

TIMES LIKE THESE





'The notion of entanglements of power was introduced in human geography debates to argue that power is constituted through countless processes of domination and resistance that are inherently and fundamentally spatial. Relations of power are really, crucially and unavoidably spun out across and through the material spaces of the world. It is within such spaces that assemblages of people, activities, technologies, institutions, ideas and dreams all come together, circulate, convene and reconvene, it cannot but be so, and it is only as a consequence of the spatial entangling together of all of these elements that relations of power are established within times like these.'

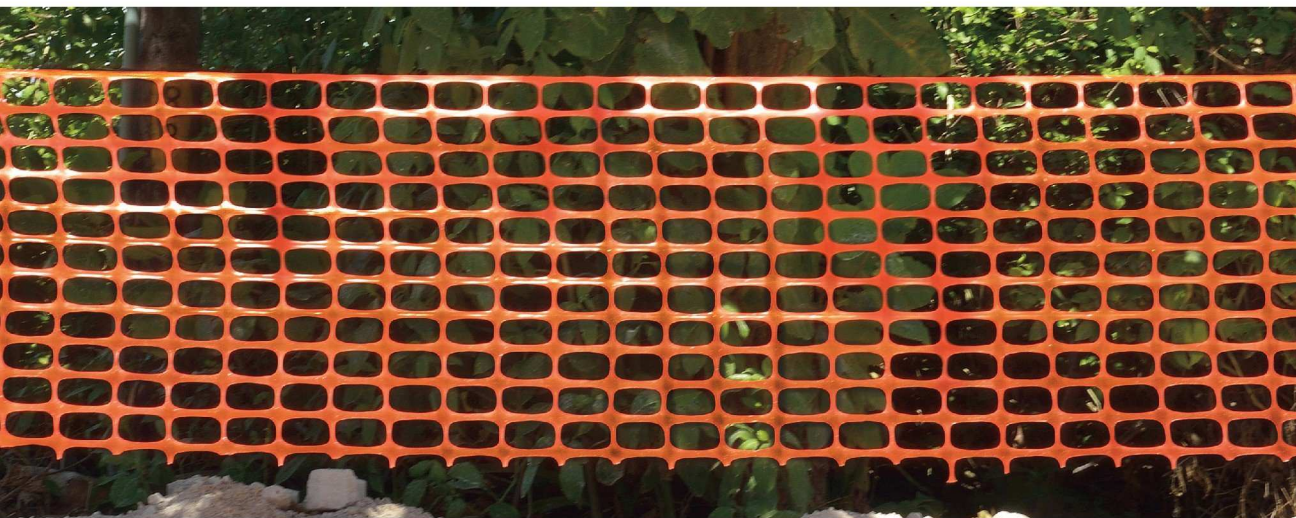
**David Manuel-Navarrete © 2012**

*Manuel-Navarrete, David (2012): 'Entanglements of Power and Spatial Inequalities in Tourism in the Mexican Caribbean'.*

