

PHANTOMS OF FORM

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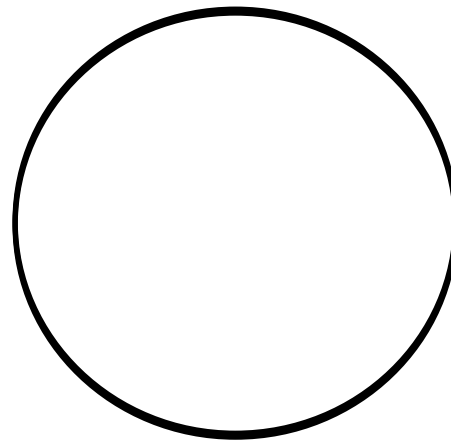
Parallel

Two things that exist in the same place and time?
Or just two things that exist, with a connection to one another. Running alongside each other. The problem here is that there is no overlap. Parallel means that one thing is not destined to cross the path of the other.

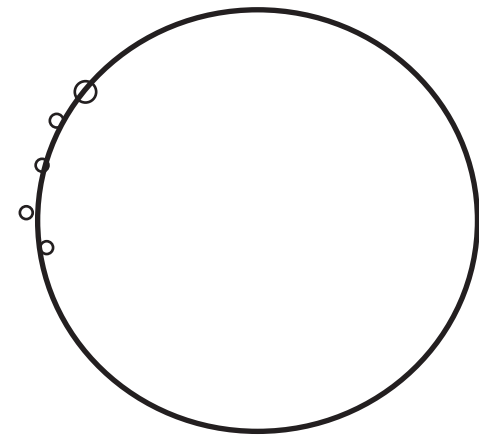
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If traces of one exists in the other, are these atoms or particles that have shaken loose whilst in transit? That are absorbed and encompassed in the trajectory of the other. Do they act as relics, monuments or talismans? So there are fragments from one parallel circling within the others.



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It is certain that these two things exist in the same location, or have existed in the same or numerous locations at one time. Location or place is not in question here. There are a finite number of possible locations that both these parallels have occupied. Wexford, London, Paris. Both have a connection to Japan. So parallel can be confirmed as occupying the same place but maybe not at the same time, this is where the absence of an overlap is confirmed. Time is irrelevant for the parallel.

Then there is movement. Why of movement important to parallel? There is movement locations. The parallels are constantly in motion. Does a parallel mean that two things need to travel in the same direction?

