

Trans-States *The art of revelation*

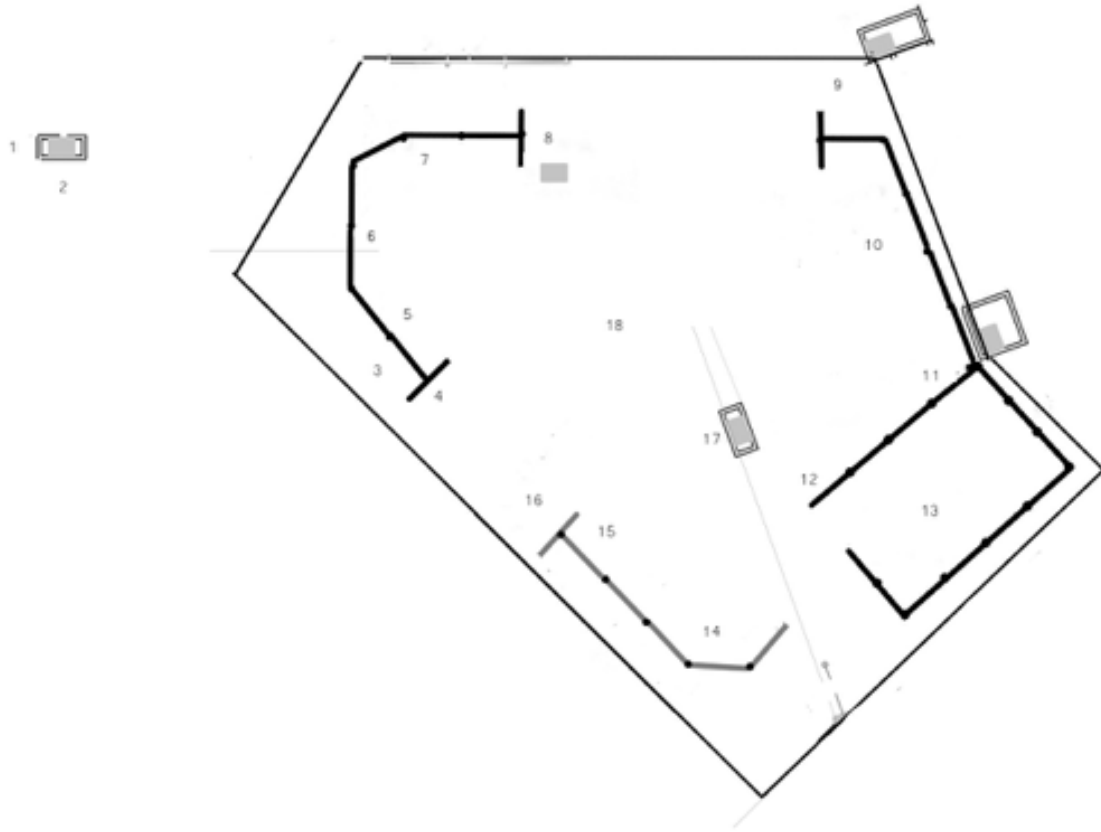


//A transdisciplinary conference exploring the complex interrelationships between contemporary occulture, revelation, non-ordinary states of consciousness, power, structure, textuality and deconstruction //

