

Aimee Fairman
endless reverie

12 may - 16 june 2012
opening: 12 may 3-5pm

12 - 6 wednesday - saturday
(03) 9670 4443

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beam contemporary
www.beamcontemporary.com.au





aimee fairman | endless reverie | 2012 | sound stalagmite | audio sculpture

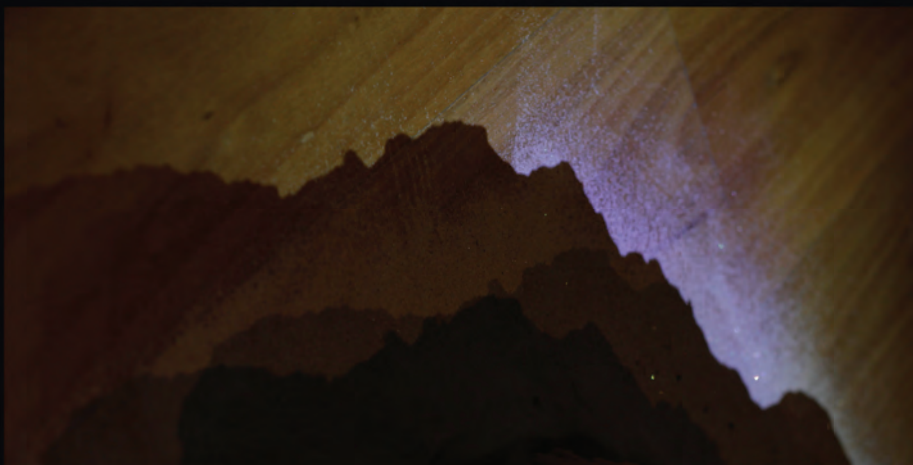












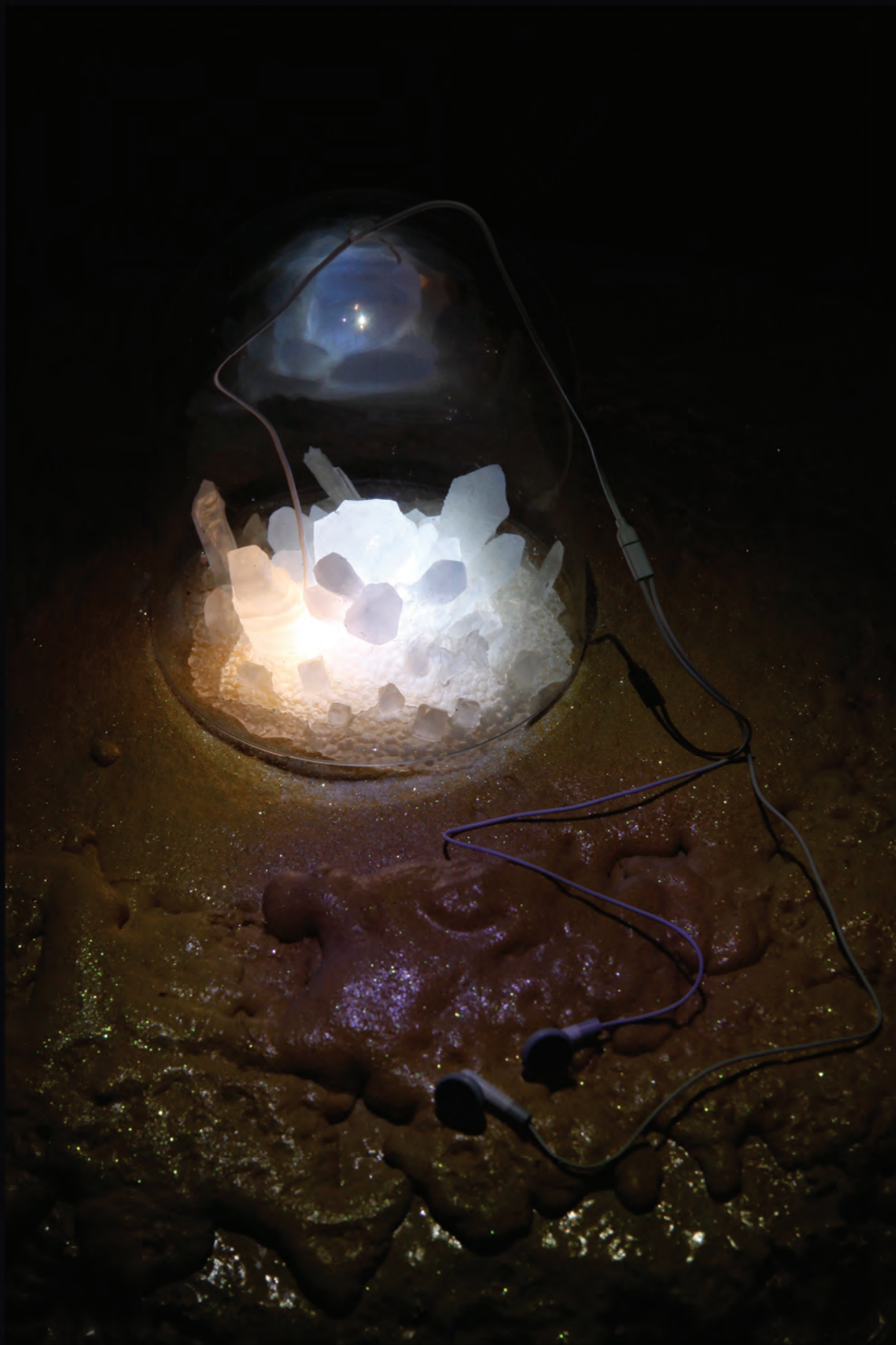








aimee fairman | endless reverie | 2012 | soundscape : subaqueous recording of flowing & dripping water. A faint heart beat.





aimee fairman
endless reverie; the singing sinew, 2012
C-type prints on Kodak Endura Paper
67 x 98 cm
Edition of 5 + 1AP

aimee fairman endless reverie

Beam Contemporary, Melbourne.
12 May 2012 – 16 June 2012

Continuing Aimee Fairman's exploration of psycho-geographical spaces and phenomenology, *Endless Reverie* presents an immersive installation that engages with ideas of a speculative mind-space of forgotten memories and abandoned dreams.

