

22 TOOLS

PERRINE LACROIX

(Lyon, FRANCE)



Exhibition - Google search - PERRINE LACROIX, 2018 - PERRINE LACROIX 2018

This project looks at our relationship to tools. Usually, art works are 'made' with tools but here the 'subject' are tools themselves.

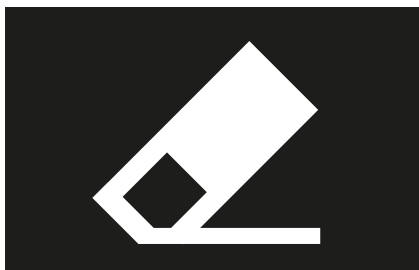
18th century explorers made claims that First Tasmanians lived with only 22 tools during the 10,000 years they occupied the land before the English arrived. European thinking can only envision progress with technology and multiple 'tools', and associate society with material advances. It seems that the First Tasmanians were happy, and the population was in good health—using only the tools they needed to sustain their lifestyle left them more time for social and cultural occupations. There is a lesson for us now in the present.

My project is based at Inveresk, a place of industrial transformation and progress with the railway yards, symbolised now by the Blacksmith's Workshop, which is part of the Queen Victoria Museum and Art Gallery, a museum which shows this evolution of tools.

We seem to have not stopped inventing new tools until the computer, then the internet. Although we can see the computer as just one tool that we all use, it actually contains thousands of tools. We use these tools with the same gesture produced by that of the brain by our hand on the mouse. Inevitably, industrial and art production is no longer the same as it was in the past.

In my research I have found that the First Tasmanian Aborigines were divided into nine ethnic groups each with all their stories, culture and myths. I compare this to the situation now, where we have a common GOOGLE 'story', because all of the world uses the same database.

I propose different works that respond to my feelings about our relationship to a simpler way of life. Here my works are not just presented as sculptural objects but they are incorporated into the spaces around the Inveresk railway yards. The spaces become screens and viewer becomes the user. My art works become part of the fabric of the place.



Tools (1)

36 stickers 20x20cm (on windows)
2 banners 440x130cm (outside)
© Perrine Lacroix, Launceston 2017

These new tools for creating software are drawing from traditional representations (crayon, pen, brush, pencil, eraser, magnifying glass, feather..).

On the other side, the tools carved in stone by the Aborigines in a drawing designed by French explorers two centuries ago.

This work is placed at the front of the School of Creative Arts to demonstrate the change of the creative process.



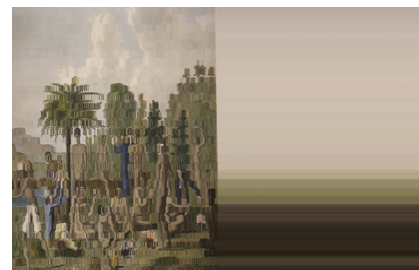
Google search (2, 3, 4)

2 panels 440x200cm (outside)
vidéo 1'30
© Perrine Lacroix, Launceston 2017

Crossfade between First Tasmanian tools and current Tasmanian tools. This work speaks about the past colliding with now, indigenous vs non indigenous differences, and the contrasting relationships to tools. It also raises questions about power, power tools, machine power and white man's dubious power.

When we resarch on the internet, just before the apparition of the pictures, this checkerboard of colours arise very stealthily, almost subliminally.

Also the images are more and more abstract and our story impalpable.



Rich (3)

diptych photographs 40x30cm
© Perrine Lacroix, Launceston 2017

'Tasmanian preparing a meal from the sea' is an engraving produced from the surviving illustrations of Piron for the book 'Voyage in search of La Pérouse' that gives an account of the 1791-1793 d'Entrecasteaux expedition to Australasia. The work includes some of the earliest descriptions of Australian flora and fauna, and an account of the indigenous people of Tasmania.

This print depicts an extraordinary encounter of racial harmony, Europeans and firsts Tasmanians -as 'noble savages'- sharing a moment of encounter and peacefulness. Was this peacefulness the reality or the view they wanted to show us?

I discovered this engraving during a visit to the Tasmanian Museum and Art Gallery in Hobart. I took the picture and when I tried to import it in my software, it produced this involuntary deformity.

The next day, I learned that Rich, the seated man holding the child in his arms died of tuberculosis during his return and that the whole Tasmanian family suffered the same fate.



Rodney (3)

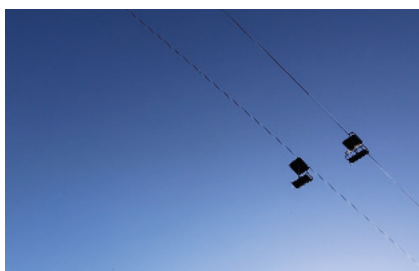
vidéo 1'22

© Perrine Lacroix, Launceston 2017

Rodney was the last remaining employee in the blacksmith shop when the site closed in 1994. He was first employed at age 15 and worked here for 36 years.

The mirror reflects the present day sun and recreates the fire which animated this place - a symbol of the beginning of industrialisation-which has now been extinguished.

The mirror is one of the first tools brought by the Europeans to the great astonishment of the Aborigines.



