Modern Art Projects (MAP) presents the next open house day on April 6th 2014 from 1-5pm in Woodford, The Blue Mountains. This is part of a unique program of events that explores the curation of contemporary art in domestic architecture and gardens. Special thanks goes to owners Cristina Ricci & John Porter for generously opening their private property and the support of the Blue Mountains City of the Arts Trust Cultural Partnerships Program 2014.

Morton House c. 1979, also known as ‘Cave House’ was designed and constructed by Deirdre and Ivor Morton, who spent their early childhood in the Walter Burley Griffin estate, Castlecrag. Deirdre is a renowned naturalist and the daughter of Ula Maddocks, a famous figure from Castelcrag’s influential circle of artists, architects and bohemians. Morton House was designed in an organic modernist style, aligned with Griffin’s Chicago Prairie School influences. The house has a wonderful mid century restraint, rough hewn hand made mudbrick walls, famous overhanging Australian native roof garden, inner atrium and many other unique features. It also overlooks a spectacular ravine further attesting to its cultural and environmental significance.

At Morton House guest curator and exhibiting artist Jacquelene Drinkall will present Eco Spirit. This exhibition celebrates the powers of the imagination to create vibrant and transcendental artistic productions in the social space of the home. The home is the ‘oikos’ – the Greek word for both home and the prefix eco. The art and science of ecology and economy experiment within and extend from the vitality of the home. Eco Spirit features artists Alex Wisser, Ben Denham, Beata Geyer/James Culkin, Bim Morton, Fiona Davies, Georgie Pollard, Gianni Wise, John A Douglas, Locust Jones, Paul Greedy/Tom Ellard, Sarah-Jane Norman, Sarah Keighery and Vicky Browne.

As a special feature, talks will be held by: Deirdre and Ivor Morton on the design and construction of the house and their life together there; house owners Cristina Ricci and biologist partner John Porter on the home and gardens; and Jacquelene Drinkall on the featured artworks and her unique curatorial approach.
Eco Spirit by Jacquelene Drinkall

Eco Spirit is an exhibition that celebrates the powers of the imagination and the intra-active pulse of materials and mind to create vibrant and transcendental artistic productions in the social space of the home. The home is the ‘oikos’ – the Greek word for both home and the prefix eco. The art and science of ecology and economy experiment within and extend from the vitality of the home. The suffix ‘logy’ refers to the learning of a subject or sciences or bodies of knowledge, whereas the suffix ‘onomy’ refers to the rules and laws of a subject or sciences or bodies of knowledge. The rules of economy and the learning of ecology are rooted in our home on earth, whereas astronomy and astrology battle it out for a logic of the stars in the sky.

The Morton Cave House is resonant with the ecological activism of the original builders, Deirdre and Ivor Morton, who both grew up in Walter Burley Griffin’s Castlecrag live-in artistic and theosophical centre. Theosophy is an esoteric philosophy of divinity rooted in the mysteries of nature. Morton house is now full of wonderful artwork, textiles and objects such as telecommunications wire baskets collected from Africa and Australia by Cristina Ricci, one of the owners. The other owner, Cristina’s partner John Porter is an environmental scientist with National Parks, so Cristina and John share a great love of art and environment with the original owner builders with whom they are friends. The Morton’s son Bim Morton, who helped build the house, also contributes some woodcraft artwork to the Modern Art Projects (MAP) event, to help tell the broader artistic story of the house. Deirdre and Ivor certainly do not identify as theosophers themselves in this day and age. However it is reasonable to assume that their strong early association with the creative thinkers, artists, architects and bohemians who shared their home at Castlecrag provided foundations for emergence of their own radical spirit and involvement with progressive ecological movements of more recent decades. Eco Spirit will bring many artworks by contemporary artists to the house, and a multiplicity of contemporary belief and disbelief systems connected to experimental art practices.