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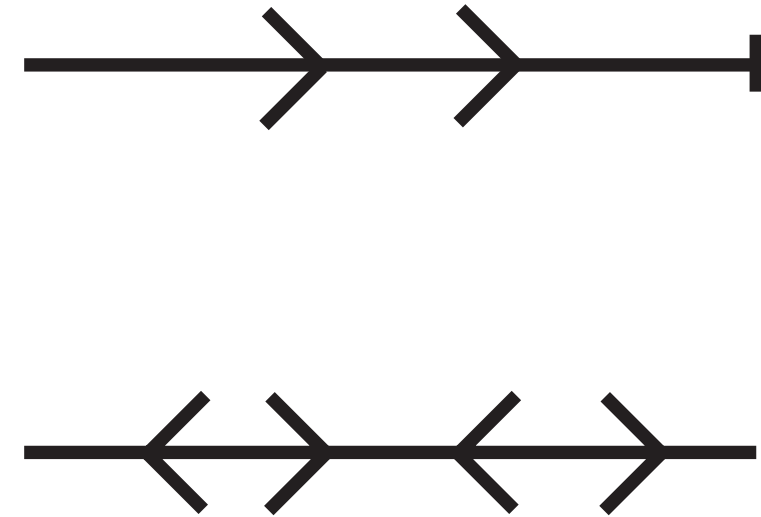
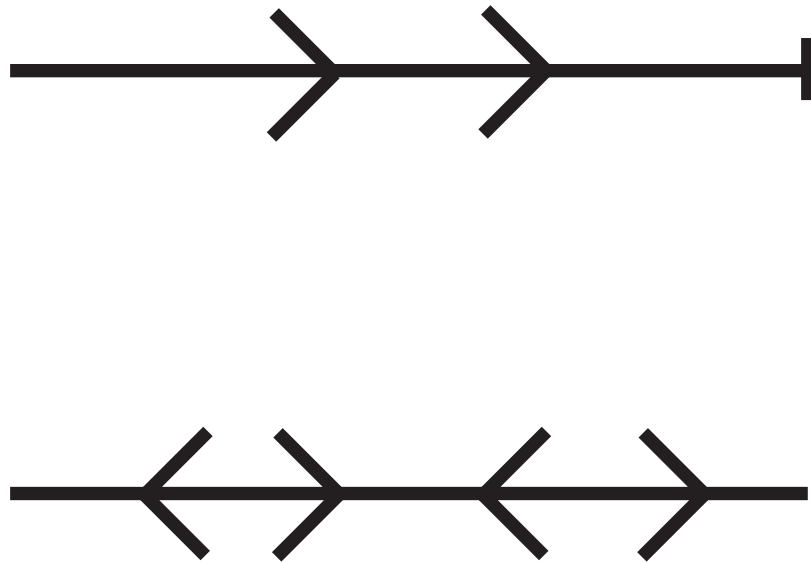
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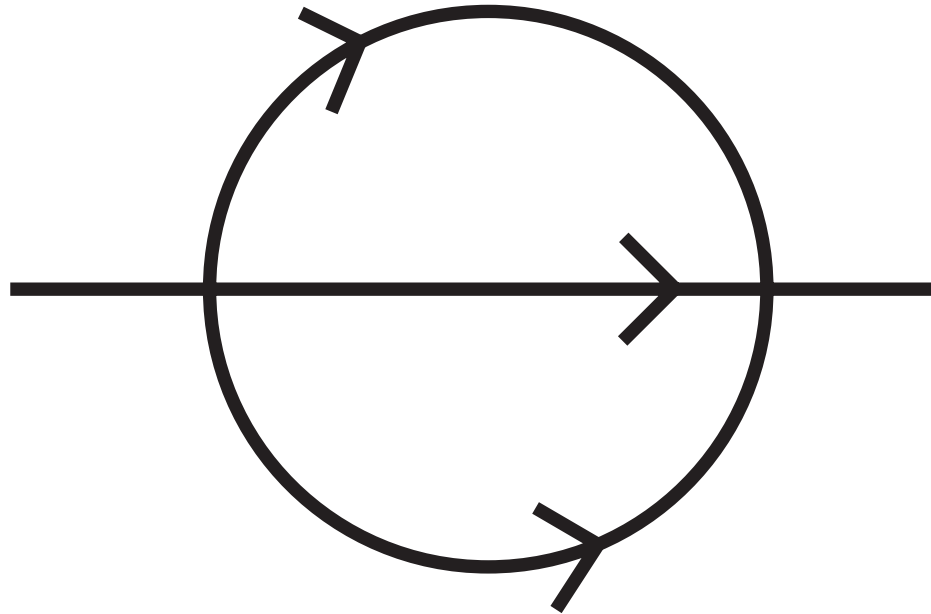
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Perhaps one is travelling in a constant direction, the other travelling in both directions, looking forward and backward at the same time. Perhaps she is unable to look fully at the pinpointed position in which she currently exits, she is constantly in flux. For the other the movement forward has stopped but the atomic/particle traces are still moving.



