

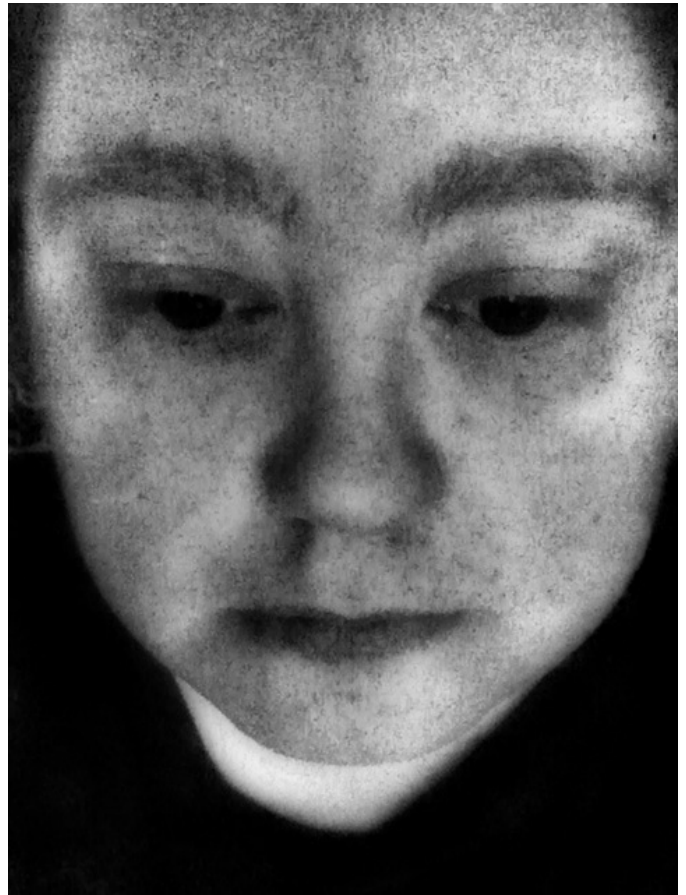
BLISS [VIDEO ART]

JACQUELINE BALL

Reverberate navigates a sequence of interconnecting portals, vistas, openings and closures. The imagery is created in the studio through the construction of sculptural sets, which are built from a wide variety of materials and casting processes. These sets are then mediated to the viewer through the camera. The materiality, forms and colour palette frequently alludes to the natural world, as well as architectural and bodily associations. The precise materiality of the forms is often vague and scale relationships are designed to be uncertain. Depth of field, framing and lighting is utilised to conceal and highlight information.

The camera trajectory always glides past the spatial arrangements, as opposed to moving inward toward the structures, and the viewer has limited time to make assessments about each component. Framing allows the viewer to observe a vista, object or a secondary façade from within an interior. Imperfections within the surfaces potentially associate with evidence of past interaction and decay. Reoccurring thoughts of post-apocalyptic, science fiction and archeological narratives, as well as old-world expeditions into the unknown, have shaped the making process. I'm interested in providing the viewer with enough familiarity to ignite memory associations, yet not enough to draw a fixed conclusion.

Jacqueline Ball 2013



Julie Dowling, *All or Nothing [Uwankarra Wiya Palatja]*, 2013, Two-channel High Definition digital video, soundscape MP3 format, colour, black & white stills. Duration: 2 channels, 14:44 minutes/13:42 minutes. Image courtesy the artist

JULIE DOWLING

The work looks at the ideas that are ongoing within personal relationships that hold multiple cultural anchors.

The artist's own personal relationship with an Orthodox Catholic man who is based in New York is reflected as a secret relationship.

The male in this relationship has battled sociopathic mental states in recent years while the artist has discovered she has an incurable chronic disease as a Lipoedema sufferer.

The artist has never had physical contact with the male individual, on his request, for the last eight years. They share cultural ties apart from the artists Kalaamaya cultural heritage.

The work is narrative based and is a dual portrait reflecting upon sociopathic states and the artist's own discovery of the hidden cause for a life-long painful physical disability of movement, and the mental tools used to overcome these problematic situations within their friendship together.

'Bliss' is used with strong irony in parts of the project '*All or Nothing*', as both of the screens are mapping a tumultuous relationship with many highs and lows blended in a looping sequence.

The artist is in public, in strong focus on the left screen while the male individual within the relationship is obscured/hidden and unidentified on the right screen on his request.

'Bliss comes when love is set free.' Julie Dowling

'Only love creates.' Max Kolbe

Julie Dowling 2013