My curatorial approach for Eco Spirit is underscored by Timothy Morton’s writings on art, integral ecology, object-oriented ontology, as well as my ongoing research of aesthetics of telepathy and telekinesis.1 Bim and the American Tim are not related, but could be considered Eco Spirit brothers perhaps, and it is from here that I discuss the work of Timothy Morton until I then return to Bim’s anthropomorphic table. Tim Morton’s book Ecology Without Nature makes strong connection between the environment and the unconscious.2 Theosopher Claude Bragdon said earlier that the “...partial waking state is the soil in which remembered dreams develop ...”3 which parallels both Morton’s concept, as well as Jacques Derrida’s notion of geotrauma and the cultivation of the telepathy of psychoanalytic transference within ecological geographies.4 Morton recognises the awkwardness of bringing the environment and the unconscious to the foreground of conscious attention, because both are meant to
be in the distance, as out of mind wastelands of murky memories and where waste is routinely discarded.

In Tim Morton’s ecology of interconnectedness, the ‘mesh’ of ecological and virtual thinking have become entangled. Morton’s dark ecology explores the demonic energies of hyperobjects that accompany environmental crisis, such as global warming, polystyrene and nuclear pollution. The human brain and all its quantum computational and transformative powers to bring about geotrauma and the age of the anthropocene show how Morton’s thoughts resonate with common themes within Speculative Realism and Speculative Materialism. Through ecological crisis, new understandings of diabolic materialism are ushering in new forms of uncanny magical transformation and apocalyptic religiosity.

Tim Morton’s theories are echoed and extended by a number of other artists, scientists and theorists, including quantum physicist and feminist philosopher Karen Barad who also applies quantum action at a distance within arts discourses, as well as Jane Bennett who looks at the vast amounts of plastic rubbish in the ocean and brings forth newly configured theories of vitalism, entelechy and shui to help break down distinctions between human and non-human agency. The concept of entelechy comes from Hans Dreisch, an early twentieth century biologist whose theories were inseparable from his philosophical and theosophical engagement with telepathy. Theosophical thinkers were also engaged in quantum physics and engaged in exploring ‘four-dimensional vistas’ and powers of thought. For example, theosophical architect Claude Bragdon practiced telepathy with playing cards and created architectural experiments based on four-dimensional hypercube tesseracts, and atomic and molecular structures. Morton’s ecological aesthetics are interwoven with quantum theories of cause and effect and full of telepathic and telekinetic vitalisms. For Morton, the aesthetic dimension is the telekinetic quantum dimension.

Within this MAP event the art works presented explore loosely speculative and theosophical themes in an intricately interwoven manner. Bim Morton’s table with anthropomorphic legs is resonant with Eco Spirit. Many of his works celebrate the spiritual process of anthropomorphising wood, finding hands, faces and beings within the grain of wood and carving out avatars of ecological consciousness. The table and brain are important facilitators of the transferences between learning and rules, ecology and economy. This is also explored through Karl Marx’s discussions of commodity fetishism in Capital, resonant with the kitsch of vaudeville and spiritualism. Marx represents the commodity as a wooden table with not just wooden legs that rear up like an animal, but also with a wooden brain. The possessed commodity has a “mystical character” and is “a very queer thing, abounding in metaphysical subtleties and theological niceties.” When a wooden table becomes a commodity “It not only stands with its feet on the ground, but, in relation to all other commodities, it stands on its head, and evolves out of its wooden brain grotesque ideas, far more wonderful than ‘table-turning’ ever was.” Theories of economy can be traced to Marx’s fascination with the powers of religion, the queer problem of consciousness, and the role of imagination in revolution. Bim’s poetic writing accompanies his artwork and draws a connection between ecology and economy:

“The many arms of mother nature call for small pitance ... but who makes eye contact with a beggar? The world gives to all its great riches, but who gives alms to mother nature?”

