

Moments of love and apathy



‘Moments of love and apathy’ reflects on the recurring and transient desire for immersion in landscape. Spurred by a recent journey to the retreating glaciers in the Southern Alps of New Zealand, Wasikowski presents a collection of photographs and objects that explore the disassembling of landscape as a stable backdrop to everyday experience. Referencing traditions of landscape photography and romantic renditions of the sublime ‘Moments of love and apathy’ delves into feelings of loss amid increasing connectivity.

Kai Wasikowski is a Sydney-based artist who’s work considers what it means to be ecologically aware. Utilising photography, readymade materials and multimedia, Wasikowski’s work draws together aesthetic signifiers of technology and nature to explore the increasing intimacy of these binary terms and the emotional environments their meshing creates.

Wasikowski completed a Bachelor of Visual Arts (First Class Honours with University Medal) at the Sydney College of the Arts in 2016. Wasikowski’s work was recently shown in ‘Hatched: National Graduate Show’ at the Perth Institute of Contemporary Arts where he was awarded the 2017 Schenberg Art Fellowship.

14 - 29 July

Opening Friday 14 July, 6pm

Nicholas Projects

RM 18 LV 5, NICHOLAS BUILDING, 37
SWANSTON ST, MELBOURNE 3000

For many there exists a longing to be fully immersed in nature—
to be 'at one' with it.
Such a vainglorious thought,
for Nature does not need you or I.

Our bodies are a microcosm,
flesh and blood like river systems and fertile like the earth.
Yet we are imposers, imposters—
foreign bodies rejected by our host.

We want to be totally entwined in her,
but we are merely camouflaged.
Waiting in hiding,
alien and alone.

We want Nature to renew us,
to bring us clarity and peace-of-mind.
We expect to be awe-inspired, enlightened—
to return from our pilgrimage, better.

Why are we not satisfied?
The mountains bare down upon us; stoic and unwavering.
We are immune to their heady stare.
The disconnect is numbing.

Our photographs will tell a different story—
images as signifiers of power and grace.
But images cannot evoke the sublime,
the terror of the unknown is to be stared at in the face

Our disappointment is unspoken,
we are in silent crisis.
We go through the motions—
stay on course.

In still moments we awaken from our listlessness,
to share a breath.
And maybe there is still time,
for world to engulf us.

– Sarah Rees



Moments of love and apathy #4, pure pigment on cotton rag, 60 x 40 cm