

# BELLE

# BASSIN | SELECTED WORKS

## A FORM ARRIVING

drawing, sculpture, speech, sound, movement.

After researching into artistic predecessors such as Dadaist Sophie Taeuber-Arp and the early 1950's Japanese Gutai performance artist Atsuko Tanaka, I became aware of how many female Abstract artistic practices have a tangential relationship to form, whereby the existence of form in space is anchored to the movement of nature and the cosmos. Similarly, my work has often fixated on particular forms (or shapes) from visions that I have then dragged through different artistic mediums, (such as drawing, painting, sculpture and performance). This project attempts to turn the gaze back upon these forms, and the psychic cosmological spaces they inhabit.

My initial research focused upon the repetition of forms through varying materials, such as drawing, painting and sculpture but eventually, I became less interested in the materials they inhabited than the visionary space of forms haunting the practices of my predecessors and colleagues. By concentrating on the psychic space of these forms that seem to come from a cosmological order, I'm interested in discovering ways of expressing these haunting forms.

In this project I have created a series of forms explored through a multitude of approaches. I eventually named these forms by numbers only. This helped to avoid imposing meaning or images upon them when working with collaborators. The drawings, synthesiser scores and standing waves, audio dialogue, videos, sculptural pieces and choreographies are all presented non-hierarchically. Key collaborators on this project were: David Chesworth, whom I chose because of his synthesiser music's deep-space quality and lack of connection to earthly materials; Prue Lang, due to the geometric abstraction style of the Forsyth Technology she is trained in; I also worked with Lee Serle, who's Trisha Brown training, gave his dance an efficiency in movement that correlated with my drawings.



*Form 9,1, acrylic and oil on linen, 315 x 220cm & Form 12,1 (lavender) acrylic on birch, 233 x 45 x 3 cm 2020-21*



*A Form Arriving, install at Mars Gallery, 2021*



*weblink*



*Form 8, (Sometimes you have to dance with someone you didn't choose to dance with), 8:23 sec, 2019*



## ALTO AIR - DEVELOPMENTAL PERFORMANCE AT TEMPERANCE HALL

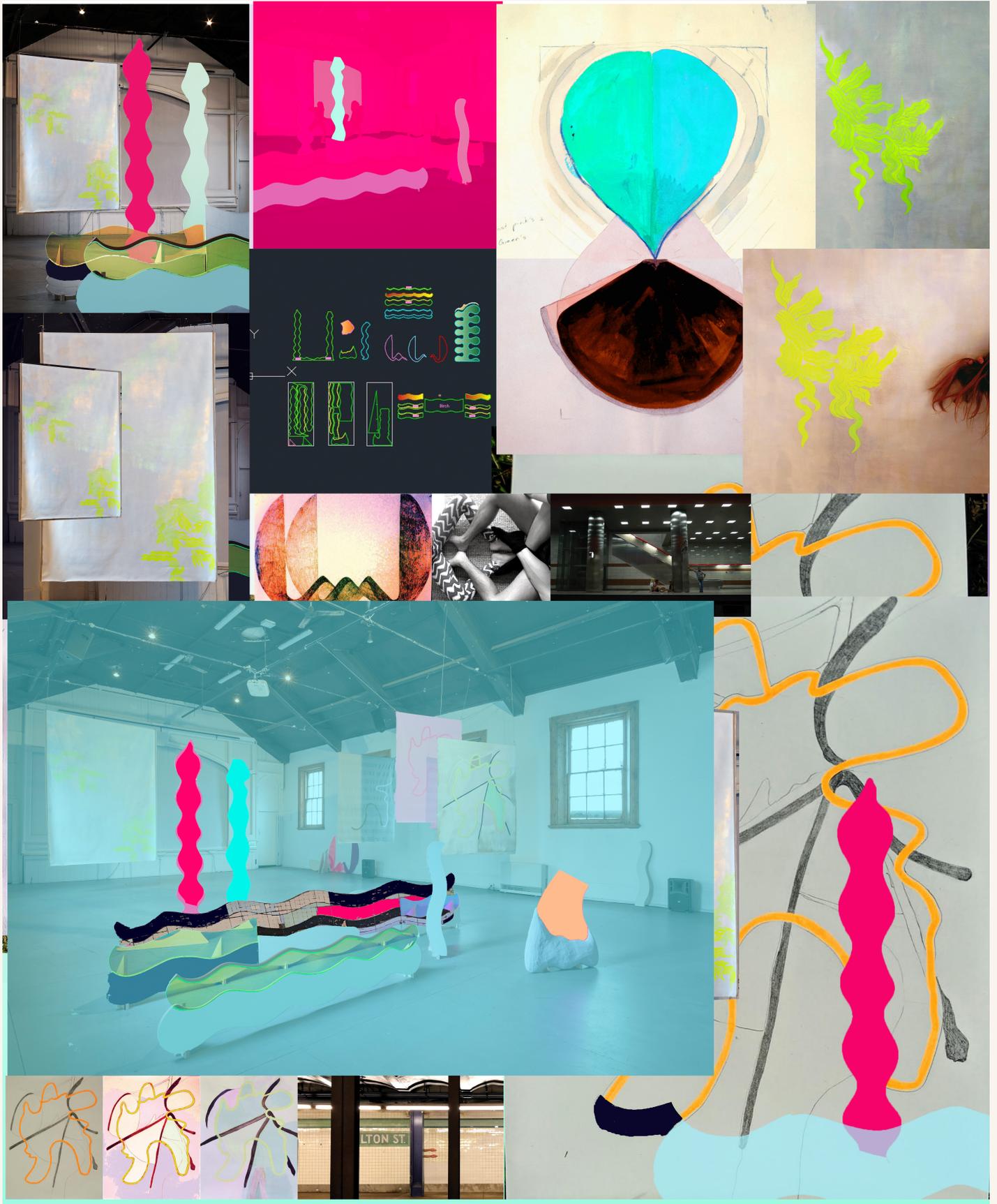
Alto Air was shown over two days at Temperance Hall. Three dancers performed every 9 minutes for varied times of between 4-9 minutes with a correlating sound score for the form they were presenting. A score of “standing waves” was played during the moments between the dancers being in the space. The wave forms created directional lines of sensory engagement from the speakers that the audience’s bodies could feel when crossing. The audience were invited to explore the space.