The heritage of the spiritual in art has influenced contemporary visual, performative and media art, for example in the work of James Lee Byers, Linda Montano, Susan MacWilliam, Mariko Mori, Joseph Beuys, Marina Abramovic, Domenico DeClario, Michael Nelson Tjakamarra and Micky Allen. At Eco Spirit John A Douglas’ live performance art, Incursion #1 (damp), will be slowed down to the entelechial vital force of slime mould movement inside the central atrium vitrine. Douglas also explores ‘queer’ and otherworldly anthropomorphisation of mould microbiology in a series of photographic lighboxes called Incursion #1 (Firebird Suite). I use the word queer in the sense that Barad uses the term, to connote the ecological nature of performativity, but I could also use the term ‘spooky’ in the sense that Albert Einstein used this word to describe the weirdness of quantum action at a distance. Douglas’ Incursion works are inspired by the way his dialysis fluid spilt on his CD collection and subsequently grew mould. Douglas explores the uneasy sympathetic relationship between the human and the nonhuman: “Human dwellings, like the human body, are subjected to incursions of growths, detritus, dirt and decay.” Sarah-Jane Norman is an indigenous artist who was raised by spiritualist parents. Her upbringing has led her to...
have a lifelong fascination with the paranormal. Her mother was a spiritual medium and her father had a vast library on Alistair Crowley and taught her to dows with a pendulum at the age of eight. Norman, who has a house in the Blue Mountains, emails from Berlin where she lives half of the year: “... ectoplasm images are particularly interesting, insofar as they represent the female body in a state of (staged) sensational, abject rapture, white muslin flowing from noses and vaginas, completely undercutting the morality of the day.” 12 For Eco Spirit Norman converts her original performance of mediumistic ectoplasm from film to video, as a telecine in Hakum. Historically ectoplasm has been performed and simulated using a mesh-like gauze, like gooey, crumpled and interfolded forms that are like unnatural wo/man-made psychic mesh or slime moulds emerging from bodily orifices.

Theosophical aesthetics, for example Annie Besant’s thought forms, had a great impact on Australian modernism and this legacy returns to haunt pioneering experiments in new media. Paul Greedy and Tom Ellard’s collaborative artwork, Home Clavilux, carries on the theosophical work of Thomas Wilfred, who developed the original Clavilux, and it attempts to visualise a sonic musical instrument tied to colour theories drawing upon spiritual, psychological and scientific belief systems. The artwork literally brings Besant’s thought forms and coloured aura theories into the world of cybernetic new media art. The iridescent cybermesh of thought forms suggests the unheimlich virtual ‘home’ of interaction between psyche and world. In exploration of this theme my wearable coloured arabesque headpiece, EEG DNA data skullcap, woven out of telecommunication wire is partly inspired by Besant’s thought forms and ectoplasm mesh, as well as DNA helix, antennae and unicorn horns. It also has spike forms mapped to the coordinates of an EEG device I have worked with in a related new media artwork called Harlequin UFO. Since art school I have been completely fascinated by Besant and C. W. Leadbeatter’s book Thought Forms, especially the thought forms that resembled auras and cybermesh, which can be seen in my woven telecommunications wire.

Besant was also a leading feminist Fabian socialist and deeply involved in education reform and pioneered early forms of postcolonialism with her campaigning for Indian Home Rule League, demonstrating patterns of quantum entanglements between spiritual, economic and ecological concerns that continue across time and space. Resonant with social concerns are Locust Jones’ drawings. Jones’ drawing Fukushima is full of references to traumas of the world, and directly references tsunami damage to Daiichi nuclear reactors. The Fukushima disaster extends the hyperobject of nuclear waste and radically disturbs all forms of eco, with many homes left empty for many hundreds of years and damage done to DNA - the biological homes of future beings. Nuclear contamination is an indirect result of the human mind’s ability to act at a distance over uranium through the use of quantum physics, mathematics and technicity.

A reproduced detail of Jones’ Fukushima is shown on the door of the Morton House pantry fridge, a common flat-surfaced magnetic site to display paper artifacts within most homes. Photocopies will be available for exhibition visitors to take for their own fridges. Jones’ ceramic objects are found in the garden near an enchanting elvish pizza kiln that emerges from the ground with the aura of a stupa combined with the look of an anthill mound. Both sites for Locust’s artworks are proximate to apparatuses for either the heating or cooling of foodstuffs.

