
Field Notes: Die Ausgrabung

Karl Fritsch and Gavin Hipkins

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Abstract

This artists' portfolio combines new page works interspersed with documentation from our collaborative exhibition *Die Ausgrabung* (Dunedin School of Art (DSA), Otago Polytechnic, 23–31 October 2014). The exhibition was a result of a joint artist residency in conjunction with the DSA Artist in Residence programme. The German phrase *Die Ausgrabung* translates literally as 'the excavation'. The exhibition and portfolio explores a multi-layered approach to the Otago landscape as contested site for historic and contemporary land use including mining. *Field Notes: Die Ausgrabung* presents documentation of exhibition artefacts alongside the image itself in ruin—journal pages taken from a fictive archaeology notebook. Our ongoing collaborative projects *Der Tiefenglanz* and *Die Ausgrabung* explore the relationship between memory and materiality through photography and collage.

Keywords: *Die Ausgrabung*, 'the excavation', Otago landscape, contested site, archaeology, memory, materiality, photography, collage

Acknowledgements

The artists acknowledge the generous support of Dunedin School of Art and The University of Auckland. With special thanks to Johanna Zellmer.

Figure 1. Field Notes: *Die Ausgrabung* (detail), 2018. Photo collage: Karl Fritsch and Gavin Hipkins.

