



Images
 Cover Duskening Fields, 2004 Type C Colour print 146x100 cm
 Back After the Ball, 2004 Type C Colour print 146x100 cm
 1 Beckoning Sky, 2004 Type C Colour print 146x100 cm
 2 One Sweet Day, 2004 Type C Colour print 146x100 cm
 3 Step of the Divide, 2004 Type C Colour print 146x100 cm
 4 Cause for Celebration, 2004 Type C Colour print 146x100 cm

ARC
 one gallery

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GIANT STEPS
 SEXTON
 YARRA VALLEY, AUSTRALIA



Rose Farrell / George Parkin
 Random Acts



After Time

Immanuel Kant

Time is therefore merely a subjective condition of our (human) intuition (which is always sensible, i.e. insofar as we are affected by objects) and in itself, outside the subject, is nothing.¹

The camera resurrects the subject, and a transformation from darkness to light, is borne through the lens. The viewer, along with the figure is transported into the past and dictates the narration, but it is the artists who give us the symbolic clues, through visual codes to aid the process of discovery.

Since the 1990's Farrell and Parkin have been playing with the perceived dimension of space and reclaiming the past. They pose their figures in a way that asks questions our knowledge of creation. We try and achieve something greater than what's before the eye.²

Assembled in their Brighton studio, Farrell and Parkin construct paper mache stages to act out their findings from the past. By using their own bodies, they create a powerful aesthetic blend of drama. Glued to Baroque and Religious references, Farrell and Parkin continue to explore layers of human sensation, highlighting the fundamental underbelly of existence.

In this particular series, *Random Acts*, Farrell and Parkin have produced seven random acts with a non-linear narration, yet a commonality of the sublime, darkness and alienation. Each act poses as a symbolic reference to religious mythology. The object/figures have been placed purposefully, posing as a clue to the underlying reference or meaning. The objects are clues to the senses.

It's difficult to determine why Farrell and Parkin have opted to call this series, "random," as they spent months composing the stages, so a paradox seems evident, as the sets are carefully and meticulously staged and far from the idea of "Random." It's as though the parody is paramount to the underlying message. Yet, it is the artists who give us the symbolic clues, through visual codes to aid the process of discovery. Since the 1990's Farrell and Parkin have been playing with the perceived dimension of space and reclaiming the past. They pose their figures in a way that asks questions our knowledge of creation. We try and achieve something greater than what's before the eye.²

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Melessa Anore
BA Philosophical Studies/History of Ideas & Creative Writing

References

- 1 Robert Farrell George Parkin, Interview with Melessa Anore, Arc One Gallery
- 2 Rose Farrell/George Parkin, *Random Acts*, Statement, Arc One Gallery
- 3 Immanuel Kant, Critique of Pure Reason, Cambridge University Press, 1998, (p153)

