

Disruptive Immersion|2023

Disruptive Immersion | 2023 showcases the creative works of **Steven BAITZ**

Disruption and Immersion is a body of instantaneous photographic work to suggest time and movement through collage or polyptych. A diverse range of cameras—a Holga, a DSLR and a drone—are employed to evoke, a sense of peace and contemplation, as experienced through many immersed walks in such spaces.

Officially opened by **Dr Nicola KAYE & Dr Paul UHLMANN**

Gallery25

Opening: Wednesday 6 September 5pm–7pm
Exhibition dates: 7 September to 5 October 2023
Floor talk: Wednesday 20 September 12:30pm – 1:30pm
Gallery opening hours: Tuesday to Friday 10am – 4pm
Building 10, 2 Bradford St, Mount Lawley

ECU Galleries acknowledges the traditional custodians, the Whadjuk Noongar people, and elders past and present. We pay our respects for the great privilege of living, making and researching on these unceded lands.

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Biography

Steve was born in Zimbabwe where he developed a keen interest in photography during his early teens. This interest stayed with him through a successful career and travel which took him from Zimbabwe to South Africa, Canada and then in 1986, Australia.

Steve became exposed to art generally and academically through his wife Joanne whilst she completed a PhD in Art History. Steve enrolled in a Bachelor of Creative Industries at ECU and exposure to the aesthetics and history of art and photography revitalised his lifelong interest.

Steve has combined his passion for photography and art to pursue a Master of Arts by Research. His practice-led research examines how movement, walking and vision can be depicted through photography. Previous PLR was shown in Gallery 25 at Edith Cowan University during Nexus 2023 in the form of a compiled set of partial images of a forest landscape in Pemberton, each taken at 180° designed to indicate the way our vision works, promoting the feelings of immersion, ambiguity and movement.

Contact Information

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Artist's Statement

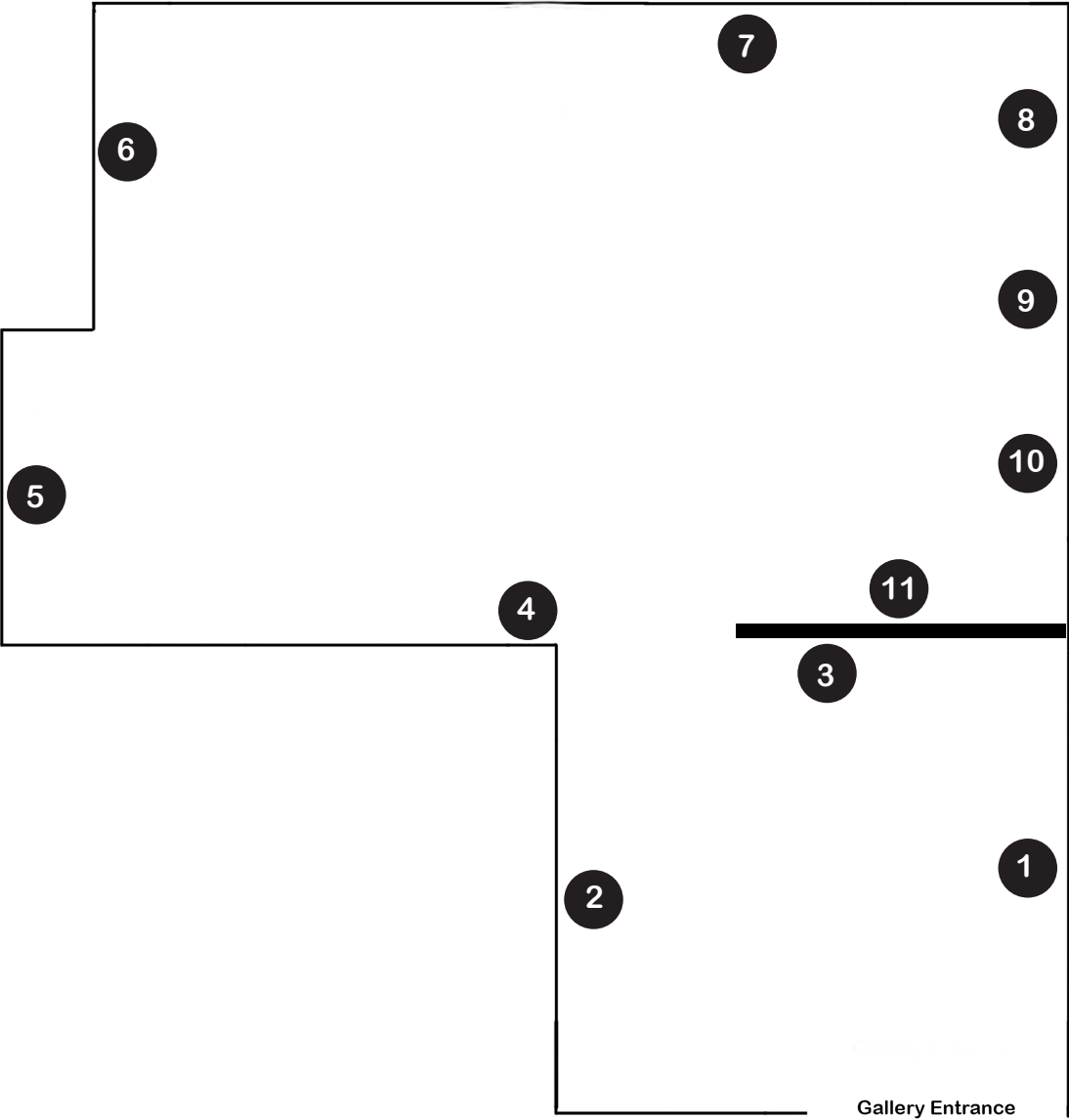
'My moving body counts in the visible world, participates in it; that is why I can direct my body in the visible. Moreover, it is also true that vision depends on movement'
(Merleau-Ponty, 2007, p. 353).

