



Moonlit Mountain No. 1, 2022 , Fired clay, 24 x 16 x 11 cm

Annette Bukovinsky

Colloquy

31 Aug - 17 Sept 2022

e-Catalogue

Stanley Street gallery
SYDNEY

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Colloquy by Annette Bukovsky

31 August - 17 September 2022

Annette Bukovsky's latest exhibition *Colloquy* reflects upon the widening range of environmental fluctuations in our world. The Latin word colloquy means to speak and encompasses the most serious discussions or high-level and intense conversations. Rather than simply oral conversations, Bukovsky uses the gallery space as an opportunity to create a visual language as a device for encouraging dialogue.

For Bukovsky, the planet is conversing with us in an impassioned and vehement voice through intense floods, drought, fires, heat waves, or the accelerating loss of biodiversity and speak to the intensity of our climate crisis. With this new body of work, she asks how can we begin to understand the intricacy and complexity of this crisis and how as an artist, can she explore complacency as well as comprehend an undeniable complicity?

Colloquy presents a plurality of ceramic and mixed media works that explore philosophical questions regarding socio-cultural relationships with the natural world. Utilising found objects and symbols is one way Bukovsky asks deeper questions about our current ecological crisis. In *Clouded Judgement*, the minimal fluorescent construction strap holding the ornate ashen ceramic presents a sombre moment of tension. *Industrial Markets* and *Limbs* similarly pair disparate materials to create metaphors such as the boundary peg speaking to land rezoning and the charred timber resonating with the bushfires. In many of Bukovsky's works, clay is the intervention through which she expands or condenses the meaning of readymade or industrial objects.

The body of work presented in *Colloquy* is contemplative and sombre in mood. They are a series of visual thoughts that look to prompt questions and conversation regarding our place within ecological instability and they underscore the urgent need to listen to the environmental changes that are happening around us. The exhibition is an invitation for colloquy: between artist and audience, and between the natural world and the culture of contemporary consumption.

Claire de Carteret
Writer/Curator

Moonlit Mountain and the Urban Fringe

I've been very fortunate to live and work on the escarpment of the Blue Mountains for the last few decades. This landscape has fed my practice and my soul. Over this time I have noticed a considerable change in the light that falls on the mountain. This has coincided with the competing priorities for land in the Western Sydney region, our growing population and housing shortfall. The diptych is my visual articulation of this change and it is an exploration of the relationship between planning laws and the impact of artificial light on the surrounding environment.

Moonlit Mountains and the Urban Fringe (Diptych)
2022
Mixed media on canvas
183 x 121 cm

