

EXHIBITIONS Caroline Rannersberger *Thresholds of Terrain* 13th May 2014 - 31st May 2014

A strong geological impulse permeates Caroline Rannersberger's paintings. Like the compressed layers of rock that make up the crusted, seemingly solid edges of a coastline, her images attest to the immense power of climatic forces. Flooded with dynamic marks and the echoing residue of under-painting, each undulating fold of her landscapes speaks of endless evolution, destruction and renewal.

As an artist she has worked in a range of environments, from the vast and ancient expanses of the Northern Territory to the Antarctic chill of Southern Tasmania. Throughout, an intention to address the landscape as an ambiguous site of infinite arrival has been maintained. Her images act to open up a temporal space within the physical reality of a location, to intersect history, place and subjective experience. Being in and being with the elements, the observed marvel of slowly shifting land masses, of great tidal movements and surging weather patterns render the body small in the face of a world in a constant state of flux.

Employing a system of diptychs and panel sections, horizon lines become destabilized, land and sea merge and any single reading of the panorama becomes impossible. Offered up in fragmentary tracts, these pragmatic units serve to evoke an 'in-between' state of awareness. The artist remarks of her direct method of working in the landscape, 'I realise that I can only begin to paint the landscape when I feel I have "become it" in every cell of my being.'⁽¹⁾ Such a connection, disembodied from the timeline of literal, everyday experience, creates an opportunity for Rannersberger to enter into 'the threshold of a landscape not quite formed. Multiples of the terrain emerge from a myriad of slightly shifting tangents.'⁽²⁾

The distillation of such attunement can be observed in the spacious, broad sweeps of her paint, the quick gestural lines that skip across expanses of saltwater and the loosely defined formations of rock and cloud. Rapid streaks and daubs of colour join the sky above to the waves below, capturing the ambivalent states of water and light. This free and unselfconscious quality of mark making and merging of elements speaks directly of a desire for a 'self-landscape and subject-world'⁽³⁾ relationship. Viewed in this way place, time and the experience of it become pleated. A dual narrative is taking place, both of the self and of the topography. Rannersberger, as the artist-observer, is in and up against nature's elements, immersed in a physical and phenomenological process. An intentional point of seepage between interior and exterior encounter is being created through the act of painting.

Like the tidal current with its inevitable erosive power,



Caroline Rannersberger
Coast to Cape Inward Flow 2014
 oil on Belgian linen
 169cm x 187cm (3 x panels of 169 x 62.5cm)



Caroline Rannersberger
Coast to Cape Intersecting Flow with Cliff 2014
 oil on Belgian linen
 169cm x 187cm (3 x panels of 169 x 62.5cm)

the act of being in the landscape is bound within a perpetual cycle of arrival and opening out, of looking out and taking in. Rannersberger's vistas reveal an enduring, deeply human longing for a participatory experience of earth and acknowledge the infinite scope of such an encounter. As Bachelard stated, 'We do not have to be long in the woods to experience...the impression of going deeper and deeper into the limitless world.'⁽⁴⁾

Essay by Phe Luxford 2014

1.Rannersberger, Caroline 'Metaphysical Territory', Art Monthly, June 2010, pp. 21-25

2.From a series of email discussions between writer and artist, February 2014

3.Wylie, John, 'A Single Days Walk', Transactions of the Institute of British Geographers New Series, Vol. 30, No. 2 (Jun., 2005), pp. 234-247

4.Bachelard, Gaston, The Poetics of Space, Beacon Press 1964, p. 185

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Caroline Rannersberger
Coast to Cape Northerly Flow 2014
 oil on Belgian linen
 169cm x 187cm (3 x panels of 169 x 62.5cm)



Caroline Rannersberger
Light & Dark Channel in Mist 2014
 oil on BFK Rives paper on aluminium composite
 120cm x 320cm (4 x panels of 120 x 80cm)



Caroline Rannersberger
Split Indigo Umber 2014
 oil on Magnani paper on aluminium composite
 112cm x 114cm (3x 112 x 38cm - 6 panels) Aireys Inlet



Caroline Rannersberger
Golden Split Inlet 2014
oil on Magnani paper on aluminium composite
152cm x 168cm (3x 152 x 56cm) Aireys Inlet



Caroline Rannersberger
Split Sepia study 2014
oil on Magnani paper on dibond
56cm x 114cm (3x 56 x 38cm) Aireys Inlet



Caroline Rannersberger
Split Sanguine study 2014
oil on Magnani paper on dibond
56cm x 114cm (3x 56 x 38cm) Aireys Inlet



Caroline Rannersberger
Split Sanguine Umber 2014
oil on Magnani paper on aluminium composite
112cm x 114cm (3x 112 x 38cm -6 panels) Aireys Inlet



Caroline Rannersberger
Bruny Rocks 2014
 oil on Belgian linen
 202cm x 216cm (3 x panels of 202 x 72cm)



Caroline Rannersberger
Golden Split Inclement Horizon 2014
 oil on Magnani paper on aluminium composite
 168cm x 228cm (3x 168x76cm -9 panels) Aireys Inlet



Caroline Rannersberger
Neck to Neck Violaceous Sunset 2014
 oil on BFK Rives paper on aluminium composite
 120cm x 160cm (2 x panels of 120 x 80cm)



Caroline Rannersberger
Neck to Neck Rosaceous Sunset 2014
oil on BFK Rives paper on aluminium composite
120cm x 80cm (2 x panels of 120 x 80cm)



Caroline Rannersberger
Cloudbank with Coast 2014
oil on BFK Rives paper on aluminium composite
120cm x 160cm (2 panels of 120 x 80cm)



Caroline Rannersberger
Cloudbank with Cliff 2014
oil on BFK Rives paper on aluminium composite
120cm x 160cm (2 x panels of 120 x 80cm)