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Olivia Chin's 'Walking Practice'

THIS IS NO FANTASY

Statement

Works

Walking Practice presents new work by Melbourne artist Olivia Chin, developed from sketches made while walking the Jatbula Trail in the Northern Territory in Australia. Translating movement into painting and sculpture, the exhibition reflects the durational experience of walking and the shifting awareness of the body in landscape.



Olivia Chin
Biddlecombe Cascades, 2026
AU\$6,600



Olivia Chin
Crystal Falls, 2026
AU\$8,800

[View works \(7\)](#)

Through processes of translation, from movement to mark, Chin captures the rhythm of walking, where time, memory, and landscape accumulate through sustained attention.

'Walking Practice' brings together a body of works developed from sketches made during Olivia Chin's time walking the Jatbula Trail in the Northern Territory, in the Far North of Australia. Traversing ancient tablelands shaped by complex geology and plant life, the works emerge from a landscape carrying deep time and layered histories.

Chin's practice is grounded in processes of translation. Sketches made while walking are later

transformed into paintings and sculptural forms, snatching from movement to mark, and from embodied experience to material object. This process captures the durational nature of walking, where perception unfolds gradually through rhythm, repetition, and attention.

The resulting works function as traces rather than representations. Gestural lines, layered colour, and fragmented forms evoke the accumulation of sensation over time. They suggest the rhythm of footsteps, the shifting awareness of the body in space, and the quiet intensities of extended time spent on Country.

At the same time, the works engage with the broader cultural and historical context of the Australian landscape. Walking is not neutral, but shaped by the presence of deep and often painful histories. Chin's practice acknowledges this complexity, holding space for both the weight of what has been lost and the possibility of attentive, respectful engagement with place.

Alongside this awareness, Walking Practice also attends to moments of intimacy and connection. The works reflect the subtle shifts that occur through sustained observation, the act of noticing, and the shared experience of moving through landscape. In this way, walking becomes both a method and a framework for seeing, where time, memory, and environment remain in constant relation.

Olivia Chin: Walking Practice

Walking Practice presents new work by Naarm-based artist Olivia Chin, developed from sketches made while walking the Jabula Trail in the Northern Territory.

Translating movement into painting and sculpture, the exhibition reflects the durational experience of walking and the shifting awareness of the body moving through landscape.



Installation View, THIS IS NO FANTASY. Photo: Simon Strong

From Walking to Mark-Making

Chin's works begin as sketches made during long-distance walking, later translated into painting.

Through this process, movement becomes mark and bodily experience becomes image.

The works hold the rhythm of walking, capturing the gradual accumulation of sensation and the shifting awareness of the body in relation to place.

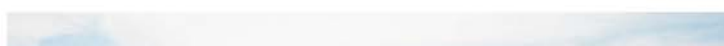


Olivia Chin, 17 Mile Falls, Katherine, 2026 diptych, Installation View. Photo: Simon Strong

Tracing the Experience of Walking

These works function as traces rather than direct representations. Gestural lines, layered colour, and fragmented forms evoke rhythm, movement, and duration.

They suggest footsteps and shifting attention, where perception unfolds slowly and the act of walking becomes a way of recording experience over time.





Jatbula Trail, Photo: Michael Nicolazzo

Landscape, Memory, and Time

Responding to the terrain of the Jatbula Trail, these works evoke landscapes shaped by deep geological time and complex plant life.

Rather than depicting specific locations, Chin's paintings hold layered environmental and cultural histories, reflecting how memory and time are embedded within the land.



Olivia Chin, Biddiecombe Cascades, 202, oil on linen, 97 x 117 cm

Material Translation and Process

Chin translates field sketches into layered compositions that merge painting, drawing, and material thinking.

Her practice explores how memory and embodied experience become embedded in objects, mirroring the ways time, erosion, and transformation are held within the landscape itself.





Olivia Chin, *Crystal Falls*, 2026 diptych, Installation View. Photo: Simon Strong

Attention, Slowness, and Perception

Walking Practice reflects the intimacy of sustained attention.

Through slow movement, subtle shifts in perception emerge.

The works suggest the act of noticing, where walking becomes a method for seeing more fully and engaging more closely with the environment and its changing conditions.



Olivia Chin, *Walking Practice*, 2026, Installation View. Photo: Simon Strong

Histories Held Within the Land

In the Australian context, walking is shaped by the presence of deep and often difficult histories.

Chin's work acknowledges this complexity, holding space for both the weight of what has been lost and the possibility of attentive, respectful engagement with place and its layered meanings.





Jatbula Trail, Photo: Michael Nicolazzo

From Sketch to Form

Alongside painting, Chin's sculptural works extend the logic of translation into three dimensions. Forms echo gestures made while walking, giving physical presence to movement and memory. These works connect the body, landscape, and material through processes of shaping, repetition, and balance.



Olivia Chin, in the studio, 2024. Photo: Michael Pham

About the Artist: Olivia Chin

Olivia Chin is a multidisciplinary artist working across painting, sculpture, and textiles. Her practice explores movement, material transformation, and memory across landscapes. She is fundamentally grounded in a deep reverence and awe for nature, critically examining ecological processes as frameworks for understanding material transformation and cultural interaction. She graduated with a Bachelor of Fine Art in Sculpture from the National Art School of Australia.



