

Jon Tarry



Airlava, Iceland 2014, photo Jon Tarry.

Airspace: Prospectus of some current works relating to airports and marking ground as geopolitical site.

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Contents:

Statement of Significance

Air travel is a condition of our time, it is a particularly modern idea effective in enabling people to live and interact across proximity.

With a closer proximity is the responsibility for coexistence.

The borders are being redrawn where land, rivers and sea that once defined a people and places have given way to an open and indeterminate global air space. With mass transit of people in this open air space, individual and micro populations are constantly on the move.

For the travellers the experience of flight varies from the frustration, stress, boredom, compromised space and balance by the sublime wonder of the technology. The process of check in, security screening, standing in lines waiting to get on, sitting in confined spaces with window seats to the sky brings with it a variety of reactions. Balancing the required regulation of human behaviour there are moments of wonder that result from leaving the ground accelerating through the sky and returning to the ground in another place and time. Flight is a sublime shared experience. Equally when there is disaster the spectacle of failure in technology is difficult to comprehend.

When the surface of the earth is viewed from above it appears to flatten and diminish, depending on viewpoint, the ground becomes a type of tableau palumest revealing intriguing inscriptions of humanity. The airport once an airfield is now a bounded space with truncated runways, taxiways and terminals meeting landscape and urban scape. Airport runways identify places in a particular way, they inscribe the ground, functioning as a device for aircraft to land and take off, however there maybe more.



Amman landing, graphic Jon Tarry 2010.

Current Works by Artist

The art works presented and described in this document examine the airport as a site of transition that moves within the realm of the political, the prosaic, and the poetics. Initially a process of mapping of airports around the world resulted in a series of drawings that suggest a type of code or imply units of a language. The subsequent series of airport runway schematics invited question, investigation and scrutiny of the nature of these unique ground markings. What do they tell us? Given that all airports operate to a necessary standardisation why is there so much variation? Are airport runways as ground inscriptions able to be associated with different places?

Artist Book; **TwentySix Runways**, Artist Book Edition, Drawings and Texts:



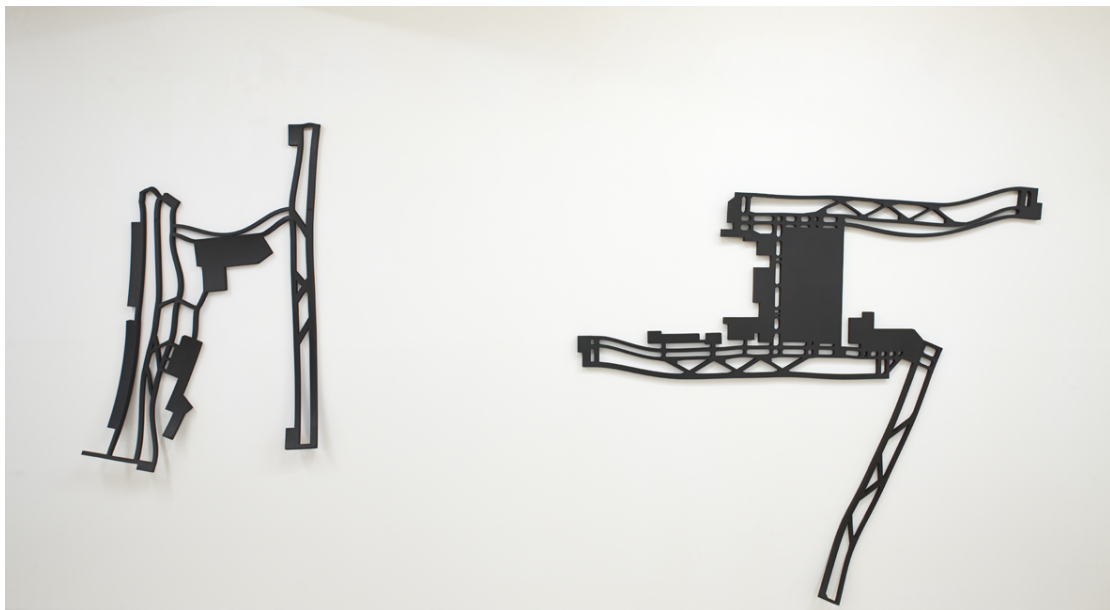
In the next stage of drawing of the runways elements of free form expression, like the structures of music, or martial arts, there is an underlying structure that enables a level of improvisation. As Miles Davis said, 'I listen for what I can leave out'. The drawing process was a way to re-examine the template runways, which lead to breaking through and fragmentation of the surface and orientation while offering a level of expressive interpretation.

Responding to these questions individual runways were translated in a range of ways including drawing investigation, sculptures and film works, while other works resituated the work in different contexts through extruding the form and overlay onto sites such as the Turbine Hall Tate Modern, London.