LYNNE ROBERTS-GOODWIN  
TIMES LIKE THESE  
2012

**SWARMLINE#001**

2012/09/17 12:09:17 AKUMAL NORTE QUINTANA ROO 77710 MEXICO



HECTOR

2012/09/14 14:17:03 AKUMAL NORTE QUINTANA ROO 77710 MEXICO



HECTOREYELINE

2012/09/21 11:40:22 AKUMAL NORTE QUINTANA ROO 77710 MEXICO



**SWARMLINE#002**

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**SWARMLINE#003**

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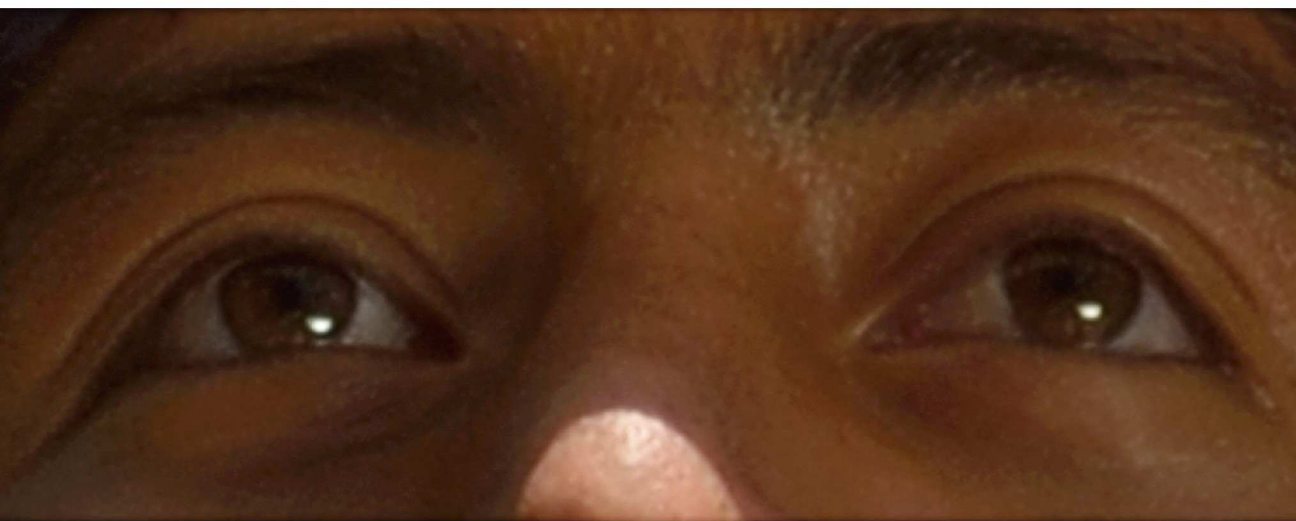
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FRANCISCOEYELINE

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**SWARMLINE#005**

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ISRAEL

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ISRAELEYELINE

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**SWARMLINE#007**

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**DELMAR**

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**DELMAREYELINE**

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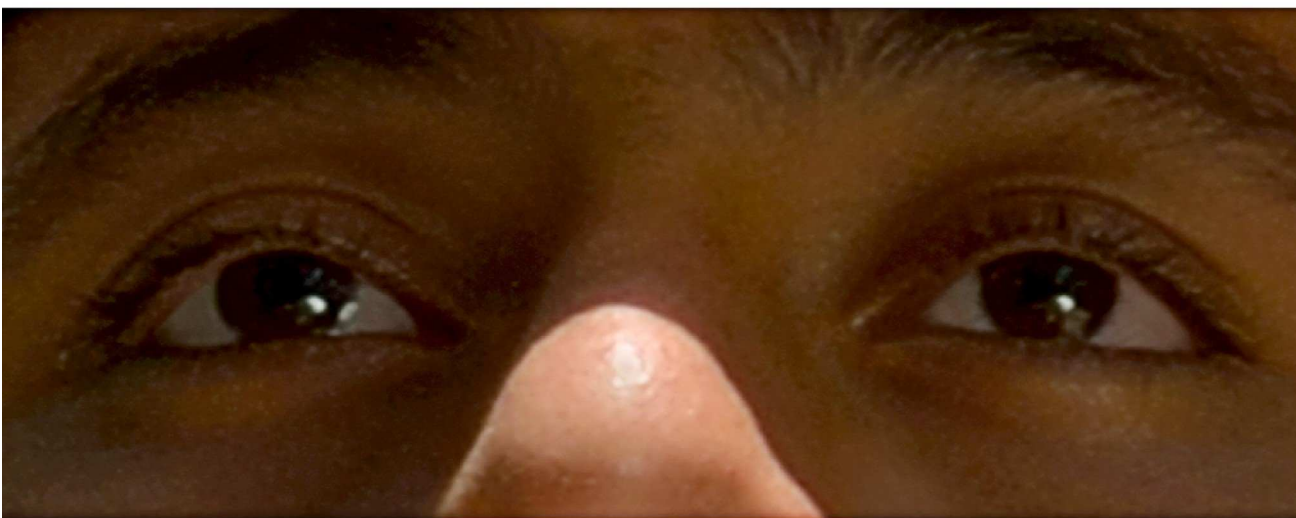
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**ALEJANDROEYELINE**