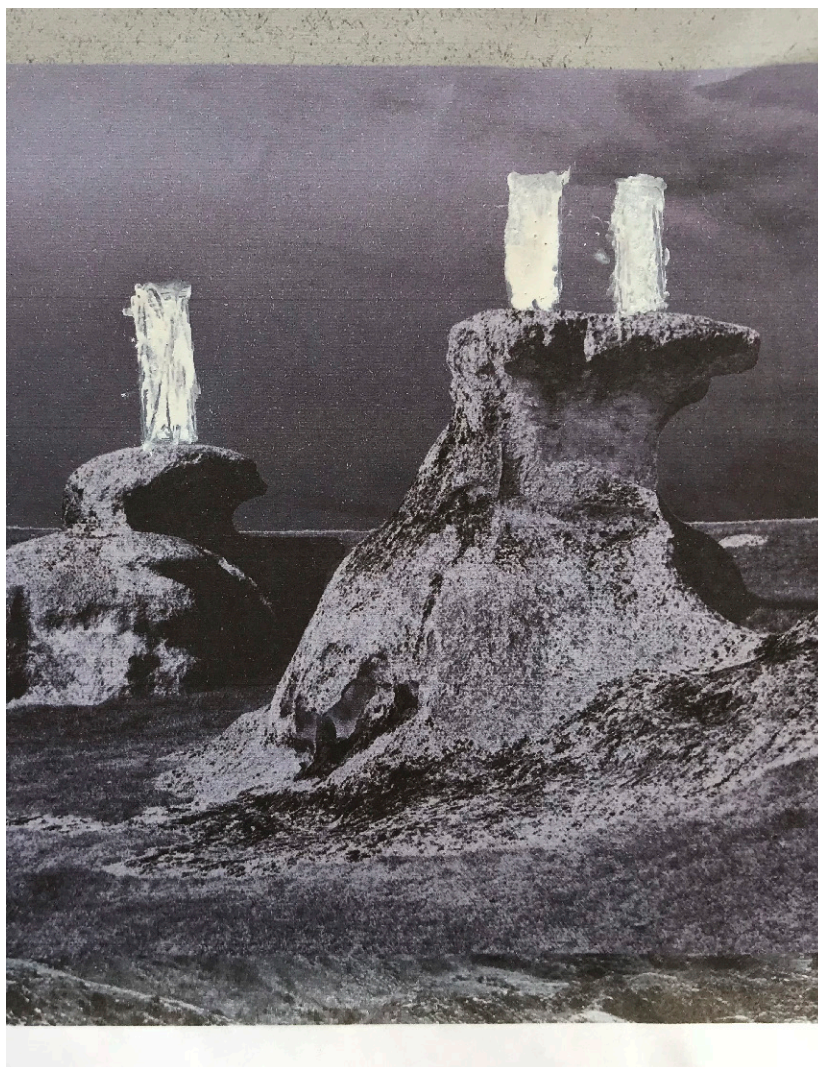
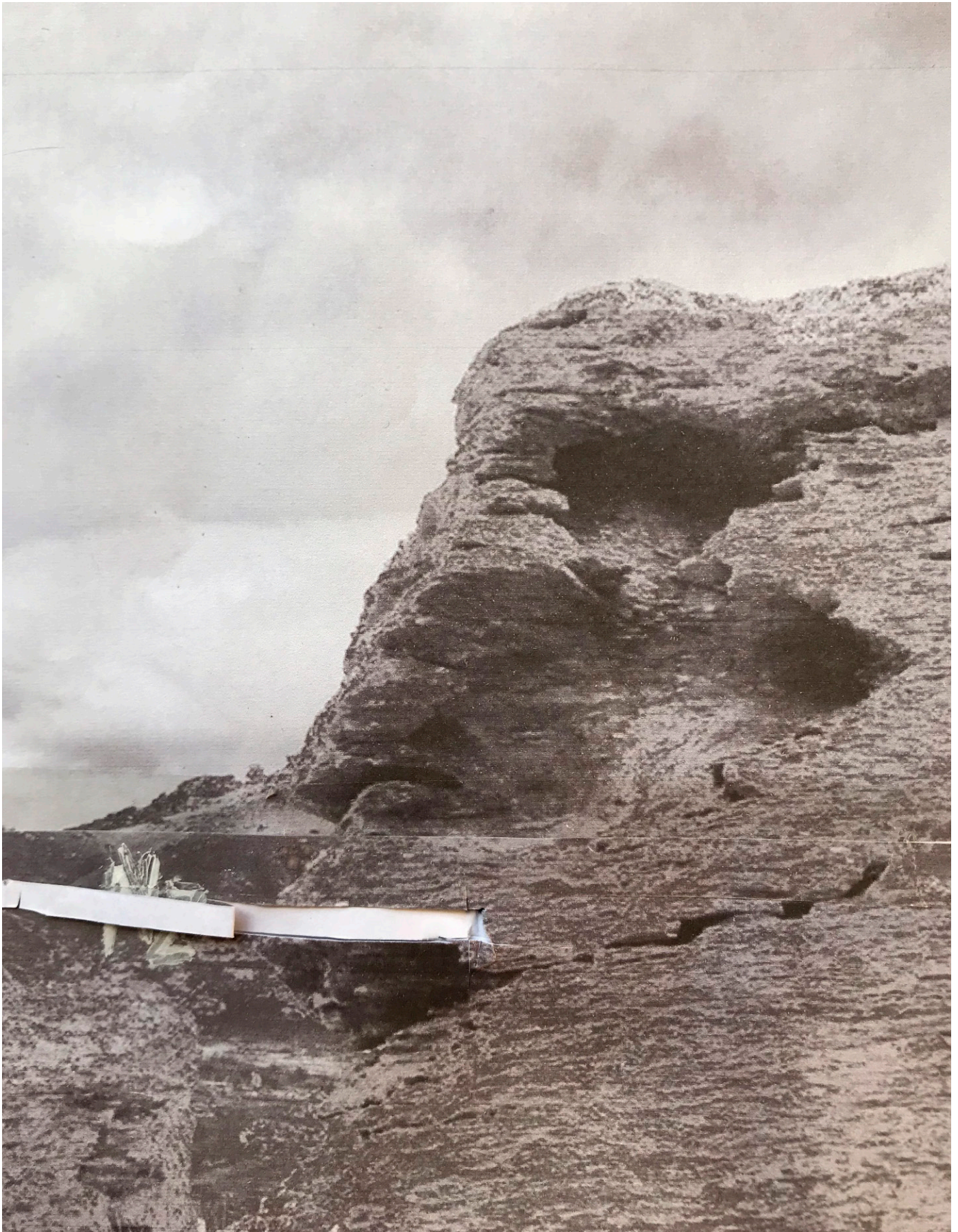


Figure 2. *Field Notes: Die Ausgrabung* (detail), 2018. Photo collage: Karl Fritsch and Gavin Hipkins.

