

### **nature**

Nature has long been romanticized, idealised and defined as the phenomena of our physical world. When considering this phenomenon in terms of the canon of art, we think of the dramatic landscapes by Turner, the idyllic gardens by Monet and the starry nocturnal vistas by van Gogh, and yet what we constitute as 'nature' in our physical world today has changed dramatically and continues to evolve. Contemporary artists suggest that if we pause momentarily, new alternative landscapes and immersive personal places materialise before us.

### **nurture**

Just as Turner, Monet and van Gogh, contemporary artists look to their surrounding environmental influences to liberate and nurture our imaginations. The contemporary connections these nature, nurture, node artists suggest in this era of human, nature and technological interplay, is defined by moving beyond idealising and romanticising our surrounds and maintaining an openness and willingness to explore. At first glance, these works can appear nothing like the literal representation of an environment as we have come to expect – but they speak of an enduring truth and of the cultivation of our future.

### **node**

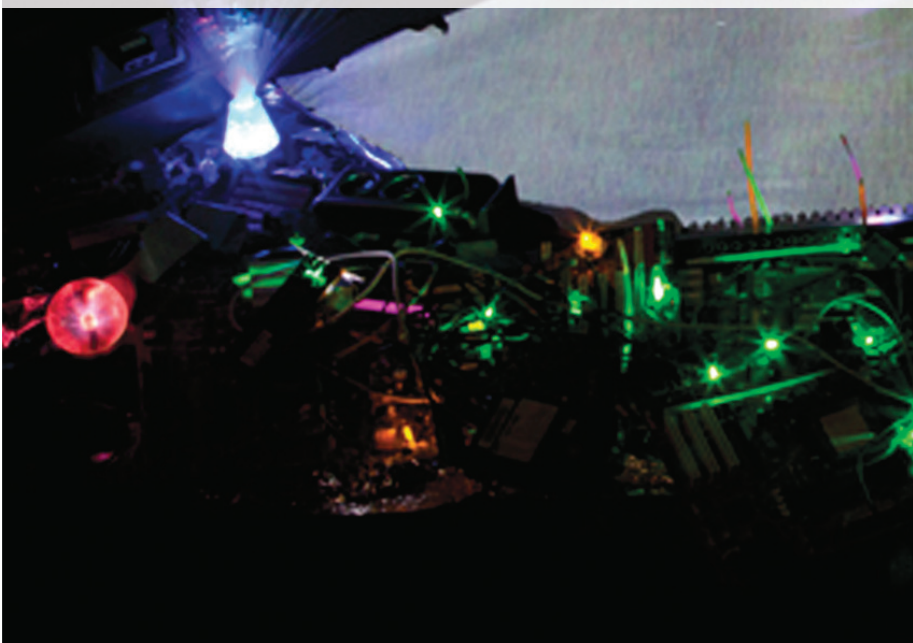
By breaking down what we expect to perceive as real, we begin to seek more from our environments and open a dialogue that shares a deeper and more immersive appreciation for our surrounds. The node is common to natural and technological environments, both signifying a point of change. As Albert Einstein said "look deep into nature, and then you will understand everything better", these artists too understand the future of environmental exchanges, and embrace the multitude of intersections that exist and that are yet to be discovered within our natural, built and technological landscapes.

Erin Davidson  
November, 2013

Hobart-based musician and electronic artist Nick Smithies transforms the Paddy Lyn space with a rework of his Glitch Glade series. Working with notions of simulation, artificiality and abstraction, Smithies explores the relationship between nature and humankind in the technocentric age. Traditionally seen in opposition, here nature and technology appear to merge or even trade places. This immersive and personal sacred forest glade proposes that electronic ruins, trash, discarded objects and even automated computer programs are also a type of nature and attempts to reassess the meaning of our relationship with 'nature' and how it will evolve in the future.