A strong feature of theosophy was the exploration of emotional, spiritual, political and scientific theories of vibratory colour, atomic molecules and the recognition of geometry within nature. Eco Spirit includes a new work exploring abstraction and colour by Beata Geyer, an artist trained in both art and architecture who lives just around the corner from Morton House. Geyer collaborates with James Cullin creating new rectangular coloured objects guided by the window design features of the Morton House. Geyer and Culkin’s work Sectio Aurea explores the magical geometry of the golden ratio, a mathematical formula linked to some of the deepest entel-echial structures of the fractal universe. The Golden section played a crucial role in the founding of the theosophical movement. Theosophers rediscovered the use of magical proportions in Greek and Egyptian mathematical aesthetics and thought the Fibonacci series to be the alchemical key to nature itself. Sarah Keighery, another local artist, presents Colour Code 555- Pure Lustre, these are rounded abstract alchemical earthen vessels with red and gold pigments, resonant with suggestion of sacred crimson blood displayed for divine communion and undergoing an alchemical ontogenesis. Her objects resemble sculptural, painterly soaks or chalices seemingly emerging from the earth. Installation of these objects engages a dialogue with the waterfall rock pools that flow from the house down the giant rock face into the ravine. Keighery’s wychy abstractions use “foods, plants, minerals and other substances [that] have been utilised as a replacement for traditional materials like painting.” 13

Some artworks engage directly with the dynamic native garden environment. Geogina Pollard’s Song, Sung hangs as cascading dried and woven house paint in dialogue with the matted mesh of native foliage that spills from the roof of the house, triggering a dialogue between the inorganic and the organic materiality of the house and garden. The geometric designs that emerge from using different coloured paints flicker and pulse with gaps in the weaving and the congealed threads of paint-flow. Pollard’s paintings are like veins becoming scar tissue freed from the conventions and bandage-like materiality of canvas. Ben Denham performs Generation loss (poetics of decay), a ritualistic waterfall performance in a cultish long dress gown in a new work that is informed by his earlier work In Flow, performed at the pool of a Blue Mountains waterfall. Denham’s outdoor actions are sent via low-resolution feed to a screen into the house to explore tensions between the concrete reality and poetic transmission of the live action. The labour produced for both In Flow and the new work is artistic, cognitive and physical yet somehow not immediately practical, bringing an unheimlich or strangely ‘out of the house’ quality to the work.
Alex Wisser presents part of BlankCanvas, a framed 2D photograph of a kitchen dining area. Wisser captures haunting traces of the lives lived within house interiors as they are on the day of the house’s sale. Surveilled and emptied out as commodities on the market, the interiors are charged with a similar kind of eerie telepathic photo paranoia at work in Jane and Louise Wilson’s photographic documentation of Greenham Common, Stasi City and abandoned European warehouses. In Sydney, house prices create a war zone of economic violence for most artists. Wisser’s large two meter long photograph is used as a flat installation object to intersect dynamically like an oversized cubist plane into the 3D kitchen dining area of Morton House, suggestive of an open window porthole into a hyperreal fourth dimension. The documentary photo intrudes into the real domestic space reminding viewers of photography’s potential to contribute to teleportation research, or at least the collision of different realities. As an artist I bring photographic evidence of a UFO structure and human interaction to the exhibition. My Weatherman UFOlogy UFO rests on the earth like an earthdome. As a curator I see an alignment of this UFO work to experiences of the quantum dimension explored by Morton as well as Bragdon and his interest in telepathy, hypercubes, crystals and arabesques. Vicky Browne presents Five Stones, these are large crystal-shaped black rock-like objects that initially appear to be made by the sublime distillation forces of the ancient earth. Browne’s ceramics celebrate ecomimesis and automatic processes that humans generate to mimic nature through psychic-material binding. Made of ceramic earth by hand, like Morton house made of mud bricks and hidden beneath a rooftop garden, they are human inventions that speak strongly of an imagination that maintains a close connection to earth materiality and design. Brown also shows silvery objects suggestive of alien metallic glazed ceramic deposits on top of a burnt piece of tree wood, called Bells. In a series of smaller works collectively called Searching for Sigourney Weaver, Brown combines household ceramic spherical bowls, goblets and vases with tiny parasitic twig nest extensions that resemble prosthetic homes made by tiny birds or water nymphs.