My photographic practice-led research investigates walking, vision and physical movement through specific places. I work in both digital and analogue formats using a range of cameras, digital, Holga 6x6 cm analogue and a drone, as they provide less control and a sense of play and unpredictability. My artwork combines multiple images to evoke a sense of complexity; circumventing the camera's natural linear or geometrical perspective as I capture walking and movement through various places in Australia, prominently, Hyde Park in Perth and Pemberton.

The trees in the National Park, and in particular, through the Karri Vally Explorer Route have always given me a sense of belonging and peace. A place where Merleau-Ponty's words on inhabiting the world, the way of our vision. All requiring movement and directed viewing, which is at the base of my artwork. The very tall trees, the feeling of wind running over my head, the sounds of the insects and birds and the general "quiet" of this space and sense of nature give to me a feeling of being an integral part of what I am experiencing and seeing.

In particular, the very tall trees, such as those around the Dave Evans or Bicentennial Tree combined with limited space to get a view of the whole vista at once, ensure that I can only look and perceive a small part of each object at a time. This fits in perfectly with my practice-led research.

The works are constructed purposefully large, so to require the viewer to move around the work to view the whole image, and hopefully to gain a sense of immersion. To further enable this, there is movement of the camera both laterally and horizontally, the gentle movement of the leaves rustling in the wind and finally movement of the viewer, through time, to absorb the image in its totality.



List of Works

- 1 **Grid #2**, 2023, Printed on Canson Etching Rag, 250x200cm
Nikon D850 with Holga Lens Digital
\$1,200
- 2 **Still Walking #1**, 2023, Printed on Canson Etching Rag, 290x60cm
Holga Analog
\$750
- 3 **Still Walking #3**, 2023, Printed on Canson Etching Rag, 158x55cm
Holga Analog
\$750
- 4 **Still Along the Way #2**, 2023, Printed on Canson Etching Rag, 60x60cm
Holga Analog
\$175
- 5 **Next to Dave Evans Tree #2 Pemberton**, 2023, Printed on Canson Etching Rag, 300x50cm
Nikon D850 Digital
\$650
- 6 **Grid #1**, 2023, Printed on Canson Etching Rag, 250x200cm
Nikon D850 with Holga Lens Digital
\$900
- 7 **Drive By #1**, 2023, Printed on Canson Etching Rag, 730x55cm
Holga Analog
\$1,250
- 8 **Next to Dave Evans Tree #1 Pemberton**, 2023, Printed on Epson Archival Matte, 300x50cm
Nikon D850 Digital
\$500
- 9 **Next to Dave Evans Tree #4 Pemberton**, 2023, Printed on Epson Archival Matte 300x50cm
DJI Drone Digital
\$500
- 10 **Next to Dave Evans Tree #5 Pemberton**, 2023, Printed on Epson Archival Matte, 300x50cm
DJI Drone Digital
\$500
- 11 **Still Walking #2**, 2023, Printed on Canson Etching Rag, 200x56cm
Holga Analog
\$750

Contact Information for sales

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