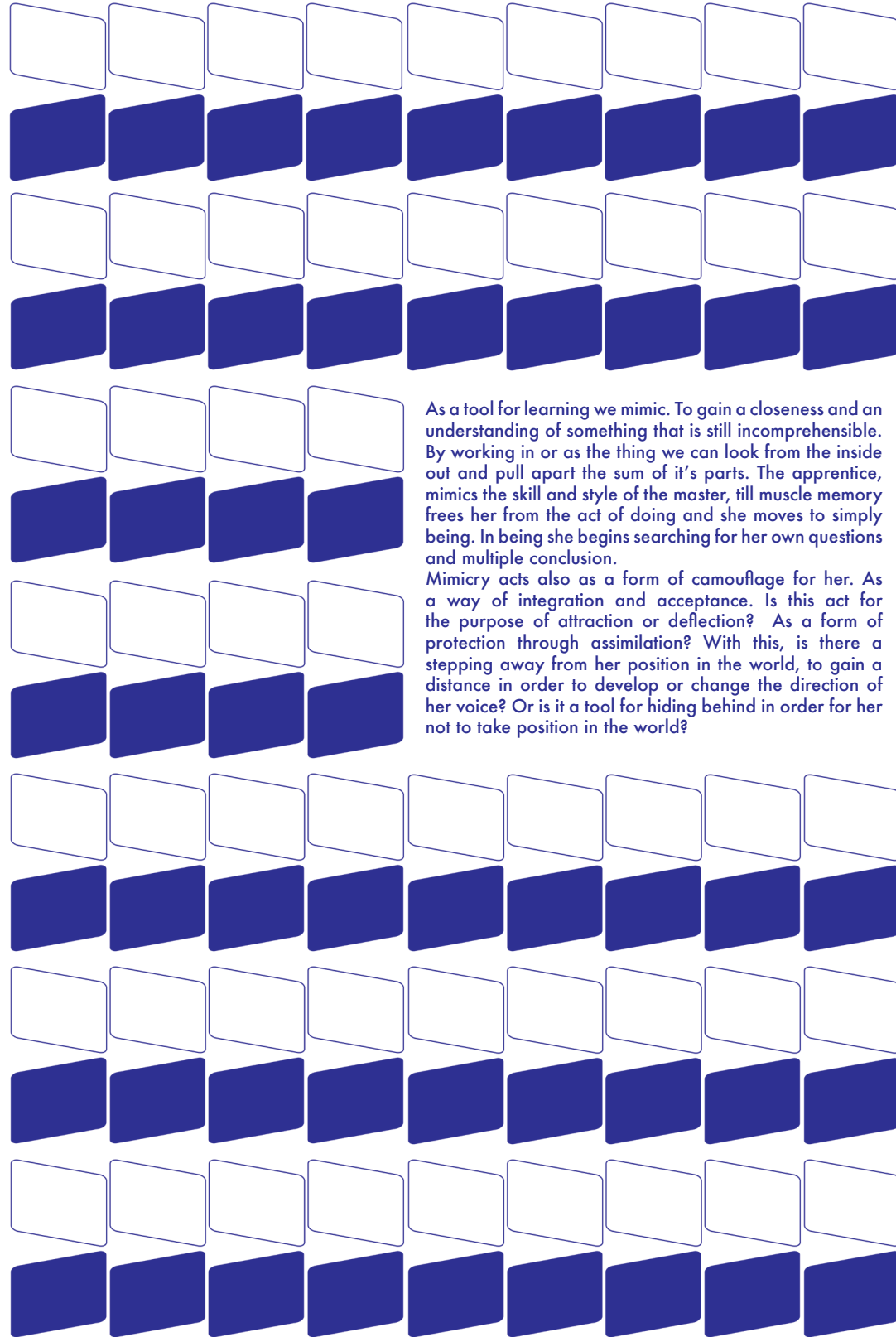
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Yet what if one was to circumscribe the other, would the parallel still exist? To circumscribe suggests that one doesn't cut across the other but there are points at which both parallels could meet, perhaps not consciously or physically but in moments of coincidence. The circle intersects with the line but the line cuts the circle. Does this then break the existence of the parallel?



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As a tool for learning we mimic. To gain a closeness and an understanding of something that is still incomprehensible. By working in or as the thing we can look from the inside out and pull apart the sum of it's parts. The apprentice, mimics the skill and style of the master, till muscle memory frees her from the act of doing and she moves to simply being. In being she begins searching for her own questions and multiple conclusion.

