

RESONATE 2023

DATES  
2—26 FEBRUARY 2023

*DRAWING SOUND*

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Jessye Wdowin-McGregor



correspondences

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Dear Friend,

It is a pleasure to share this catalogue for Jessye's exhibition in connection with our inaugural 2023 *Resonate* program, *Drawing Sound*, presented alongside the 'sound drawings' of her collaborator, composer and multi-instrumentalist Genevieve Fry.

The starting point for Jessye's involvement was her video, *A Concrete Place*, which examines our human connection with urban waterways. Alongside the video, she presents a series of photographic collages and a new video under development. As Jessye writes:

*These works stemmed out of the invitation from Emma to spend time along the waters of the Birrarung (Genevieve's local waterway), particularly where it loops and winds around the bushland of Yarra Bend Park – an important local ecological presence in Gen's life and a place of respite during Melbourne's long lockdowns. Alongside the pleasure of feeling immersed within vast tracts of open woodland in the heart of a bustling city, I was drawn to the geology of the area, the sense of deep time embedded in the many outcrops throughout the site. I thought about the slow shifting of ancient rocks, the folding and compression of sandstone and interbedded mudstone, some of which are thought to be ~400 million years in age. It prompted reflection on the way there is movement in stone just as there is movement in water, from fluidity to petrification to stasis, and even then, never permanently fixed.*

To learn more about Jessye's works and her experience of being involved with *Drawing Sound*, read on and explore our conversation online at:

<https://www.correspondences.work/jessye-wdowin-mcgregor-drawing-sound>

Jessye's artworks are offered for sale as outlined below. Please get in touch to add an artwork or the series to your collection.

We hope to see you at *correspondences* soon!

Warmly

Emma Thomson  
Director /Producer  
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Jessye Wdowin-McGregor is a Birrarungga/Melbourne-based artist whose practice spans video, performance, photography, drawing, and collage. A relationship to place underpins much of her work, and she is inspired by environments that are sometimes at the periphery of attention, particularly within the urban realm. She is interested in our entanglements with other species, the thresholds between body and landscape, the human impact on the natural world, spontaneous forms of urban nature, and the elemental infrastructures that shape our surroundings.



*A Concrete Place*, 2022, single channel video colour,  
sound, 5.09 mins © Jessye Wdowin-McGregor.  
\$800 Edition of 3

During the breaks between COVID-19 lockdowns, *A Concrete Place* was made as Jessye took long walks along the *Moonee Moonee* (Moonee Ponds Creek). The work examines the human connection we share with urban waterways, even those marked by ecological loss. As Jessye writes, 'the way my own body relates to it - subtle performative gestures punctuate the textures, sounds and momentary glimpses of plants, animals and insects of the creek, which manage to persevere in such a stark environment'. The performative gestures in the video are recognisable as those small, private things we allow ourselves to do when we play or experiment alone in nature. At the same time, the sense of recognition in these simple actions is connective, revealing the strange beauty of the creek that we feel but often defies literal explanation.



*Sitting on a rock with stones & flora* 2023, inkjet archival print on Moab Somerset Museum Rag, 85.9. x 59.8 cm (framed) / 78.5 x 52.1 cm (unframed)

© Jessye Wdowin-McGregor.

\$1,050 (framed, conservation-grade hardwood with UV protective glazing). Edition of 1

\$750 (unframed print) Edition of 3 + 2 APs

“Thanks, Emma. I’ve always been interested in capturing moments of quiet interaction with a place, where I am present, yet not the focus. Often, I gradually appear and disappear, dissolving into the landscape around me, or acting as a prop for something else, such as a mirror reflecting back the sun. I try to communicate the differing atmospheres and elemental phenomena I encounter, such as weather and light, as well as leaving space for other species, which continually emerge, withdraw, and reappear in my work. I like that the landscape I am in always comes to the fore, and though my presence offers a sense of contrast, I’m most interested in conveying the idea of shifting forms, from body to landscape, vegetation to body, as if the lines between both are falling away.”

—Jessye Wdowin-McGregor

Interview with Jessye, *Drawing Sound*.





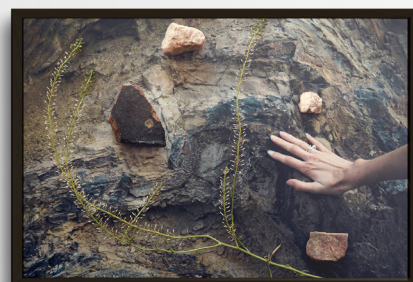
*Image with hand, plant and stones 2023*, inkjet archival print on Moab Somerset Museum Rag, 69.5 x 52.1 cm mounted (unframed) © Jessye Wdowin-McGregor. \$800 mounted (unframed) Edition of 1 \$750 (unframed print) Edition of 3 + 2 APs



“I’ve long been interested in human-ecological contact in the urban realm and our connectedness to the natural world, in both a haptic and a psychological sense. This has perhaps never seemed more urgent, as we live with the effects of climate change and at a time when many of us have been simultaneously detached from nature and yet deeply craving it during the worldwide lockdowns of 2020 and 2021. In recent video works, my hands literally connect with my environment, whether submerged in a body of water, or touching the surface of a concreted riverbank. At other times, using digital superimposition, water might flood across my body, or I slowly merge with a swaying grassland. I wanted to evoke something similar through the photographic collages, which build on several previous series of works that incorporate the overlaying of plant material atop a printed photographic image, usually gathered from the area I’m filming in. I liked the idea of bringing together an experiential moment of encounter – my hand touching stone – with actual fragments of stone and plant matter, collected from around the Birrarung.”

—Jessye Wdowin-McGregor

Interview with Jessye, *Drawing Sound*.



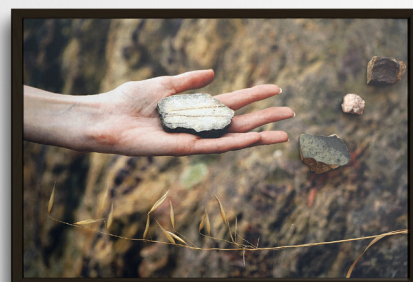


*Image with hand, plant and stones* 2023, inkjet archival print on Moab Somerset Museum Rag, 78.1 x 52.1 cm mounted (unframed) © Jessye Wdowin-McGregor. \$800 mounted (unframed) Edition of 1 \$750 (unframed print) Edition of 3 + 2 APs

“I think the way you describe this image is very beautiful and apt. I was really taken with the tonal variations and textures of the stones I found around the Birrarung, and that I was holding in my hand a particle of something so much older than is almost possible to conceive. The geological strata within the stones share a correspondence to the images themselves in this series, which comprise several layers, of physical objects and images (and images of images), condensed into one plane by the camera. I very much like how you describe the sense of the magical or spiritual in the floating stones; I wanted to capture the vibration that the stones seem to hold, perhaps due to their ancientness, as though they might lift right off the flattened image. The image that includes the shimmering waters of the Birrarung, combines the two elements – earth and water – that I was so struck by, on my visits to walk, film and explore in this remarkable place. Along with the stones, I also collected fragments of brick and ceramic, more recent human traces found embedded in the paths along the river, and yet still connected to the earth. All of these components intertwine and collide, in my attempts to express layers of terrestrial memory, water memory, and human memory.”

—Jessye Wdowin-McGregor

Interview with Jessye, *Drawing Sound*.





*Image with water and stones* 2023, inkjet archival print on Moab Somerset Museum Rag, 70.0 x 52.1 cm mounted (unframed) © Jessye Wdowin-McGregor.  
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