

landscape, as well as a purely physical process of sensorial attention and endurance. Importantly this process is ephemeral and leaves no lasting physical trace, becoming another memory within the historical and ongoing shaping of the land by environmental and historical forces.

It is these forces that are paramount in the political understanding of these walks, which link to Igneous' aim to bring awareness of environmental and ideological issues concerning water linked to climate change, environmental activism and sustainability. This is of course a much contested and vital area of debate in Australia where ongoing and radically changing weather patterns exacerbated by the impact of an ever expanded man made environment and the impact of primary industry have contributed to an extended history of water crisis; drought, flooding, decrease in water tables. Their project Waterwheel has since 2011 provided an interactive and collaborative platform for sharing media, knowledge, ideas, performances and presentation about or inspired by water.

Although only Igneous experiences the walks themselves, their journeys are documented in minute detail by the pair through photography, video and GPS data collection and it is through the immersion within of this documentation that the audience is invited to share in the walking experience. Within Igneous' collaboration, the use of technology to transpose the lived experience of the body into something that can be engaged with by a dispersed audience has been critical to the presentation of their work. A range of mobile devices were used as an extension of both Fuks and Cunningham's eye to witness and absorb the experiences of their walking, from images that highlight the immense detail of the landscape and capture its unique physical presence, to tracking the progress of their journey via GPS, displayed in the exhibition as vast text and graphical animations. In these images we glimpse in particular Fuks interest in the contrasts and extremes of water "things are entangled there; the fluidity, stripes and rhythms make links between the graphic, choreographic, musical and cinematic forms".

All of these forms are present in the exhibition, which has been designed to provide the audience with a range of bodily experiences of the translated landscape within the artificial environment of the gallery space. The audience is able to activate the content of Fluidata with their own movements and to become aware of how they move, see and hear. The invitation is to take time with the work, to find a resonance between the body and the various technologies and modes of interaction present. This is not a one-glance show, to fully experience its depth and detail, one must commit to the meander.

Rachael Parsons, Curator

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<http://igneous.org.au>