

# From What Remains

Daniel Tucker

2021

[PDF Submission]

Visual interaction is the primary access to conceptual discourse in this body of work. The space that my work inhabits should evoke a feeling. Through the treatment and manipulation of form and material I work toward creating a sense of loss. For me sculptural objects or immersive installations hold the greatest potential for this by cohabiting the space of the viewer in three dimensions as they navigate through the exhibition. The space is critical to my work – the exhibition space is part of the work and the work part of the space.





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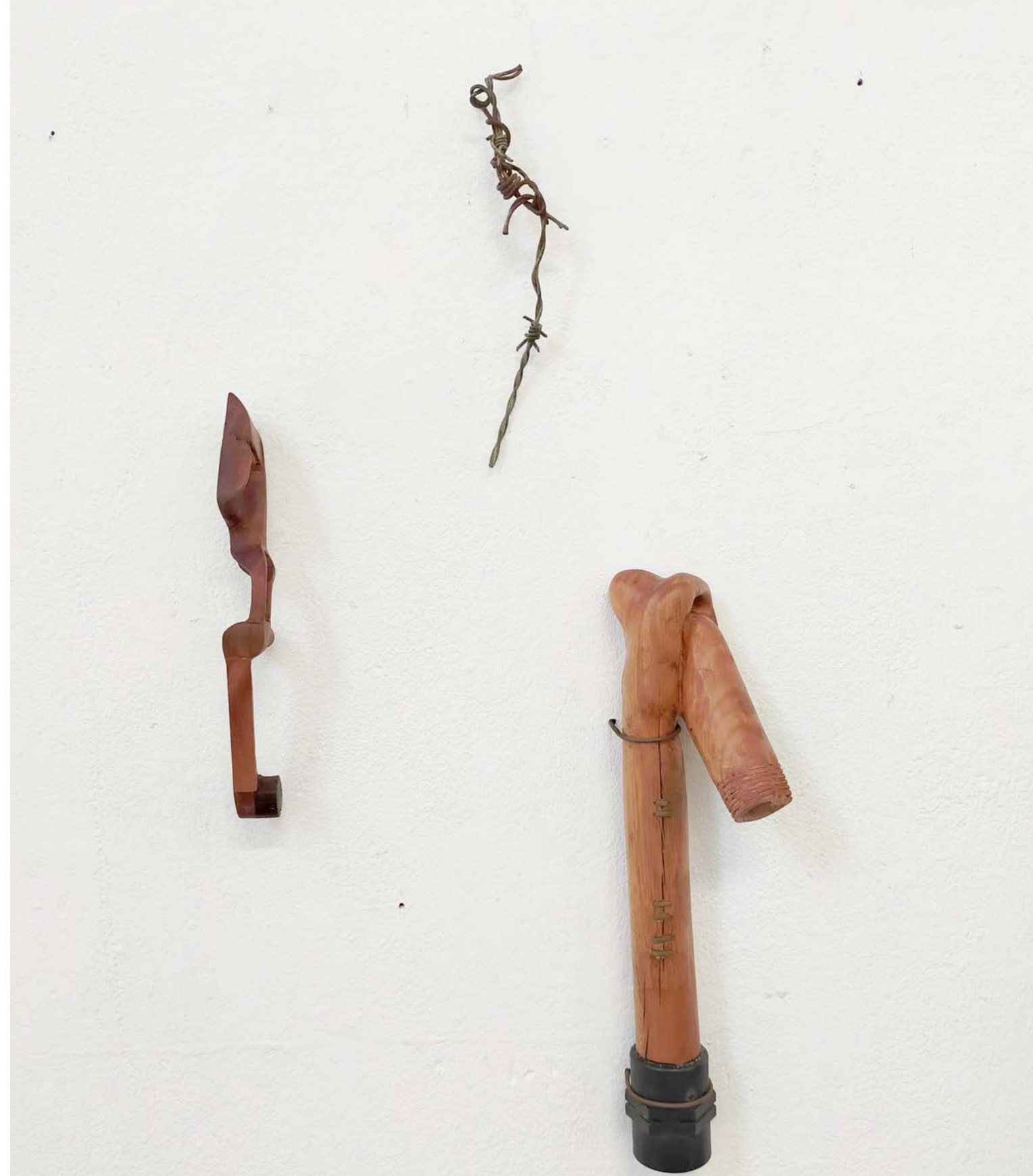




## Artist's Statement

This body of work is one of ecological concern – specifically the relationships between people, industry, and the environment. It is a delicate critique of the indelicate Anthropocene through the systems and structures that facilitate and mediate the aforementioned relationships. This approach brings into focus particular objects of semiotic value – but often not considered as ‘symbols’. Rather the objects that I work with are components of systems and processes that gain meaning through context, interaction, and the material in which they are rendered. These objects are often mundane remnants of systems that reveal the tensions between strength and fragility.

The project is comprised of 2 key components: a central tableau and an installation of objects on the wall as a sort of collage. I distinguish between them here as a means to describe them but they are integral to each other – they are arranged in different formats but there is a visual congruence in the way in which the objects are treated and formed. The arrangement of the objects in relation to one another is crucial to the feeling that one has in the space – there is a compositional rhythm to the objects on the wall. Clusters of small objects are tethered to others by wire, all of which precariously fastened to the wall. The objects themselves are remnants of farming systems most of which refer to irrigation systems and the scale of mass production. Others however reference the scale of the individual such as the repaired tool handle. These decaying galaxies of objects operate to form a sort of implied landscape – one that has been scarred, has wilted and just maybe can be repaired, or rather let to repair. Above all of this and perhaps unnoticed at first glance is an electric fence, not a visible one but one implied by the columns of typically plastic insulators that have been rendered in wood. This invisible perimeter encircles the space just above head height. All of these components operate as a collective in order to elicit a sense of loss, decay and control.