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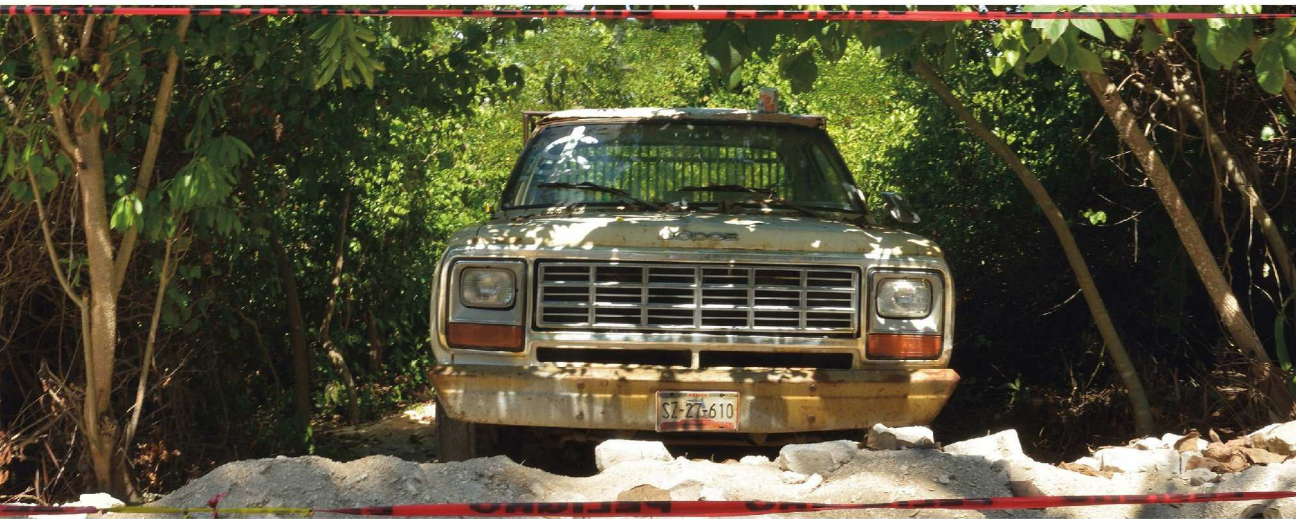
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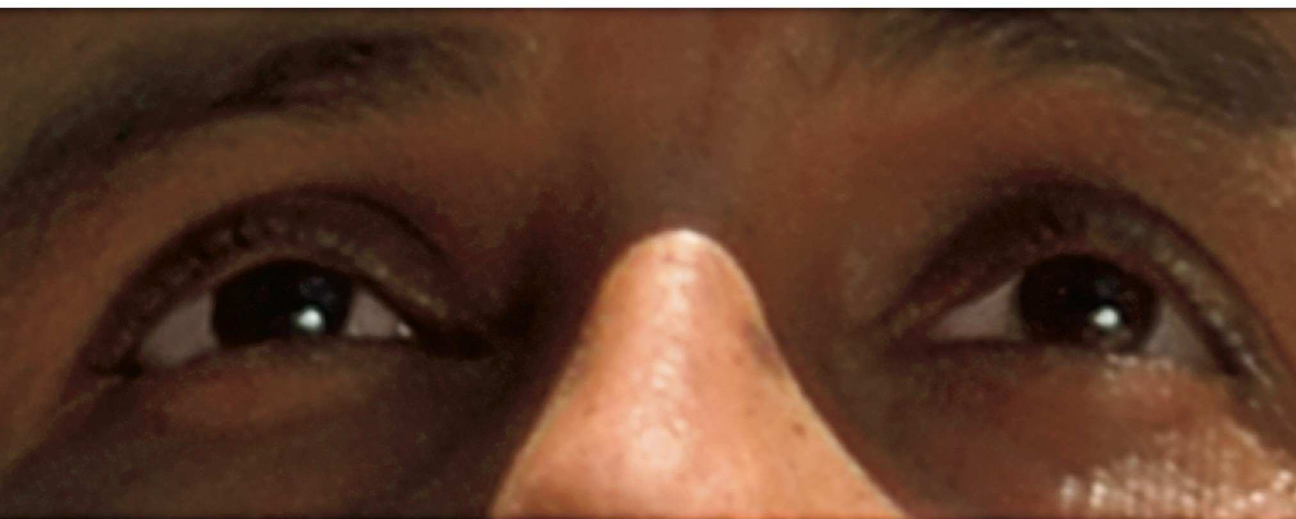
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**ROGEREYELINE**

