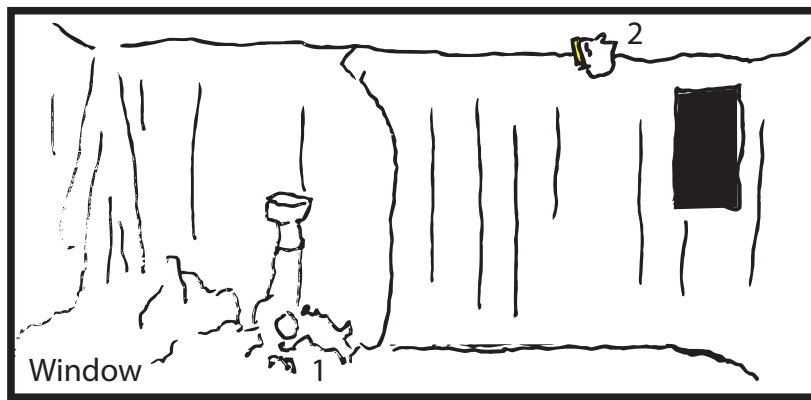
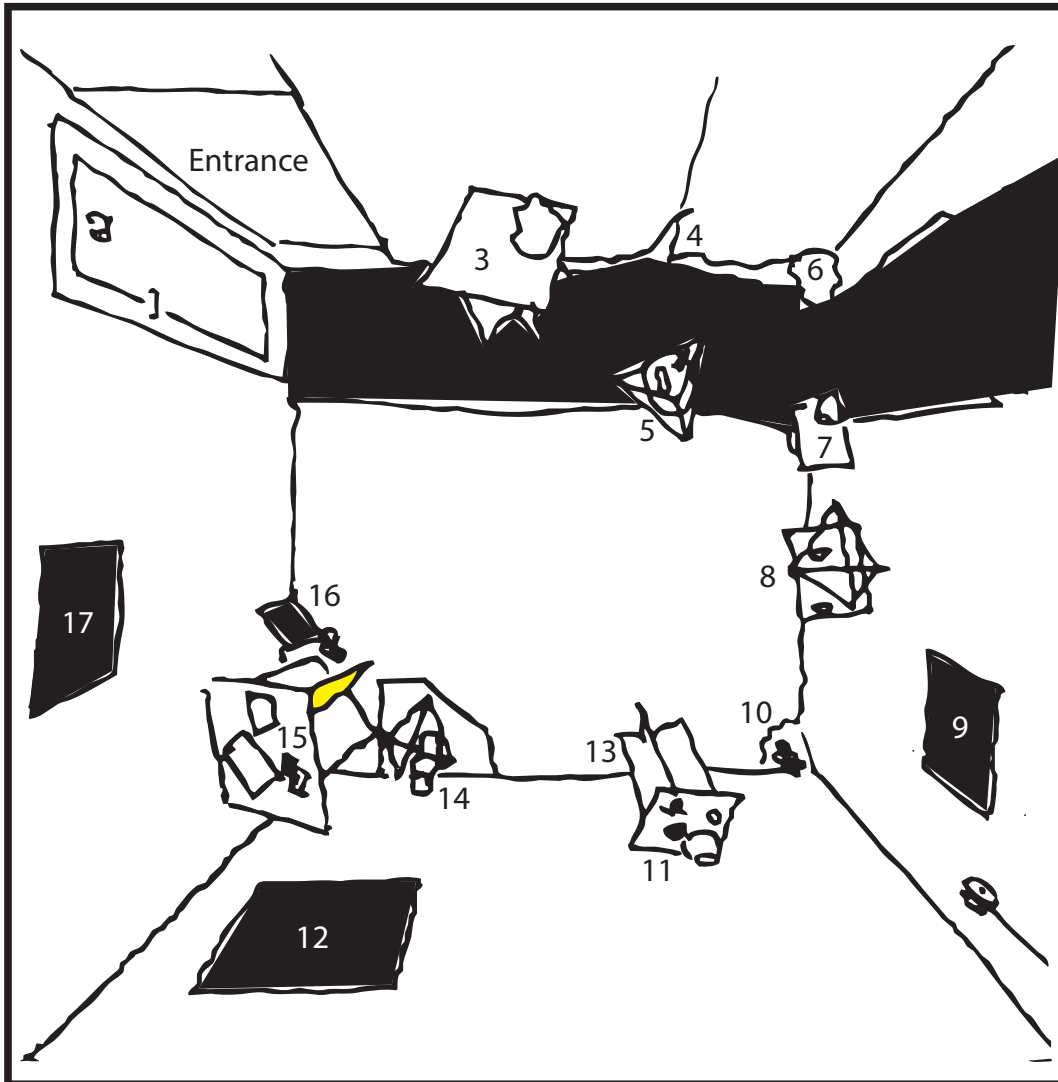