The entrance to Eco Spirit at Morton House is flagged with esoteric references to the magick of blood in the abstract and elongated rectangular woven polyethylene flags of Blood on Silk; Turn to, turn away by Fiona Davies. Looking back to radical spiritual connections, the red material might also be reminiscent of the red ribbon that Besant always had in her hair as she campaigned for greater political representation of women. It is of course also like the stripes of the barbers pole set free from the spiraling helix structure and electric motors to blow in the wind and commune with ambient environmental affects and forces. Furthering references to visceral corporeality I collaborate with Gianni Wise, whom besides being an artist is also the designer of the cult Carrie movie merchandise distributed by Sony in Australia. Our collaboration reworks the powers of red blood, burning money and telekinesis to reference current controversy regarding Biennale of Sydney, Transfield and heightened attention to the relationship between art and capital. This movement amongst artists ultimately wishes to somehow, almost magically, act at a distance, to bring asylum seekers on Manus Island safely back to a Transfield Welcome Centre integrated within our mainland communities. Wise also presents a video depicting the landscape of the Blue Mountains, humming and vibrating to the ambient sound of a large electrical tower, with plastic brains and electrical wire bubbling in the bathtub. Extended cognition is shown to extend from the organic to the inorganic, with landscapes and mindscapes both disrupted and connected by electronic technological intrusions and noospheric pulses.

Eco Spirit brings a concentration of vital and vibrant cultural capital into a house and garden already fecund with spiritual, ecological and aesthetic significance.

Jacqueline Drinkall April 2014


Special thanks to all the participating artists; the MAP team especially Sarah Breen Lovett for editing, as well as Billy Gruner and Sarah Keighery; Tom Apperley writing group and Aesthetics After Finitude reading group based at School of Arts and Media, University of New South Wales (SAM UNSW), especially Laura Lotti for editing; College of Fine Arts, University of New South Wales for my Honorary Researcher library access; and Lisa Blackman and Warren Neidich for stimulating thinking about telepathy, teleshiness, affect, extended cognition and material engagement.

Vale Jürgen Kerkovius by Jacquelene Drinkall

Vale and deepest thanks to Jürgen Kerkovius, a great young artist, dear friend and COFA PhD candidate of just 29 years of age, who suddenly and very sadly passed away in the lead up to Eco Spirit exhibition. I met Jürgen at Artspace Visual Arts Centre in 2011, when he also had a residency with his then partner Elise Harmsen. Jürgen gave much needed advice for completing my UFO, as he was a genius technician and brilliant creative problem solver. Jürgen also spontaneously organised a collaborative team of Artspace residents to help me complete the painting of some giant papier-mâché skull props for an Occupy Sydney street protest. When the UFO was tested and installed at Cementa_13 at Kandos he helped deinstall it in a flash, having slept in it overnight with a mosquito net suspended from the minarete. Many photos of Jürgen inside the UFO feature in my artist book Weatherman UFOlogy, Kandos Occupation, which is included in Eco Spirit together with the large photo of the UFO. Jürgen was also a very dear friend to Eco Spirit artist Paul Greedy, as well as myself and many others. The world is poorer for Jürgen’s untimely departure and he leaves many strong and powerful memories with those who were lucky to know him.
Alex Wisser, *BlankCanvas* (single photo from a larger series), framed coloured photograph, archival ink on cotton rag, 2m x 1.33m.

**ALEX WISSE**

*BlankCanvas* is a photographic series of homes that have been lived in for more than 30 years taken on the day of their sale by auction. These photographs capture the decorative decisions layered decade upon decade and the traces of the lives lived within these interiors. The potency of these scenes is rendered salient by the fact that they are taken on the day of their sale and within the awareness that this will result in their ultimate erasure through renovation. Thirty years of one person’s life is another person’s blank canvas.

