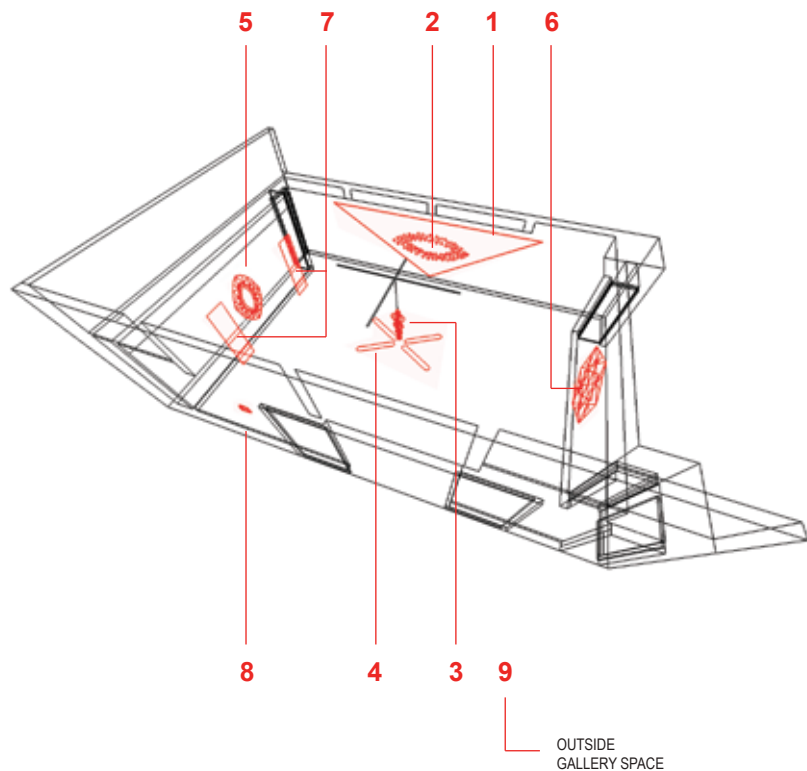


# Towards a Quinta Essentia

An Installation by Lyn Plummer



LA TROBE UNIVERSITY VISUAL ART CENTRE  
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La Trobe University Artist in Residence  
16 Feb - 2 Jun 2009

Exhibition runs  
16 May - 14 Jun 2009

## CATALOGUE

1. **Lapis Polygon**  
Lapis inverted triangle 800cm x 300cm
2. **Votive Whispers**  
An almond shape on the Lapis triangle (approximately One hundred 3", 4" and 5" Embroidery Hoops. 134cm x 320cm
3. **Caduceus**  
Red Perspex 4.5mm thick, suspended from the ceiling. Dimensions 150cm x 50.5cm
4. **Eye of Tartarus Mundi**  
Centred under the Caduceus on the floor created by the transparent reflections and refractions of the Caduceus and designated by the **Crux Decussata: Diatonic Rite** Text in salt on floor, radiating out from the centre point under the Caduceus. 400 x 400cm
5. **Vesica Piscis**  
Fifty two flat pieces of red, gold and silver leaf on flat boards attached to the wall, forming a Mandorla 210cm x 116cm
6. **Orbis of Æther**  
Thirty flat pieces of red, gold and silver leaf on flat boards attached to the wall, forming a hexagon 220cm x 190cm
7. **The Capital's Reflection**  
Two Columns suspended from the ceiling. PETG transparent plastic film with Crystal etching film. 60cm x 240cm (placed 50cm from floor and 60cm from wall)
8. **Reliquary #12**  
Found object, mounted on lapis plaque in acrylic box. 25cm x 25cm x 5cm
9. **Station of Repose**  
Fifteen 5" embroidery hoops in inverted equilateral triangle. 87cm sides. Salt on Lapis pedestal
10. **Tears of Contemplation**  
Sound track: Rodney Browne (from concept by Lyn Plummer)

Computer designs: Rodney Browne

## STATEMENT

**Towards a Quinta Essentia** has been visualized as an installation that responds to the Visual Arts Centre's gallery space and surfaces and its place in the societal space.

My installations are concerned with charging and changing the nature of a space. Earlier installations have concentrated on a sense of ecclesiastical rituals and their underlying meanings, with an accent on the unheard voices of the collective makers of the accoutrements of power. They involve sculptural forms and the mark/trace of the small wall pieces, which include, fabrics, glass beads lacquers, threads, laces and paints and mediums. The installations also feature sound.

The components of this exhibition are the result of nineteen years of research into the accoutrements of high ceremonies and the nature of spiritual symbols. More recently, responses to a research trip to the Semana Santa processions in Andalucía and to Santa Maria de Guadalupe in Caceres, Spain introduced further forms which included considering the layers of influence from the previous underlying cultures as well as the designs and moulds of those earlier perceptions and how they have influenced contemporary rituals and forms.

This installation investigates the commonality of the symbols that many cultures have chosen in their need to understand and explain man's urge to spirituality. In the works here, the interpretations we conjure up from the symbols and meanings imbedded in the forms themselves, crossover from one set of beliefs to others. Thus many readings and identifications are possible here no matter the perspective, or belief of the viewer.

This installation harks back to the earlier works of Exhibitions like *Endgame: A Simple matter of Balance*. Queensland Art Gallery 1990.

In the La Trobe University's Visual Art Centre Gallery I am drawing attention to the commonality of many symbols used across so many spiritual beliefs. The configuration and forms also draw attention to the essential underpinning of shapes, geometry, numbers and correspondences in the harmony of forms and patterns.

This installation also ponders the shifts in connotations possible in the traces of different types of marks and shapes. These forms and the traces/marks indicate the existence of an experience; and the re-tracing is a way of re-entering, re-experiencing that existence. These variants in communication, like the visual arts languages, while tangible and vital, are in a sense silent and are therefore often overlooked. This installation draws attention to these forms and marks and their latent meanings.

Within the configurations in **Towards a Quinta Essentia** is suspended the promise of potential symbolic inferences and eternal conjectures.

**Lyn Plummer, 16 May 2009**