Autoeclipse

Ciaran Begley and Sandra flores

1. *a source SF*
2. Lamp cover 2022 CB - Porcelain with electric lamp
3. *A cloud ripples slightly SF*
4. *into an early hot and smelly fog. SF*
5. *Salt is made of tiny tetrahedrons, you know. SF*
6. *Yet one of these is different. SF*
7. *So it began. SF on Saved screen #24: Flurry 2023 Altered iMac computer with Flurry screensaver CB*
8. *I go round and round SF with Soot negative 2024 CB*
9. Saved screen #25: Chico 2024 CB (playing an animation of a 3D model of Chico by SF)
10. *until We fall SF with Parabolic reflector 2016 CB*
11. *You looked through me. SF with Real 3D Glasses 2024 Altered 3D cinema glasses CB*
12. Saved Screen #14: Don't #10 2022 Altered Samsung flatscreen television with screensaver animation
13. *I dissappeared. SF*
14. *darkness remains...round and round it goes SF*
15. Fissure #1 and #2 with clamp and test 2020 -2024 Porcelain
16. Saved Screen #27: Dell test 2024 Altered Dell flatscreen with dell test pattern
17. Saved Screen #26: Real 3D Glasses 2024 Altered flatscreen with video loop of altered 3D glasses



Prices available upon request.
Many pieces here and inside can be for sale.
Contact Mesopotamia Art Space for more information.

How an eye percieves itself

Ciaran Begley, 2024

Porcelain plates, stands and polyps with cracks, platinum glaze, and soot finish. Alters flatscreen televisions with animations, films and screensavers

SF: And sorry, what's the theory behind this? Any key words or things to research would be greatly appreciated :)

CB: The ceramics on the plinth are both cracked in the middle. At home I call them the *Auto-Fontanas* because they both have a formal relationship with Fontana's slashed canvases. Gustav Metzger's auto-destructive / auto-creative works are a touchstone for my love of the accident and failure in my work to be celebrated. The fact that I broke two plates the same way, by accident, is a failure in my systems of making. They are beautiful for their embarrassing technical mistakes as well as their formal beauty. I title them *Fissure #1* and *Fissure #2* but that is because *Auto - Fontana* is too wanky for a title.

The Real 3D© glasses sculptures are a play on how each eye sees its other indirectly through technology. I cut them up to play with the polarised lenses but they were so interesting as an object that I reassembled them as sculptural objects.

There is also an underlying explanation of how polarised lenses work in the glasses arrangement. As the lenses orbit they eclipse each other, blocking the light entirely as the vertical and horizontal polarisation combine. This is the same technology behind the television screen, where liquid crystals are placed between two polarised sheets that combine to block the lightbox within the television. When the liquid crystals are electrified they bend the light to allow us to see through the two polarised sheets.

The television displays a screensaver of the 3D glasses to demonstrate how the shadow generating LCD panel works. The black areas describe an image while the white areas allow us to see the lightbox inside the screen. This simple alteration of a normal television is a meditation on the technology developed to entice our visual senses .

Way too much thought goes into what I make, but I hope it leaves space for the visitors to fall into their own world of fantastical explanation.

Is that helpful?

Ciaran is an artist living in Naarm and has recently completed a PhD at RMIT. He is fascinated by how materials such as light and ceramics alter our perceptions of the world. His practice involves experimentation with kiln processes and display technologies to reveal their inner workings as part of aesthetic explorations of the realities we inhabit.

A journey

Sandra Flores, 2024

salt, wool, muslin, biodegradable drop sheet, found logs, found branches, found seeds, found rocks, Build with Hubs hubs, wood, earthenware clay and glazes, eggshell dough, orange peel, chalks, air-dry clay, flours, sodium bicarbonate, acrylic paint, LED lights, chair, shoes, teabag
Dimensions variable

This is Chico. He is made of earthenware clay.
Chico is travelling through light and space.

For an instant, I inhabited him.
For a parsec, We became.

Chico is not from the Victorian Era. still. he is mesmerised by how magic could be rationalised with scientific discoveries and inventions. "That is funny" Chico thinks to himself, not laughing, but smirking slightly.

He thought he understood matter. but he is now confused.
He thought he understood light.
But he had never really questioned it. you know.

He had never questioned how TVs work either.
Chico was doing just fine.

Now, he is spinning round and round,
round and round
For moments, he sees his own reflection
or is it his shadow? Our ghost?

"Is that what I am reduced to? an illusion? a magic trick?"

Is that what we are all about?

flames flicker
(That's their trace.)
We remember the heat, thousands of degrees, from stars to rocks, from rocks to dirt, from dirt to life, then clay, "earthenware clay",
then fire. Then rock again.

Now darkness.
round and round and round again

Sandra completed her Honours in Fine Arts at RMIT last year. She enjoys staging atmospheric worlds-within-world/s, ever-expanding her use of materials, formed mainly through assemblage, hand-building and curiosity. She trusts the power of non-hierarchical and playful art encounters. For this, she believes we must reconsider the totality of our senses, revaluing touch and proprioception.