

The Cosmic Artisan

Following a 6-month process of collaborative research, relying on the necessary 'metaphysical limit' of photography as an artistic practice this project has undertaken to challenge the conventional parameters of the photographic; to break down the 'photographic' definition or understanding of what an image is into all its potential modes of existence.

The project started by speculating about a non-mimetic photography which for us ultimately became a false concept and transformed into a Principle of Mimetic Difference; where a photograph is considered as at once mimetic and non-mimetic, existing simultaneously within and beyond both.

From this point we began to question the ontology of the image in such a way that the image would be considered as separate from its physical anchoring in the form of a picture or a photograph. In this sense, one may say that the image is on a 'journey' from the picture to the viewer. It exists on multiple levels and in different domains: optical, chemical and physical. The idea that an image does not belong to its 'transfixed' manifestation in the form of a picture, an object or a photograph intimates an intangible and potentially imperceptible, that is, invisible mode of existence; in other words, a quantum state. Since one cannot pretend the image's ontology belongs solely to metaphysics, the work in this exhibition argues that metaphysics becomes in this case a matter of meta-physics: a tinier dimension of the perceptible, tangible physical-optical mode of existence of the image, a mode which would indeed be defined by the way it manifests itself to other beings.

The invited artists have engaged with research speculating on the possible next stage of photography on the premise of a photography whose 'picture-state' is exploded through time and space. Although they maintain a certain focus on the production of objects with respect to their relationship with their human and non-human, organic and architectonic surroundings, they become not so much image-makers but instead 'spatiotemporal-reality-makers'.

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CineCosmos

This series of screenings programmed to accompany The Cosmic Artisan was chosen to reflect the ontological and metaphysical interrogation of the image central to the exhibition.

The filmic *image* becomes folded back on itself, convulsed in a battle with space and light, yet pulses through all the works with a mesmerizing intensity.

From Peter Tscherkassky's obliteration of cinematic spatial givens (and with them the comforting sense of domestic space), to the interrogation of the pellicular materiality of celluloid itself and the nature of photographic representation in the work of Aldo Tambellini and Peter Kubelka, the *image* is dragged kicking and screaming from abstraction to a new level of ontological experience. Stan Brakhage's broad metaphysical encounters with cinematic aesthetics or 'anti-aesthetics' in DOG STAR MAN and the the dissolution of the figure in waves of pure light in Patrick Bokanowski's BATTEMENTS SOLAIRES will be screened framed by a newly created kaleidoscopic montage of the most memorable hallucinatory scenes in cinema. The *image* is filtered through forms of perception intent on challenging any conventional understanding of what it is to see: a 'cinocosmological' experiment for Cosmic Artisans.

April 22nd, 2013
7:30 pm - 9 pm

THE MAN WITH THE X-RAY EYES
Roger Corman, 1963 (79 mins)

OUTER SPACE
Peter Tscherkassky, 1999 (10 mins)

SCHWECHATER
Peter Kubelka, 1958 (1 min 35 secs)

BLACK IS
Aldo Tambellini, 1965 (3 mins 40 secs)

THE NIGHT AFTER I KICKED IT
Jane Cassidy, 2011 (9 mins 42 secs)

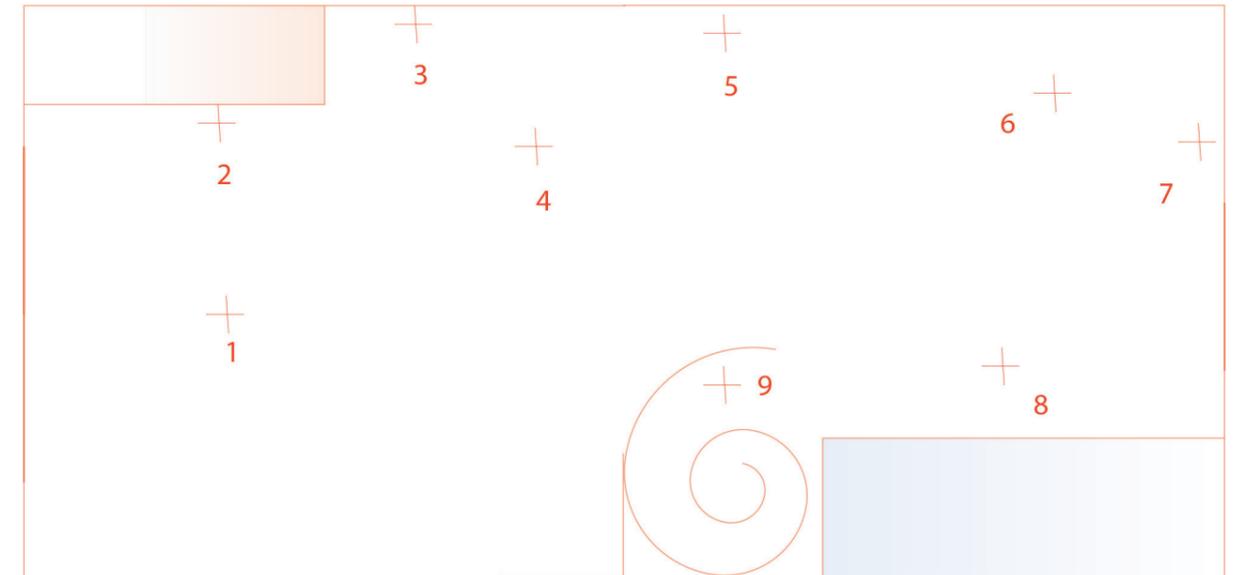
May 15th, 2013
7:30 pm - 9 pm

HALLUCINEPHILIA (45 mins)
— *Montage of classic cinematic
hallucinatory scenes*

DOG STAR MAN: PRELUDE
Stan Brakhage, 1962 (25 mins)

BATTEMENTS SOLAIRES/SONNENFLIMMERN
Patrick Bokanowski, 2008 (17 mins 48 secs)

This programme is curated by Katherine Waugh in response to the issues that have been raised during the co-investigation of the *image's* ontology which this project instigated.



Gallery space

1 Elena Bajo
2013, round shape glass display, perspex dust, acrylic glass, London Evening Standard April 18th 2013 edition, organic-like shape marble plate

2 Gregory Polony
2013, hand made copper nail

3 Elena Bajo
2013, digital photo frame, slideshow: 60 frames of a fire place, 1 frame of a black anarchist flag, 1fps on a loop

4 Elena Bajo
2013, oak wood, orange transparent perspex

5 Elena Bajo
2013, oak wood, masking tape

6 Ciarán Ó Dochartaigh
Von Uexküll (Odradek), 2013, Mixed Media, BeoVision Avant 32, HDV video, 03:23 dimensions variable

7 Elena Bajo
2013, hand made Moroccan ceramic tiles, aluminium frame

8 Dieter Hammer
Image Generator, 2013, Modified Plaubel Peco large format camera, two perspex cubes, vintage Berlebach Mulda tripod

9 Elena Bajo
2013, crystal ball, hand carved golden Datura seeds, copper 'tulip', cling film, LED blue light

Lower Ground floor

Ciarán Ó Dochartaigh
Grievous angel, 2012, High definition home theater system, dimensions variable