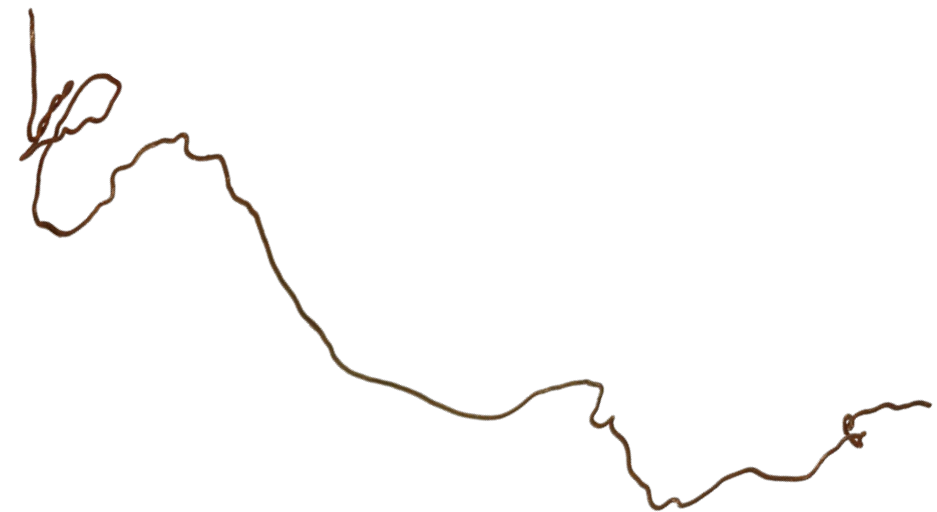
The industrial scale agriculture is the heuristic tool through which I engage with the aforementioned conceptual concerns. Chiefly this 2021 body of work looks at the way in which land is controlled, re-formed, curated and injured. The inextricable link to expropriated land and the deep history of land in South Africa is a theme to which I am sensitive and aware of as I make work that implies land in contemporary South Africa. Rather than to depict it literally, this exhibition is a subtle inference of ‘the industrial agricultural landscape’. These components explore the possibilities of their rendered materials and their own qualities – despite being naturalistically rendered there is an abstraction and intrigue to the objects – drawing the viewer in with precise detail. The time taken on each stand in contrast to the scale of mass production of some of the coupled found objects.

In my practice material is critical to the feeling and meaning held in the work. Materials contain something beyond just being a substance from which to form, they hold memory, history and symbolic implication. They have a capacity to add a depth to the reading and feeling of the form itself. The materials I work with in my practice are relevant to my thematic thread over the past few years, that of this relationship between industry and the environment and its affects. rendered in railway sleeper timber.

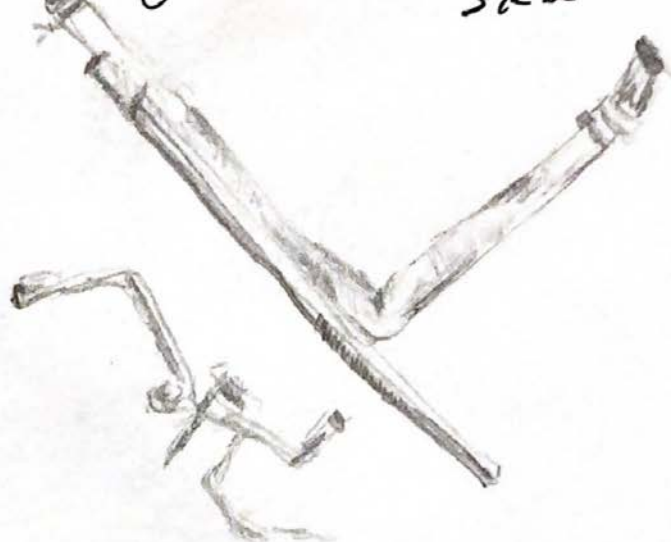
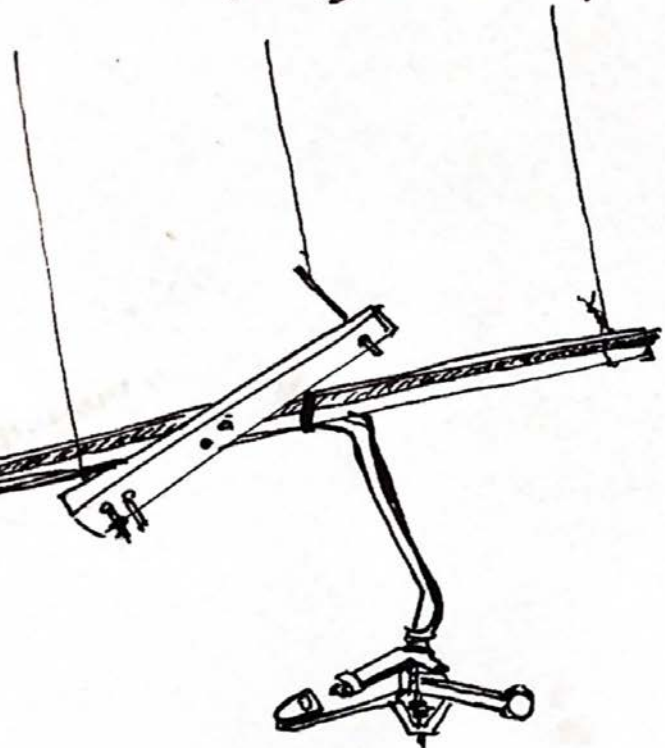
I am fascinated by the meaning that arises from the interactions between objects and also between the objects and the viewer. The objects that I sculpt are particularly corporeal – they imply the body of the viewer in the way in which they are distressed and contorted. This bodiliness along with the material subversion has the potential to access a discomfort - the uncanny. The irrigation pipes of the central tableau don’t necessarily appear as limbs but do wilt and disfigure in similar ways that one might expect skin to.