trans-states.org

1. a6rax1s (Peter Duchemin, PhD). *Mogrification Series* (2019). Digital images. NFS.
2. Anna Walker, PhD. *Remembering* (2017). Moving Image. 18 mins 17 secs. NFS.
3. Stefanie Elrick & Cavan McLaughlin. *ReinState: A Mirror Ritual* (2018). Moving Image. 4 mins 10 secs. NFS.
4. Orryelle Defenestrade-Bascule. *Sylvantica* (2017). Oils, copper & silver leaf, moss (satyr's leg 'fur'), on mounted canvas. 73 x 59 cm. £2200
5. Orryelle Defenestrade-Bascule. *Sun of the New Flesh* (2018). Pencils on cartridge paper. 29.7 x 42.0 cm. £250.
Orryelle Defenestrade-Bascule. *Towers I* (2017). Oils, copper leaf, car windscreen (fragmented glass) on canvas. 50 x 70 cm. £800.
6. R. B Dharma. *Golden Egg* (2017). Fine line marker on stained paper. 21.0 x 29.7 cm. £300.
R. B Dharma. *Atavistic Resurgence 3* (2017). Ballpoint pen on stained paper. 21.0 x 29.7 cm. £300.
R. B Dharma. *Zagreus* (2018). Ballpoint pen on stained paper. 21.0 x 29.7 cm. £300.
R. B Dharma. *Watery Venomous Wise Old Man* (2016). Mixed media on grey card. 21.0 x 29.7 cm. £300.
7. Sara Hannant. *Emergency* (2014). C-type photograph. 40.5 x 47.0 cm. £300.
Sara Hannant. *Remembering* (2017). C-type photograph. 40.5 x 47.0 cm. £300.
Sara Hannant. *This is Real* (2014). C-type photograph. 40.5 x 47.0 cm. £300.
Sara Hannant. *Breaking Silence* (2014). C-type photograph. 40.5 x 47.0 cm. £300.
Sara Hannant. *Moving On* (2017). C-type photograph. 40.5 x 47.0 cm. £300.
8. Anna Walker, PhD. *Six Fragments: Ghost II* (2017). Moving Image. 7 mins 22 secs. NFS.
9. Anna Walker, PhD. *Six Fragments: Ghost Walk* (2017). Moving Image. 3 mins 21 secs. NFS.
10. Cat Boettcher. *Icon (Untitled)*. (2017) 24 carat gold and clay on traditional marble gesso. 20 x 26 cm. £175.
Cat Boettcher. *Icon of the Holy Blood* (2016). 24 carat gold, clay, egg tempera and traditional pigments on marble gesso. 20 x 26 cm. £175.
Cat Boettcher. *Prayer 7 (Here in the centre, everything stops)*. (2017). Acrylic paint and blood on canvas. 100 x 150 cm. £650.
Cat Boettcher. *Prayer 2 (Untitled)*. (2016). Acrylic paint, oil paint and blood on canvas. 100 x 150 cm. £650.
Cat Boettcher. *Prayer 1 (Ejection Stain/Equilibrium)*. (2016). Acrylic paint and blood on canvas. 100 x 150 cm. £650.
11. Loren Fetterman. *The Mouth of Madness* (2012). Pen and ink on paper, digital assemblage, digital print. 22.4 x 41.9 cm. NFS.
12. Loren Fetterman. *The Abyss* (2009). Acrylic on canvas and wood. 86 x 107 cm. £5000.
13. Stephen Godfrey. *Phototerragrams: Attrition on Alchemy* (2019). Installation. 400 x 500 cm. NFS (Individual *Phototerragrams* available for purchase on request).
14. Kirsty Wagstaffe. *Carousel #2* (2017). Digital print on Silk Sensation. 76.2 x 60.96 cm. £100.
Kirsty Wagstaffe. *After Sutherland* (2017). Digital print on Silk Sensation. 76.2 x 60.96 cm. £100.
Kirsty Wagstaffe. *After Michelangelo* (2017). Digital print on Silk Sensation. 55.88 x 76.2 cm. £100.
Kirsty Wagstaffe. *The Journey* (2017) Digital print on Silk Sensation. 55.88 x 76.2 cm. £100.
15. Orryelle Defenestrade-Bascule. *Towers III* (2018). Oils, birch-bark and wood on canvas. 60 x 50 cm. £680.
16. Degard. *The Tower – Tarot Card – Aura Pure (object)* (2019). Oil on wood, gold leaf, silver leaf. 60 x 76 x 76 cm. £1200.
17. Geraldine Hudson. *Blot to Hekate* (2018). Artist's Book: pomegranate juice, ash, blood and drypoint etching on Hahnemüle paper, hand sewn and bound. Edition of 1. 10 x 15 x 10 cm. NFS.
18. Geraldine Hudson. *Votive of the Witch in a time after history* (2019). Porcelain, hair, cat fur, ash, spit, blood and pomegranate juice. 156 cm in diameter. NFS.

Exhibition Map



Curator's Notes:

I don't wish to say much as I believe the art can speak for itself, instead I will speak to the curatorial choices I have made in the hope this frames the work for you. Curating this show has been a significant challenge due to the sheer diversity of media and approaches to making. However, this brings a dynamism to the show and, in the spirit of chaos, seems somehow fitting. You will note that the show is curated in the round, I have tried to create an intimate, almost womblike, feel to the show. Much of the work here speaks to ritual, to the uncanny, to liminal spaces and it felt important to me to frame the space of the show in a way that was sensitive to this. The *Votive of the Witch in a time after history* [Geraldine Hudson] acts as the centre point, a campfire if you will, around which the stories of the works unfold. You will note also the themes of blood red and deep blue in many of the works selected. For me, these colours are deeply tied to the mystic and act as grounding points, a pause, a breath, a beat in the story. So, I hope you enjoy the show, try to take a pause in the business of the conference to rest, to breathe, to join in the rituals and transcendent moments present in the space.

My sincere thanks go to the artists for participating, to Suzanne Stenning, Stephen Godfrey and Roy Wallace for help with setting up the exhibition and, of course, to Cavan for asking me to curate.

Elizabeth Tomos [Curator]