

## OSW

Terri Bird  
Bianca Hester  
Scott Mitchell

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*Lumpen Falls* extends OSW's recent activities framed by an ongoing interest in physical forces, such as gravity, and material operations that register these forces and their temporality. Acknowledging the potential force and dynamics of matter, this project specifically engages with matter's capacity to convey an immeasurable quality of events. One such event is the impact of meteorites on the earth. Originating from within the solar system approximately 4.5 billion years ago, a fragment from the core of a larger asteroid, the particular meteorite figured in this project fell at over 40,000 km per hour striking the earth at Henbury, Northern Territory, approximately 4,700 years ago. As an object the meteorite expresses the events of its formation: the intensity of collisions with other asteroids, its splitting from a larger iron mass, and the vortices of hot gases causing the ablation of its surface as it fell through the earth's atmosphere. Furthermore the meteorite frames an interest in the temporal dimensions of matter, as a duration that exceeds easy comprehension, and a conceptualization of spatiality beyond anthropomorphic preoccupations.

This meteorite, cast in plasticine, operates as a talismanic object for the conjuring of a field of material adventures. It instigates a series of questions relating to the correlation of force, formation, material expression and duration through processes that explore a continuum between structure and flux. Impacts and impressions are unleashed in the exhibition across various materials in a theatre of actions. Surfaces of lead, plastic and paper register the specific choreographies of projectiles propelled from devices such as a tennis ball machine and an air canon, whilst other elements exhibit distortions of heating and cooling, throwing and falling, rolling and pushing. These formative events, performed both before and during the exhibition, accumulate as a field of inflected surfaces and objects, in which material expressions are exposed. Across this continuum the exhibition presents an exploration of forces through an intensification of material operations that open encounters between sensibility and thinking.

Art's political potential resides in this openness, in the leap it takes into the unknown in order to bring about something new. By inhabiting the uncertainty of the incalculable qualities of matter, its excess beyond the knowable, its residues that resist incorporation, art practices produce a context for the maximization of difference.

### *List of works*

Pink paper disk with timber frame punctured by gemstones propelled from an air canon, plasticine cast of a Henbury iron meteorite, video projection made from the perspective of an airborne soccer ball, intermittently rolling golden ball, steel mobile with lead and plasticine weights, green vinyl inflated sphere, tennis ball machine and 150 tennis balls.

OSW (Open Spatial Workshop) uses various workshopping processes entailing collective experiments with techniques, technologies, machines, and materials, group excursions and collaborative writing exercises. These workshops are made public at various stages of their development with exhibitions being generative of new work; as such the work exists in a state of perpetual production. Past works, such as 'CLUBStennis' and 'Active-air', investigated the passage of objects and people, utilizing movement in their exploration of air as a material and spatial volume. Similarly, the slowly turning surfaces of 'groundings' activated relations between the sky, ground, bodies and the surrounding urban environment. Through the use of objects and surfaces in flux these projects generate a spatial poetics activated by duration, producing experiential, time based modes of engagement. OSW is committed to experimenting with relationships between art's various sites of production, presentation and reception.

[www.osw.com.au](http://www.osw.com.au)

Dr Terri Bird  
Lecturer  
Department of Fine Arts  
Faculty of Art Design & Architecture  
Monash University

Dr Bianca Hester  
Lecturer  
Department of Sculpture &  
Spatial Practice  
VCA & MCM,  
University of Melbourne  
Bianca Hester is represented by  
Sarah Scout, Melbourne

Dr Scott Mitchell  
Lecturer  
School of Architecture and Design  
RMIT University  
Department of Sculpture &  
Spatial Practice  
VCA & MCM,  
University of Melbourne