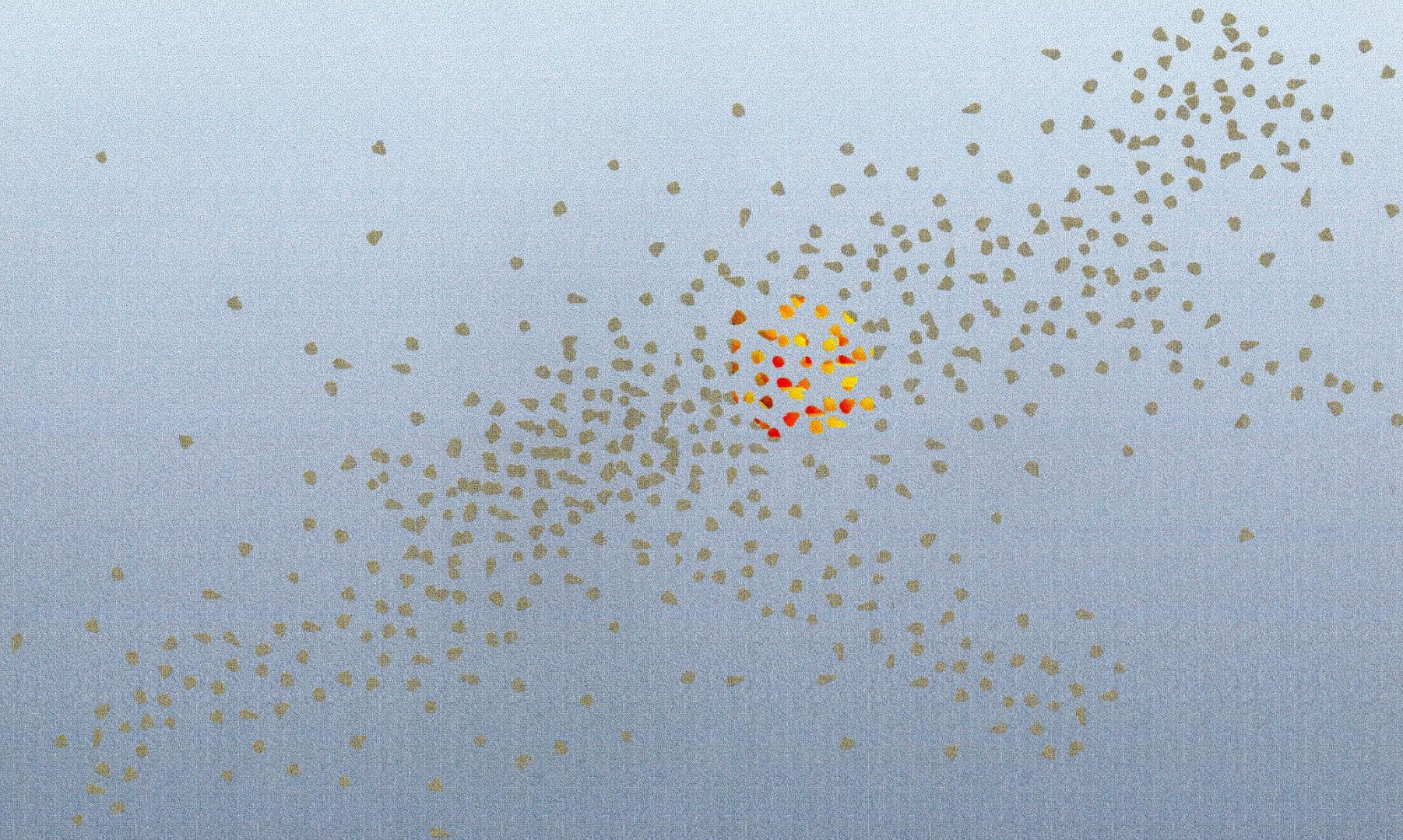


GOLD

AND

MORTALITY

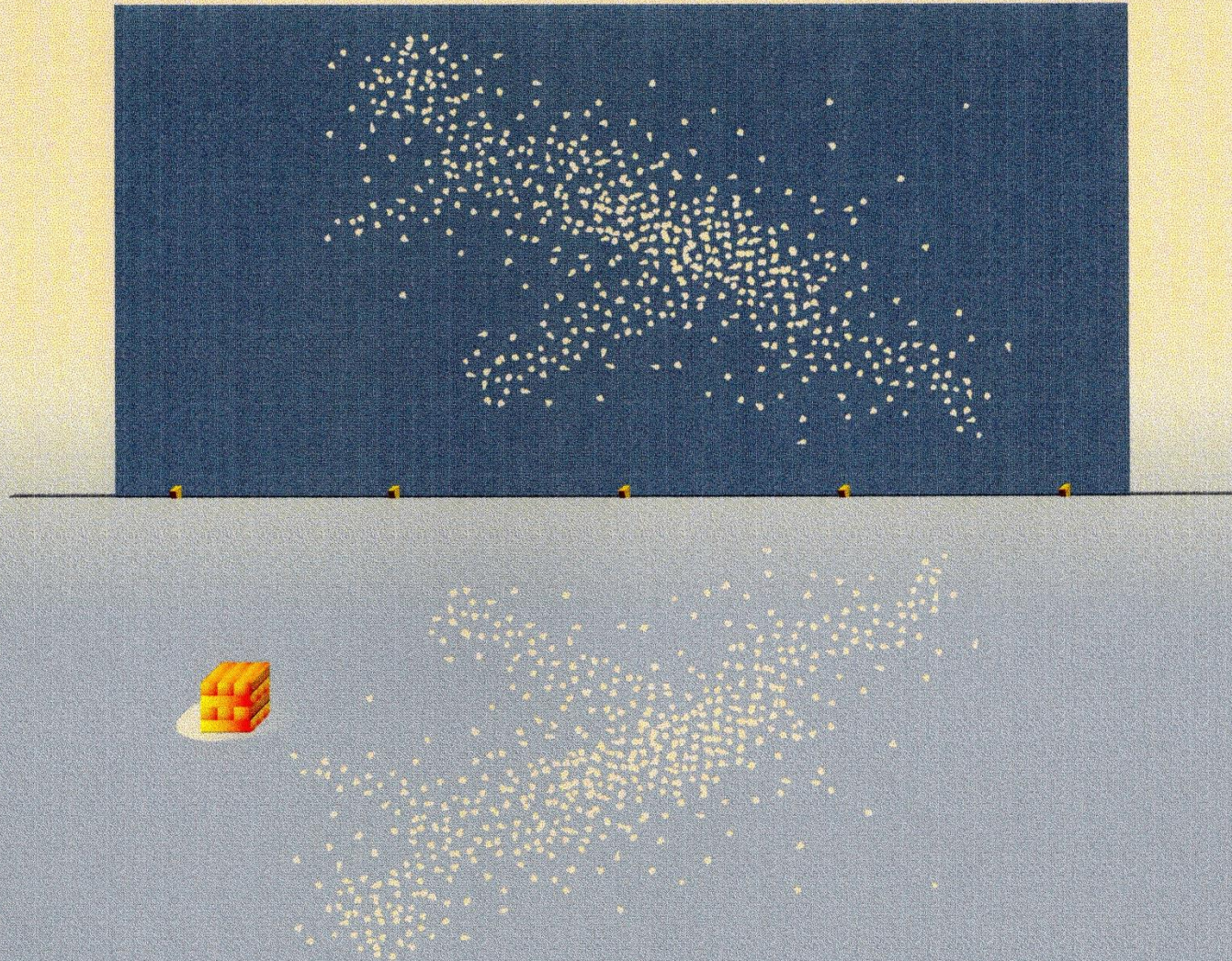
GOLD AND MORTALITY



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**LOVE BITS SOUND
LOVE SOUND BITS
BITS SOUND LOVE
BITS LOVE SOUND
SOUND BITS LOVE
SOUND LOVE BITS**

GOLD AND MORTALITY





BLOW - OUT is the title of a series of 12 'machine gun' drawings, one of which (*RUSH*) will be included in the *GOLD AND MORTALITY* exhibition.