*Alex Wisser, BlankCanvas (single photo from a larger series), framed coloured photograph, archival ink on cotton rag, 2m x 1.33m.*
Dividing a line so that the shorter section is to the longer as the longer section is to the whole line defines the golden ratio. It is an irrational number, inexpressible as a simple fraction. Its value is one plus the square root of five, divided by two—approximately 1.618. It is represented by the Greek letter φ (phi). φ has intimate connection with unity; φ times itself (φ^2) is equal to φ plus one (2.618...), and one divided by φ equals φ minus one (0.618...) (from Platonic and Archimedean Solids)
Benjamin Denham, *Generation loss (poetics of decay)*, live performance and video installation, 2014

**BEN DENHAM**

For this event Ben Denham will rework his previous video *In Flow* (2010) into a new action and live video feed that will use one of the window spaces of Morton House as an interface connecting inside and out. The camera be directed at the action occurring outside the window and will send a low-resolution feed to a screen inside. The loss of fidelity will mark the transition from outside to inside and from the concrete to the poetic.
Blood on Silk: Turn to, turn away is one of the works produced in the collaboration between the late Dr Peter Domachuk, Dr Lee-Anne Hall and Fiona Davies. This is/was a collaboration examining the biomedical uses of silk particularly as it relates to blood.

Slung high from the underside of the front terrace the red and white striped panels partially block the front door; the point of transition from public to private; a point of vulnerability. Referencing the barber’s pole, formerly the sign of a surgeon, they are both ready to dance and ready to turn away.

Fiona Davies, Blood on Silk; Turn, turn away, packaging material and paint, 360 x 300 x 270cm, 2013
(The image is from when it was shown in Istanbul slung as if washing between buildings six floors above the street.)
These paintings are made from house paint that is poured in drips to make a self-supporting fabric. Patterns are choreographed, put into motion, and fall apart as the flow of time slows down. The repetition of pouring paint prepares a ground for each moment to articulate itself whilst maintaining a connection with the past and the future.

Sublimation is reproduction; painting is reproduction. Painting feels so good because it is reproduction. Paint needs to be reproduced, which is why it feels so good. Paint will reproduce if it can, regardless of moral intention. There is no moral intention, only the intention to reproduce.
Gianni Wise lives and works in Sydney, Australia. As an artist he works across various media from video to installation, sometimes collaboratively and at other times on solo projects. He is currently a doctoral student at Sydney College of the Arts, University of Sydney. He has evolved a large body of work which deals with notions of social paranoia, security, and narratives of fear through conspiracy theories. Gianni has shown throughout Australia, South America and Berlin, Germany in particular.

Gianni Wise, Spectres of the Spectrum II (installation detail), plastic medical models, computer wires, 2014
GIANNI WISE & JACQUELENE DRINKALL
Jacqueline Drinkall is an artist, as well as theorist and curator, who grew up in Bathurst. She was awarded an Australian National University (ANU) Travelling Art Scholarship and studied with internationally renowned artists Marina Abramovic and Krzysztof Wodiczko at École Nationale Supérieure des Beaux-Arts, Paris, an experience that crystallised her interest in telepathy in both conceptual performance and in Situationist cyborg theory. She has also been awarded the ANU University Medal in Visual Art, Australian Postgraduate Award and Marten Bequest Travelling Art Scholarship in the field of Painting, as well as numerous other awards, grants and residencies.

Jacqueline holds a Masters by Research and PhD - her PhD dissertation is titled *Telepathy in Contemporary, Conceptual and Performance Art*. She has worked as an Art Lecturer at University of Sydney, James Cook University, College of Fine Arts and ANU. She has published three academic peer reviewed book chapters on telepathy in art, as well as a number of other creative project publications. Jacqueline has exhibited widely nationally and internationally during and since completing research studies. She has previously curated art exhibitions at ANU’s Humanities Research Centre; multiple exhibitions and events at Artspace studios/lecture theatre and Sydney CBD for #F12 International Occupy Art Day of Creative Action; and she co-curated with Anne McLaughlin at Bathurst Regional Art Gallery.

Jacqueline Drinkall, *Weatherman UFOlogy* (Kandos Occupation), archival digital photo print mounted between aluminium and Perspex, 80 x 53cm, with hardcover artist book, archival paper, 25 x 21cm, 2013.

Jacqueline Drinkall, *EEG DNA data skullcap*, weaving, telecommunications wire, 50 x 28 x 21cm, 2013.
JOHN A DOUGLAS

For MAP Morton House, Woodford, John A Douglas will be performing a new site specific experimental work inhabiting the vitrine as a parasitic like green creature along with exhibiting an digital collage LED photobox of mould and human tissue.