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**SWARMLINE#012**

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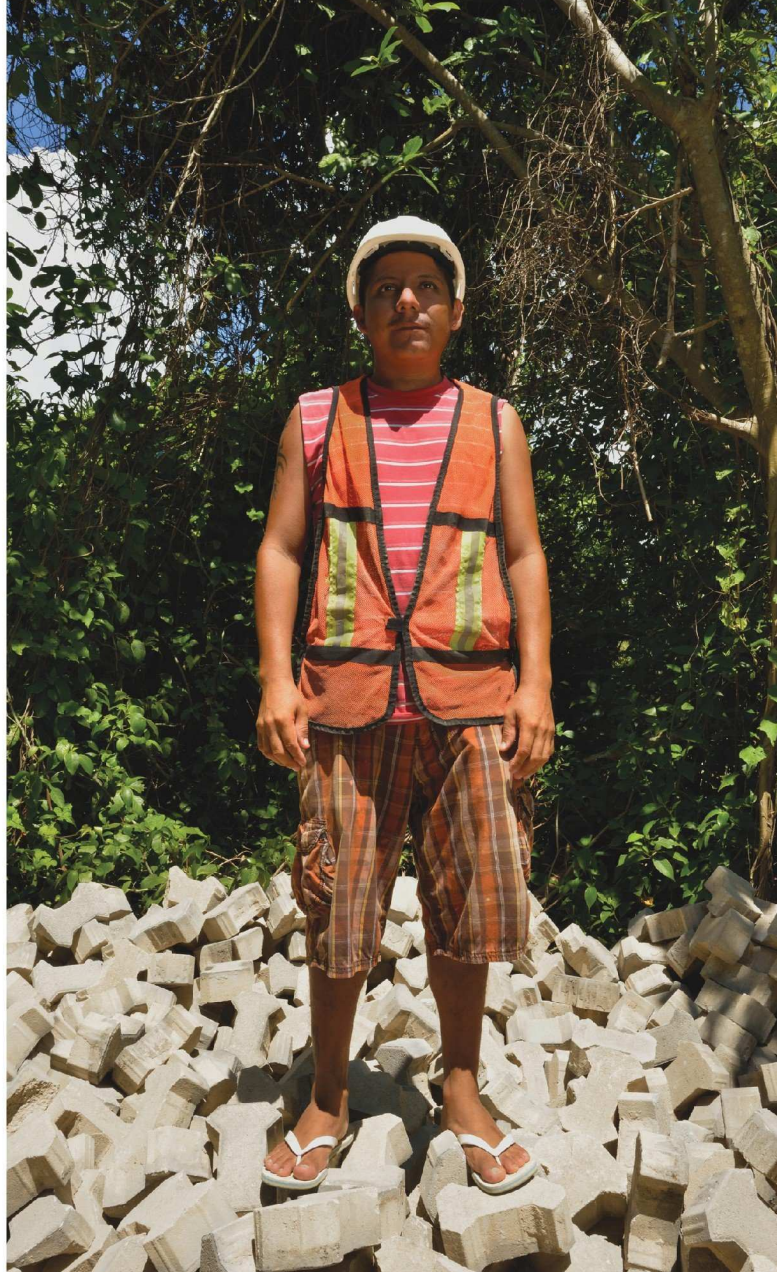
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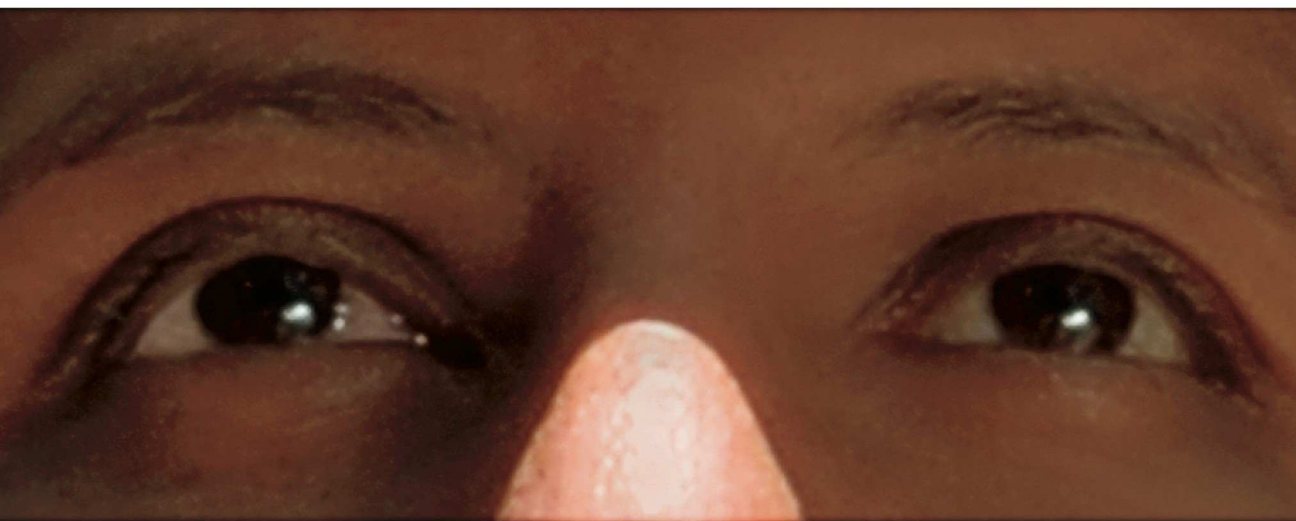
JOSE