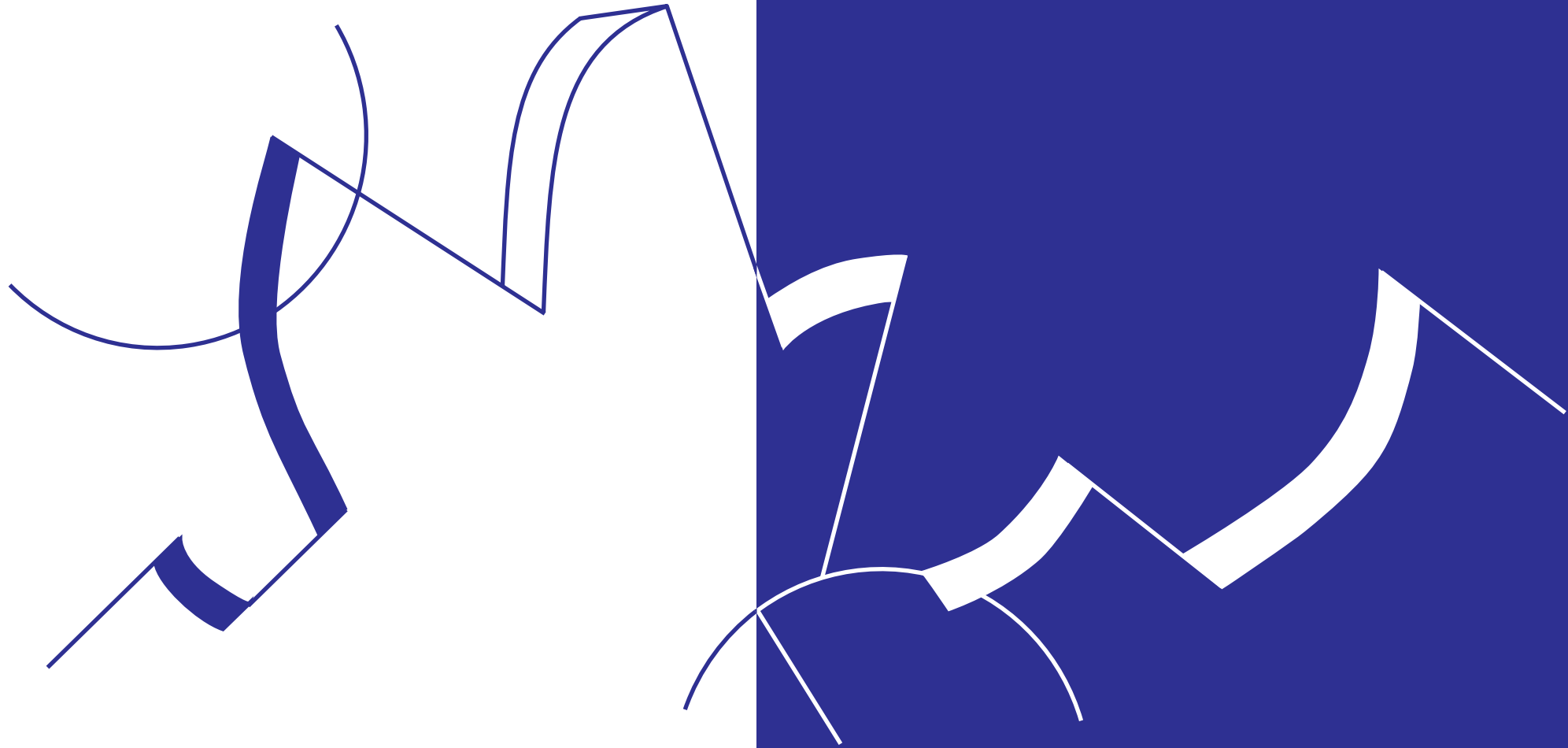
Mimicry acts also as a form of camouflage for her. As a way of integration and acceptance. Is this act for the purpose of attraction or deflection? As a form of protection through assimilation? With this, is there a stepping away from her position in the world, to gain a distance in order to develop or change the direction of her voice? Or is it a tool for hiding behind in order for her not to take position in the world?

