

Gallery 2

Belle Bassin

Disruptive Peach



G/2: 01

Disruptive Peach

Drawing is often and frequently misguidedly referred to as a precursor to other mediums. As a process it is variously considered as provisional and to a degree temporary; it is a preliminary stand in for a grander gesture which will succeed it. Drawing is both a process and a structure for a process.

Disruptive Peach discounts an approach to drawing as a provisional structure for something else. The drawings here are not pursuant of a definable further end point but a process through which a structure is interpreted through its own development. In this instance it is a strategy toward the invocation of what may lay in wait, as an illustrated prophecy that is perhaps necessarily manifested intangibly.

The palette within the works is disconcertingly lurid, as if the logic of the colouristic scheme and interrelations is deliberately being withheld. The extremities within the colour range are employed, those outside the realm of discernment, the outsiders. The peach hue the work collectively elicits comprises a cacophony of colours spanning the highest and lowest ranges of the spectrum. It is the almost jarring relationship between the tones that signals a cryptic coding within the production of the work.

The composition of the elements, both internally and in relation to one another, implies the articulation of an altered state. It is not offered as something readily assailable, operating instead within a realm of frequency rather than meaning. *Disruptive Peach* is intersensory but most persistent is an attempt to address the sixth sense. The perplexity within the work lies in this process of connectivity, as a conduit to present an abstract warning of a non-specific threat; the disruption of that which awaits us.

It is a landscape, if such a term could be broadly applied, of an unconscious terrain, one that exists outside of the realm of the topographical and determinable. It charts the course of a memory recollected and rendered yet as something heretofore not unencountered.

What is proffered is a discordant topology that has existed in a subliminal state or will exist in an indeterminable future. It illustrates an organisation of objects on a fractal level with a logic that is at once its form and content. This is either what lost languages look like or a historical account of what has not yet transpired.

The work, like previous works by Belle Bassin, presents as having been channelled rather than created. It implicates what needs to be believed rather than known, as it overlays narratives upon lost and forgotten histories and futures. Within this, it is difficult to determine where truth determinedly lies, and where shamanism is infected by charlatanism. The disruptive occurs through the collective of incongruous tones, but crucially, by what is being disseminated. It avails a world-view that possibly threatens how we presently and unquestioningly construct our perspective of the world and the way we conceive our individual and collective course within it. The risk of such perspectives is their capacity to destabilise systems through their challenge to existing modes of interpretation. They seek out the information that is omitted to elucidate what we cannot fully comprehend but cannot afford to ignore.

Mark Feary

Belle Bassin is currently a studio artist at Gertrude St Contemporary Art Spaces.

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G/2: 01 *Dawn* 2010 (install view)
Watercolour on paper
240 x 350cm triptych

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