

The practice of immurement refers to a form of imprisonment, by which a subject is walled into a structure with no exits. Its deployment falls under three categories: corporeal punishment, religious confinement and sacrificial offering. The archetypal conditions of the latter is detailed in the nineteenth century epic Serbian poem 'The Building of Skadar', which tells the tale of a young woman immured into the walls of a citadel to ensure the city's fortitude. It is this origin story, of sorts, that this presentation takes as its point of departure.

'Immurement' brings together the work of international and Australian artists, some who exhibit in the country regularly and some who have not for some time. The works ruminate on how art functions, or is perceived or theorised to function, in relation to the act of exhibiting. In what ways can we consider a work of art to be immured by its display? Raising questions of material and conceptual provenance, artistic labour, anthropocenic bias and archaeological approaches to art-making, the works on view are in dialogue with their physical and contextual surroundings. Recessions, extrusions, reductions and amplifications of matter go head to head here: these works enact the conditions of their display and exhibit an awareness of their classification as both art and object. Performances of immurement are observable, through the presence of emptied out imagery, labyrinthine gestures, cavities and conduits, as are resistances and remodellings of the fate of the 'walled in'.



- Artist unknown, Depiction of the immurement of a nun, 1868.