Page 105. Figure 3. *Field Notes: Die Ausgrabung* (detail), 2018. Photo collage: Karl Fritsch and Gavin Hipkins.

Page 106-107. Figure 4-5. *Die Ausgrabung* (details), Dunedin School of Art, Otago Polytechnic, 23–31 October 2014. Photo: Karl Fritsch and Gavin Hipkins.











Page 108. Figure 6. Installation detail, *Die Ausgrabung*, Dunedin School of Art, Otago Polytechnic, 23–31 October 2014. Photo: Karl Fritsch and Gavin Hipkins.

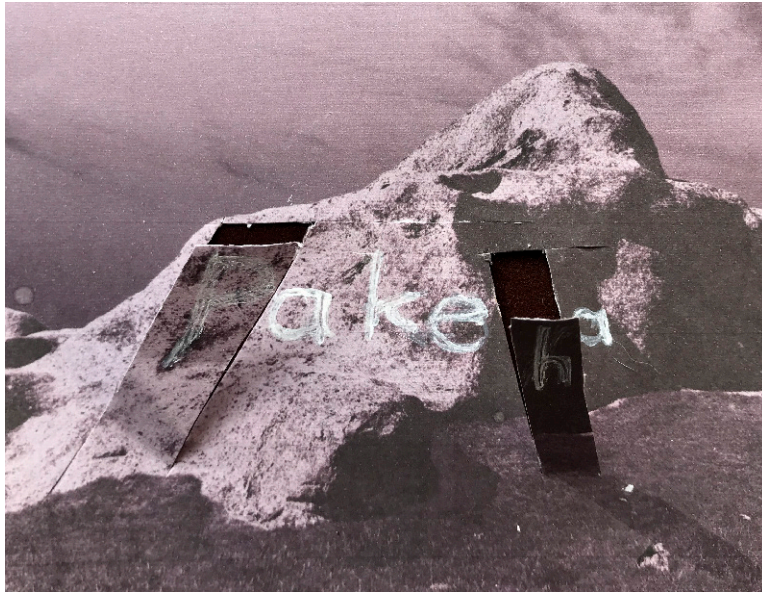


Figure 7. *Field Notes: Die Ausgrabung* (detail), 2018. Photo collage: Karl Fritsch and Gavin Hipkins.



Figure 8. *Die Ausgrabung* (detail), Dunedin School of Art, Otago Polytechnic, 23–31 October 2014. Photo: Karl Fritsch and Gavin Hipkins.

Page 110. Figure 9. *Die Ausgrabung* (detail), Dunedin School of Art, Otago Polytechnic, 23–31 October 2014. Photo: Karl Fritsch and Gavin Hipkins.

Page 111. Figure 10. Installation detail, *Die Ausgrabung*, Dunedin School of Art, Otago Polytechnic, 23–31 October 2014. Photo: Karl Fritsch and Gavin Hipkins.