Sculptures:

Through a process of remaking, these markers of place take on a new dimension that contextualize to form layered drawings, sculptures and film works. In the drawings series titled 'Screeds', runways are stencilled, redrawn, overlaid, blurred and erased on the paper ground. The process of thinking is extended from the drawings to three-dimensional works in the sculptures and wall constructions. Runways are given form through material specific to the location, Basle is made of European oak, and burnished, and Beirut is made of Lebanese pine, Baghdad and Washington in aviation rubber.



Relay

Film records image over time, in a work titled 'TULLA', a plane landing at night is recorded approaching from a distance. A single light hovers in the distance the sounds of static, insects and electrical waves crunch the open space of a night sky. As the aircraft slowly finds form the sound deepens to a roar, the single light in the distance breaks open the space overhead and rotates in the field of view and descends to the controlled crash of landing. Experiences of compression and presence are amplified by the sound as the frequency of insects and static is consumed by the aircraft roaring overhead. In a second film work, 'Para d' shows aircraft storage site as rows and rows of planes sit idle, or do they the film sequence

brings them to life inverting their empty husks threatening potential.
Ground Markings

On landing, the wheels of a plane leave a unique trace associated with an arrival, a long skid mark of aviation rubber on the tarmac. Formed out of a resistance, the tyre mark is a type of exclamation, marking of a moment, a beginning of a new story or an end of old one. Drawing is a result of physical resistance that works in this way, pencil or charcoal is dragged across a ground, and the residue of this friction is left as visible graphic marks that are there for interpretation. Landing in Amman International Airport, Jordan for a project titled 'Migration of Ideas', at Dar Alanda Gallery, was an example of this marking of ground.



These projects inspired by airport spaces is one that like aviation takes off at one point and returns at another and repeating the cycle each time under different conditions and outcomes. The body of work is compelling, inconclusive and opens greater speculation of what may be considered the modern experience of mass transit through the critique of artist invention.

See Artist web site for works and film and sound pieces.

www.jontarry.com

Current shows include:

'Reasonable Dreams', la Gallery architecture Paris.

'Sonic Wind Section', Drawing environmental sound project at MONA FOMA Festival of Music and Art, Hobart with Cam Robbins and Peter Knight.

CV

Education

2013

PHD, RMIT, Melbourne

2001

Masters of Architecture, RMIT, Melbourne

1987

Post Graduate Study, Akademie fur Kunste Munich (GER).

Professor Eduardo Paolozzi.

1980

Bachelor Fine Art, Curtin University of Technology, Perth

1978

Diploma Fine Art, Claremont School of Art, Perth

Professional Appointments

2010

Visiting Professor Chinese University of Hong Kong

2005/6

Visiting Professor, The University of Arizona (USA)

1991

Lecturer, Faculty of Architecture Landscape and Visual Arts-

University of Western Australia, Perth

1996

Visiting Professor, The University of Arizona (USA)

Selected Major Exhibitions

2012

Arrival Departure, Pin up Architecture-design project space,
Melbourne

2011

Reconnaissance, Lawrence Wilson Art Gallery, Perth (AUS)

2010

Demarcation Project, Karaki, Istanbul (TKY)

Remember Project, Dar Alanda Gallery Amman (JOR)
Migration of Ideas, Dar Alanda Gallery Amman (JOR)
2008
Smashed Two, Goddard de Fiddes Perth
Durations, Lawrence Asher Gallery Los Angeles (USA)
2007
Smashed, Goddard de Fiddes, Perth
2006
Crossings, Lawrence Asher Gallery, Los Angeles (USA)
Poll House, Perth with Architect, Gary Marinko
2005
Three Stations with Stuart Bailey, 18 th street Arts Centre, Los Angeles (USA)
Walk Through LA, Bert Green Fine Art Los Angeles (USA)
2004
Outstation Five, OZCO 18 th Street Arts Centre, Santa Monica (USA)
One on One, Goddard de Fiddes, Perth
2003
Liminal Blues, Icon- Deakin University, Melbourne
1999
Open Space, IASKA-Kellerberrin with Architect, Geoff Warn

Curriculum Vitae

My practice expands the field of visual art in relation to the environment. This leads to innovative projects in drawing, film, sculpture and architecture. The artworks resonate with complex systems of making and testing. I have completed over 38 commissions in Australia USA and Near East and 38 solo shows in Australia, Los Angeles, London and Amman Jordan. Exhibitions include, Markers, Artist and Poets the Venice Biennale of Art 2001 and Venice Biennale of Architecture 2008.

I have been published widely including, essay and photo essay on Prix d'Amour, Boomtown 2050 UWA Press 2009. Twenty-Six Runways, images and Text Melbourne 2012. Current and past academic positions include; Associate Professor, BA Fine Art from CUT, MA Architecture RMIT, Faculty of Architecture Landscape and Visual Art, University of Western Australia Perth, Western Australia, Visiting Professor to The

Chinese University of Hong Kong, Associate Professor at
UWA, PHD Architecture by Project at RMIT. 2013.

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