



Cover Image: *Kelp Track Wandering*, 2015, sterling silver, kelp, stainless steel.

Fragments of King was assisted through Arts Tasmania by the Minister for the Arts.

DEVONPORT
REGIONAL
GALLERY



Marisa Molin
FRAGMENTS OF KING

List of Works

WALL 1

Kelp Impressions, 2015, resin, bronze powder, aluminium powder, acrylic paint, nickel.
Brooch installation 2760 x 3600mm

WALL 2

Fragments of King, 2015, digital print on archival paper, 640 x 3350mm

WALL 3

Fragments of king #Driftwood, 2015, sterling silver, keum boo. Cuff bracelet 70 x 60 x 9mm
Fragments of king #Driftwood, 2015, bronze. Cuff bracelet 70 x 60 x 9mm
Fragments of king #Driftwood, 2015, oxidised sterling silver. Cuff bracelet 70 x 60 x 9mm
Melting Point and Limpets, 2015, sterling silver, bronze. Necklace 130 x 290 x 26mm
Remnants, 2015, sterling silver. Earrings 45 x 65 x 20mm each
Nautilus Ripple, 2015, sterling silver. Ring 45 x 45 x 25mm
Remnant Drop, 2015, oxidised sterling silver on waxed cord. Pendant 470 x 20 x 10mm
Kelp Impression, 2015, oxidised sterling silver, stainless steel on waxed cord.
Brooch and pendant 530 x 30 x 15mm
Remnant Drop, 2015, oxidised sterling silver. Pendant 110 x 31 x 18mm
Remnants, 2015, oxidised sterling silver on waxed cord. Pendant 385 x 40 x 15mm
Remnants, 2015, oxidised sterling silver on waxed cord. Pendant 450 x 40 x 15mm
Nautilus Ripple, 2015, sterling silver. Pendant 28 x 27 x 6mm
Nautilus Ripple, 2015, sterling silver on waxed thread. Pendant 28 x 27 x 6mm
Remnant vessel, 2015, oxidised sterling silver, bronze. Pendant on chain 380 x 50 x 20mm
Remnants, 2015, oxidised sterling silver on silver chain. Pendant on chain 450 x 40 x 15mm
For Jill, 2015, sterling silver. Earrings 55 x 48 x 7mm
Remnant Drops, 2015, oxidised sterling silver. Earrings 56 x 18 x 20mm

WALL 4

Fragments of King #Nautilus, 2015, sterling silver. Ring 35 x 30 x 23mm
Fragments of King #Nautilus, 2015, sterling silver. Ring 35 x 30 x 23mm
Nautilus Ripple, 2015, sterling silver, stainless steel. Brooch 45 x 48 x 8mm
Naracoopa Wandering, 2015, sterling silver, keum boo and stainless steel. Brooch 64 x 64 x 18mm
Remnant, 2015, oxidised sterling silver, stainless steel. Brooch and pendant 49 x 45 x 10mm
Kelp Track Wandering, 2015, sterling silver, kelp, stainless steel. Brooch 53 x 50 x 21mm
Colony of Zooids residing, 2015, bronze, sterling silver and stainless steel. Brooch 51 x 42 x 18mm
Crayfish Dinner, 2015, bronze, acrylic paint, stainless steel, sterling silver. Brooch 80 x 48 x 10mm

Fragments of King sees artist Marisa Molin again traipsing the periphery. This time, the shores of the other leader of islands laid out in the Bass Strait like a game of solitaire: King.

Years prior to Marisa's visit, the debris of a biological phenomena (interestingly, more commonly associated with Flinders Island of the last *Fragment* series), had swung wide and swept up on the shores of King Island, mirroring the many ships that had gone crooked and drowned against the island throughout the nautical-dependent years of the 19th and early 20th century. This echo of doomed passage continues through nomenclature and mythology for in fact, in both intact and shattered form, the biological phenomena was that of another kind of ship; the discarded shells of the Paper Nautilus or *Argonaut nodosa**.

There is something wonderfully paradoxical about the Paper Nautilus. We are predominantly acquainted with their exterior remnants and by the time such remnants drift ashore (somewhat mysteriously every few years and in their thousands), their soft interiors are long rotted out. In our minds, we hold the name, 'paper nautilus', and in our hands, exquisite pressed-tin shells of *la mer*: no wonder we imagine ethereal creatures that glide through the water like elegant ships and yet, the Internet outs the *Paper Nautilus* as actually, a jaunty, dinghy kind of vessel and the animal itself, as having a vertically flattened face and a feature that can only be described as a proboscis or snout. I think this is a paradox that is emblematic of the dualism of imprinted surfaces: where one side is raised, the other is depressed. Where one side is intended for appearances, the other is utilitarian and circumspect.

It is therefore fitting that the wreckage of these Argonauts became a significant motif for Marisa, as did the remnant plugs of the industrialised Bull Kelp. Beyond the undeniable beauty of Molin's work, is the process of creating them, the movement away from the origins, in which the capturing of impressions not only mimics, but also overlaps with, found surfaces as well. It is a process that tenderly disrupts the surfaces of things, where they start sliding into and across each other not unlike the distribution of spring ice-sheet floes. In Molin's work, the surface of human skin moves beneath a capture of another skin – animal and plant, nautilus and kelp. Further, the skin's material transformation, from the organic to the metallic, starts to work alongside the photographic. Indexes of surface indentation and undulation become uncannily liquid and the sea, *la mer*, becomes suspended in silver movement.

Essay by Gillian Marsden

* The Argonauts being the men such as Orpheus, Nestor, Laertes and Perseus who manned the *Argo*, built by Argus, for Jason on his famous quest.