<http://nicksmithies.org/>

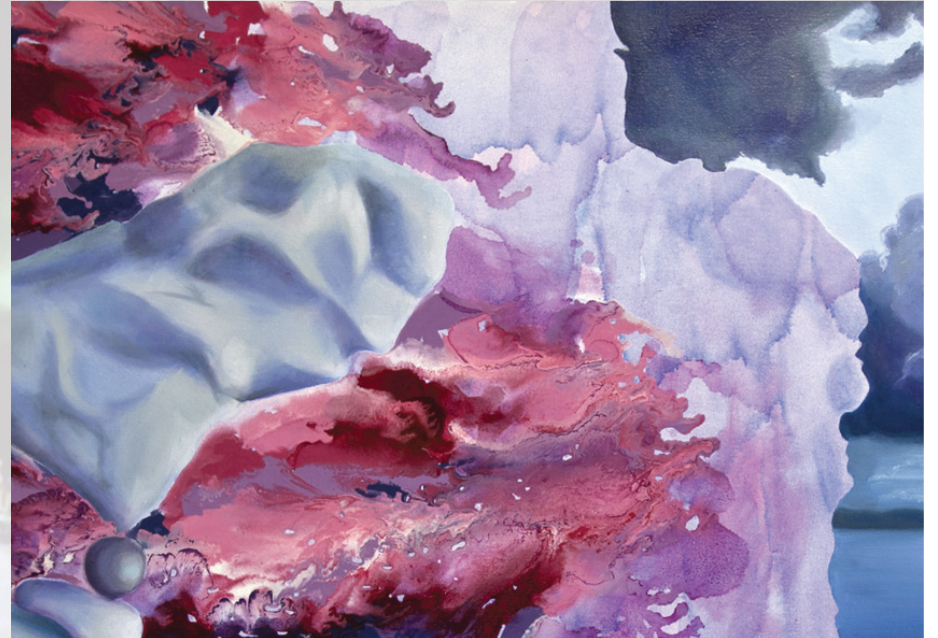
*Glitch Glade*, 6 channel synthesised sound, fibre optics, multiple projections and found objects assemblage, dimensions variable



**Thom Buchanan** is a painter and cross-disciplinary artist residing in Adelaide. In the last ten years Buchanan has developed his unique "live Performance art" technique, drawing inspiration from immersive urban landscapes for live audiences. Buchanan's works in the Main Space explore and encapsulate the built environment from a contemporary perspective. Experiencing Buchanan constructing our complex lived environments via his contemplative and layered drawn processes are hypnotic and mesmerising. Visually exploring an urban environment, Buchanan's imagery reads beyond the surface, mapping narratives of space and time.

[www.residualrecall.com](http://www.residualrecall.com)

Live performance with the Canberra Symphony Orchestra, The Centenary of Canberra, 2013. Photography by Ray Vance



In the Foyer space, emerging visual artist **Meaghan Roberts** pays homage to her natural surroundings of Coningham Beach, Tasmania and continues her investigation of imaginative environments. The inherent beauty in the fluidity of pattern and colour, which are so often overlooked, inspires the Milieu: An Envision of the Environment series. Roberts' can shift between the two-dimensional surface and an illusive depth of field through the controlled morphing and colliding paint poured directly onto the canvas surface that explores the boundaries between the representational, the abstract and the sublime within a natural environment.

[www.facebook.com/meaghan.e.roberts](http://www.facebook.com/meaghan.e.roberts)

*Balancing Act*, oil on canvas, 2011-2012, 110cm x 125cm

*nature, nurture, node* is the latest project for South Australian curator Erin Davidson. *nature, nurture, node* is an exhibition that explores environments from the natural to the built; the abstract to the physical; and even the technological and networked through the work of three diverse artists. During November 2013, Constance ARI features works by Thom Buchanan (SA), Meaghan Roberts (TAS) and Nick Smithies (TAS) that delve into the artists different perspectives on environments and what they constitute as nature. Each of these three artists freely explores and reveals environments that exist within our own present landscapes but are often overlooked, and asks us (the viewer) to consider the future of the world we live in.

***nature, nurture, node***

8 November – 30 November 2013

Constance ARI opening hours: Wednesday - Saturday 1 - 5pm.

100 Goulburn St, Hobart, Tasmania 7000

**Curator acknowledgements**

Erin Davidson would like to express sincere thanks to Polly Dance and the Constance board and team, the artists – Thom Buchanan, Meaghan Roberts and Nick Smithies, catalogue designers – Scott and Jessica Doherty (and Clare), and my family and friends for their ongoing support.

***nature, nurture, node* events**

*Thom Buchanan performs live* Thursday 7 November 2013

*Official exhibition opening with Thom Buchanan performing live*

Friday 8 November 2013 from 6pm

*Curator Erin Davidson gallery sitting* Saturday 9 November 2013

*Artist Meaghan Roberts gallery sitting* Saturday 16 November 2013

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**Thom Buchanan, Meaghan Roberts, Nick Smithies  
Curated by Erin Davidson**

8 – 30 November 2013  
Constance ARI, Hobart, Tasmania

**CONSTANCE**