John A Douglas will inhabit Morton House as a green figure who slowly negotiates the enclosed space and foliage within the vitrine. Camouflaged amongst the foliage, Douglas will interpret the site as a slow moving growth clinging to the surface of the vitrine. Human dwellings, like the human body, are subjected to incursions of growths, detritus, dirt and decay. Living in the built environment is often an ongoing battle against the incursions that seek to destroy it.

2) Location: Sauna: *Incursion #1 (Firebird Suite)*, Duraclear, LED backlit acrylic photobox, batteries, timber, 30cm x 30cm x 10cm, 2014.

The work was made in response to the discovery the classical CD collection had become damaged by an accidental spillage of dialysis fluid. The fluid had soaked into the collection causing the inks to run and forming black moulds on the discs, covers and booklets. The discs had been forgotten and neglected after being digitized so the collection probably suffered from multiple spillages. Life support treatment keeps me alive but sometimes things go wrong causing chaos. Accidents happen and in this instance damaging physical surroundings and creating lower life forms. Mould too, can often infiltrate the human body causing sickness and sometimes death. The memory of this incursion was forever marked onto the printed matter of the symphonic recordings. Incursions are often random, futile and without reason.

Courtesy the artist and Chalk Horse.
LOCUST JONES

My drawing practice is based on the media for stimulus and effect. Without media coverage, comment and analysis I wouldn’t make the art I make. The major themes in my drawing: War, Globalisation, Politics, The Environment are all themes which dramatically rehearse the basic question of human justice and injustice. My connection to these themes occurs through the mediums of television, Internet, radio and newspapers. My practice began with printmaking and moved onto working directly onto paper with ink and graphite. Recently I have been experimenting with ceramics as a surface to draw onto.

Locust Jones, *Fukushima* (detail), 1.2 x 10 m, ink on paper, 2012 (image Michael Myers)
PAUL GREEDY + TOM ELLARD

The project was conceived as carrying on the work of artist and Theosophist Thomas Wilfred who developed the original Clavilux. The Clavilux was one of many attempts made throughout the 20th Century to create an equivalent to a sonic musical instrument. Implicit in the idea is that there is a correspondence between frequencies of sound and of light and that light can be scored according to musical rules. This remains an elusive goal. Our device combines analogue and digital processes. The colour signal starts as a computer generated source. It is processed by analogue reflections and refractions, as was the case in the original instrument. This makes best use of available technologies and is a coherent advance on the original. The user controls the digital light source via an easily learned touch-screen interface. We will be presenting a version of the work for MAP that incorporates a pre-recorded colour signal in place of the user interface.

Wilfred designed the Clavilux to fulfil the colour theories of Theosophy, a religious group to which many artists such as Kandinsky, Klee and Schoenberg belonged. Wilfred’s invention was a late manifestation of Theosophical thought, and our machine keeps this idea central. Practically this means a control interface that is easy to use and is designed to present this philosophy – equating certain colours with certain moods and ideals. The particular pallet of colours we’ve selected is drawn directly from the colour theories outlined in Ann Besant’s ‘Thought Forms.’
Interchange and the Contemporary, the temporal object works of Sarah Keighery

The circle line series in Sarah’s practice has evolved since 2003 and present works emerge from a consistent art practise revolving around an experimentation with painting, sculpture, jewellery making, and eventually contemporary installation/object art. Specifically within that process the temporal quality of foods, plants, minerals and other substances have been utilised as a replacement for traditional materials like paint. For this reason it is key to a fitting reading the work that the life span or, relationship with time, further underlines the significance of a re-cycling aspect that the artist deliberates and speculates on a variety of present day attitudes. In this way, the semi-permanent installation dotted line works are described here as, contemporary interchanges. The work shown Colour Code 555 - Pure Lustre, 2014 has 5 segments in the line that sit on the earth and are affected by its surroundings. This is a type of practice that questions why art needs conditions associated to it, and does so by proffering a critique of the viewers expectations that may wish to see it placed into a specialised contextual position, gallery, private ownership and so on. This is a critique of values that is present within a defining span of time, in its very production. Subsequently the temporal works tend to make their way across a wider time span as archival material irrespective of intentions. Consequently, these sometimes flimsy or fragile object/works deliberate on whether they will they even be able be appreciated during their makers own lifespan?