To replicate is to actively copy something that she already knows exists. The replica becomes a double of the original yet, for the most part, she sees that the replica is devoid of the original's aura. What differs between this replication and mimicry? Mimicry suggests being herself yet adopting the position of an other. Using it's parameters whilst still inhabiting her own position. Replication subtracts her from self in order to replace it with an other. With mimicry there is a potential for movement, a change. With replication there is less of a potentiality, a dead end.

Mirroring is to reflect, to throw back to the thing in itself. With this, there is a double position. A dialogue or looping between the her and her other. Between her and the other, movement exists, albeit it becomes a infinite closed system. Mirroring becomes a shared experience between the two positions, a parallel. Unlike replication, which is consciously initiated, mirroring has the possibility to be unconscious in it's parameters, as each actant is consumed by the dialogue and perhaps unaware of the structure. Mirroring has the possibility also to inject the idea of location.



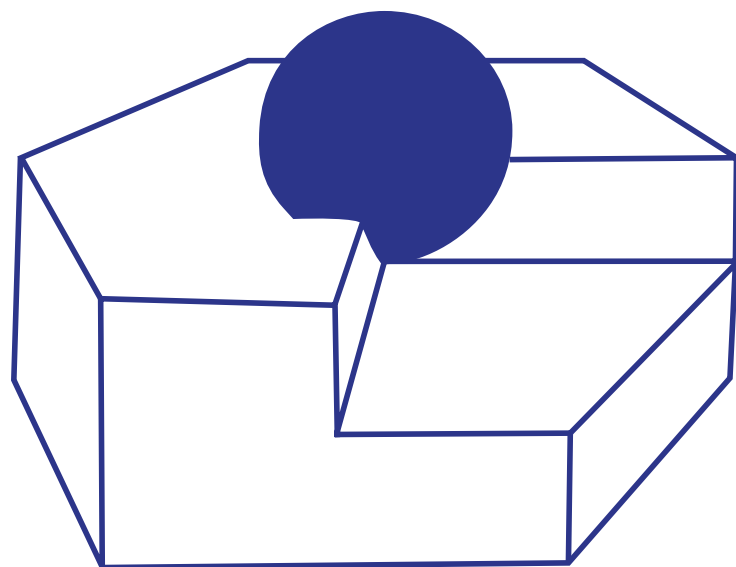
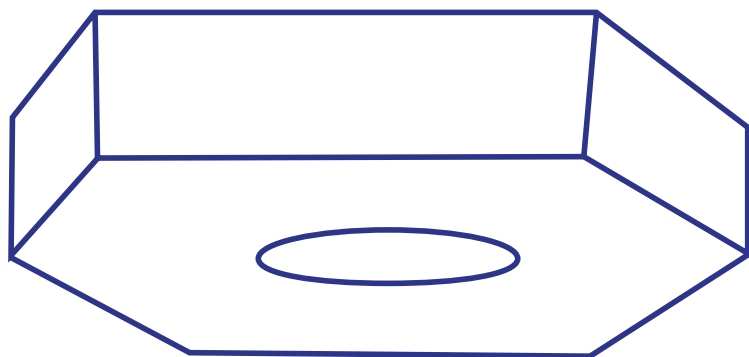
Doubling, in the context as a device in theatre, is used to describe an other, who is subsidiary to the main protagonist. This other enables the vocalisation of interior thoughts of the protagonist, in order for the plot to develop. The audience sees the other standing behind the protagonist, she is unaware that her thoughts are physically represented by the presence of this other woman. The Double speaks with a freeness that is unnatural to the protagonist.



The dancer preforms a number of repeats, of the same choreographed movement, before the piece is preformed to the audience. She moves through the repeats, with a desire to gain an understanding and tactility, moving towards an idea that somehow she must physically embody. The placement of arms and feet move her through space, whilst in her head she marks time. To begin, sequentiality does not concern her as she looks to the sticking points within the dance. The newness of the movement excites her and they are woven between other points to which she is familiar. She doesn't seek out the differences, with what has come before, but tries to unravel the new, searching for it's familiarity as if it already exists within her. Like something in a fog that begins to come in to vision. The repeats are essential and purer than the distilled final performance. Within the act of repeating, she buys time and distance, to allow the gravity of what she beginning to understand to come to the surface.