Executed with a machine gun by the artist, all drawings will be done on sheets of steel of varying sizes, shot at from various distances. Regardless of size, all sheets will be 3mm thick. Using a uniform strength for all pieces will allow the artist to explore issues related to 'proximity and closeness'. In other words the greater the distance a bullet has got to travel before hitting its target the lesser its impact on the surface, to the point where it will no longer penetrate the sheet.

At the same time, as the distance increases the precision of the 'tool' decreases - or put differently its spread increases.

Some of the images, like for instance *RUSH*, will be figurative in character, whereas others are going to be more abstract, exploring both the physicality of the materials and the process itself.

All drawings can either be hung (wall based) or permanently installed (floor and/or wall based), depending on the particulars of the context.

LOVE BITS is the title of a series of 12 films capturing the making of the machine gun drawings.

Of those, 11 will be shot with a single camera, positioned at a right angle level to the target, in order to show - in slow motion - how the bullets penetrate the 'canvas'.

The production of *RUSH*, the last drawing in the series, will be documented in greater detail for exhibition purposes, by positioning six cameras alongside the firing line to capture the bullets as they pass through. As the sketch of the *RUSH* video installation on the next page shows, the bullets appear to increase in size as they approach their target.

Each film (or set of films in the case of *RUSH*) will have its own unique 'acoustic profile'. To achieve greater definition, two types of microphones will be used: gun microphones, pointed at the machine gun itself and contact microphones attached directly to the 'canvases' (the target). The slowing of the sound track (in sync with the images), together with the use of 'single shot' and atmospheric sound, will allow for a high degree of differentiation among the various films.

GOLD AND MORTALITY is the title of an integrated event or exhibition, curated by the artist on behalf of the commissioning gallery.

Conceived at the curatorial level as a work of art in its own right (Gesamtkunstwerk rather than gallery installation), *GOLD AND MORTALITY*, utilises self-contained works of art as its basic building blocks.

The building blocks are:

(A) One machine gun drawing, entitled *RUSH* - see first colour illustration above;

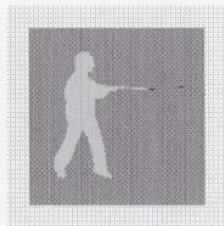
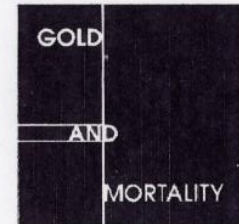
(B) 12 blocks of red *GOLD*, untitled - see second colour illustration above;

(C) One video installation consisting of six monitors capturing the making of *RUSH* - see b/w illustration below.

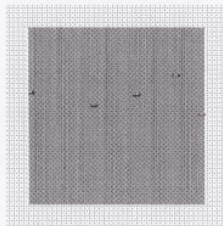
All details will be worked out as and when the particulars of the actual context are being established (location, budget, etc.).

The artist reserves the right to change any aspect of the proposed work, should changing circumstances require him to do so.

LOVE BITS



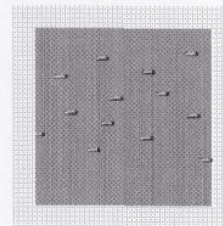
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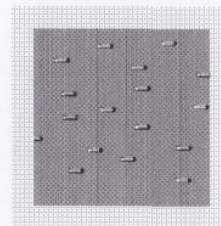
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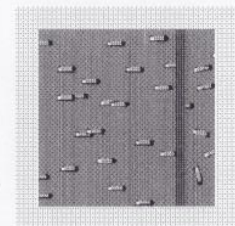
10m



15m



20m



25m