



Viewing Notes

'Reflection' (First Gallery Installation 2005, WKP Kennedy Gallery installation 2009)

As a child I spent a great deal of time alone with my thoughts. Thinking was a wonderful companion and I became intrigued by its workings. The organizing principle which underpins "thinking" is organic, rooted in our biological heritage and I believe, has a spiritual aspect. The experience of living gradually adds idiosyncratic architectural elements built from organic materials and perceptions until, for each of us, the whole process is an elaborate, complex, unique and constantly evolving conglomeration. 'Reflection' is an interpretation of what thinking might look like if it had a physical presence.



'Return' (Video Installation – Companion to 'Reflection')

After the inaugural gallery exhibition 'Reflection' was rebuilt outdoors; partly out of curiosity and partly to consider the impact of the two different environments on the meaning of the work. In the gallery environment, the intention is that the 'work of art' [acts upon](#) the exhibition space [to engage](#) the viewer and to elicit a response. The artist has a strong role in this [relationship](#). When 'Reflection' was installed outdoors, it rapidly became apparent that the artist's intention is irrelevant. The camera and I became witness to a process, a kind of negotiation and dance as nature began to take its course, to confiscate and to impose its own intentions as it choreographed the return.

Not long into the documenting process a powerful metaphor was being created. The text pieces [that recorded](#) the stream of thoughts weathered and tore. The transformation of the tree limbs, as they first stood apart from and then gradually submitted to the impact and demands of the natural world, is an exquisite allegory of the inevitability of transcendence. During the period of documentation, my father-in-law was dying and I saw startling parallels in the two journeys. I was unable to photograph the black fungus invading the tree branches, so powerful was the impact of the fungus' identical appearance to the advancing cancer lesions on my father-in-law's skin. At that moment time and space seemed suddenly to fold, accelerating a recognition or possibly, simply bringing a deep subconscious understanding about the power of transformation and the inevitability of it into consciousness.

In an attempt to express what thinking might look like if it had a visible presence composed of biological, spiritual and architectural elements, it became imperative that the documentation of 'thinking's' transformation and return complete the work. [The offer of](#) the two together, sculptural installation and documentation of its return, [invites](#) a broader and deeper engagement and interpretation than would be possible if 'Reflection' were presented alone in a culturally constructed environment.

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