

JASON BINNIE - FIDDLE STICKS

Fiddle Sticks is a game where you spill out the sticks in a heap, then take away as many as you can without moving others. Jason Binnie has turned the game upside down, adding and moving sticks until they are in 'heaps' they can't be taken from. He sees the show as 'works of playful discovery' and many of the sticks he builds them with are rather blocks or planks, boxes even and objects, natural and manmade, found in nature or on film sets where he's worked for over 25 years. In his serious day job as first assistant cameraman, he has overseen technical precision and maintained critical camera focus during shoots on numerous American and Australian productions, from '*Kong: Skull Island*', '*Star Wars ep. 2*', '*Alien Covenant*', '*Australia*', '*The Dressmaker*' to local TV series 2 & 3 [currently airing] of ABC drama '*Harrow*' and, most recently, the Chris Hemsworth Netflix film, '*Escape from Spiderhead*' on the Gold Coast.

From among the set pieces and objects so vital [if fleetingly] to film scenes yet mindlessly abandoned afterwards, Binnie picks up magical components for his serious time-off hobby of art assemblage. Although making his living in the film industry, he thinks like an artist. Often works he's done for fun and relaxation rise - with conceptual perspicacity and universal meaning - above all that other hobby art and craft out there. Not surprising since he completed a Fine Arts Degree at QUT in the early 1990s and presented various solo painting and sculpture exhibitions before moving in to his film job. He is determined to return to painting [which he believes to be the greatest art form], but for now, between demanding film contracts, satisfies his personal creativity with the 'fast forward' art of assemblage. [Please note, he also takes what I see as excellent, 'painter's eye' photographs - in everyday life or on and around local and international film locations.]

Inevitably, Binnie's discerning artistic sensibilities expose the personal life themes of a family man in his late 40s. As well as global events which effected most people through the past year, while producing these works the declining health of Jason's father and his passing in January seeped into the character and mood of even the funkiest bird sculptures. Naturally enough the mood was in Jason as well. He reworked some 'dead bird' pieces - piercing one with an arrow whose flight is made from orange and black 'FRAGILE' tape. Also a driftwood collage of a frail old man first made in vertical format, he reconsidered and now presents in horizontal recline.

For complete exhibition history and film credits see:

<https://jasonbinnieart.com/>

<https://www.imdb.com/name/nm0083069/>

IAN SMITH, Brisbane, February, 2021