 x 210 cm

*Lounge Mediation
Photowork* 2019
digital print on rag paper,
mounted on aluminium
80 x 80cm

Lower Window Object
2019–20
stainless steel, wax
19 x 137 x 3.5 cm

Dialogue Pressing Object
2019–20
chromed steel, upholstery,
timber, limestone, pressed
plasticine, acrylic
(4 pressing events of
variable duration with two
people)
installed size variable

Kitchen Corner Object
2019–20
digital prints on rag paper,
mounted on aluminium
5 parts
installed size variable

*Kitchen Mediation
Photowork* 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Laundry Object 2019–20
Mount Gambier limestone
blocks, latex
77 x 200 x 30 cm

Laundry Models 2019–20
hardwood
installed size variable

*Laundry Mediation
Photowork* 2019
digital print on rag paper,
mounted on aluminium
80 x 80 cm

Biography

Carolyn Eskdale lives and works in Melbourne and has exhibited across Australia, Asia and the UK. Her work has been commissioned for major exhibitions including *Claustrophobia* at IKON Gallery, Birmingham UK; *All This and Heaven Too*, Adelaide Biennial of Australian Art, Art Gallery of South Australia; and *On Reason and Emotion*, Biennale of Sydney, Art Gallery of New South Wales.

Recent group exhibitions include *Infrastructuralism* at Latrobe Art Institute, Bendigo in 2018, *The Material Turn* at Margaret Lawrence Gallery, Melbourne in 2015, and *Louise Bourgeois and Australian Artists* at Heide Museum of Modern Art in 2013.

Eskdale has received numerous awards and grants, including Australia Council for the Arts project grants and residencies, and in 2019 was awarded a PhD from the Victorian College of the Arts.

She is a lecturer in the School of Art, RMIT University, Melbourne and Hong Kong, and is represented by Sarah Scout Presents, Melbourne.

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Produced on the occasion of the exhibition:

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Heide Museum of Modern Art
30 June to 27 September 2020

**HEIDE
MUSEUM
OF MODERN
ART**

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