The way in which the bronze staples holding together cracks in some of the wooden blocks also has a reference to the way in which stitches might pull against skin or tether a cracked bone. The gnarled piping also has a reference to collapsed bodily systems – failed tubes that are critical to sustaining life, from arteries to intestines.

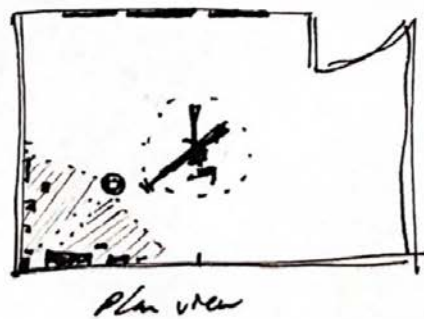
My technical attentions, conceptual groundings and material concerns are all means through which to elicit emotive responses that aim to encourage one to spend more time with the work, to observe detail and from there to allow one to draw meaning. My work exists to create a sense of loss – the scarring of land through the industrial insensitive damage and control of land. This feeling along with fastidious technical detail and accuracy is intended to draw the viewer in and to elicit an interest. For them to care. In the beauty of the objects there is a wilted sadness, a bodily collapse – the decay of an infrastructure that has nothing left to extract.



→ Bent Pipe.



What Collection of  
objects?  
→ a technical +  
curatorial project.

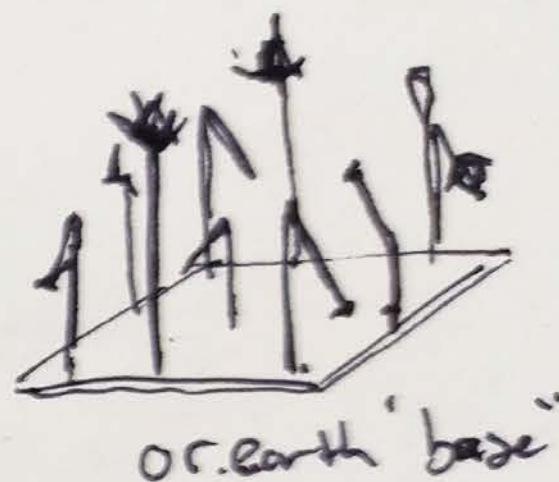
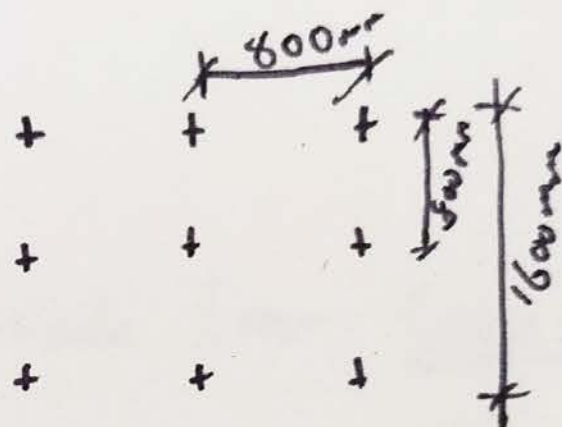
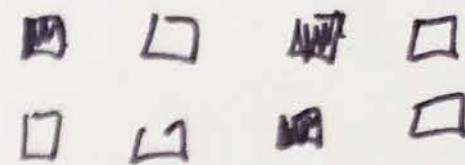
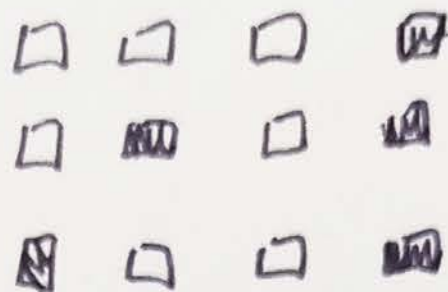
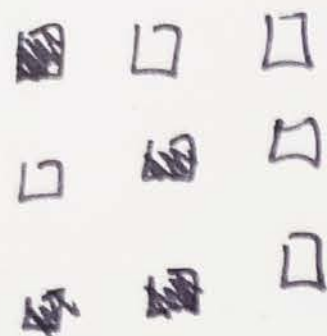




# CENTRAL TABLEU



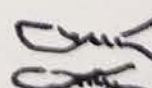




Piping → Railway Sleepers [red gum / stink hant]

Heads → Bronze [Black Patina with polished details]

Supports → Found "Ysters" + Flat Bar Feet [Rusted]

Secured with bloodraad. 