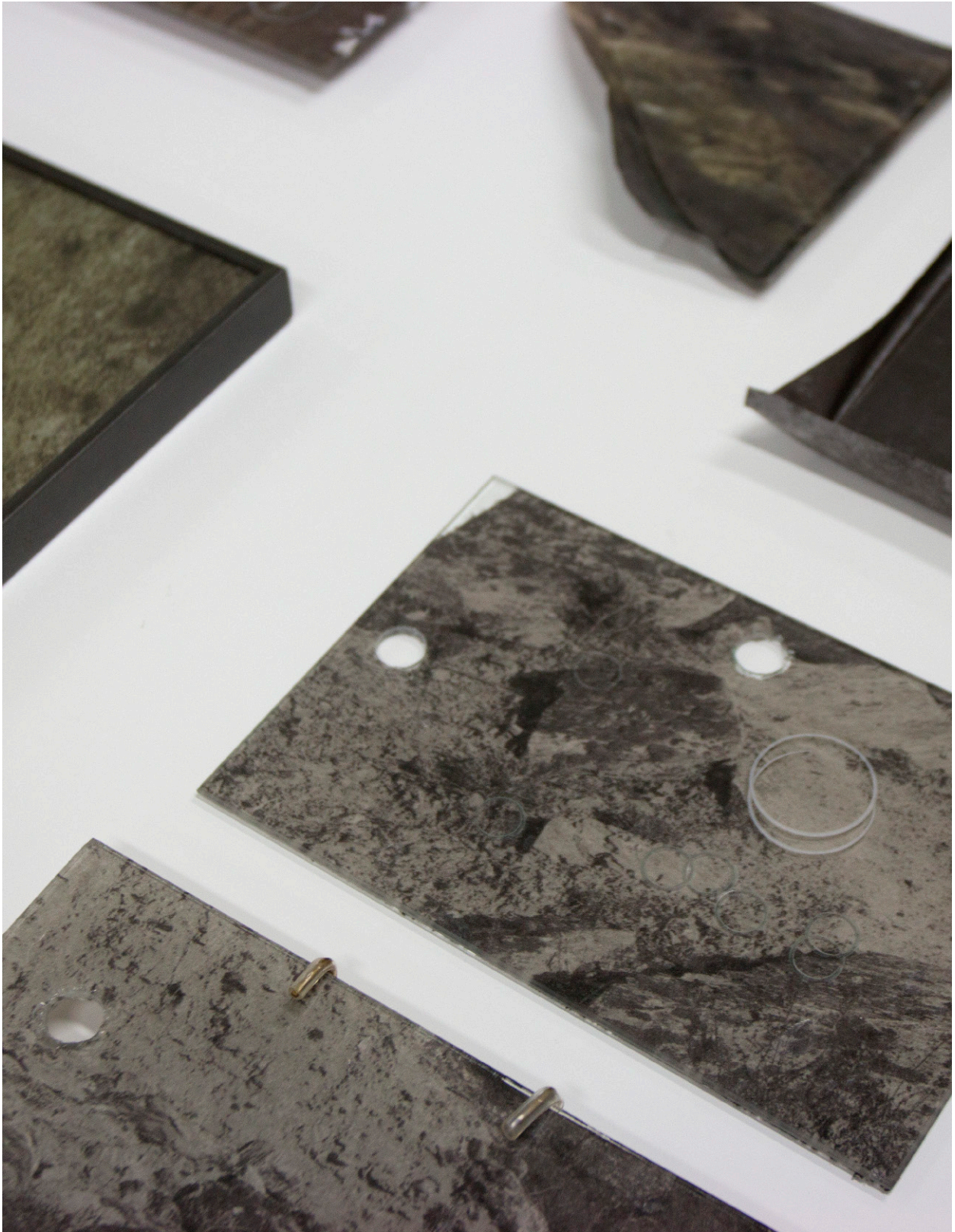




Figure 12. Installation detail, *Die Ausgrabung*, Dunedin School of Art, Otago Polytechnic, 23–31 October 2014. Photo: Karl Fritsch and Gavin Hipkins.

Figure 11. *Field Notes: Die Ausgrabung* (detail), 2018. Photo collage: Karl Fritsch and Gavin Hipkins.