A psycho-geographical landscape is considered as an inner, temporal, metaphysical mind-space of flux and ambiguity. The site of dream, reverie and memory, the notion of these inner worlds is raised to consider the role of landscape and the experience of time in psychological or imagined spaces.

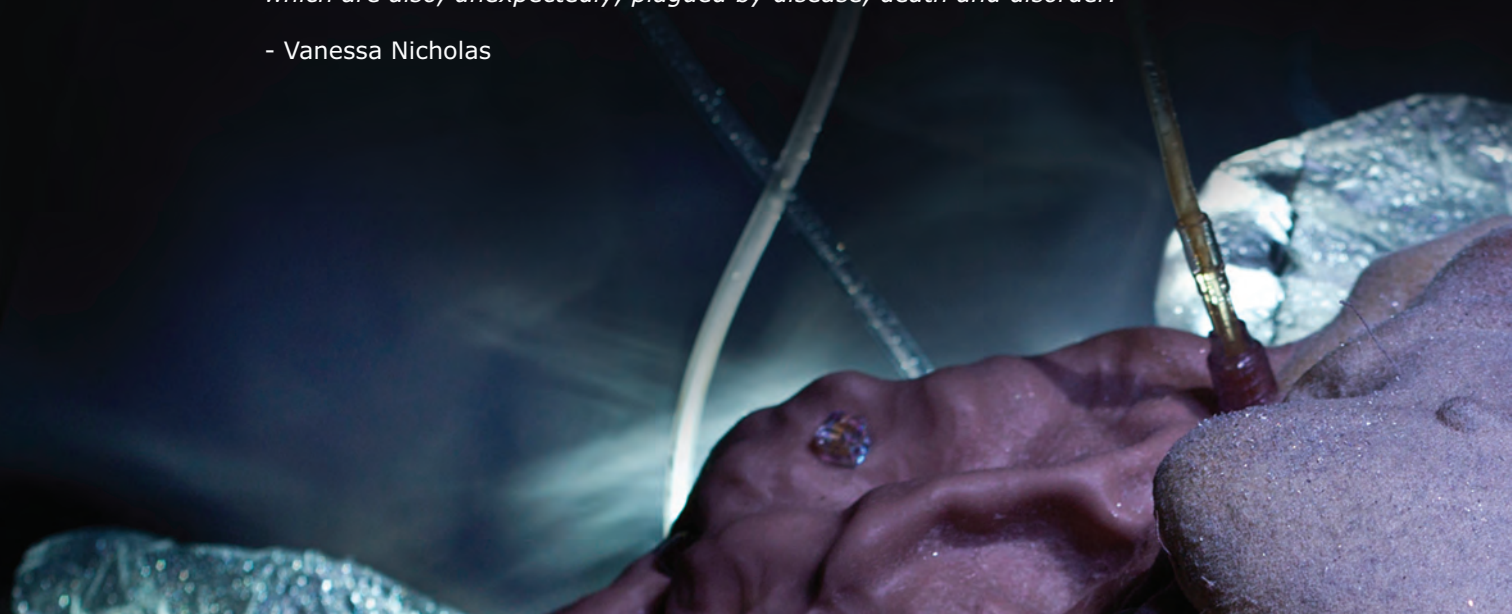
Concretising an imagined cartography of the mind, Fairman envisages the brain and its storage centres that house memory, emotion, and dream as an immense labyrinthine landscape of tunnels, caves, chambers, vistas, forests, grottos and treasure troves. Each of these spaces appear interlinked, co-existing side by side in an elaborate web, in dimensional rather than linear time. Structurally they are reminiscent of Jorge Luis Borges' "The Library of Babel."

