



ANTHONY HODGKINSON A LOVERS SPEAR

24 APRIL - 18 MAY

GALLERY 9

ANTHONY HODGKINSON A LOVERS SPEAR

Anthony Hodgkinson's debut at Gallery 9 tells the anecdote of his venture to shoot pictures of hidden waterfalls in Tasmania, – and not to find what he attempted. A winded bronze cast stick acts as the centrepiece of the exhibition that balances a suite of dark black and white photographs. Hodgkinson calls it the “Lovers Spear” that left him heart broken after his failed endeavour that led him deep into the bush. He aimed for a legendary waterfall, where as far as the lore goes, a loving couple of prospectors build their cabin. They named the place “The Lovers Falls” and abandoned it soon after. With their disappearance the energy and beauty of the waterfalls seemed to be the only witness of their love. When Hodgkinson reached the place, after traveling for three days, the falls were only trickling. He wasn't able to shoot what he intended, but found an unexpected artefact instead. He saw a stick sitting in the damp pool like a figure in the landscape that mimicked the flow of the waterfall. It substituted what he thought was a lost picture. For him, the stick signified the lover's spear, which stands for his imperturbable trust in photography as a means to capture unique and irretrievable moments in time. Now the original stick is lost, but its effigy remains as a fossil like bronze cast witness.

Hodgkinson sees the “Lovers Spear” as a tridimensional photograph, as a manifestation of his intention to record memories that retain their tangibility. This attempt is mirrored in the shots, which accompany the work in the show. They are depictions of waterfalls he finally found, and show the blurry and scratched recordings of the flowing water. Hodgkinson prefers the analogue process of black and white photography, which he considers more immediate and tactile than a digital practice. It enables him to leave a trace of self, such as his fingerprints on the substrates of the negative or the printed picture. With an improvised process he developed the film in the creek below the waterfalls, and used a developer, which was mixed with unfiltered river water. Hodgkinson calls himself a bad craftsman who works intentionally against the rules of the discipline. The usual process to develop a negative involves winding the film on to a spool, placing it inside a canister, mixing it with water and developer and then shaking it evenly. He on the other hand threw the canister into the creek, allowing the rhythm of nature to render the emulsion of the film by stripping away and adding information. This methodology also engraves the emotional condition of the photographer, who always risks losing his recorded memory. In Hodgkinson's view, it was worth the throw, because the landscape and the photograph blended together in order to recreate his peculiar feeling of the place and time when the moment was captured. This photographs became living experiences that invite viewers to create their own worlds.

Introduction Oliver Wagner, April 2019

ANTHONY HODGKINSON
A LOVERS SPEAR

ANTHONY HODGKINSON
Engulfed III 2019
silver gelatin print
146 x 117 cm (edition of 1)
Framed with Tasmanian oak and Museum Glass®
\$6,400



ANTHONY HODGKINSON
A LOVERS SPEAR

ANTHONY HODGKINSON
Succumb 2019
silver gelatin print
146 x 117 cm (edition of 1)
Framed with Tasmanian oak and Museum Glass®
\$6,400



ANTHONY HODGKINSON
A LOVERS SPEAR



ANTHONY HODGKINSON
Succumb II 2019
silver gelatin print
56 × 40 cm (edition of 3)
Framed with Tasmanian oak and Museum Glass®
\$1,600

ANTHONY HODGKINSON
A LOVERS SPEAR



ANTHONY HODGKINSON
Engulfed IV 2019
silver gelatin print
56 × 40 cm (edition of 3)
Framed with Tasmanian oak and Museum Glass®
\$1,600

ANTHONY HODGKINSON
A LOVERS SPEAR



ANTHONY HODGKINSON
Engulfed V 2019
silver gelatin print
56 × 40 cm (edition of 3)
Framed with Tasmanian oak and Museum Glass®
\$1,600

ANTHONY HODGKINSON
A LOVERS SPEAR

ANTHONY HODGKINSON
Engulfed VI 2019
silver gelatin print
56 × 40 cm (edition of 3)
Framed with Tasmanian oak and Museum Glass®
\$1,600



ANTHONY HODGKINSON
A LOVERS SPEAR



ANTHONY HODGKINSON
Succumb III 2019
silver gelatin print
56 x 40 cm (edition of 3)
Framed with Tasmanian oak and Museum Glass®
\$1,600

ANTHONY HODGKINSON
A LOVERS SPEAR

ANTHONY HODGKINSON
A Lovers Spear 2019
bronze
95 x 22 x 13.5 cm (edition of 1)
\$3,400



ANTHONY HODGKINSON

CV

Born 1993, Melbourne, Australia
Lives and works in Sydney, Australia

Masters of Fine Art, National Art School, Darlinghurst
Bachelor of Fine Art [Honors], National Art School

SOLO EXHIBITIONS

- 2019 A Lovers Spear, Gallery 9, Sydney
- 2019 Bleed Into My Blues, Wellington Street Projects, Sydney
- 2018 Dirt Underneath My Fingernails, STACKS Projects, Sydney
- 2018 Quiet Spaces, Brunswick Street Gallery, Melbourne

ART FAIRS

- 2018 STACKS Projects Booth C01, Sydney Contemporary, Sydney

SELECTED GROUP EXHIBITIONS

- 2018 New Echoes II, Rosalux Gallery, Berlin
- 2017 Small Works Art Prize Exhibition, Brunswick Street Gallery, Melbourne
- 2017 National Art School Postgraduate Exhibition, National Art School Gallery, Darlinghurst
- 2016 Recluse, Gaffa Gallery, Sydney
- 2016 New Talent, Robin Gibson Gallery, Darlinghurst
- 2015 National Art School Postgraduate Exhibition, National Art School Gallery, Darlinghurst
- 2015 From the Sky Down, ES74 Gallery, Alexandria
- 2014 National Art School Graduate Exhibition, National Art School Gallery, Darlinghurst
- 2014 Shoot the kids, Hang the Family, Frame the Wife, Stairwell Gallery, Darlinghurst
- 2014 Out of (Time), Stairwell Gallery, Darlinghurst

PRIZES AND AWARDS

- 2017 Brunswick Street Gallery, Small Works Art Prize, Honourable Mention
- 2015 Robin Gibson Emerging Artist Award
- 2014 Photoking Professional Practice Award
- 2011 Hornsby Council Photography Award

Hodgkinson's works are held in private collections in Sydney and Melbourne.

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