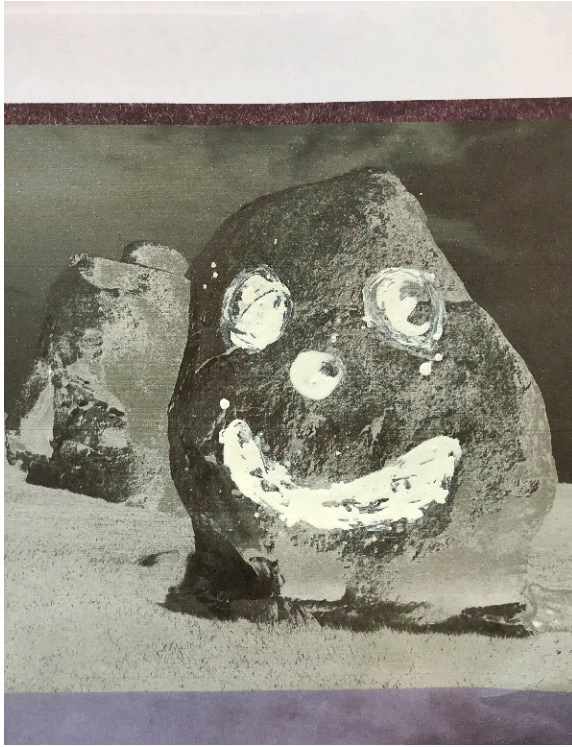


Figure 13. *Field Notes: Die Ausgrabung* (detail), 2018. Photo collage: Karl Fritsch and Gavin Hipkins.



Figure 14. *Field Notes: Die Ausgrabung* (detail), 2018. Photo collage: Karl Fritsch and Gavin Hipkins.



Figure 15. *Field Notes: Die Ausgrabung* (detail), 2018. Photo collage: Karl Fritsch and Gavin Hipkins.