Endless Reverie presents one of these speculative corners of the mind, which queries the fate of old memories of fantastical childhood dreams or beliefs. Through this, the fate of such abandoned thought-scapes and their thought-ful occupants are brought into question to consider how time, and the atmosphere of the forgotten, weathers psychological realms.

Combining aesthetics of green-house cultivation, archaeological digs, subterranean calcite caves and mythological creatures, the work synthesizes conventions derived from Romantic ideals of metaphoric landscape with aspects of Kitsch to propose a sensibility of loss. Generating an oscillation between reality and imagination, experience and memory, and nostalgia and melancholy, the work brings into consideration the ecologies of our inner and outer worlds.

"Symptomatic of a rising interest in myth and magic among contemporary artists, (this) we can relate to the anxieties of climate change and environmental degradation. Counter to one's expectations, the trend's cast of monsters, mutants, fairies and witches aren't starring as escapist fantasies, but in disturbing visions that articulate our collective sadness and fear. Artists have long turned to nature for comfort and inspiration in troubling times. The Romantics resisted the dehumanising effects of the Industrial Revolution by taking a renewed interest in the landscape. Today's troubling blend of global conflict, civil unrest and economic collapse surely heralds another retreat to Arcadia; however, nature is no longer the safe port in a storm. With the human and natural worlds in disarray, we turn inward to our respective dream worlds, which are also, unexpectedly, plagued by disease, death and disorder."

- Vanessa Nicholas





Aimee Fairman is a Melbourne-based installation artist currently represented by Beam Contemporary.

Fairman completed her Masters of Fine Art at RMIT University, Melbourne, in 2007.

Her practice employs immersive installation, kinetic sculpture and photography to engage with ideas of psycho-geographical landscapes and phenomenology. Through both ephemeral site-specific research projects, and gallery-based installation, Fairman's practice aims to add to the history of time-based and ephemeral art by extending an exploration into the use of phenomena and the organic to expand the experience of landscape through duration and the sensate.

She has exhibited both nationally and internationally, and was a finalist in the Siemens/RMIT Fine Art Scholarship in 2005 and 2007. In 2008, Fairman was awarded the first inaugural RMIT/AIR artist-in-residence Krems Residency at the Kunstmeile Krems, Lower Austria. In 2009 a further residency was awarded by Kultur Service Steiermark at the Rondo Künstlerateliers, Graz, Austria. She has undertaken commissioned installation projects including The Warren as part of the Melbourne International Fringe Festival in 2011, and has recently become a finalist in the Incinerator Gallery/Moonee Valley City Council 2012 ARTECYCLE sustainable art prize.

Fairman is currently undertaking a Masters of Art in Public Space at RMIT University. She lives and works in Melbourne.

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