



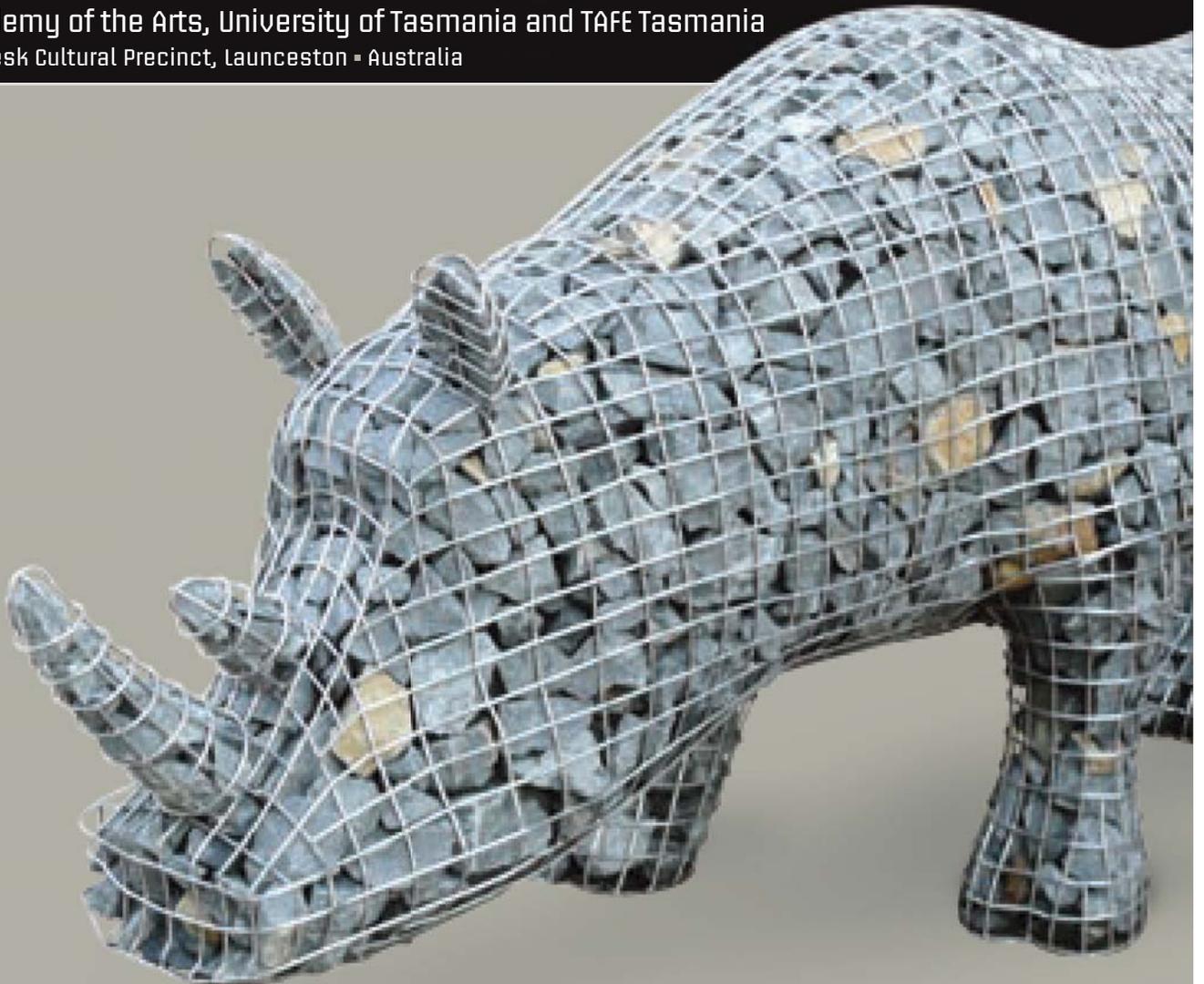
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# the academy

Academy of the Arts, University of Tasmania and TAFE Tasmania  
Inveresk Cultural Precinct, Launceston • Australia



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Artist-in-residence :

# PROFESSOR PATRICIA HICKMAN

An extract from the Ripples Exhibition Catalogue, 2008

Quiet time is essential to my work; my excessive, obsessive labour is a slowing down of time, a stepping out of the urgent pace of daily life. Out of seemingly nothing – a thin thread, a scrap of paper, a rusty nail – something emerges, makes a statement, holds briefly what cannot be captured: light, breath, time, impermanence, mortality.



An artist residency is a gift of quiet time. This one has allowed me to return to Tasmania, where I first came in the early 1990s to work at the Pilot Art Foundry with David Hamilton, casting monumental entrance gates, *Nets of Makali'i – Nets of the Pleiades*, for the Maui Arts and Cultural Centre in Hawaii. I call this exhibition *Ripples*, to suggest the series of pieces and collaborations that, for more than 15 years, has grown out of that first encounter with this place. *Ripples* is also the name of a specific work that will be on exhibit as a digital print. It, along with *Hunger*, and a video of the making of the Gates, represent some of what I

brought with me to this quiet time, previous ideas that continue to inform my practice. But I came with no idea of what I would do here; I wanted the work to grow out of being in residency.

The first day I was in Launceston, I read Prime Minister Kevin Rudd's "Sorry Speech," which he had delivered just a week before. I knew immediately that the speech and what it represents would shape what I would do. I had brought with me a piece, "*The Beginning of the Beginning*," and it didn't take me long to see how my response to the Sorry Speech was related to it. In this piece, and in five additional

panels I have made here, I make use of throw away notes, inexhaustible lists of things to be done, items crossed off when accomplished. To hold the mark-making on these scraps together, I draw with thread; individual words disappear into a larger design, and finally, a new image emerges. I call these five new panels *Eye Chart*.

My residency in Launceston is, of course, temporary. I leave having received the gift of quiet time here in Tasmania, a gift that also includes an inevitable, necessary disquiet.

Photography : Ellissa Nolan