

Olga Speakes, curator

As this particular exhibition is very much a proof of concept, an attempt at a conversation, or, rather, a capturing of a conversation between three artists, my comments are also a kind of note-taking. One of my notes is on the three different, perhaps generational, perspectives that are brought together here in this space. Those who see ourselves coming from the older generation- the parents, the carers, the responsible ones – and bringing a sense of responsibility for the world around us and a sense of anxiety about its future. But alongside this sense of responsibility and worry, there is also a sense of admiration and wonder, and curiosity at what the younger generation can bring to the world, excited anticipation and appreciation of them contributing new ways of thinking; new ways of making; new forms of being.

The second note is on the different forms of materiality that inhabit this immersive space. I would like you to think about the conversation the upcycled and repurposed copper, coming from obsolete copper geysers, may be having with the digitally generated landscapes in the projections and also the digitally generated soundscape enveloping the space. On one hand, we may think of them as being at the opposite ends of the short space of time we consider our historical period. One is exiting and the other one is arriving. Yet, at the same time, all of these elements have one very important thing in common - they all emerge from the artists' imaginations living today, whether hand assembled or digitally produced...

And the last note I want to share is how both challenging and fun it has been to try and bring all these different elements, yearning for a conversation, together. We intended to create an immersive experience where the viewers find themselves wondering amongst the ghosts and ghostly landscapes and soundscapes and think about their own place in our world that is caught between materiality and ephemerality, aloneness and hyper-connectivity; imagination and memory.

Kathy Robins, Sculptures

I was thinking about the three ecologies - the individual, the social and the natural.

The essence of my enquiry is the dissonance between our natural world with its resources diminishing ; a spiritual and emotional void in our emotional world – ennui; and natural disasters, war, chaos that threaten our social worlds.

The idea of the project for me came from my starting point of the hand-held golem, a transformative figure from the river-gathered clay , invoking a type of rescuer, a talisman to protect us from the chaos in the world that the post-World War Two generation has created. This chaos, namely the displacement of humans, animals and plants, along with economic and political upheaval is shaping our reality today. The body of sculptures presented as part of this collaboration has been a continuation of the inquiry in my solo exhibition Re-turn at Creation in Hemel en Aarde valley, where I explored working across realms , mediums and interpretations.

Why do we need more things to clutter the Earth? My practice engages in upcycling and entropy, transformation and disintegration. I like the use of sound and video as elusive materiality. The sculptures in Mass are also evocative of a sacred place - touching on the-immersive multi sensorial levels of our collaboration.

Ben Levinas, Environments

Building off of themes present in Kathy Robins's previous work, this collaboration essentially began as a discussion of confusion and unease towards our future and existent in our present.

A need to make some sense of a reality. In considering the foremost inspiration for this exhibition, the Golem, the digital work acts as a projected inhabitation for the physical - a realm of reflection.

What stood to be truly fascinating in our investigation was the incredible metaphorical versatility, and boundless symbolism of the Golem figure. It stands to represent both the victim or the villain. has been used to signify both war, isolation, and despair, as well as hope, community and protection. A togetherness and a coming apart.

How can such a tale inform our sense of modern culture and our sense of faith? How can we draw on this tale to imbue a sense of meaning into our own lives and our communities? It is with this in mind that I invite you all to ascribe your own meaning to this experience of Mass.

Gus Robins, Soundscape

Golem's March is a digital sound piece presented as part of the collaboration MASS at Brutal. It is a digital sonic passage constructed using additive synthesis and adheres to principles of sacred geometry. Ancient biblical texts speak of ritualistic incantations that are able to turn dust and earth into a creature that serves and protects a community – the golem – and who eventually turns on the community it was created to serve.

This sound piece questions the notion of salvation through the golem and the golem as salvation. The piece activates the sculptures and the rendered environment, allowing the viewer to achieve safety through metaphysical transportation. In the era of the technofuture the gamification of digital tools increasingly offers escapism, while the digital tools themselves are carved out of earth minerals and are activated by binary code incantations. What does it mean to be safe?