Die Zelle



29th May, 2015

The woman stands on the rock face staring out into the ocean. She comes here in moments of frustration. Facing the ocean brings a feeling of escapism. It evokes an indifference that doesn't allow her to resolve the sticking points in her work. It takes her away from lines of thought. She looks out at the sea and feels its nothingness. She begins to acknowledge the withdrawing of movement, movement of body and of thought. She feels stuck as she doesn't yet know her methods of gaining distance and objectivity. She is yet to fully grasp what she is trying to achieve from the outside. She wonders how she has gotten this far in her practice without knowing how to do this. What scares her more is that she only realises the absence of this technique now. Was she unconsciously just replicating those things which went before? She knows she has aligned herself with certain aesthetics and tendencies but what connections can be drawn from this? She has found sensibilities in other's work which speak to her own. She has filtered these into her work but hopes an act of mimicry will give her a forward motion to gain some sort of autonomy. She worries about not finding her own voice. These thoughts begin to overwhelm her.

Recognising that she is being consumed, and in an effort to encourage movement, she decides to look amongst the rocks for some basalt. She has a longing for its tactility, maybe as a reaction to spending recent days reading and in the realms of the mind. A few years before she found a piece of this small porous rock and has been keeping it on her studio table. Not understanding its placement amongst everything else in which her thoughts circulate, she acknowledged its presence was important. To seek out more pieces might dilute the original latency of the rock but she knows she needs to move away from the frustration, so collecting more at this present moment seems important. Her intention is to find more of the basalt so that she may make a crude attempt to sculpt them into little heads. She keeps thinking of the photo by Man Ray of the Brancusi head. Also recently she has been thinking of African masks. She has some desire to create something along these lines. African aesthetics or perhaps the potency of mystical ethnographical imagery has had a resurgence of late and she wonders of the dialectic focus on the political rather than the intended agency of these objects. It seems their original intention of use is lost to us now perhaps. She decides to make the basalt heads talisman and wonders what vibrancy will they might possess? Will they become symbols of a unit of time? She has notice in her practice, in moments where she feels overwhelmed that she distracts herself by making through repeating. Again another strategy for movement. She has likened this act to something she read in an anthropology article, whereby the study of cave men was of their habits in between moments of hunting. Whilst waiting for the prey, which was 80% of their time, anthropologist wanted to observe the patterns of behaviour, how they marked time whilst waiting. Waiting for the kill. This marking of time is an essential component to the intended act. Without one, the other doesn't exist.

As she climbs across the warm rocks, her attention is caught by the small row of trees over to the east side of the house. She has been watching men from the local village harvest these trees for almost two decades now. Initially, when she first visited the house, she thought this happened every year. In the summers that followed, she became aware the harvesting only happened in nine year cycles. Again another physical instance of marking time. The bark of the trees are peeled like onions. The inner subtle trunk is left untouched and the tree continues to rejuvenate in the years that follow. It strikes her as a more sustainable method of production and she wonders if she shares the awareness with the harvesters or if their focus primarily on the material as an economy? The last time there was a harvest, she stopped to speak to a local lady, who also was observing the process. She said that these trees were over a hundred years old and the methods used to collect the wood were still traditional. The bark was used as bottle stoppers by local wine makers, again a practice that had been in existence for almost a century.

As she looks at the line of trees, whilst crouching to pick up another piece of basalt, the woman wonders about the stark comparison between the soft tactile nature of the wood and the cold plasticity of the celluloid, which she is currently researching. Both having properties to lend themselves to manipulation. One more fluid than the other, yet one with warmth and the other sterile. One looking back to methods of traditional production, one looking forward to innovation and potentiality. Suddenly she laughs out loud at a glaring coincidence that bind the two things. She remembers Robert Hooke, the type of genius who spanned a number of fields of research. During the mid 1600's he discovered the cell whilst looking under a primitive microscope, of his invention, at samples of cork bark. It was centuries later, in the latter stages of the 1800's that the magnitude of this discovery was activated by cell theory and an understanding that cells are biological building blocks. Her intrigue in cork production and celluloid become intertwined. The coincidental connection seems too magnanimous to ignore. She sees it as a form of validation of her current line of investigation. But how to fold this new addition into the weave of her curiosity. She continues along the rocks, picking up the small porous stones, looking especially for ones resembling a likeness to Brancusi egg shapes.

