

POSITION ONE (FAMILY ONE)

When I was a teenager, I wanted to fly to Costa Rica to plant trees. I don't remember where I found the pamphlet, but I know that I really wanted to go. I didn't know precisely where Costa Rica was except that it was on the other side of the world. I had the typical teenage desire to see the world; nose up against the window, trying to gain independence. Ultimately, the feeling that I had contributed to change, any kind of change, infatuated me.

As a kid my parents would take my brothers and I on Great Walks with hundreds of other people we would walk across the South-Western Australian landscape for days on end. I loved it, we would camp in tents and eat together around the fire, and us kids would play and swim in the creeks under paperbark trees. When our little legs were tired, we would hop into my parents' dirty-white Volkswagen Kombi that spluttered behind the group. It is only recently, since reading up on the walks that I learnt that the Great Walk was a protest movement in the late 80s and early 90's, a campaign initiated to protect the old growth forests from logging. I don't remember ending up at Parliament House, but that was the destination of these walks.

I was crushed when my parents told me that I couldn't fly to Costa Rica to plant trees. It came as a shock that they would not support the environmental vision I had for my first overseas trip. When I handed over the glossy pamphlet to join the reforestation scheme, my father thought I was joking. "Why would you fly all the way to the other side of the world only to offset the carbon created by going there?" It hadn't occurred to me that all actions accumulate and are accountable. Was I sucked into 'the feel-good' that actually was the feel-good offset, a form of self-congratulatory environmental tourism?

A few months later I got a job flipping burgers at McDonald's, oblivious to the irony. I can't imagine what my parents must have thought. Reflecting on this now, I see my Costa Rican dream and my McDonald's job in many of the environmental positions around me. From catching dozens of flights to think-tanks on ecological politics to typing environmental essays on keyboards made from metals mined from the very landscape that the Great Walks happened on.

MOMENT IV: POST-SOLAR

WITH

Bernd Krauß

OPENING

Friday 1 June, 2018

Sometimes it is not so clear whether good intentions actually effects the change that we hoped for.

POSITION TWO (FAMILY TWO)

My mother has a wonderful knack of trying to relate to, or connect with, what I am working on. So when I described Bernd's outlook on what he deemed a 'post-solar society', she replied: "Solar, ah yes, we haven't had our solar-panels cleaned or checked in over six years!"

"In six, years? They must be filthy, are you sure they are working?" I said disapprovingly.

"Yes, apparently they don't work when they're dirty, well at least I haven't noticed any reduction in our energy bills. They just lay there on the roof."

As you might have imagined Australia is a sunny and perfect spot for solar-panels. So I was surprised to learn that the solar panels on my mother's roof haven't been saving her energy. As they stand, they are merely adornments, badges of shining rectangles, glittering in the Australian sun. My parents live in a typical suburb where the streets and houses look identical, a South-Western Australian version of Hengelo or Zoetermeer. Although, some of the homes stand out because of the number of solar panels, native Australian plants, or freshly cleaned 4WDs with boats attached ready to sail off into the sunset.

Unfortunately, with the changes of governments and along with their views on mining and renewable energy, the voter, and in this case, my mother along with many others are caught up in changing governmental schemes. There was, some years ago, a huge push to offer solar panel subsidies. The schemes encouraged the purchase and installation of the panels, but with little follow-through to how these panels would work or be maintained in the long-run. When snarkily telling someone about my mother's ineffective solar-panels, they were a lot more generous toward her. "It's the intention that counts, and besides she can just get them cleaned

and working again, what's the big deal?" I can't decide if it is a big deal, but it does appear to be wasteful, full of unrealised potential.

In Moment IV: Post-Solar with Bernd Krauß shows our self-congratulatory position of personal and corporate social responsibility by cultivating Shimmer and its surrounds with materials that speak of more than single moments. All the work is materially recycled, though not all from natural materials. They have been formed and informed from material logics. Unintentional small invisible gestures fill gaps in this show. Works were brought here in the oldest plastic bag kept by Bernd, carvings in foam are shown on par with carvings on wood, trees installed to offset carbon, moments brought back from past experiences.

I was reminded of my mother's solar-panels when explaining the paintings to the building Shimmer's manager. In particular, the defunct status of my mother's panels laying on the roof. When asked by the manager if Bernd's paintings (currently being produced) would need to be electrically hooked up. I basked in the request, the paintings were active before they had been painted, brimming with potential and energy.

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#### NORTH WALL

Solar-Panel 2, spray paint on glass frame, 2018, 70cm x 90cm

Mudeungsan, perforated colour paper, upholstery pins, 2016, dimensions variable

Shells, mixed media on self-drying clay shelves, 2015, dimensions variable

Boney Ass, soapstone, 2016, 24cm x 18cm x 9cm

#### WEST WALL

T.U.N., Watercolour on paper block, 2015, 24cm x 32cm

#### SOUTH WALL

Parcours d'Hiver, whittled juniper wood, 2016  
Dyson, whittled apple wood, stone, hair tie, 2017

Stål Sigge, welded aluminium & steel, 2017

Solar-Panel 1, spray paint on foam core, 2018, 80cm x 120cm

#### SOUTH-EAST WALL

Solar-Panel A, Spray paint on aluminium flip frame, 2018, 40cm x 50cm

Solar-Panel B, Spray paint on aluminium flip frame, 2018, 40cm x 50cm

Shells, mixed media on self-drying clay shelves, 2015, dimensions variable

#### EAST WALL

Wurst-Zipfel, whittled willow branches, preserved sausage ends, 2018, dimensions variable

#### CENTRAL WALL

Soft gallery, chrome plated tubing, 2018, 252cm x 260cm x 260cm

Solar-Panel 3, spray paint on black canvas, 2018, 100cm x 80cm

Bjorn Borg, wooden sculpture, 2013, 97cm x 19cm x 25cm

Drawing Centre, selection of drawings, 2014-2018, dimensions variable

MAXhamburger, printed media on plastic tray, 2018

#### OUTSIDE BURGERBOS

Burgerbos, selection of homegrown and store-bought plants, 2018, dimensions variable

Great Egret Charmer, Gasbeton, 2013, 102cm x 15cm