\$1,950

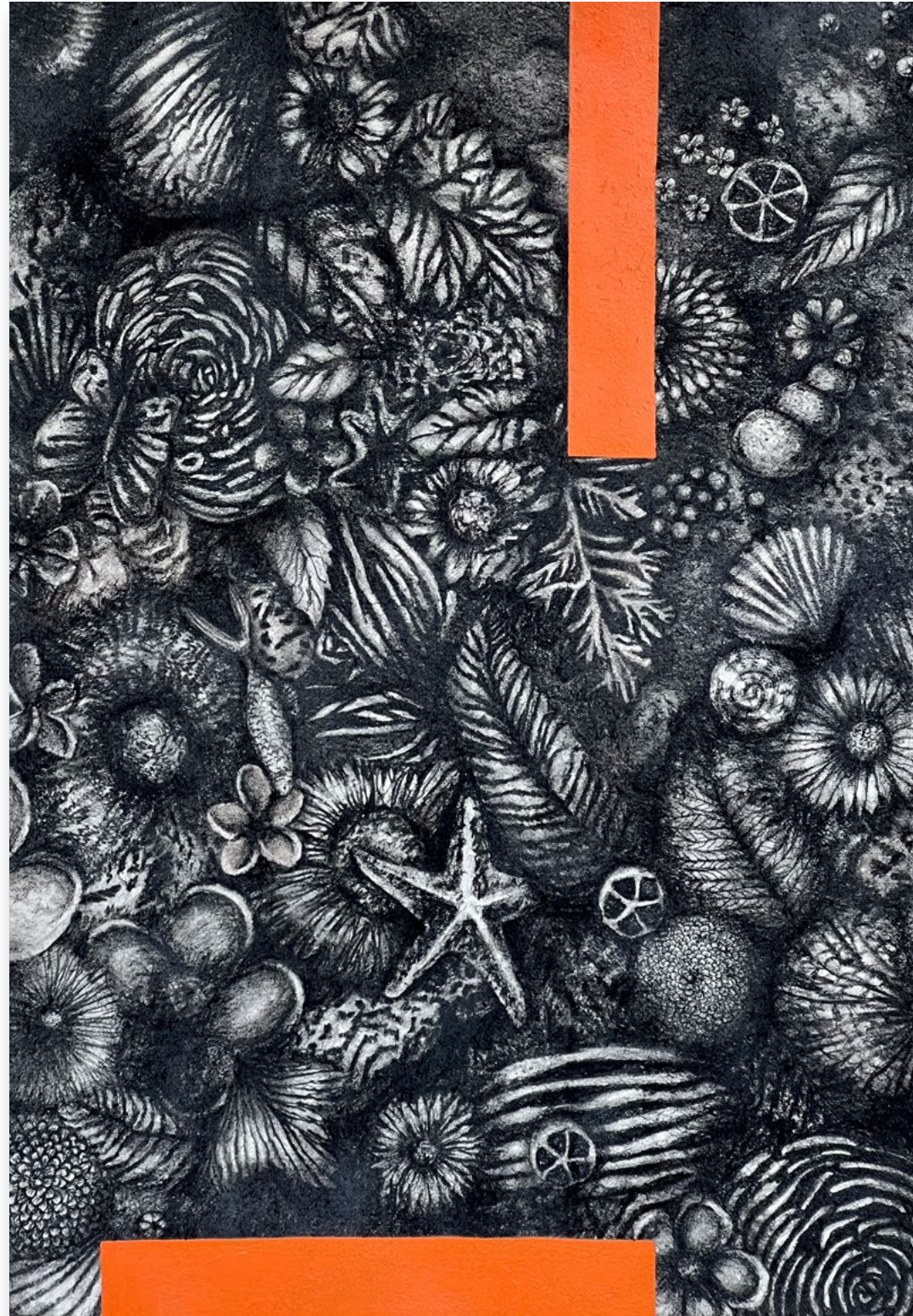
Enquire



**Addendum
2022**
Charcoal and acrylic on paper
76 x 57 cm paper size
103 x 78.5 x 5.5 cm framed size

\$1,750

Enquire



Enlightenment & Addendum

DRAWING IS THE SIMPLEST WAY OF ESTABLISHING A PICTURE VOCABULARY, BECAUSE IT IS AN INSTANT, PERSONAL DECLARATION OF WHAT IS IMPORTANT AND WHAT IS NOT.

Betty Goodwin

When faced with a blank sheet of paper the marks you make as an artist create an opportunity to activate that space. They are the alphabet that form the words that make the prose. Their gestural energy, visible form and tonal intensity can be used symbolically to carry meaning and communicate those thoughts in much the same as the spoken word. Since childhood most of us have used marks in one form or other to help us make sense of the world, solve problems and discover solutions to lines of inquiry. Some organic, fluid marks in the work Enlightenment may reflect a natural world sensibility and conversely other rigid, sharp-edged marks may replicate those found in human occupied environments. The relationship between these two entities is of particular interest to me.