Alto Air, wood, linen, plastic and bodies, Belle Bassin, 2019. Jessie Oshodi, Sarah Mealor, Claire Leske.



Alto Air, Performance Stills, 2019



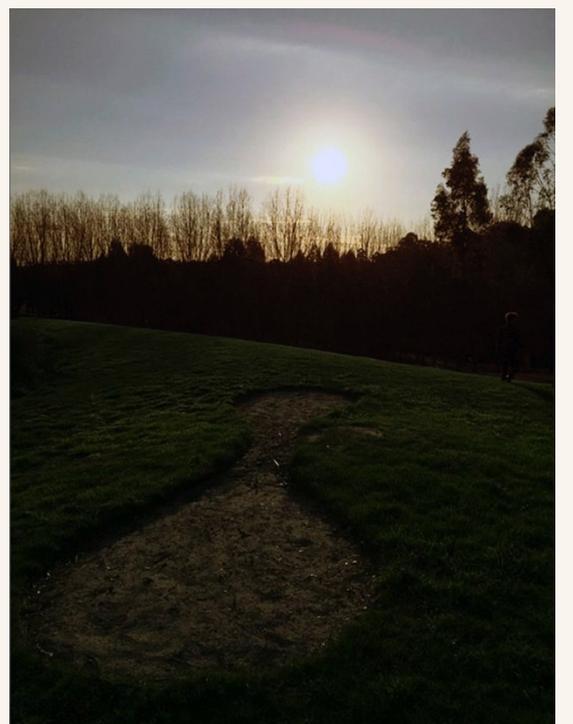
A Form Arriving, process collage.

# IN YOUR PLACE

Tarrawarra Biennale: From Will to Form



*In Your Place, An Empty Space*, consists of an eight and a half metre cut of a looping figure-8 like form into the museum grounds. The dug out biological form is then placed inside the gallery. It is accompanied by rocks from all the places where the performances were developed, smells, videos of hand and foot and leg choreographies, synthesiser tracks and an audio recording of stories where humans are replaced with descriptions of the drawings. The space was also induced by mystics.



A series of performances took place throughout the duration of the exhibition.

## A-Z an aerobics lesson

Here I invited artist Mel Deerson to create and collaborate on a responsive performance work during the opening events at Tarrawarra Biennale



# TO EAT GLASS



Glass, installation view, 2 channel video projection and sculptural elements, 2016

As a viewer visiting the work *To Eat Glass*, you may find the work hanging in the gallery or it may have deconstructed into three figures that are wandering around the gallery dancing with each other or in slow moving configurations. The work hangs as a suspended sculptural painting that dancers deconstruct and reconstruct onto their bodies. The body of work includes live performances, video works and sculptural artefacts.

I once read an enigmatic description by Hugo Ball of Sophie Taeuber-Arp dancing between two Kandinsky paintings. Taeuber-Arp had become a conduit for the rhythm of the two paintings, creating a new work of bodily kinesis that transposed the alive forces from within an object to a body. The idea became a driving force for my work, *To Eat Glass*, instructing the dancers to replicate and become conduits for the painterly form on their exteriors. Later though, when I tried to write about it and re-borrowed the book to find the quote from Ball, I realized that it never happened.

*Glass* is a work of biomorphic abstraction, focusing on the kinaesthetic qualities of still shapes. Works from *To Eat Glass* embody felt mystical rhythms of the universe. This body of work has been shown at the Heide Museum of Modern Art and Monash University Gallery.



Glass, performance stills 2016



Still from *Confetti*, total video run time is 8:34 sec

.Confetti was shot in one of the empty consideration rooms at the NGVi, known architecturally as Intrafilaments, the sculptural form shifts between stasis and movement, body and object. It exists as an apparition in a room dedicated to invisibility

<https://vimeo.com/206165804>

## FEMININE | MASCULINE

Feminine | Masculine explores the tangible force of the wind and the invisible, intangible forces that drive experience. This body of work was realised as two floating diptych paintings and a two channel video installation. It was the inspiration for the leitmotif of the group show titled 'Dancing Umbrellas' shown at The Heide Museum of Modern Art in 2016 and was also shown at the Glen Eira Town Hall Gallery, 2015 and Fehily Contemporary in 2013.

The two channel video installation depicts myself walking my sculpture over Paris bridges and through subways in an umbrella configuration and the second channel shows an umbrella configuration floating over a subway duct, with frame-by-frame alterations.



It's Easier to Look at Your Skin, still from channel 1



It's Easier to Look at Your Skin, stills from channel 1

VIDEO LINKS <https://vimeo.com/72877179> <https://vimeo.com/72803652> password - pinkpink

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