

## Christina Mackie

Testing the capacities of materials such as minerals, clay, garnet sand, and pigment against forces of compression, gravity, technology, sheer observation, or imagination, Christina Mackie's practice circumvents conceptual strategies and turns towards a meticulous investigation of the world of things and its interconnections. At PRAXES these connections unfold in three parts. After the first installment "Drop"—a crystalline test site of material experiments still in process—the two following exhibition modules "And Bird" and "Frog And" assemble existing pieces spanning Mackie's more than thirty years of production. The two presentations take their cue from a dual monitor work from 2000, *Frog and Bird*—currently on display—in which a frog seemingly listens to a singing blackbird. The present module, "And Bird", loosely deals with performative materials and composed interactions. "Frog And", opening in November, will concentrate on the incidental encounter, the attuned observation, the faces in the forest.

Based on a found die, a device for cutting a material by applying pressure, *Pink Die* merges the industrial mechanisms of marker and marked, production and product, positive and negative, by filling the form with tinted chalk and scraping it into dust. This single pink sister of a larger series of white matrixes embodies the friction between the different material capacities: shapes are scored, flooded, colored, simultaneously tool and medium.

Just as conspicuous, yet alluding to space-times beyond industry, *The Spirit of the Planet Saturn* links a humorous heaviness with heavenly ornamentation fit for a planetary presence. While scientific imagery portrays Saturn as a perfect globe orbited by rings and stately moons, Mackie's sculpture is clearly shaped by human hands and eyes, pointing to the anthropomorphic imprint of our observations.

Turning the lens back to Earth, the film *Planet* combines footage of a simulated landscape with that of a shoreline of huge basalt crystals and magnified images of minerals. Adjacent *Fall Force* visualizes the pull of forces on a collection of figures and objects falling and colliding in a virtual field. Together the dual monitor piece carries the title *Painting the Weights*, a technical term for the digital tool granting illusory physical qualities to computer generated forms. Thus, another realm of performing material is played out to the sounds of the blackbird's song.

CYCLE 3: CHRISTINA MACKIE

30 August–28 September: Drop

3 October–9 November: And Bird

13 November–13 December: Frog And

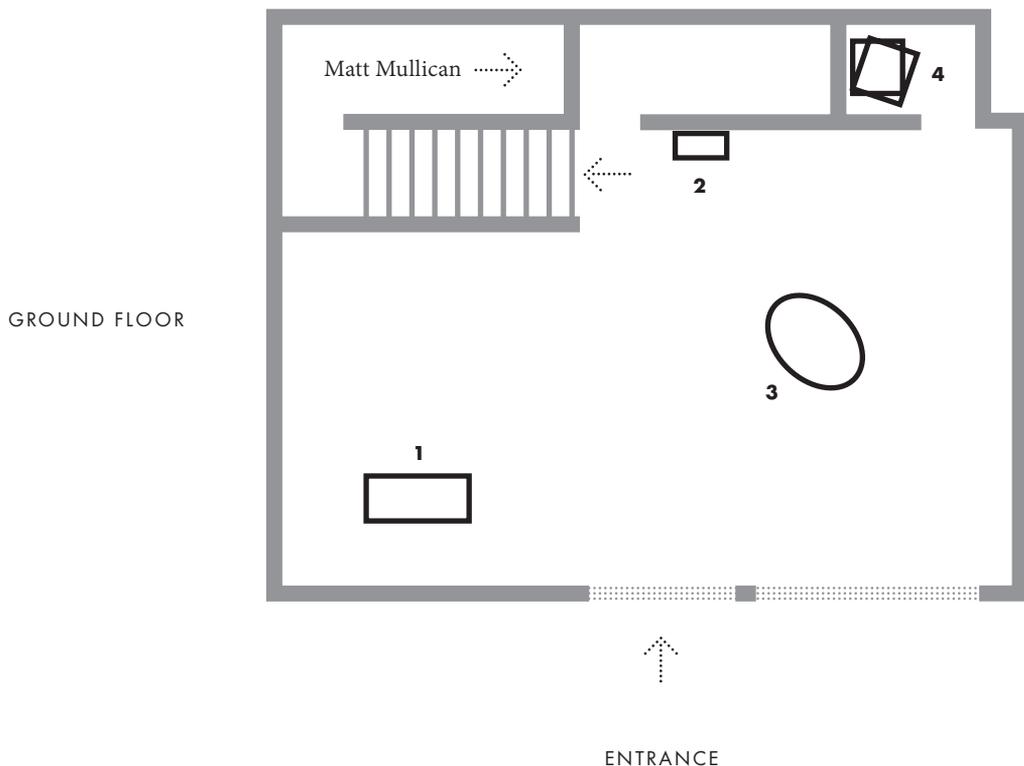
# PRAXES

CYCLE 3

HAND OUT N°2 - CHRISTINA MACKIE

- 1** *Frog and Bird*, 2000  
Loop 3.20 min., loop 19.29 min.  
Table, media players, CRT monitors
- 2** *Pink Die*, 1987  
Plywood, steel, rubber, plaster, pigment
- 3** *The Spirit of the Planet Saturn*, 2003\*  
Plaster, watercolor, beads
- 4** *Painting the Weights*, 2012  
*Planet*. DVD, loop 11.49 min.  
*Fall Force*. DVD, loop 6.30 min.  
DVD players, monitors

\* Courtesy: Gregorio Magnani, London



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.