Birds (3)

vidéo 2'14

© Perrine Lacroix, Launceston 2017

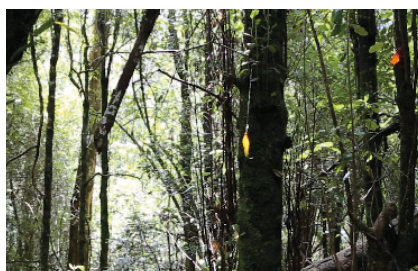


Save the trees (3)

vidéo 2'30

© Perrine Lacroix, Sydney 2017

Crossfade highlighting the effectiveness of a chainsaw on a centenary tree of Sydney park and its dissolution into wood chip. 'Save the trees' is the slogan of the protesters.



Leaf (3)

vidéo 1'10

© Perrine Lacroix, Launceston 2017



No way (3)

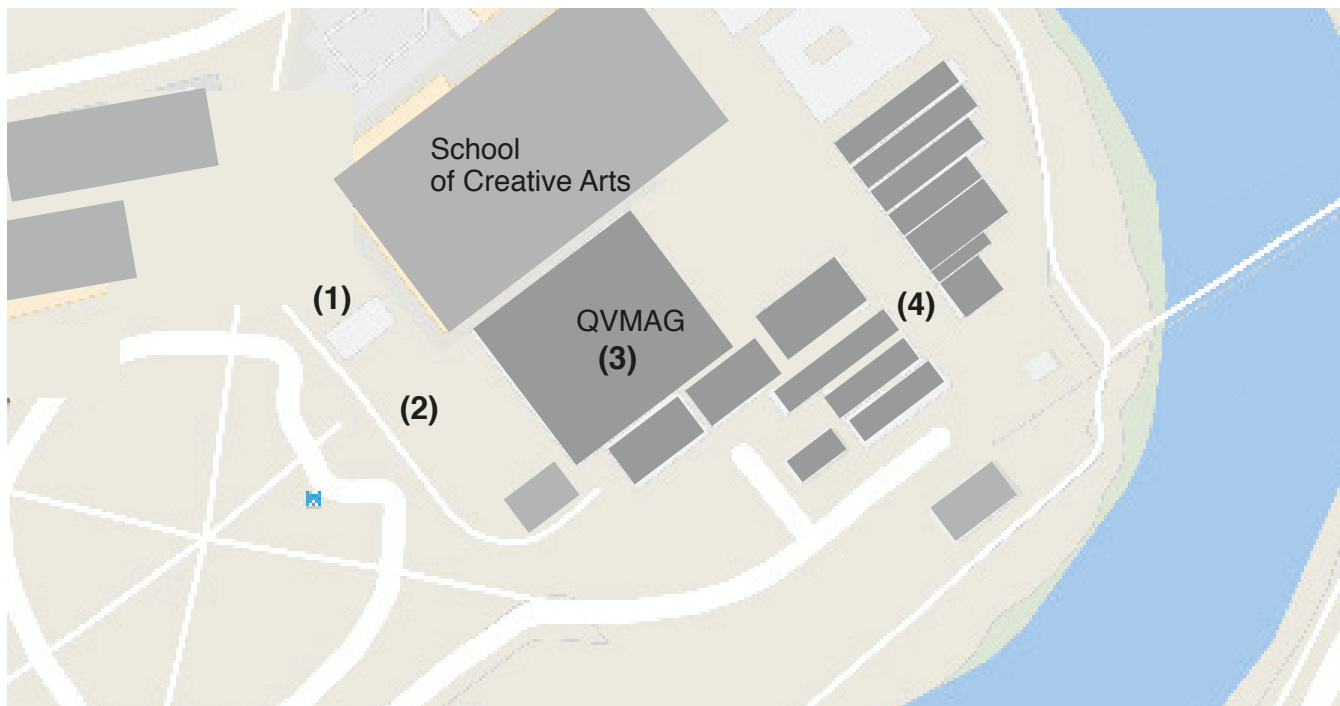
vidéo 4'28

© Perrine Lacroix, Sydney 2017

Crossfade between two images. The first one taken in Sydney -a fan that turns by the natural force of the wind. Upon hearing the head of the detention centre on the island of Nauru boasting in an interview how they treat migrants well by giving them air conditioning. The second one is taken in Port Arthur, another place of detention for convicts of the country's construction.

While in the 19th century convicts were forced to build Australia, in the 21st century migrants are imprisoned in camps on islands for the sole reason of wanting to come to work in Australia and build a better life.

Here the fan is an ironic way of saying that nature and the air is for everybody. Migrants don't want air conditioning but freedom. 'No way' is the slogan of the protesters.



location of the different works :

- (1)** front School of Creative Arts and windows
- (2)** front QVMAG and windows
- (3)** Objects Gallery
- (4)** traverse QVMAG

thanks to

Philippe Platel
Patsy Cameron
Rodney Wilson

Robert Boldkald
Carl Bulow
Trudi Hogg, Taleisha Lyall
Jaymz Gelston
and the Big Picture School

School of Creative Arts
National Film and Sound Archives

all the staff of QVMAG
Ashley Bird
Mark Davis

artist in residence

a partnership between the University of Tasmania
and the French Embassy of Australia
with the support of the Queen Victoria Museum & Art Gallery