Enlightenment
2022
Charcoal and acrylic on paper
76 x 57 cm paper size
101 x 82 x 5.5 cm framed size

\$1,750

Enquire



Moonlit Mountain 1 & 2

Several environmental reports now suggest that the effects of light pollution has the potential to impact the physiology, behaviour and reproduction of a range of animal taxa. Effects include changes in foraging behaviours, reduction in animal fitness, increased risk of predation and reduced reproductive success. These concerns have been explored in the ceramic works *Moonlit Mountain No. 1* and *No. 2*.



Left: Moonlit Mountain No. 1
2022
Fired clay
24 x 16 x 11 cm

\$450

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Right: Moonlit Mountain No. 2
2022
Fired clay
36 x 17 x 13 cm

\$550

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Clouded Judgement

Most of us are now acutely aware of changes to planetary health and we may be well aware of the popular term Anthropocene, but we may be less cognisant of the implications of this over-simplified term and how it may provide a ruse for the fundamental causes of our changing climate. *Clouded Judgement* aims to address some of my concerns regarding the binding of information and how those with vested interests govern communication.



Clouded Judgement
2022
Fired clay and readymade object
70 x 30 x 7 cm

\$650

Enquire

Recompense
2022
Fired clay, cardboard and plastic
31 x 21 x 20 cm

\$650

Enquire



Recompense

The recent pandemic saw a dramatic shift toward online shopping and many climate scientists are trying to understand the consequences for our planet. The considerations are varied and complex; consumers drove fewer kilometres to and from shopping centres however delivery companies drove many more and therefore the net effect on greenhouse gas emissions has been difficult to calculate. However theoretically complex, the environmental impact of consumption has known and real consequences. According to the United Nations, the entire supply chain of everything we consume from the extraction and processing of natural resources into products that are shipped to us and then used and disposed of account for half of global emissions.

Recompense observes this alarming statistic and examines the contemporary Western penchant for over-consumption and its impact on our natural environments. It is also is a personally reflective work that confronts my own intermittent complacency around consumption and my undeniable complicity in the failing health of our planet.

Industrial Markets

Much my work often relies on the pairing of clay forms with those typically found in human environments. Adopting this strategy, allows me to generate associations creating metaphors that examine the issues surrounding human/nature relationships in contemporary society.

Across Australia significant land rezoning has impacted the environmental health of many regions and the ecological impact of this trend has resulted in a personal interest in borders and boundaries. Boundary pegs are found on all new development sites and are markers of territory - they emphatically signify ownership. In adherence to the Surveyors and Mapping Infrastructure Act, it is unlawful for persons to interfere with boundary pegs. *Industrial Markets* explores the zoning of land and the ratios between economic and ecological gain.



Industrial Markets
2022
Fired clay, boundary peg, paper and tape
50 x 6 x 6 cm

\$450

Enquire



Field of Vision

The Covid-19 pandemic has stolen the lives of thousands worldwide and severely crippled global economies. One of the only silver linings to this ominous viral cloud may be that we are now offered a unique opportunity to reset some of our 'business as usual' economic ideologies and cultivate new ways of understanding our relationship with the natural world. As we begin the arduous task of recovery, implementing new economic paradigms that tackle the challenges threatening the vitality of our planet will be a considerable task.

The works from the *Field of Vision* series are presented in the form of a diorama. The origin of the word diorama, is Greek: 'dia' – through, across, by, over and 'horama' – to look through or view. Historically, the purpose of a diorama was to create a convincing depiction of a specific reality. The Field of Vision series adopts this intention, creating specific reality that reflect my hope of seizing the opportunity to set our world on a path of ecological sustainability post pandemic.

Field of Vision No.3
2022
Fired clay and bamboo box
22 x 40 x 10 cm

\$950

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Field of Vision No.1
2022
Fired clay and bamboo box
23 x 35 x 9 cm

\$950

Enquire





Field of Vision No.2
2022
Fired clay and bamboo box
22 x 39 x 10 cm
\$950

[Enquire](#)



Limb series

Human beings share so many anatomical components with trees: body, head, limbs and this series of works aims to explore the aspects of comparability and interconnectivity.

