

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* (exhibited in the previous installment), in which a frog seemingly listens to a singing blackbird. Whereas "And Bird" loosely dealt with performative materials and composed interactions, the current exhibition, "Frog And", concentrates on the incidental encounter, the attuned observation, the faces in the forest.

"Forty-four still video photographs fixing the contents of a room at a particular moment were assigned to keys on the computer keyboard. The keyboard was played like a musical instrument in and out of time with a soundtrack of rhythmic vocal percussion. The images were played by hand, or played in programmed sequences, or overlaid with colour passes and all were recorded real time onto video tape, along with images recording the computer's own processes. Someone is practising the spoken version of the tabla, an Indian percussion instrument consisting of a pair of drums, one of which is made of wood and one of metal. In the written notation, every stroke of the drum has a syllable, syllables make words, words phrases. The syllables come from the Sanskrit but they represent and sound like the bendy sound of the tabla." (Christina Mackie, 1994)

Many works by Mackie tune into a heightened reverberation with our surroundings, natural or otherwise, picking up a pulse or signal already vibrating in materials and constellations. Yet few pieces incorporate these registrations of everyday matter as uncompromisingly as *Foo* (1994). Dedicated solely to this early video work, "Frog And" becomes a universe of its own logic—one in which a homely interior contains both commonplace belongings and a changing landscape weathered by a foreign system. A resonating reign conditioning (compulsive) listening for any person (or frog) reached. A place where a tabla score is both a rhythm and a concept of jumps, cuts, and splices, where a combination of sound and image is a worldview as well as a world.

CYCLE 3: CHRISTINA MACKIE

30 August–28 September: Drop

3 October–9 November: And Bird

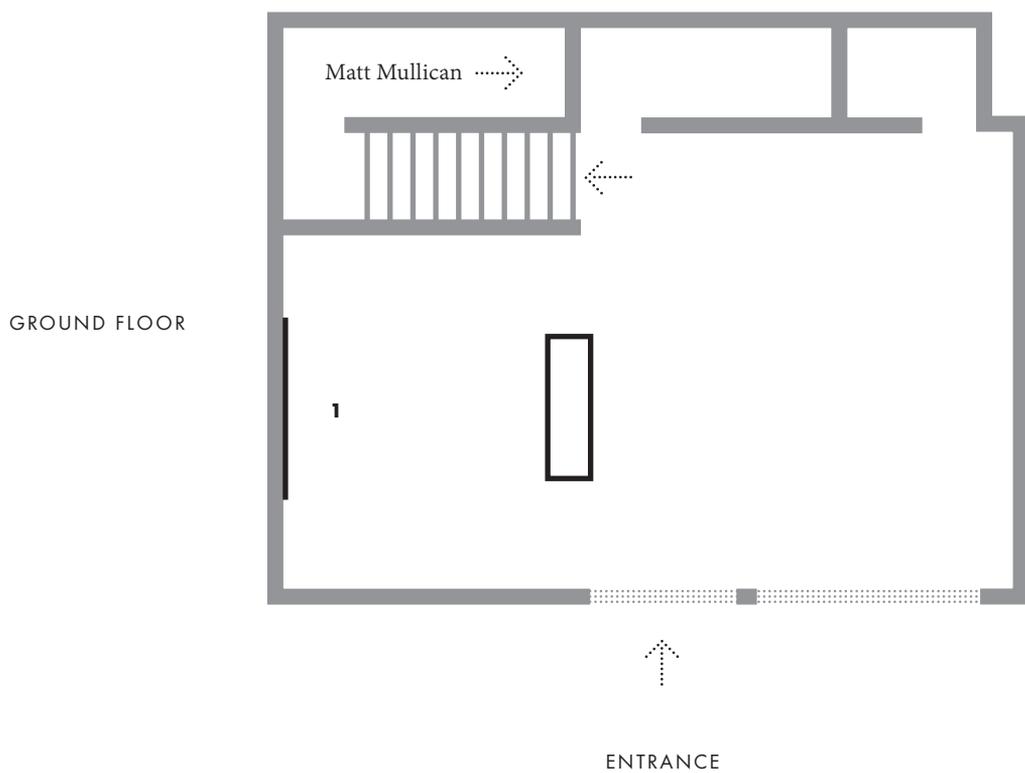
13 November–13 December: Frog And

PRAXES

CYCLE 3

HAND OUT N°3 - CHRISTINA MACKIE

- 1 *Foo*, 1994
Video, loop, 11.08 min.



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.