

## CAROLINE RANNERSBERGER **MOVEMENT OF DISAPPEARANCE**

8 - 26 May 2012

In these new works by Caroline Rannersberger she continues her engagement with the land and with vision. She has never offered 'merely landscape' in her artworks but rather a hallucinatory approximation of the world in images of discovery and recognition. In these works, as is her customary practice, she has worked from a direct encounter with the land out in the field and then reformulated that experience as a fiction in the studio.

At times these works have the appearance of glass slides removed from an enormous microscope, they twist and shift our sense of scale and play with our insecurities. Like words written on water they first disturb our own reflection before they distort and camouflage what lies submerged below. She reminds us, contrary to the cliché that you see the work and finish it, that in that act of seeing an artwork you are not completing but extending the fiction of its production.

She has always chosen to entangle the experience of her immersion into a specific location with that of the vision of a predecessor, a similar alien intruder, be they explorer, artist or mystic. In her earlier works from the north of Australia it was the handwritten accounts of Leichardt and in these new works from the far south of Tasmania it is the presence of La Perouse and D'Entrecasteaux whose visions squeeze and distort our optic.

In all her works we observe the observer, we experience an encounter that seems impossible, that of seeing the sensation of seeing and its apparent dissolution. She attempts to capture that tremulous state, what Alain Badiou has called elsewhere, "the movement of disappearance", a disturbance not yet transformed into an object nor cast in negation as an absence, but rather the actuality of disappearance itself.

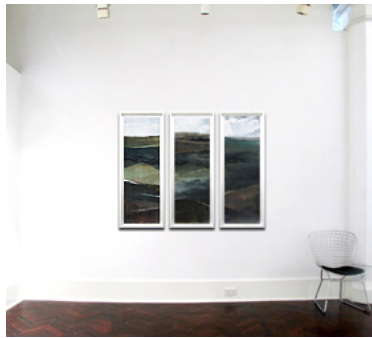
In this way through a rejection of the redundant descriptions offered by representational landscape, she is able to erect a complicated constructed layer of images fused at the edge of a cylindrical vision, where time, space and matter are wrapped back around upon themselves and are seen as though viewed through the boundary that surrounds them.

In this way we experience the land as always a double, an existence of something existing prior to the existence of human thought itself.

**Donal Fitzpatrick**  
 Auckland New Zealand June 2012



*Into Mt Mangana 2012*  
 oil, pigment on paper  
 120 x 120cm  
 triptych (framed)



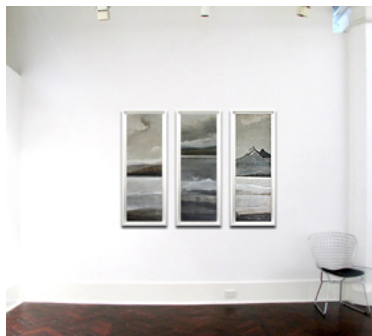
*in situ on 3.7m wall*



installation of exhibition



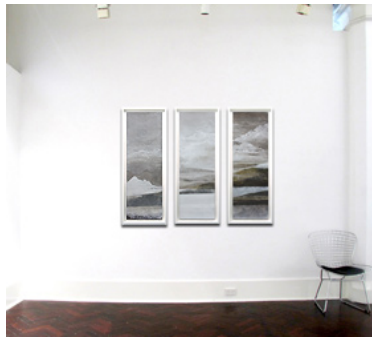
*Obscured Hartz 2012*  
 oil, pigment on paper  
 120 x 120cm  
 triptych (framed)



*in situ on 3.7m wall*



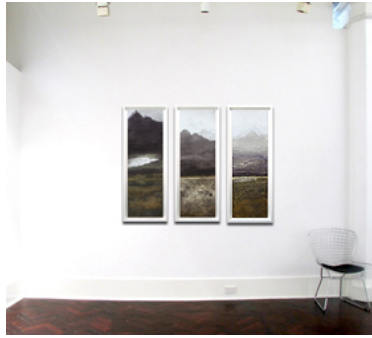
*Towards Huon Island* 2012  
oil, pigment on paper  
120 x 120cm  
triptych (framed)



*in situ on 3.7m wall*



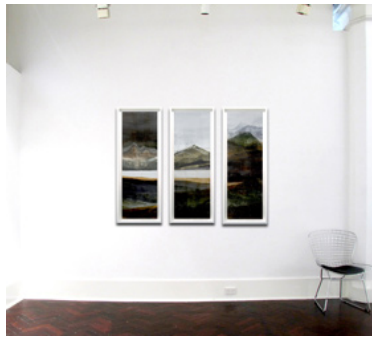
*Into the Hartz* 2012  
oil, pigment on paper  
120 x 120cm  
triptych (framed)



*in situ on 3.7m wall*



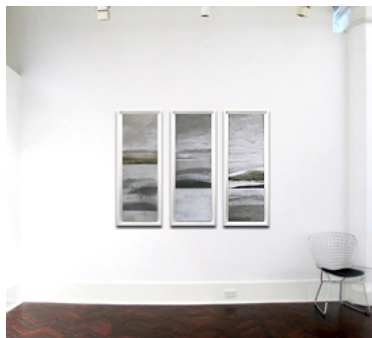
*View of La Perouse* 2012  
oil, pigment on paper  
120 x 120cm  
triptych (framed)



*in situ on 3.7m wall*



*Across the Channel* 2012  
oil, pigment on paper  
120 x 120cm  
triptych (framed)



*in situ on 3.7m wall*



*Obscured Hartz study 2012*  
 acrylic, oil and pigment on wood panel  
 40 x 105cm  
 triptych (each panel 40 x 35cm)



installation view



*Adamson's Peak at nightfall study 2012*  
 acrylic, oil and pigment on wood panel  
 40 x 105cm  
 triptych (each panel 40 x 35cm)



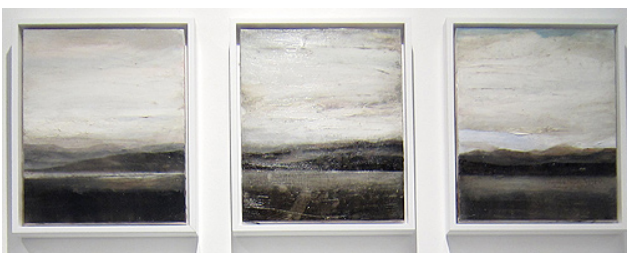
*Across the Channel study 2012*  
 acrylic, oil and pigment on wood panel  
 40 x 105cm  
 triptych (each panel 40 x 35cm)



installation view



*Towards Huon Island study 2012*  
 acrylic, oil and pigment on wood panel  
 40 x 105cm  
 triptych (each panel 40 x 35cm)



*Grave Hartz I 2012*  
 acrylic, oil and pigment on wood panel  
 30 x 75cm  
 triptych (each panel 30 x 25cm)



*Grave Hartz II 2012*  
 acrylic, oil and pigment on wood panel  
 30 x 75cm  
 triptych (each panel 30 x 25cm)





*Grave Hartz III* 2012  
acrylic, oil and pigment on wood panel  
30 x 75cm  
triptych (each panel 30 x 25cm)



*Grave Hartz IV* 2012  
acrylic, oil and pigment on wood panel  
30 x 75cm  
triptych (each panel 30 x 25cm)



installation view