

A TRANSCENDENTAL FISURE IN THE IMMEDIATE FABRIC OF THINGS

MG + MB 1

At, or near, eye-level.

Commence at the corner of Little Collins Street and Westwood Place (between Exhibition St and Spring St), Melbourne, Australia.

Proceed along Westwood Place.

Turn right at Bourke Street and proceed.

Turn right at Mcllwraith Place and proceed.

Turn right at Little Collins Street and proceed.

Repeat as desired, forwards or backwards.

Round edges, square edges, soft edges, hard edges.

Surfaces modifying meetings between colour.

Colour modifying meetings between surfaces.

The nature of edges.

The meeting of colours.

The manifestation of the relationship between colour and surface.

Vertical edges as a result of ownership or choice.

Vertical edges as a result of desire.

Horizontal intersections suggestive of layering, or of one aspect being on top of another, and of another aspect being

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MG + MB 3

ABOVE

Begin at the brick wall where Little Collins Street and Mcllwraith Place meet. Now look upwards to the sky ABOVE where you are standing. While continuing to look at the sky directly ABOVE, walk on Little Collins Street towards the intersection of Westwood Place. There are some lovely trees on Little Collins Street. You can see the sky through the interruptions of their branches and leaves. Turn right onto Westwood Place while continuing to look at the sky directly ABOVE. Continue looking at the sky ABOVE the street as you slowly walk down Westwood Place, through the narrowing of the street into a walking passage, and out onto Bourke Street. Turn right onto Bourke Street while continuing to look at the sky directly ABOVE. The sky ABOVE is seen through branches and leaves or through the large gap over the center of the street. As you are looking up at the sky ABOVE, squint your eyes so that everything is dimmed but the brightness of the sky. Continue to walk until you reach Mcllwraith Place. Turn right. While continuing to look at the sky directly ABOVE you walk down Mcllwraith Place. As you pass through the parking garage the sky is obscured. Your imagination however, is powerful. More powerful than the parking garage. You see the sky without the garage blocking your view. It is a little dark under here so you might see some stars. While looking at the sky directly ABOVE continue to the intersection of Mcllwraith Place and Little Collins where you will return to the S's and the brick wall on Little Collins Street. While on this walk, don't be afraid of falling into the sky. If your neck begins to ache while looking at the sky you may lie directly on the ground or employ a method of transport. You should be relaxed, despite any potential danger from pedestrians, bikes, motorcycles, cars, trash trucks, delivery trucks, recycling trucks, and so on while looking at the sky ABOVE. You may lie on the roof of a car, or on the deck of a skateboard, on a shopping cart with a plank laid over it, a hospital gurney carried by two people, two wheelchairs with a ladder lain between, carried in the arms of a person larger than yourself, or carried in the arms of a person smaller than yourself, or you may be guided by a friend. Or perhaps you and your friend will take turns looking at the sky ABOVE. Feel free at any time to lie on the sidewalk and rest. Since you are now connected to the sky ABOVE Westwood Place, Little Collins Street, Mcllwraith Place, and Bourke Street, you may be surprised to find that the sky may follow you home.

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At, or near, eye-level. (continued)

below another.

If three colours meet, then a vertical and horizontal intersection is likely to have occurred - rare is the diagonal or other oblique angle. When concentrating on relationships, their protagonists are easily forgotten.

When concentrating on protagonists, their relationship is easily forgotten.

The juxtaposition of figure and ground, field-of-vision and periphery, front and back, front and sides, close and far, advancing and receding, warm and cool, surface and space.

The camera sees it differently to the eye.

New and old, fresh and worn. Clean and dirty, far and close, soft and hard.

Metal, brick, stone, paint, wood.

Matteness and reflectance.

The space between two things, of course being a thing in itself.

The same colour modulated via different light. The same light modulated via different colour.

Apertures. Openings. Closings. Doors and windows and walls.

An exercise in the interruption of surfaces, the negotiation of that intersection.

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