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JOSEYELINE

2012/09/21 13:52:48 AKUMAL NORTE QUINTANA ROO 77710 MEXICO



**SWARMLINE#014**

2012/09/17 10:42:11 AKUMAL NORTE QUINTANA ROO 77710 MEXICO



**SWARMLINE#015**

2012/09/17 11:01:52 AKUMAL NORTE QUINTANA ROO 77710 MEXICO



Heartfelt gratitude and deepest respect to the artists Alec Von Barga and Luca Bray whose friendship is everlasting. The artist Lynne Roberts-Goodwin dedicates this series 'TIMES LIKE THESE...swarm', 2012, to the Mayan workers of Akumal, Quintana Roo, Mexico, who possess an inherent humility and endearing tranquillity of spirit and pride within place, culture and self....in TIMES LIKE THESE.

Lynne Roberts-Goodwin © 2012  
MEXICO

## LYNNE ROBERTS GOODWIN

Lynne Roberts-Goodwin is a Sydney-based artist whose powerful work addresses the essence of our existence as individuals and as a civilization. Her photographs, video and gallery/site specific installations result from her need to quell her obsessions that include attention to the trade routes, faces, traces and scars on the surfaces of the world. Critical, too, is her desire to physically encounter the 'real'; which has taken her to Iran, Syria, Lebanon, Turkey, Greece, Italy, Jordan, India, Kuwait, Himalayas, South-East Asia, Nth America, Mexico, Japan and Australia. Yet, the resulting images cannot be considered a travelogue or suited to photo-journalism; instead, Roberts-Goodwin speaks of human nature through the presence and absence of details she has found in the body, domestic interiors and landscapes. She creates images taken directly from what she experiences without manipulation resulting in installations far removed from a conventional view. In her thirty-year plus career she has made timeless, passionate visual statements related to geo-political issues and at times, perceived inconsequential occurrences and perceptions we face without sentimentality. She offers a view that these presences, interventions, intrusions - whether contrived, derived from cultural coalescences or seemingly natural, - are temporary, yet continually resonate.

Within this artists' long-standing career and work, the photographed landscape, animal, and/or human body continues to appear in a paradoxical whole yet fragment: pure from construction yet bearing witness to both creation and loss. These traces of culture, histories, conflict, impact and intervention, appear like scars on a body and convey a similar tale of wounds scarcely healed. Roberts-Goodwin has photographed these metaphorical landscapes, bodies and traces within specific sites located in India, Japan, Nth America, United Arab Emirates, Syria, Jordan, Iran and since 1997, undertaking remote-location projects related to cultural impact, difference and belonging. Rather than focusing on the geopolitical meaning of a particular conflict, Roberts-Goodwin is engaged with the ambiguities of what she terms the "terrain of the real and of collective emotions". In her photographs, the surface of the land and those that inhabit place, become a kind of palimpsest on which both the disfiguring and beautification marks of decades of conflict continue to be recorded in the present.

Roberts-Goodwin has earned international acclaim as a contemporary artist for her photographs and photo-based installations, such as *'Azure'* (2004), *'Disappearing Acts'* (2005), *'Random Acts'* (2007) and *'SIGHTINGS'* (2011) that investigate the presence and cultural impacts of the detritus of human experience on landscapes, ruins and terrains, as well as her more introspective works such as *'Bad Birds'* (2003), *'Blindfold'* (1997) and *'False Tales'* (1995) which explore the animal body, perception and its indelible link to place. In addition, Roberts-Goodwin is known for the production of multiples that frequently are created in concert with the photographic and video series. The 2012 *'TIMES LIKE THESE...swarm'* series, undertaken in Mexico whilst in-residence at ONDARTE International Artist Residency, Akumal, Quintana Roo, interrogates and questions contemporary issues of the individual and place within power structures of labour and cultural identity.





TIMES LIKE THESE