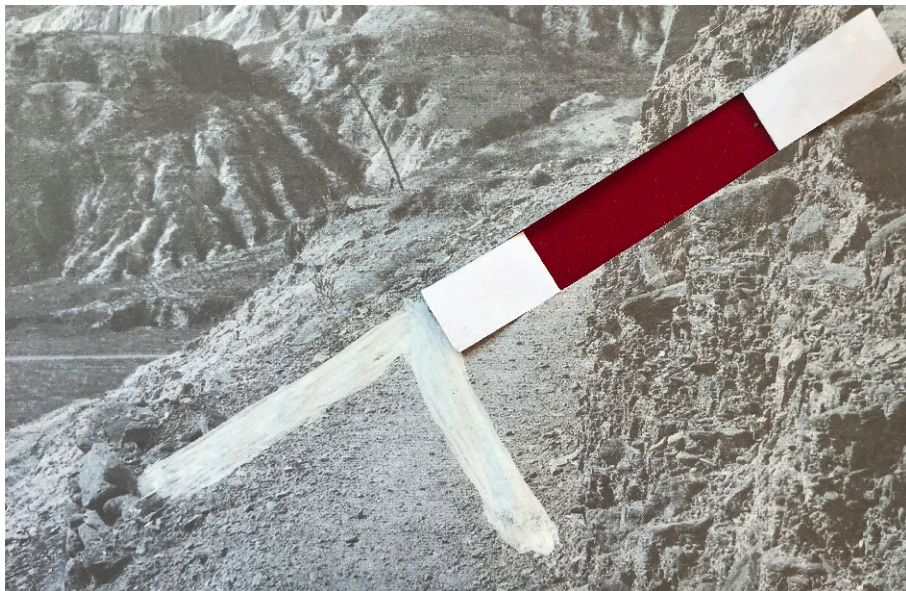




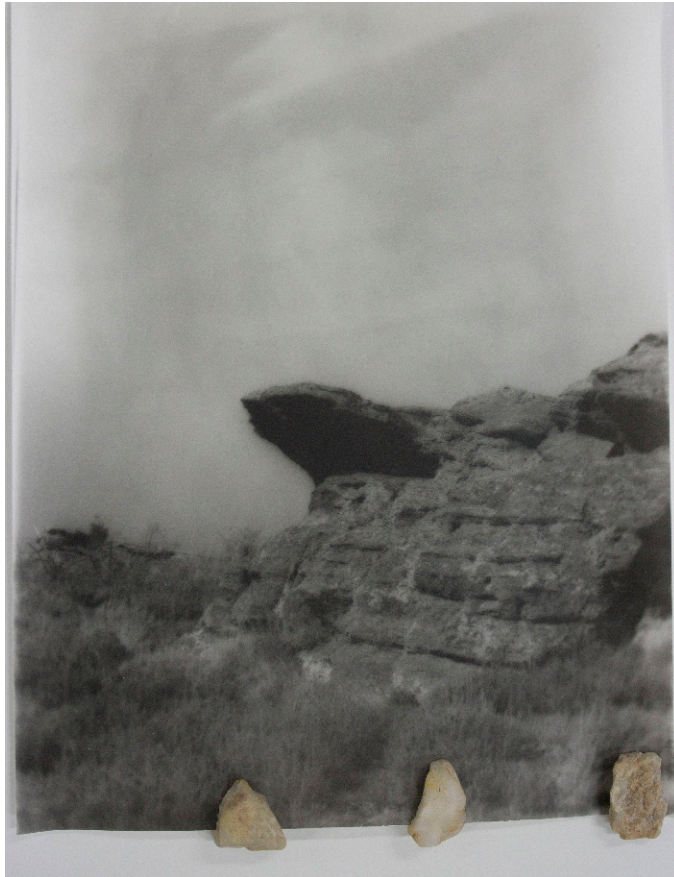
Figure 16. *Die Ausgrabung* (detail), Dunedin School of Art, Otago Polytechnic, 23–31 October 2014. Photo: Karl Fritsch and Gavin Hipkins.



Figure 17. *Field Notes: Die Ausgrabung* (detail), 2018. Photo collage: Karl Fritsch and Gavin Hipkins.



Figure 19. *Field Notes: Die Ausgrabung* (detail), 2018. Photo collage: Karl Fritsch and Gavin Hipkins.



Page 116. Figure 18. Installation detail, *Die Ausgrabung*, Dunedin School of Art, Otago Polytechnic, 23–31 October 2014. Photo collage: Karl Fritsch and Gavin Hipkins.

Figure 20. *Die Ausgrabung* (detail), Dunedin School of Art, Otago Polytechnic, 23–31 October 2014. Photo collage: Karl Fritsch and Gavin Hipkins.





Figure 21. Studio view,
Die Ausgrabung, Dunedin School
of Art, Otago Polytechnic, 23–31
October 2014. Photo: Karl Fritsch
and Gavin Hipkins.

Biographical Notes

Karl Fritsch (b. 1963, Sonthofen, Germany) lives and works in Wellington. Fritsch has exhibited extensively internationally and has presented lectures in the United States, Europe, Asia and Australia. His rings speak of traditional goldsmithing, but also dramatically reframe its expressive range, making him a leading and influential contemporary jeweller. His work is held in the collections of important international museums and public collections, including the Metropolitan Museum of Art, New York; Victoria and Albert Museum, London; Stedelijk Museum, Amsterdam; Pinakothek der Moderne, Munich; Museum of New Zealand Te Papa Tongarewa, Wellington. He has collaborated with designers and artists working across different media including Gavin Hipkins, Martino Gamper, and Francis Upritchard.

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Gavin Hipkins (b. 1968, Auckland, New Zealand) is an Auckland-based artist and Associate Professor in Fine Arts at Elam School of Fine Arts, The University of Auckland. He is recognised for his photo-installations, multipart image series, and experimental moving image works. He makes non-linear narrative films which interpret colonial and modern ideologies via specific sites and travel narratives. He was exhibited widely. Recent group exhibitions include: International Film Festival Rotterdam (2018, 2015); City Gallery Wellington (2018); International Short Film Festival Oberhausen, Germany (2017, 2016); Uppsala International Short Film Festival, Sweden (2017); The Jewish Museum, New York (2015); Museum of Arts and Design (MAD), New York (2014); Edinburgh Art Festival, Scotland (2014).

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