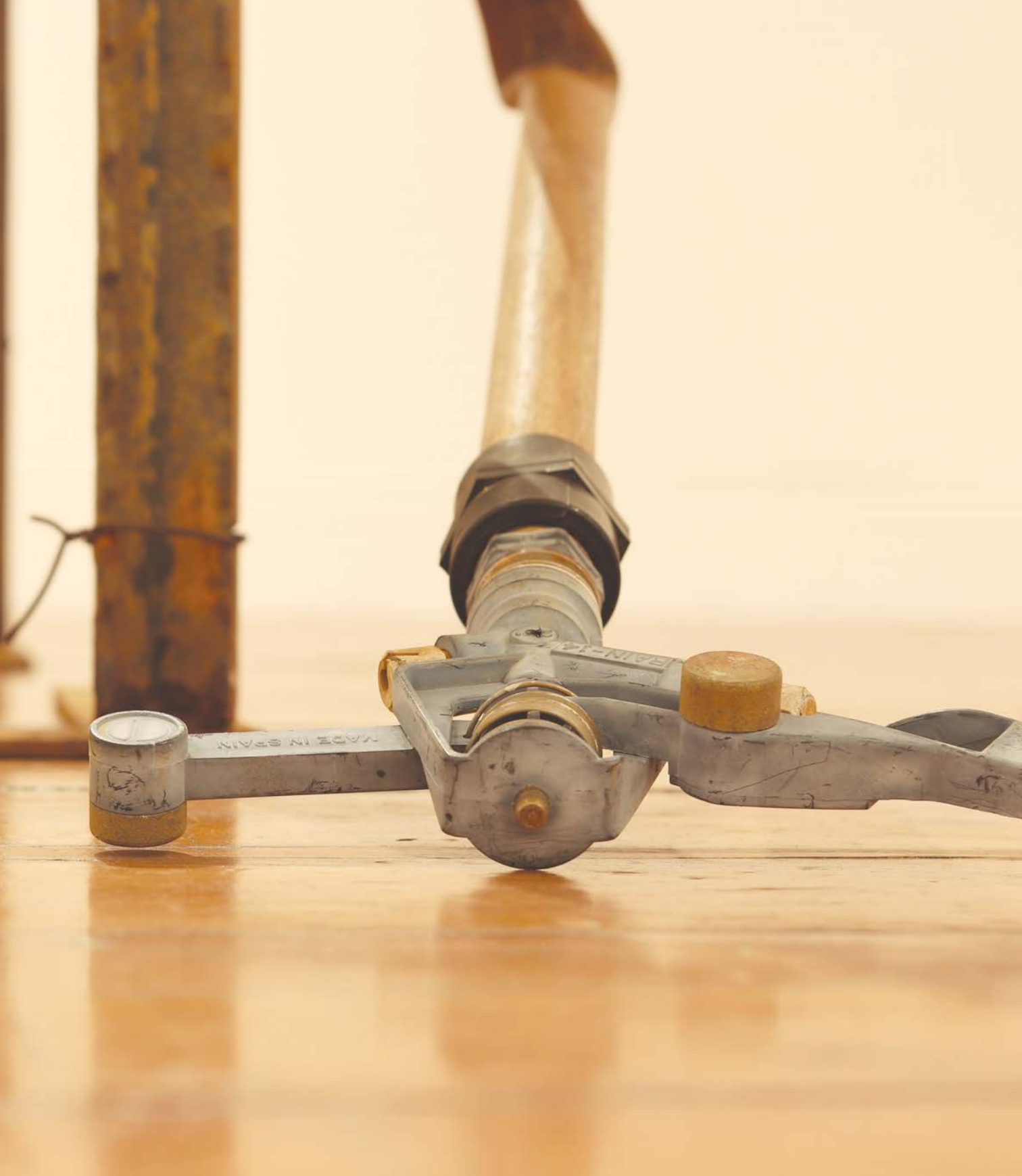
























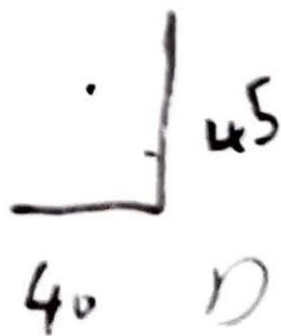
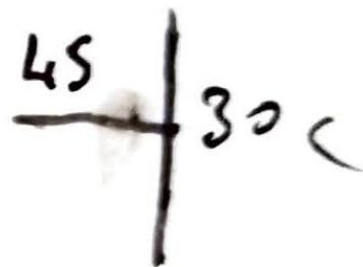
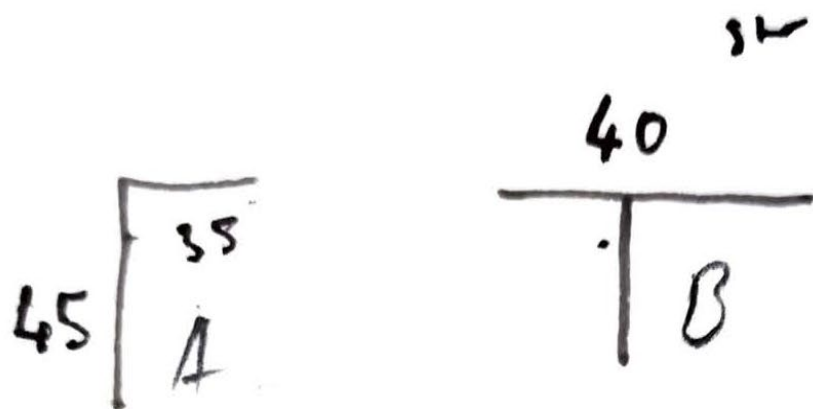










