

# PRAXES

PRAXES presents cycles of exhibitions and activities revolving around two distinct artistic practices. This Cycle runs August–December 2014.

CYCLE 3

HAND OUT N°1

## Christina Mackie

Testing the capacities of materials such as crystals, clay, garnet sand, and pigment blocks against forces of compression, gravity, technology, sheer observation, or imagination, Christina Mackie’s over thirty-year-long practice circumvents conceptual strategies and turns towards a meticulous investigation of the world of things and its interconnections. Often displayed in itinerant installations, her œuvre broadens into a continuum rather than a series of insulated works.

At PRAXES these connections unfold in three parts. Combining developments in recent and upcoming work, this first installment—“Drop”—posits the exhibition space as a composed test site of material experiments partially processed into crystalline environments. The two following exhibition modules, opening in October and November respectively, take their cue from a dual monitor work from 2000, *Frog and Bird*, in which a frog seemingly listens to a singing blackbird. Compulsively correlated, the two modules pan between performative materials and fabricated interactions in “And Bird” and the incidental encounter, the attuned observation in “Frog And”.

“Drop” centers on Mackie’s initial blueprints for a series of ten-meter, dye-drenched silk filters, which probed technologies of color at Chicago’s Renaissance Society in 2014. At PRAXES, the two white nylon maquettes are anchored by new samples of found and fabricated material indicating future processes of dipping, dyeing, coating, collecting, and molding. Outsized watercolor tablets, fragile resin rings, light-gathering and iridescent acrylic sheets, ropes, and pulleys enter into delicate constellations, attaching themselves to the existing infrastructure via pipes and power circuits. Rhythmically running in orbits, they align, summon, and speak across the space.

Casting the exhibition as a habitat, these explorations draw on Mackie’s training as a painter and her longstanding examination of color in nature, chemicals, tints, dyes, of filtered and bent light. Together for a brief moment before their next assembly at Tate Britain in 2015, the compositions suggest a mystery tour, traversing a sci-fi seabed or a landscape in geologic time—an ongoing research into archaic instruments for gauging our surroundings.

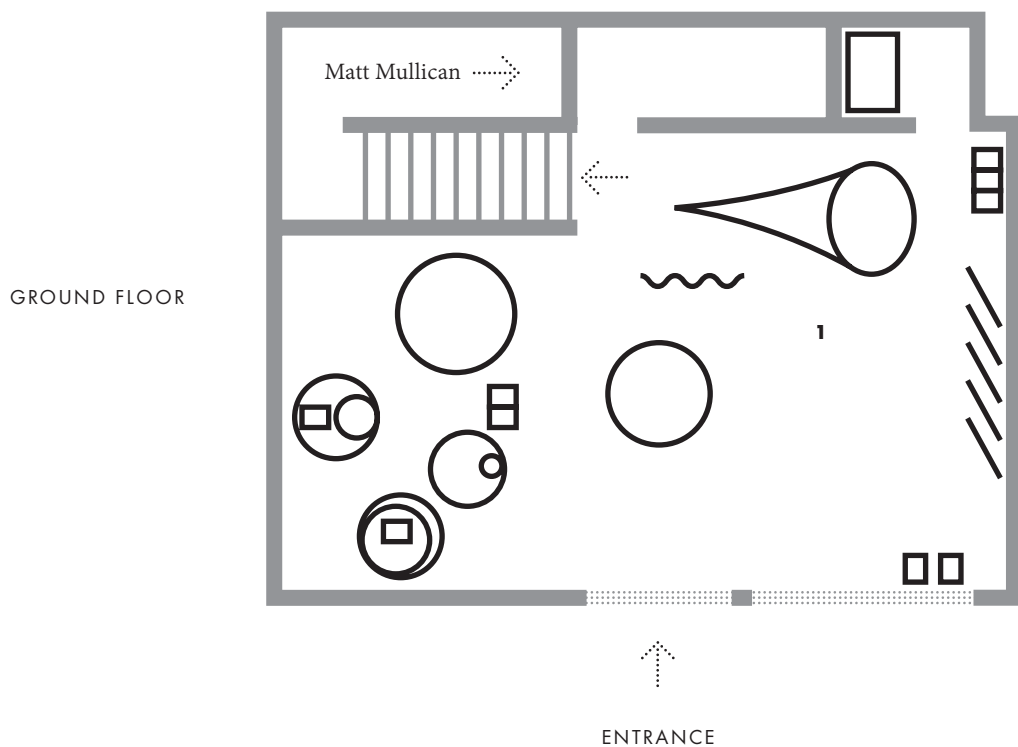
CYCLE 3: CHRISTINA MACKIE

30 August–28 September: Drop

3 October–9 November: And Bird

13 November–13 December: Frog And

- 1 Sketch for Drop, 2014  
Aluminum, brass, cast iron, cement, elastic, lamps, natural sponge, nylon, paint, paper, Perspex, pigment, plaster, plastic, pulleys, resin, rope, rubber, sand, synthetic sponge, watercolor



Christina Mackie has exhibited extensively with recent solo exhibitions including The Renaissance Society, Chicago (2014), Kunsthal Charlottenborg, Copenhagen (2012), and Chisenhale Gallery, London (2012). A monograph on her work, supported by the Contemporary Art Society, UK, will be released in 2015. Trained in Canada, Mackie has been based in London since the early 1970s.