

## **Batu Karas 2018**

### **Archival inkjet print**

**Single work exhibited in a group exhibition / FOR Code: 1905 Visual Arts and Crafts**

Exhibited in: 2018 Josephine Ulrick and Win Schubert Photography Award  
November 2018  
HOTA Gallery, Goldcoast, QLD  
<https://hota.com.au/photography-award/>

Exhibited in: 2018 Fremantle Print Award  
October 2018  
Fremantle Arts Centre  
<https://www.fac.org.au/whats-on/post/2018-fremantle-arts-centre-print-award-supported-little-creatures-brewing/>

## **Research Background**

Many artistic practices and philosophical inquiries have been grounded in the nature/culture dichotomy. With the ever-continuing advance of technology, and its consequential effect on culture, this space is constantly changing. This in turn necessitates the need to re-address how emerging technology affects this space and thereby add to the continuum of knowledge surrounding the topic.

## **Research Contribution**

This work is an extension of an ongoing series titled, *Corrupt*. This is a body of work that examines the space between the natural world and the digital world by bringing the two extremes of the nature–culture axis together on the same visual plane.

The extremes of nature and culture are represented by digital images of fundamental terrestrial elements that have been re-worked to reveal the binary code that constitutes the image. This process involves corrupting the images by inserting both popular cultural references to nature and personal reflections into the image when opened in a text-based code editor. When the digital files are subsequently re-opened as images the corruption manifests itself in unpredictable ways. Ironically there is an element of chance in this process that is not dissimilar to the entropic systems found in nature.

## Research Significance

The significance of this research is that it ironically employs the very technology it questions in novel ways. It collapses the space between the referent and referring technology in ways not previously attempted; this is a process that has taken several years to develop. Previous work from this series has been shown in nationally recognised galleries (Edmund Pearce – Melbourne) and photography prizes (Bowness Prize – Monash Gallery of Art – Melbourne).

This particular (new) work was selected as a finalist in both the 2018 Josephine Ulrick and Win Schubert Photography Award and the 2018 Fremantle Print Award. Both of these awards represent a nation-wide survey of important contemporary arts practice.

The Josephine Ulrick and Win Schubert Photography Award is the second largest in Australia, acting as a touchstone for contemporary photographic practice nationwide. The award is intentionally left open and not narrowed by theme, encouraging entries from both emerging and established photographers and artists.

Similarly, the Fremantle Arts Centre Print Award, now in its 43rd year, is Australia's premier showcase of prints and artists' books returns with a selection of works from established, emerging and cross-disciplinary artists from across the nation.



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