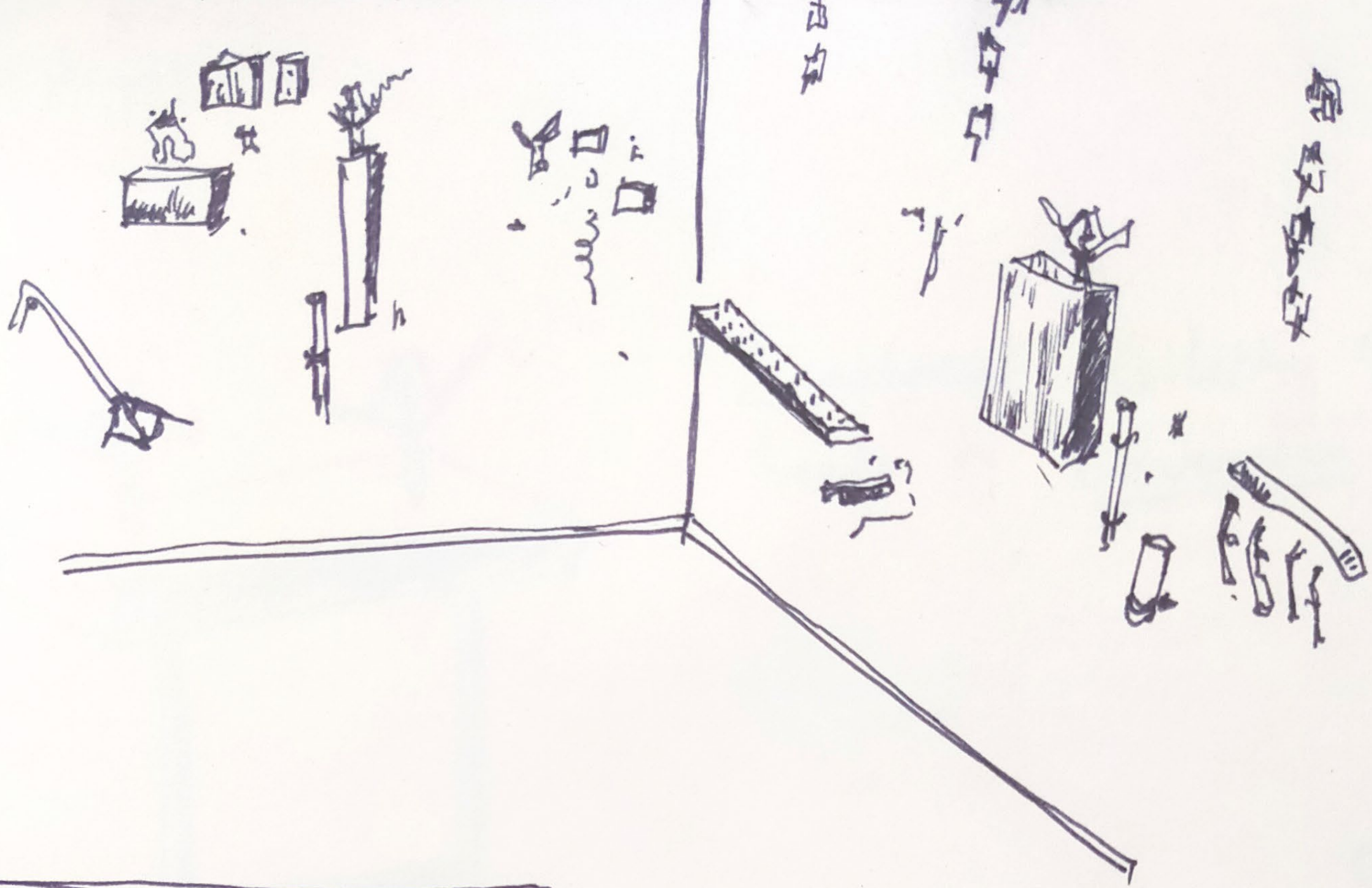
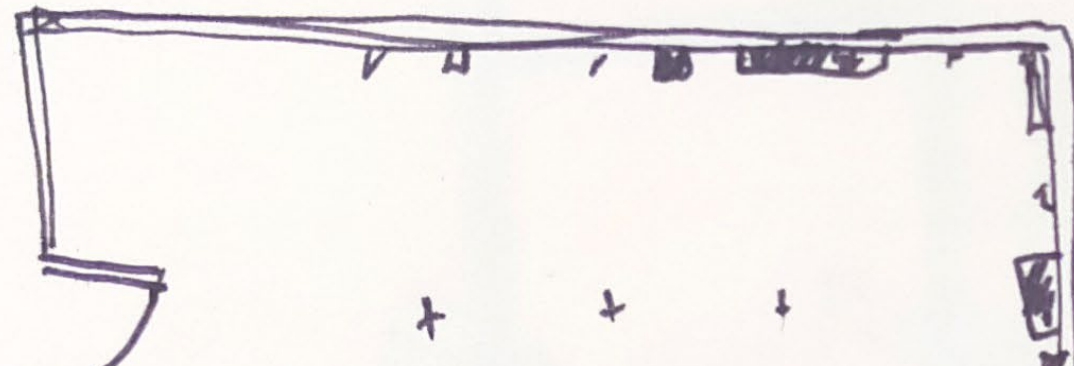




