



"I WAS REMINDED OF A REMARK OF WILLA
CATHER'S, THAT YOU CAN'T PAINT SUNLIGHT, YOU
CAN ONLY PAINT WHAT IT DOES WITH SHADOWS
ON A WALL" WALLACE STEGNER

SHADOWLANDS

CURATED BY LAURA BAKER AND LULU WULF

BRADLEY BRADLEY | CHANEL SOHIER
ELOISE MAREE | JOEL TONKS | LAURA BAKER
LILIAM BURROW | LINDA CHANT | LULU WULF

WAYOUT ARTSPACE, KANDOS NSW
4 FEBRUARY TO 19 MARCH 2023



Lulu Wulf writes

Laura Baker and I met exhibiting at the 2021 HERE/NOW Orange Regional Gallery exhibition and we've been friends and collaborators since. We are both fascinated by shadows, and what we can make of them. We saw this opportunity at WAYOUT Artspace to bring together a group of regional artists that we're interested in, who make play of shadows and light.

I'm interested in shadows because they're so easily unnoticed. That's not to say we don't see them - more that when the light is on, they can have a permanence about them, but then we don't necessarily notice their absence.

Laura's paper drawings are interesting on their own, but with the shadows cast by these cutouts they become dioramic, something to interact with in real life. She recreates place and, without the structure, allows us to see what might otherwise be there.

Joel Tonks is a multifaceted artist, and in his paintings comes across a common but beautiful landscape, documenting interactions of light and shade to create a moody and dreamlike scene. He gravitates towards strong light and the string of shadows it creates, particularly around the golden hour. The colours change and shift as the light and shadow move across the landscape.

Lilium Burrow works and reworks constructed images of fabric to create organic and inorganic shadows that deceive her viewer. We can't tell if the depth of light in her work is artificial or as she found it. What does this mean for the way we look at fabric and the shadows it casts?

Eloise Maree is a tintype photographer who approaches shadows as the abode of spirits. She layers time as a relationship between motion and stasis. Tintypes are a traditional form of photography that create the dark romanticism of the passing of time that Eloise looks for, another example of time casting shadow on the subject.

I am brought to life by shadows from night time. Light that is cast on walls where there is little light. My interest is in the everyday shadows that we see all the time but might not notice for their fleeting nature or ours. These shadows are on our every wall, we all have them, and they mean something different to all of us.

I love the common theme of so many different artists and art forms. This exhibition reaffirms my interest in the dances of light, and I hope it sparks yours too.

Laura Baker writes

Saturday 14 January 2023.

Lulu. 4.58pm – lol Laura Gus just emailed me saying that our proposal had a ready to go kinda feel about it so they're offering 4th Feb to 19 march.

Lulu. 5.01pm - Can we have an emergency meeting tomorrow before church?

Laura. 5.12pm – Ah, shit, what have we done!!!????!!!

Lulu. 5.12pm – Laura lol!

In writing about our exhibition, I was tossing up whether to dive straight into an essay on my long interest in shadows and their role in conveying meaning, or if I should address the fact we pulled this together in 20 days. Because both

statements are true. And it may seem serendipitous (thanks Joel Tonks for the word) that eight local artists all explore shadows in some way through varying practice, and everyone had work available for our "curatorial eye" at such late notice, and that it has come together with such joyful ease, ...but I would like to think this exhibition has been the result of that long interest in shadows, and the artists Lulu Wulf and I have been drawn to because their work is shadowy in some way too.

I'll start with some of my own thoughts on shadows. Along with their important role in portraying depth, dimension and time; in my work shadows often take on a more somber character. My paper cuts are as much about the delicate strands of paper imagery, as the emptiness and shadows cast beyond the work. Themes of loss, destruction, and obscured histories can be suggested as light changes and shadows dance. There is an inherent darkness in shadows, and a land of shadows can hide many secrets.

The first work I saw by Lulu was a shadow painting in Orange Regional Gallery in 2021. She had captured the way a shadow changes the colour of the wall it falls upon. In the corner of the image was a softer shadow in the reflection of a window – perhaps the edge of someone's back as they shuffled through the room. A shadow suggesting presence.

Linda Chant's drawings, paintings and sculptures explore fragility and the fleeting moment. Images are obscured, veiled behind transparent sheets of colour. The found image paintings in this exhibition contain existing shadow and added shadow, altering the shape of light and depth in the scene. Shadows transforming spaces.

In contrast, Chanel Sohier's bold ink landscapes celebrate the shadow in all its heavy drama. Detail is less important as the compelling marks of form stain the crisp white surface. These shadows do not hide. But we also see in the room a finely detailed pen drawing, a quiet poem on the passing of time. These shadows are patient, textural and balanced. Shadows in contrast, not only to light, but to themselves.

A body moves, limbs swaying to an unheard tune. Bradley Bradley's photograph captures shadows of movement through time and space, whispered detail just out of reach. The title is fitting, as the work evokes memory. A shadow as an echo of the past.

Which brings us back to last year when Lulu and I submitted an exhibition proposal to examine shadows through our individual practices. We started with this quote:

"I was reminded of a remark of Willa Cather's, that you can't paint sunlight, you can only paint what it does with shadows on a wall. If you examine a life, as Socrates has been so tediously advising us to do for so many centuries, do you really examine a life, or do you examine the shadows it casts on other lives? Entity or relationships? Objective reality or the vanishing point of a multiple perspective exercise? Prism or the rainbows it refracts? And what if you're the wall? What if you never cast a shadow or rainbow of your own, but have only caught those cast by others?" - Wallace Stegner

Bringing together more voices in this exhibition has only deepened the breadth of expression when it comes to the shadow. A complex and evocative motif for us all.

Image back cover: Chanel Sohier, Tree Lift Off, sumi ink on hot pressed paper, 570 x 750mm

*Yes, we love that shadowlands references The Lion King too