When the Black Summer fires annihilated much of the bushland behind my home, scorching many beloved trees cherished for their unique idiosyncrasies, I was confronted by a number of complex feelings. Although fires are natural and necessary for the health of the Australian landscape many climate scientists believe that the Black Summer fires were far more intense and destructive than previous fires due to anthropogenic climate change. In order to understand these implications and articulate my thoughts and emotions, I created this series of works in a language that feels familiar, clay.

By embellishing the charred tree limbs with an abundance of press-moulded forms I hope to expand conversations about life, death, nature and humanity. Anchoring heads to the limbs affirms my fundamental belief that we are all part of an interconnected system. The heads diminutive size and chromatic intensity echo the form of unlit matches; a visual metaphor identifying humanity as a source of potential energy where the likely consequences are twofold. Either, humanity will be a threatening contributor to global warming or, it will be a dynamic force of potential energy, capable of implementing effective strategies that achieve long-lasting environmental health and stability.

I want to remain hopeful that it will be the later.

Limb Series left to right No 6, 7, 8, 9 & 10
2022
Fired clay, charred timber and cotton
Variable sizes 47cm to 88cm in length

\$950 each

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Active Ingredients

A growing body of research suggests there are many beneficial effects to human health and well-being from exposure to nature. Scientific studies report that immersion in nature can be a remedy for reducing stress, restoring strength and promoting healing. Without all of the distractions of everyday life, time spent in natural environments also provides opportunities for reconnecting with inner thoughts and feelings. These experiences can be helpful in fostering an understanding that we are all part of a much larger interconnected system.

Active Ingredients responds to this encouraging body of research.

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Active Ingredients
2022
Fired clay and readymade objects
12.5 x 4.5 x 2.5 cm (x 28 units)

\$1,400

Protection

Historically, within many Western cultures nature has been viewed within a binary nature/non-nature framework and this dualistic rationale has been significant in influencing how societies have interacted with nature and capitalised on its resources. It's becoming increasingly evident however that such dualist ideologies are not conducive to planetary health or species survival and in order to facilitate ecological wellbeing and environmental stability we must unsubscribe from this dichotomous reasoning. My work *Protection* aims to explore notions of dualist thinking and also examines perceptions regarding species protection.

Protection
2022
Charcoal on readymade object
28 x 22 x 18 cm

\$750

Enquire





Artist Statement

My practice largely centres on investigating humanity's relationship with nature and the search for a new ecological philosophy that can address the challenges threatening the vitality of our planet. Much of my work employs the use of clay. It is a material with a rich history and is known paradoxically for its strength and fragility. I am drawn to its malleability, tactility and even to its defiance! Clay is a material that bears witness to its own state of flux. Given that a 'state of flux' reflects my ecological observations, I believe clay has many relatable characteristics that can potentially increase the dialogue regarding the current health of our natural environments.

By utilising traditional hand-building techniques of coiling, pinching, and moulding I am able to have a direct and protracted engagement with the clay enabling a more considered articulation of ideas and concepts. My interest in non-conventional surface applications, such as acrylic paint, shoe polish, bitumen, and timber stains, feeds my desire to explore the nexus between tradition and innovation, and extend the link between structure, surface, and concept.

Biography

Annette Bukovinsky is an artist based in Sydney, Australia. Her practice explores the intricacies of humanity's relationship with nature with the aim of searching for a new ecological philosophy that can address the challenges threatening the vitality of our planet. Bukovinsky's sculptural ceramic forms are often paired with industrial surplus to investigate growing concerns about contemporary society's impact on biodiversity and climate change.

As a finalist in numerous art prizes since 2014, Bukovinsky's work has been exhibited in both commercial and regional galleries and has been acquired for several private collections. Upon completion of her Master of Fine Art at the National Art School Sydney in 2019, Bukovinsky has

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Catalogue design Marilyn Bailey

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SYDNEY