WALL PIECE/S







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4.50m





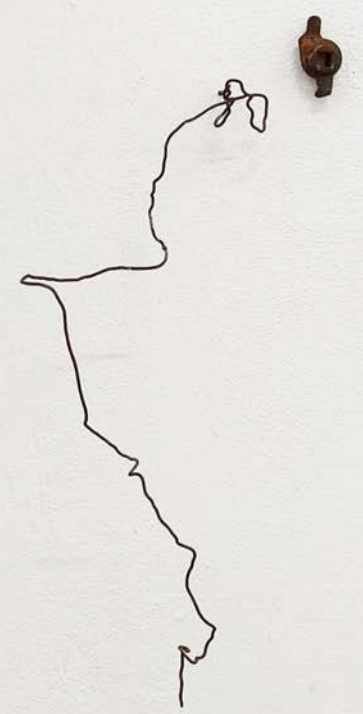














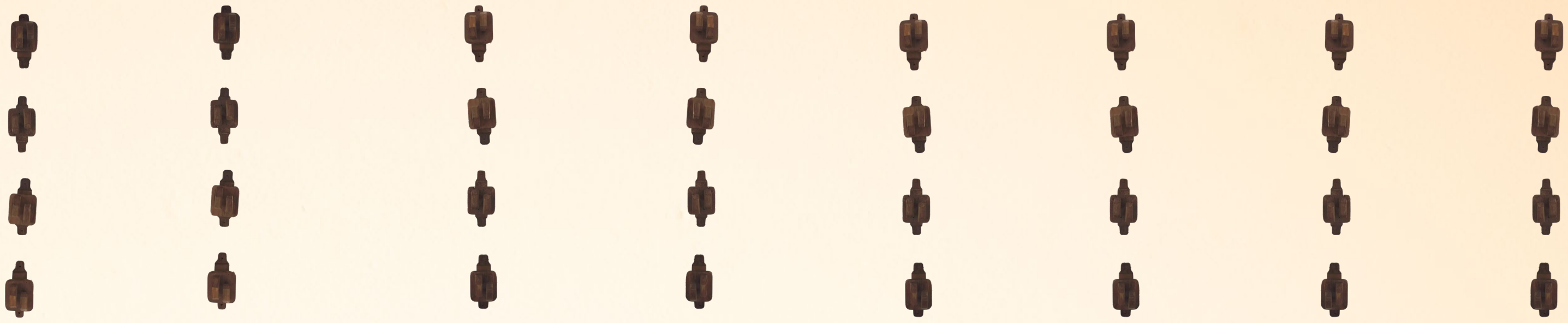














# Hope in the Aftermath

by Sophie Cope

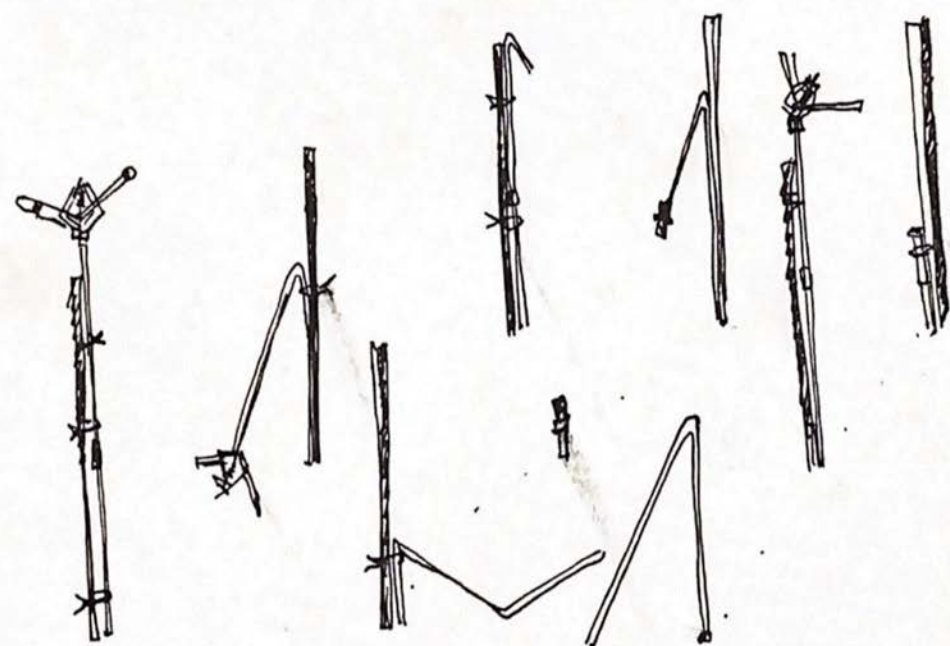
From *What Remains*, in the aftermath of unnamed industrial-scale fragmentation, the thing is not to restore the system that has broken. This is impossible, and offers little hope for the future. That which is unsustainable cannot, by definition, be sustained. Rather, in a tender and insistent holding of the fragments, Daniel Tucker is making new meaning in the aftermath.

