



From outside, the Spring Hill Service Reservoirs look like nothing. Squat huts lodged into the hill; nothing particularly grand about the sunken timber frames or the shallow slopes of the corrugated rooves. We know better, of course; you've stood inside the deep subterranean space, seen the dark, weathered brick arches, relaxed into the dense darkness broken only by narrow cracks where light gets in, and the luminescent strands of Streader's work. You've seen more, felt more, journeyed into their hold.

From 1871 until 1962, the Reservoir serviced the city of Brisbane, a reservoir for water from Enoggera Dam holding 570,000 litres of water at a time, lapping gently at these walls, cold in this darkness. It's now the container for this new work by Meagan Streader, *The Weight of Light*. Like water, it immerses us. Like water, it's soft glow hugs at the corners of the space, sinks into every crack and crevice it can. While Streader's mapping of the space carves geometric lines against its architecture and carves new shapes through it, it also casts a soft shine into its darkness; illuminating the space's history and resting gently against its water-worn curves.

While Streader's work is crafted out of light - the white glow of the electroluminescent wire she spins through the space her essential material - it's just as much crafted out of paradox. Streader's strands of light craft planes that have no substance, of course - they form gateways in thin air that define spaces without mass, without density. But what the light does give us, equally paradoxically, is access to the darkness that surrounds them. The planes outlined by the light are made of darkness; gateways lead from darkened cell to darkened cell. The light of this wire is only very dim, but it gives us a line into the Reservoir's dark depths. It opens up the space and its history, and it opens up a different space for those who are immersed by it - encouraging a different pace, a slowing down in the darkness that asks you to look intently, move with care. To reconsider what you assume; to be guided and disoriented.

This being with darkness, this physiological way way of being in the work gives us a model for how to be in the unfamiliar. How to overcome discomfort, have careful curiosity, to look deeply into the dark and consider the possible paradoxes of its history, its shape, its feeling.

Where a space begins in 1871 and continues in 2017 can be very different. Through her work, Streader explores the new possibilities of the space, expands our understanding of it - she has given us access to this dense vault of history and invited us to see more in its darkened corners.

Amy-Clare McCarthy & Kieran Swann

MEAGAN STREADER

Meagan Streader is a Brisbane artist currently based in Melbourne. Her work pushes the limits of light within sculpture and installation. Reflecting the Minimalist art of the Light and Space movement, Streader manipulates, reinterprets and extends upon the boundaries of constructed spaces. Through site-specific interventions, her multidimensional use of light re-orientates the viewer's relationship to the pre-existing architecture and scale of a given space. In this way, Streader's work reveals the pervasive role of light in governing physical and social navigations of fabricated spaces.

Meagan Streader completed a BFA/Visual Arts at Queensland University of Technology, Brisbane (2010). She has been awarded numerous arts grants and exhibited both nationally and internationally. Exhibitions include 'U-Bend Pillar'; Nicholas Projects (Melbourne, 2017), 'The Churchie'; QUT Art Museum (Brisbane, 2016), 'Geek Girls'; The Block (Brisbane, 2016), 'W-inter'; Metro Arts (Brisbane, 2016), Underbelly Arts Festival; Cockatoo Island (Sydney), Electrofringe; Brisbane Powerhouse (Brisbane) and Amsterdam Light Festival (Netherlands). She has participated in the Kochi AIR program (India, 2014) and NARS Foundation Residency (New York, 2016). Streader has had artwork commissioned for BCM (Brisbane), HASSELL Architecture (Brisbane), Gadens Lawyers (Brisbane), Gold Coast University Hospital (QLD), and Gasworks Plaza (QLD). Her work has been published with The Creator's Project, *mondo*arc* and *FRAME* magazines.

CURATED BY MCCARTHY-SWANN PROJECTS

McCarthy-Swann Projects create moments of connection; between artists, audiences, communities, individuals. We do this by supporting contemporary artists to make ambitious new work; explore the possibilities of new contexts; foster exchange; and embrace shared experiences. We value generosity, vitality, the compelling, and working with artists and audiences to fold our understanding of what is possible into new shapes.

We are Amy-Clare McCarthy and Kieran Swann.
mccarthyswann.com

The Weight of Light is the first half of *LIGHT / AIR*; a pairing of work curated by McCarthy-Swann that supports artist interventions into public space with the most ephemeral and intangible of materials. *The Size of Air*, by Kinly Grey, will complete the project in late October 2017, with a large-scale new work in Queen Street Mall.

PROJECT COORDINATOR

Lucy Forsberg

INSTALL AND PRODUCTION TEAM

Alexander Atkinson, Romii Fulton-Smith, Spencer Harvie, Alex McGovern, Callum McGrath, Llewellyn Millhouse, Lyn Streader, Jarrod Van Der Ryken.

THANKS TO

David Don, Miette Lelievre & Jack Doonar of Agency North.

Image: Meagan Streader, *W-inter*, 2016, installed at Metro Arts.
Image by Louis Lim.

Presented in partnership
with Brisbane City Council



Dedicated to a better Brisbane

THE WEIGHT OF LIGHT
8 - 23 September 2017
Wednesday - Saturday, 12noon-7pm
Spring Hill Reservoirs
230 Wickham Tce, Spring Hill QLD