

**12.**

Cook and Hindmarsh's collaborative work sits physically and conceptually somewhere in the middle. A series of talking heads, in and out of conversation can be seen as both an analogy for the data that we all throw out into the aether, but also the collaborative process in general. One never knows what may 'stick' when a collaboration begins. Random elements can collide that create something unique that neither individual could produce alone. These can be very concrete, very clear. They may be very abstract, non-sensical. Either one is valid.

*To start again go back to 11.*

**13.**

Sending out those numbers on a short wave frequency for only one other person. Yet many others can hear what you say, but the language spoken is not for us, we can only listen and surmise. And that's okay, we can make up our own minds. It's not exclusive, it's not inclusive. It just is. There is no middle ground.

*You meant well, but pride, as they say, led to a fall.*

*To try again, go on to 16. and this time resist temptation to go it alone.*

**14.**

The parallels and the differences between the artists' approaches are what create the spark. Like all conversations between all individuals, there are conflicts and there are moments of simultaneous clarity. Just as soon as they are realised they can fall apart. We may not be living in a loop, but we may feel like it sometimes.

*Go back to 14.*

**15.**

There is no centre of the universe. The placement is a perceived boundary. Where we meet, where we may converse is a momentary situation. We never know where it may happen, because the machine is imperfect.

*For you this time the story is over.*

*To start again, go to 4.*

**16.**

A familiar phrase may come back to haunt us, maybe we said it in the past and it's echoing back at us. Or perhaps someone else said it and we are repeating it. Maybe their voice is playing in our head.

*If you decide to go right, go on to 17.*

*If you go left, go to 18.*

**17.**

Choose your own adventure;

*This could be your chance to escape. To take it, continue on.*

*If you decide to wait, go to 14.*

No I will ignore your suggestions and stoically move forward in a linear fashion thank you. I will decide if it makes sense or not. I'm choosing my own adventure.

**18.**

The random playlist. Abstracting the artist's intention, but making your own mood. The collision of emotive words and ideas can break your heart one minute, fill your with joy the next.

## ***Choose Your Own Adventure***

Matt Warren

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*Closure Loops*  
Darren Cook & Laura Hindmarsh  
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1.

Across the universe, breathing in the aether.

On random conversations and the nature of collaborations.

Cutups, clusters, adding to the noise.

Throwing voices and content out there.

Meeting in the middle? The universe has no center.

Seeking a sign of life.

*If you decide to go right, go on to 2.*

*If you go left, go to 15.*

2.

Darren Cook and Laura Hindmarsh are presenting two discrete works and one collaborative piece.

Both separate pieces are about the process of creation, the moments when the work comes to be.

An artist's process is not always linear. Whilst working, the mind is predicting what the possible outcome will be. The mind is also reflecting on the past, considering the impetus, the initial spark. One may ask oneself, "is this going in the right direction? is this what I envisioned?"

Past, present and future co-exist in the artist's perception. They collide and contribute to the work.

*If you decide to stand and fight, go on to 3.*

*If you think it better to run go to 10.*

3.

The programs from 40+ years ago are bouncing off the satellites and are coming back to say hello after a long journey. The projection of a past event follows you like ghost-self, haunting the room. A memory, slightly blurry, the odd glitch now and then. Perhaps it's of an older technology. The machine is imperfect, but you can at least see what you did. You are destined to repeat your own actions and sometimes the past and present collide and become one, but only momentarily. A repeated action can become a physical mantra. There may be a point where you no longer realise you are doing it. But if you concentrate on the action, the minutiae is revealed. Within that you can see every tiny variation.

*Take two dice.*

*If you throw 7 or over go to 13.*

*If you throw 6 or under go back to 2.*

4.

Laura Hindmarsh's *Hands Drawing* portrays the past, present and future via a dual video projection.

The duration(s) in and out of sync give the impression of an action and it's ghost. Which came first?

Which is the 'real' one? Is this even possible? Where does the moment loop?

Is Laura right handed or left handed? Which is the mirror?

*To start again, go to 17. take two dice and have three attempts to throw a double. If you succeed, go to 7. If you fail, you are doomed to repeat this section until you throw a double.*

5.

Nothing is an accident, but nothing is deliberate, because the machine is imperfect. But for a second or two, we perceive a perfect match. Those are the times when it's not a mirror, but when it is a singular gesture. They then move out of phase, it's disturbing and beautiful at the same time.

*Go on to 6.*

6.

Much of Hindmarsh's interests lie in flirting with perceptive shifts. Initial enactments and performed re-enactments, with technical glitches (left in by design or mistake), the performed inconsistencies and the ability to over-lay projections, these collapse onto themselves to create a psychological "cutup". A sense of what it is and when it happened is blurred and confused.

*If you decide to go ahead with your plan to go home, go to 12.*

*If you think there might still be a trap, go on to 9.*

7.

Restoring the drums on an analogue tape.

After a year of recording, overdubbing, re-recording, the drums on the tape began to sound dull.

The voices, the guitars, the organs sounded fine as they were more recently captured. But the drums were lacking the same lustre. What to do? The engineer, went back to the safety backup tape of the drums, and had to overlay that onto the multitrack where everything else was. But the machine is imperfect. The engineer had to listen to the original drum tracks in the left speaker and the duplicates on the multitrack in the right speaker and tried to synch them up by varying the tape speed. When they were in synch it was one single mono rhythm in the middle. Minute adjustments were needed when they went out of phase, a slight delay. A slight return.

*So that, sadly, is that. The end of this adventure. So try another one. Start again at 1.*

8.

Darren Cook's *absence of presence* is a meditative piece that plays with the conundrum inherent in the title. Something can well be notable by its absence if the expectation is there. The search for a meditative state may be undertaken to remove expectations. To concentrate on a mantra or simply the exhalation of a breath is a means to consider something abstract rather than concrete. With this can come a meditative state, possibly an absence from worries, stress and anxieties. But one is still very present in the moment, one is still concentrating on the breath. Cook's work documents this presence as the moment of creation. It is a 'liveness' that produces a poetic chain reaction. A deliberate, concentrated breath creates a melodic tone. The tone creates a vibration within a speaker cone. The speaker cone causes the movement of grain.

*Go on to 15.*

9.

The sound of the earth changing gears.

*To choose again go back to 5.*

10.

This demonstrates Cook's approach to his practice. He takes a minutiae approach to his work, focusing on the parts of the sum. A rhythm is created and one considers this as a call and response, where Cook imagines the movement of the grain, like shifting sands as a cue the the next exhalation.

*The choice is up to you.*

*If you think Darren should use the space dust, go to 13.*

*If you think Laura should ask the Oracle for your best chance of escape, you will find it's circuitry has been damaged by the various explosions, and its answer is scrambled in both spelling and word order. This is what the Oracle replies:*

*'Elis hitwin reswan het'*

*When you have unscrambled this message, go to 16.*

11.

Out of synch – stop the disc for a second. Hit play, my voice and my mouth aren't moving at the same time...the code is damned.

*Go back to 2. ignore all other suggestions and then move onto 4.*