This body of work is, in one sense, an echo-chamber of loss and absence. A room full of gaps, an arrangement of bones without bodies. The heartbreak of it is unnamed but familiar – a feeling of viewing one's own bones externalized, oddly just about to reach out and touch one's own hand, but finding a gap where the hand should be. There is strange tragedy in this. Where are all the things that can only be known in their outlines and absences? How will we ever fill the gaps? The artist holds the questions without filling them, and without looking away once. It is strange and difficult. But it is not simply about the difficulty. There isn't time to dwell extensively on the difficulty because there is work to be done, right now.

Crucially, this is a tending of the fragments, right now. The work of the present is the thing that redeems and transforms them entirely. In addition to the gaps and losses, this body of work is a deeply empathetic reimagining of the things that have endured. It is a commitment to creative practice as a vehicle for making new meaning – rigged up in brief invisible pipelines between people and objects in a room. Falling from industrial fragmentation into the palm of the hand, we find that the things that remain are child-height, pocket-sized, sometimes as smooth as a cheek. We don't really know what they are doing or where they have come from, but we don't need to, because they are here. They are fragments, forever, and they are simultaneously whole and new. The aftermath is reimagined in a present-tense holding of the hope with the heartbreak, and a willingness to feel and sculpt what cannot be repaired or articulated. This translates to a broader encountering of environmental loss and fragmentation, and offers a tender and uncompromising hope for the future.



Process Work.

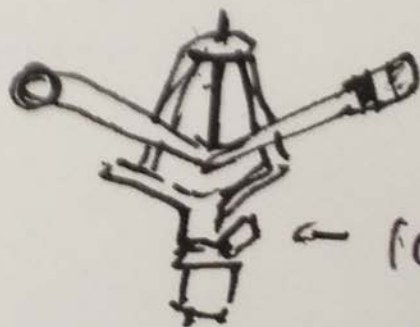
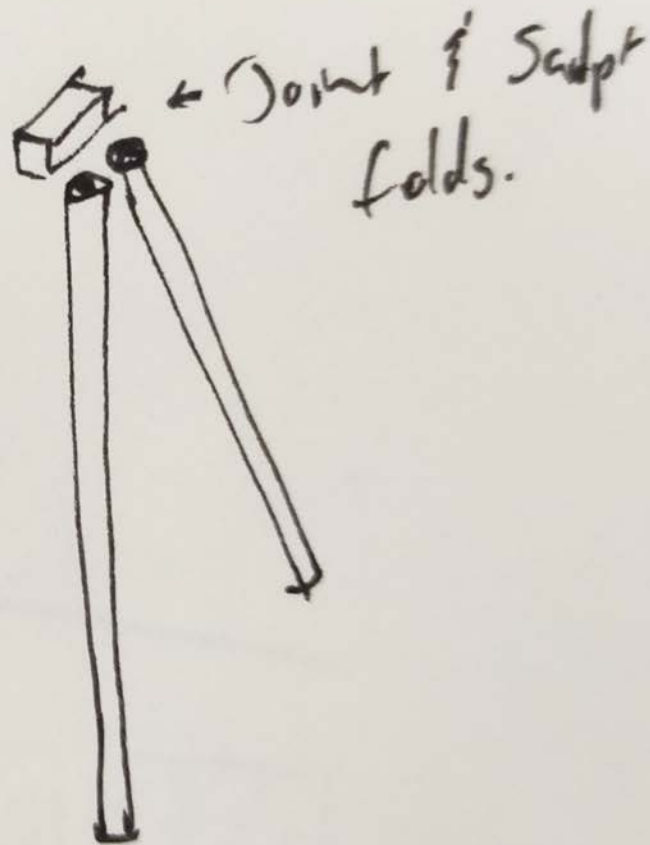
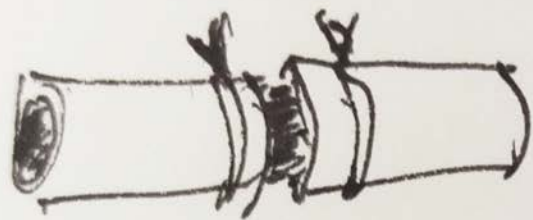


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Plan views

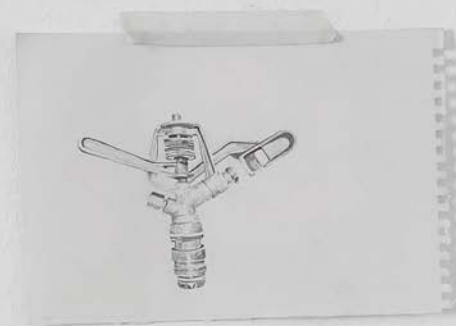
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turned on the lathe



Repair?

How to Motivate  
the  
Sprinkler Head?



Art's Statement  
→ Time  
→ Friday

Wooden Way!

