



"Collected Networkings"

The Contemporary Collage of Kristine Zingeler

Re-contextualizing landscape and our relationship to it.

An insight into systems, networks and abstraction to help us disorient ourselves in today's world.

by Chloe Kinsella

Kristine Zingeler's new series of work, *Collected Networkings*, is an evolution on her deep rooted interest in macro and micro scales - playing with orientation and aerial imagery in both her works on paper and ceramics. There is an implied topography in much of Zingeler's work, her eloquent collage and thoughtful mark making are reminiscent of both the natural and human generated layers that make up the surface of contemporary landscape; evoking ideas of landmarks, navigation and spectacles in geography. The overall cleanliness of the natural imagery lends itself to connotations of practical and precise maps, yet there are also layers of tactility and mixed materials which foreground a layer of abstraction and showcase the artist's hand. Elevating and re-contextualizing the indexical imagery of aerial landscapes.

In a recent discussion with Zingeler it became clear that many of her ideas stem from beloved collections. Her poetic sensibility to hold on to rocks of significance, beads, crystals, pressed flora, books and test strips of paper, all which influence her work and become incorporated in one way or another. Visiting Zingeler's studio was very much like entering her world - a plan chest's drawers were filled with stones, many from her childhood collection, carefully laid out in an archive of objects. The idea of being selective and seeing things differently rings true. This intuitive selection of materials and references brings preciousness and care inherent in all of Zingeler's work.

"Why are these the special rocks?"

To describe some of her projects more directly, Zingeler's works on paper consist of film photographs of books depicting North American aerial imagery of rational landscapes. Documenting from above, that which was already shot from above further removes the imagery from being a photo of nature and casts it more as an interface made up of shapes and textures, no longer indexical of its landscape of origin. Zingeler methodically flips through these books which by nature capture very practical, human interventions into landscape - the geometric blocks in which crops are laid out, the clear cut lines in forests denoting pipelines, power lines and property lines - yet in her macro shots of these rational adaptations, she creates totally abstract new landscapes where the practical is no longer relevant. The focal point of many works in this series being one of her special rocks laid atop these book pages. Perhaps an implied artefact from that place or a symbol of nature at a fantastical scale hovering above the receding landscape below. The grainy quality of the film photography combined with the halftone tex-

ture of the book in print and the crisp record of the object on top creates a new ground which she then begins to work into. This is just the beginning of her approach to contemporary collage. Involving much experimentation she has dubbed this process of assemblage as being "accidental artworks."

Groomed, channelled, plotted.

Assembled, cropped.

Scanned, printed.

Interpreted.

Repetitive actions and repetitive patterns now come into play as Zingeler begins to alter the prints. Her own interventions into landscape. Some of the dark areas become embroidered with 'X's, a nod to cross-stitching but also reminiscent of plotting points on a map. Moving along the axis of the image she punches holes in the paper with her needle, leaving traces and building on the surface, all the while cautious not to make her interventions too overt. The subtlety and nuance in Zingeler's images are highly considered as she goes through great labor to alter her images, while in many ways still keeping them looking the same. This minimal approach is an interesting device to draw the viewer closer, almost playing down the amount of work in each piece when viewed from a distance. I view this tactic as a reference to all the small unseen systems that keep the body (and the world) running. If we only pause to look closer there are endless things to see.

The dark stitching falls in the shadows of her landscapes, the gold in the highlights and the oil pastel mark making reinforces movement and edges. They are a delight to discover when viewing the work more closely. The surface is adorned and jewelry-esque, almost casting the central stone as the pendant, surrounded by subtle stitching, monochromatic accents and at times even beading. These prints are highly aestheticized, loaded with subtle interventions, yet from a few steps away these works on paper read as Zingeler's initial photographic compositions.

The embroidery, the hatching, the gestural marks, and the cropped, zoomed and altered imagery of diverse geography all lend themselves to the distortion of scale. I believe Zingeler's work can be read as both macro and micro. She has described this body of work as referencing systems and networks. Functioning almost as layered maps or even schematics of anything from micelle or microbial systems and neurological firings, to imagery of mountain tops or the tracking of human movements.

Finding orientation in a place of her own creation.

As a viewer of these works I find there is an implication of time and knowledge - time spent with an image and spent in a place. Time spent understanding systems. There is also an internalized knowledge in the actions and repetitive movements that Zingeler enacts, getting to know one's surface is like spending time with it. The cropped portions of places on view to us imply pieces of the whole. A small part of a larger image. Something that is much grander than

us and that we may not fully understand. I see parallels with scientific imaging - cellular structures, neuro-pathways and creeping rhizomes - as well glimpses into deep forests or undersea kingdoms - systems, networks and pathways of which we have little comprehension.

Mapping knowledge not yet gleaned.
A beautiful thing to dream about.

Zingeler has also been exploring ceramics which are an interesting accompaniment to her other relatively two dimensional works. Walking around her studio there were ceramic tiles laid across tables in a grid. The uniform dimensions were contrasted by the varied glazing and markings on the tiles. These works seem to be increasingly moving away from representation however when viewed on a table, dominated by my gaze from above, I saw similarities between these ceramics and the altered aerial photographs I had just been viewing. These tiles are intended to be hung on the wall, creating a column and can be read individually or as a grouping. The tiles are not the only ceramic venture in this body of work as Zingeler is also experimenting with other wall mounted sculpture. Hand built forms resembling flora flailing, the sumptuous torn clay reminds me of natural forms - natural forms that are shaped by the human hand.

The orientation which the viewer is positioned always plays an interesting role when viewing her work. As with all the above described projects, Zingeler has an aptitude for creating an "overall" image when viewed from a distance however when viewed closer drawings within drawings and smaller systems supporting the larger body come into view. I have found that I have gotten lost in these images, in the best way - drawn in by the details and poetics, as the hand and mind of the artist embellish what would already be quite stunning photographs that are open to interpretation.

The topography of landscapes unknown, visited and re-visited.
Circled and plotted, adorned and documented.
A geographical marvel.