In general, the object/works are monochromatic circles placed in an alignment. The circle or dot-line pattern is the basic unit of the painted and sometimes drawn works. The post-minimalist use of the line (an extension of dots joined together) is in fact an architectural style of drawing in public places. And whilst the collective implementation of a monochromatic colour (often organic material/substances), applied to the dots/lines (wood, steel, plastic), are intended to emblemise a start position for a contemporary painting project. These contingent aspects create what the artist believes is, a micro-cosm, a place where a contemporary art and the notion of an interchange of conceptual concerns is staged and, where the basic beauty of painting is summoned - bringing the viewer to the fundamental issues of pictorial creation in a present day tense.

With these post-formalist and highly convergent artworks a genuine understanding of simplicity is meditated on, and the revaluation of the viewers minds thought processes reminds us of the simplest of questions what is contemporary art? Through this motioning forward of a painting project there is simultaneously a returning or circling back to valuable known traditions. And as the artist further states, “I am relaxed in the feeling of knowing that something has happened before and will likely happen again, within the the genre of super reductive art”. In this instance, through a post 20th century consideration of monochromatic art her work is evincing cyclic engagement, creation, even arts actual depletion.

Written by Rosa Nimming, Belgium, 2010.

Sarah Keighery: Colour Code 555 – Pure Lustre, 2014
Sarah Jane Norman’s practice is grounded in performance. As such, her core interest is in the body: the body as a spectacle of truth and a theatre of fantasy; a siphon of personal and collective memory; an organism with which we are infinitely familiar and eternally estranged; a site which is equally loaded and empty of meaning, where histories, narratives, desires and discourses converge and collapse.

She is known in Australia and abroad for her body of intimate work, such as Rest Area (2006), Songs of Rapture and Torture (2007-20110) and Take this, for it is my Body (2010). Each of these works is crafted for a single audience member at a time, and represent the artists long term commitment to durational and one-to-one forms, which form the central axis of her working methodology. These works are site-driven and take place in a range of unlikely locations: the back of stationary trucks, darkened hotel rooms, former prison cells, coal cellars and empty shopfronts. Works such as Rest Area and Songs of Rapture and Torture indicate a sometime preoccupation with cultural tropes of romantic love, transience and the interplay of desire and loneliness. Take this, for it is my Body uses the same formal range to explore the very different territory of race and colonial trauma.

An Australian artist of mixed British and Indigenous Australian heritage (with ties to both Wannarua and Wiradjuri Nations), her latest body of work is preoccupied with the complex legacy of colonialism as an embodied phenomena.

Aside from her performance practice Norman works in a range of other media, and is known as a writer of fiction, essays and poetry. Her work has been published in a number of national and international journals (Meanjin, Overland, Stylus, The Cultural Studies Review, the National Association for the Visual Arts (NAVA) Quarterly and Realtime to name a few) as well as placing in a number of awards including the Overland/Judith Wright Prize for poetry and the DJ (Dinny) O’Hearn Award. She was also the assistant editor on the book Dreaming in Motion: Celebrating Australias Indigenous Filmmakers, a co-production of Realtime Inc and Screen Australia.

Norman grew up in Sydney and Regional NSW, has lived in the United Kingdom, Japan and Germany, and currently divides her time between Berlin and Regional NSW.
The black ceramic work *Five Stones* could be out of the ground; actually, it is out of the ground, but the materials have been fiddled with. They are not in-situ, although, to look at them they could be. They could be strange coal from under Lithgow. My practice is a sculptural exploration into how we think we know materials. Often (although not always as *Five Stones* demonstrates) my work is about sound and how it resides in objects and materials.
The lead curators and co-ordinators of MAP’s founding contemporary art group include Billy Gruner, David Haines, Sarah Keighery, Sarah Breen Lovett and Nikki Walkerden all associated with the Blue Mountains region in NSW, Australia. MAP welcomes submissions from suitable property owners for open day events or, as featured properties on the website. Guest Artists/curators are also invited to make relational proposals – see call out on website for further details www.modernartprojects.org email: info@modernartprojects.org or phone 0431 434 904.