IV

| Figment 1 |

A series of black metal sculptures which are wall mounted. There are 7 configurations in total. The sculptures are a dense matt black and have the appearance of being powder coated rather than painted. In totality the series of forms resemble a visual lexicon, diagrammatic in nature and somehow suggest a language to the viewer. However, the viewer is placed outside the system of understanding as there is no evidence within the hanging of the work that suggests an entry point. Perhaps this will exist as a hint within a publication that also occupies the gallery space. One not literally illustrating the other, but if both works were to exist in parallel to the other, in the mind of the viewer, then the intention of the author can be read. The metal can be no thicker than 16mm and is solid rolled steel. The structures are formed from both box and round metal depending on the bends and joins of each form. Placed on the wall with metal pins that are integrated into the design of the forms, the forms have the appearance of floating. Through the linear and circular nature of their shapes, the forms have the sense that they are moving or in flux, a contradiction to the static materiality of the metal. The wall on which they hang has the possibility to be painted mustard, salmon pink, or heritage blue, not necessarily white.

| Figment 2 |

Two black metal bars extend from the ceiling. They have the appearance of gymnastic hoops without the freedom of swinging. Situated in parallel to one another, the hoops are spread perhaps 2 meters apart. Looped through the dense black metal hoops is a soft silk rope, thick enough to tie a boat but not useful for this function. It is decorative, made only for the pleasure to be admired. The colour of the rope is important, a very lush emerald green. It's composed of many strands of smaller cord that will be woven together to give one thick shiny column. The rope drapes through both metal hoops and hangs down but does not touch the ground. This will cause a tension within the space and function as a site specific object, the length will vary of this piece on each occasion it will be shown. The piece therefore will have iterations and is to be seen to be a modular form. At each end of the rope there are tassels. They are over sized and the proportion, in relation to the rope, must not seem comical. They should evoke in the viewer a desire to place her arms around the mass of the tassel in order to want to be enveloped in it. However, this action will never be encouraged. Where the tassel meets the rope there is a large sphere joining the two, or in fact masking the join. This is made from wood but should have the appearance of plastic. The patina will be lacquered polish. It's uncertain whether this will be done by hand or by machine. Whichever option, the viewer will expect it to have been done by machine, lacquer always has had this perception. The paint colour of the bead will be a salmon colour, slightly tending towards a pink shade. The entire object will appear functionless, yet should have the feeling of being domestic in it's connoted value. It appears like a suspension of an idle thought.

| Figment 3 |

What appears to be the frame of a chrome chair, possibly suggestive of the Bauhaus era, yet is not functional. It is perhaps missing the seat part. A female's jacket is hung on the back of the chair, tailored in a coarse textile, either fine wool or tweed, yet still having the appearance of femininity. I must look like it has been placed there temporarily and shall be moved within the coming hours. This gesture is to suggest the presence of a figure, who may or may not be present.

| Figment 4 |

A Screen. Consisting of a metal grid from very thin vertical and horizontal lines (round steel), perhaps 4 meters high but no longer than 3 meters wide. The meshwork is open, each square of the screen is approx 7cm x 7cm. It has the appearance of being rebar and is powder coated in a matt black. The screen sits slightly above the floor on feet. It is expected to have the appearance of furniture, yet the qualities of its aesthetically form win over it's function. The screen is panelled in neon pink acetate, which close the gaps in the meshwork. It is unclear whether the entire screen is one piece or broken into 2 sections, one being slightly smaller than the other. Perhaps they should be hinged together. This work sits in a darker section of a gallery.

