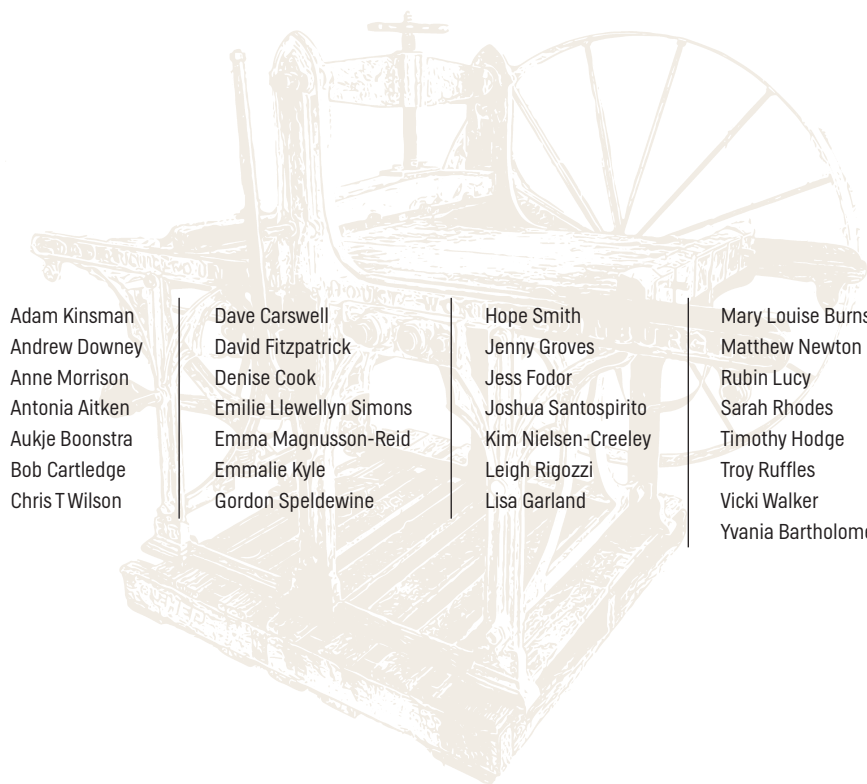


THISISDRAGLINE.COM QUEENSTOWN LUTRUWITA/TASMANIA

SATURDAY 22 OCT
10AM-2PM

SUNDAY 23 OCT
9AM-3PM



Adam Kinsman
Andrew Downey
Anne Morrison
Antonia Aitken
Aukje Boonstra
Bob Cartledge
Chris T Wilson

Dave Carswell
David Fitzpatrick
Denise Cook
Emilie Llewellyn Simons
Emma Magnusson-Reid
Emmalie Kyle
Gordon Speldewine

Hope Smith
Jenny Groves
Jess Fodor
Joshua Santospirito
Kim Nielsen-Creeley
Leigh Rigozzi
Lisa Garland

Mary Louise Burns
Matthew Newton
Rubin Lucy
Sarah Rhodes
Timothy Hodge
Troy Ruffles
Vicki Walker
Yvania Bartholomeusz

DRAGLINE SILK



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THE UNCONFORMITY

2022

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DRAGLINE SILK

ISLANDS suggest more of a way of being than the physical place one locates themselves in. Living on an island implies an attentiveness, responsiveness, listening and questioning — an attunement with our surroundings (Malpas 2021). In lutruwita/ Tasmania, damp mist, howling wind, snow, and sunshine (often in one day) make us acutely aware of our physical selves, and our surroundings. A resourcefulness is also required for it can take more than a week to order something in, so often it is easier to make do. These experiences of self-containment, resourcefulness and resilience heighten our connection to the natural world and instil a strong sense of belonging to the island.

Insula is the Latin word for 'island' and insular means 'belonging to an island' (OE, n.d.). Belonging to an island suggests we have a shared sense of islandness, where isolation (separateness) and insularity (self-containment) intertwine. In Tasmania we are separate from the mainland, situated in an archipelago of 344 islands. The physicality

of living in a bounded space marked by coastline, surrounded by impenetrable forest or mountain ranges creates a singular experience of place. In this singularity, our minds open into the infinite (Malpas 2021). Isolation fosters imagination. It is the remoteness and wildness that has ignited Queenstown, one Tasmania's most isolated towns, to become a thriving art centre.

Queenstown hosts many local and visiting artists who find a deep connection with the West Coast. These ongoing conversations with the natural world, community, and the Universe, reflect the generosity of a place that fosters a sense of belonging. This sense of belonging acknowledges that we are all interconnected and have equally important things to say.

Dragline has been successful for how it illuminates the conversations local artists are having with the landscape and shows how artists across Tasmania are exploring these same stories in different ways. *Dragline* director Emmalie Kyle has bravely brought these voices together in her first performance-based episode of her ongoing podcast, *Local*. *Dragline* is an extension of *Local* by taking the podcast out of the virtual world into the real world.

The exhibition *Dragline Silk* is based on the idea that the spider weaves silk so strong that it can stop a bullet. Stronger than Kevlar. *Dragline silk* is a metaphor for the strength of the Queenstown community. In the late 19th and early 20th century, Queenstown's natural landscape was sacrificed in the name of economics, and then it was abandoned once the mine was no longer viable. Many towns have never recovered from such treatment, but the spirit of Queenstown has risen-up through a thriving arts scene, revealing its inner strength. Now we stand in PressWEST, the new home for exhibitions and printmaking workshops, on the West Coast where people are travelling from far and wide to participate. Another example of how Queenstown the landscape and Queenstown the people have the strength of dragline silk. Queenstown's future is never certain but perhaps it is this precarity that gives this isolated town its magnetism.

Narratives have emerged in *Dragline Silk* that shed light on how we perceive our relationship with place and reveal a nuanced understanding of the notion of belonging. Each of the artists showing in this exhibition are attuned to their natural surroundings. They are listening to and working in collaboration with the natural world in a conversation that continually evolves. *Dragline Silk* represents this diversity of responses to the island of lutruwita/Tasmania for she speaks with each of us in unique and nuanced ways.

Sarah Rhodes

Dragline Silk | October 2022

Malpas, J. 2021, Ch 1 *Rethinking Dwelling: Heidegger and the Question of Place*, *Rethinking Dwelling: Heidegger, Place and Architecture*, pp 256, Bloomsbury Publishing, accessed from <https://jeffmalpas.com/wp-content/uploads/Rethinking-Dwelling-Heidegger-and-the-Questi.pdf>, accessed 14 September 2022

OED, n.d. www.oed.com, 'insular', accessed 25 September 2022