Under  
wooden  
roofs  
□ Pipes  
□ Stakes  
□ Bronze  
□ Stone cast



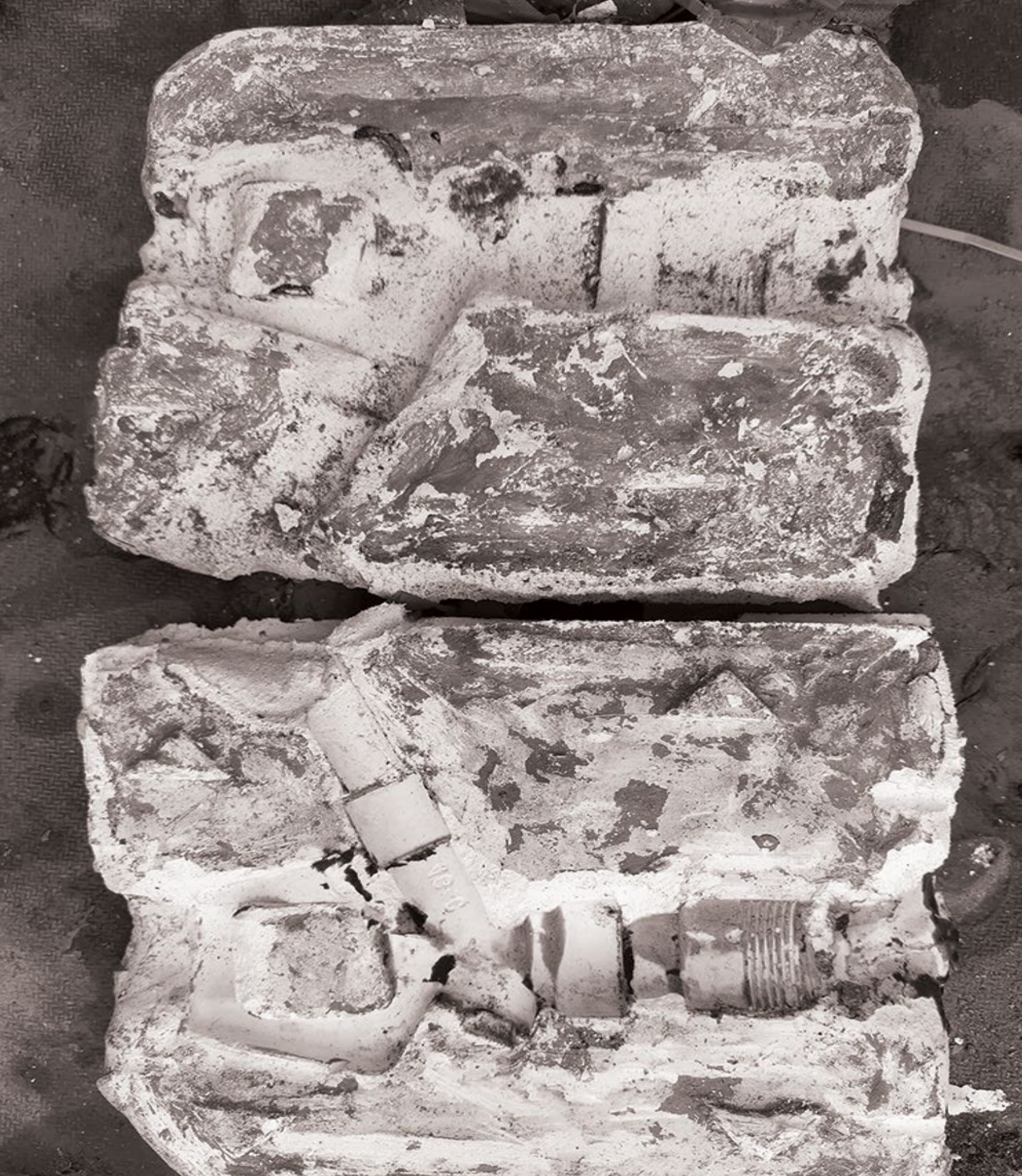
System of Objects  
→ 5cm Boulders



SARB 10/10/10

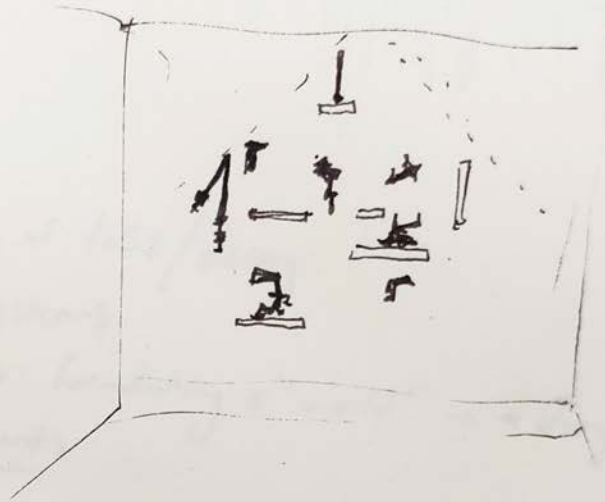
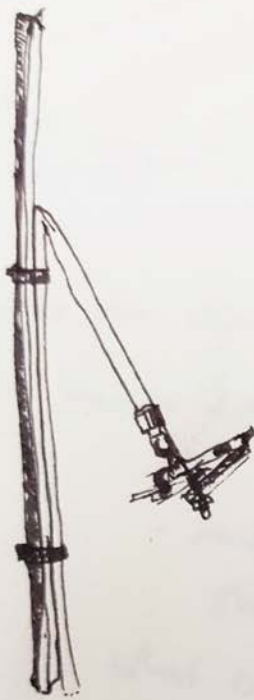








## The image of the "Shrine"



## The Semiotic Object

- represent objects in decay.
- remnants.

↓  
quietly sad  
- a vacancy/loss



- reference to the corporeal.

- the body / environment the corporeal through the object.

## Implication of the Material

How does rendering an object change its meaning.  
What is it made from?

+ the language of Collages

pair →





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To my friends, family, studio colleagues and supervision group

And to Sophie

Daniel Tucker  
November 2021

