

Thirdspace

2020 has necessitated a fundamental re-evaluation of our access to, actions in, and experiences of public and private spaces. At large, the relationship between the body and space has shifted, bringing with it new ways of considering the physical and psychological spaces that support our daily lives.

The term 'Thirdspace' was developed by urban theorist Edward Soja in his 1996 book *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* and describes an expanded way of thinking about the physical, social and internal spaces we inhabit. In Soja's eyes, our spatial lives are shaped as much by material forms, for example architecture and the environment, as they are by immaterial constructs, such as cultural conventions and imagination. In other words, both concrete and abstract understandings of space equally effect how we interact with, and within, the world. By considering space as a complex amalgamation of influences, the idea of 'Thirdspace' opens up the boundaries of our internal and external terrains, encouraging us to approach, examine and cultivate them as meeting grounds for mind and body, consciousness and the unconscious, everyday life and history.

Following Soja's line of enquiry, *Thirdspace* brings together prints from the Geelong Gallery collection to illustrate how the characteristics, sensations and convergences of space have been depicted in the work of Australian artists from 1970–2017.

Taking his own home as the subject, Benjamin Armstrong documents how physically swapping the interior and exterior space of a building can engender new outlooks. Katherine Hattam also explores the anatomy of domestic life through collaged images of personal items and her immediate natural surrounds.

The notion of constraint is addressed by George Baldessin and Les Kossatz, whose works employ formal and perspectival devices to restrict the body and landscape—their opposing counterparts found in the humanoid inventions of the 'Exquisite corpse' collaborators and Roger Kemp's improvised graphic composition.

Finally, John Robinson, Brent Harris and Bruno Leti's works offer impressions and speculations of how emotional realms can be expressed in the material world, harnessing psychologically charged imagery in their evocations of memory, states of flux and transcendent beings.

With the above associations serving as an interpretive guide, *Thirdspace* invites wide-ranging reflections on how our ever-changing physical and psychological realities co-exist, and the ways these may collide or coalesce.