

Suffering, made up of the work of
Leo Kelly and Lindsay Seers

With Raymond Arnold, Derek and Sandy Chilcott, Cath Chick and Peter
Turner.

Sound with Pendle Poucher
Animation/production by Keith Sargent
Technical install Sam Johnstone

Commissioned by Travis Tiddy for Unconformity Festival 2016

Installation Details

Sam Johnston contact.
johnstone.sam@gmail.com

Equipment List

Quicktime HD file - masked (15 minute loop)
Projector Panasonic PT-EZ580U
Stereo Sound system with speakers, amplifier and sub woofer
Cables.

Regarding Hut and paintings contacts

Travis Tiddy
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Raymond Arnold
rearnold@inet.net.au

Sandy Chilcott
chair@theunconformity.com.au

Statement by Artist

Background:

For the past two years I have been working with the state of psychosis as a subject, a unique brain function found most commonly in schizophrenia.

My work NLN⁵ is a story told by a dancer suffering from schizophrenia who I met through her connection to the naval captain who rescued the Princess of Zanzibar and took her to Hamburg) in 1866. My NLN series of works was also informed by an interim work that I made in Tasmania about the shipping of corrugated metal churches to Australia. My first Artangel work was in such a church (prefabricated tin tabernacle) in London). Schizophrenia has been on the rise. It has been used as a subject for philosophy (Deleuze and Guattari), neuro-science (to examine the extent of brain functioning's differences), in literature (Lenz, A Beautiful Mind, Artaud's works, Phillip K Dick etc).

In painting/drawing I am exchanging drawings with five people who suffer from Schizophrenia, Richard Dadd and artists in the Musgrave-Kinley Outsider art collection. I am working though this subject, my work on Leo is part of this body of works.

Unconformity Festival

The work I made on Leo is the most documentary work I have made as I wanted to stay 'close' to him.

I did not feel I could use the footage until after his death - so it was unsure if a work on him would ever get made. The news of his death motivated me to look back at the material and I made a work for Whitstable Biennale with three television sets in a structure including anamorphic images reflected in objects about Leo. At the point of making that first work I had only seen a few paintings in a cupboard as he flicked through them. I heard that the paintings were potentially going to be destroyed after he died and much had already been destroyed and the house was on its way out. It seemed urgent to get back to Tasmania whilst the paintings were still there. Travis Tiddy (director of Unconformity Festival) got an award from Tasmania's Premier specifically for me to come back and make this work on Leo (the budget was very small and could only cover travel and installation costs). On arriving in Queenstown I arranged to get the paintings from the priest's garage and I had them with me in CWA Hall. We cleaned off layers of dirt and dust covering



Image from Leo's house

the works over a number of days. They were transformed. On daily visits back to his house filming I found more letters, drawings, notes.

It seemed evident that I needed to exhibit the stones and paintings with the film. It was a difficult negotiation to get permission to use the back hall (full of jumble at that time) to show the paintings but in the end it came through. I also took anything of interest that had been left in Leo's house by the executor of the Will (with his consent) and also exhibited these artefacts - to give an image of this man and his concerns. Leo made his own microscope and lenses for example.

Seeing Leo in his house/the empty house after his death - what he says, how he acts informs us about the intention of the paintings, the extent of his beliefs, his sincerity, his conviction. The film installation shapes ones idea of the truth of the paintings (for him). I used a lot of detailing of the paintings in the film - scaled up and divided into the 'lower and the upper house'.

I wanted the viewers to see the paintings and then meet the man, then perhaps return to the paintings and see them again in another way (through an idea of the man who made them).

I have found there to be a shift in perception about an artist's work/intention when one has seen them moving and thinking, speaking. He spoke of his

visions as a mystery even to him. They shaped him he did not shape them. He was painting what was shown to him - not what he 'imagined' but what was actual in the virtual world he was party to. The idea of his state of bliss, that fell into continual suffering seemed harrowing and sounded like a negative shift to persecutory voices. He stopped painting - with the exception of 3 works which took him a few years to complete for which he tells us he suffered immensely .

I have built the structure in the architectural language of Leo and it is an adaptation of the tin tabernacle I made in Australia. I loved Leo's creative "make do" that went beyond necessity. Everything was reclaimed in his architecture but also completely re-invented, like those amazing red gloss branches under his ceiling in his living room.

The architecture of my structure shapes the film by using the triangle of the roof section as the symbolic space in the screen of the trinity and of the all seeing eye.

Who is to say that Leo was suffering from psychosis rather than having divine encounters - it is a fine line. He told me he had met Mary and Jesus many times, particularly by the fountain in his garden.

Context of earlier works



Seers has worked with the concept of the prefabricated and temporary hut architecture as a product of colonialism. In the case of her work *Monocular* the prefabricated house signified the instigation of the ethnic cleansing of nomadic people in Norway after the second world war. The structures are an integral part of the experience of her work which involve these sculptures with shaped videos contained inside. In 2011 Seers made a work commissioned by Colin Langridge for Salamanca Art Centre in Hobart which involved building a prefabricated hut in places on the island where the landscape was marked by mining and colonialism. These acts were a way of reifying a past and reconstructing it in the present as a kind of method acting - a way of entering into an often painful and dark narrative that echoes and shapes something in people but also even the rock itself. Seers commission from Artangel in 2012 sited in a tin tabernacle in London also led her to return to Australia where seven similar churches had been shipped in the late eighteen hundreds.

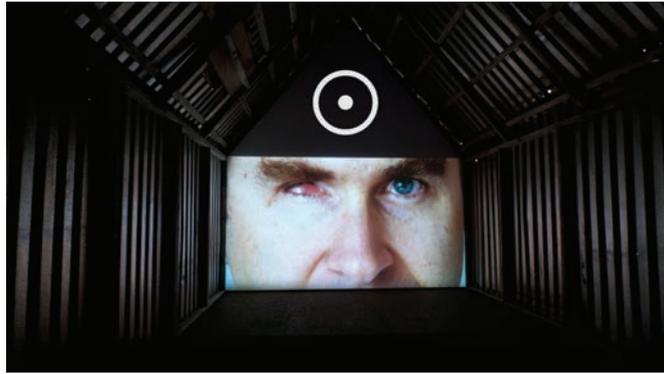


Tin Tabernacle 2011





Monocular 3



Monocular 5



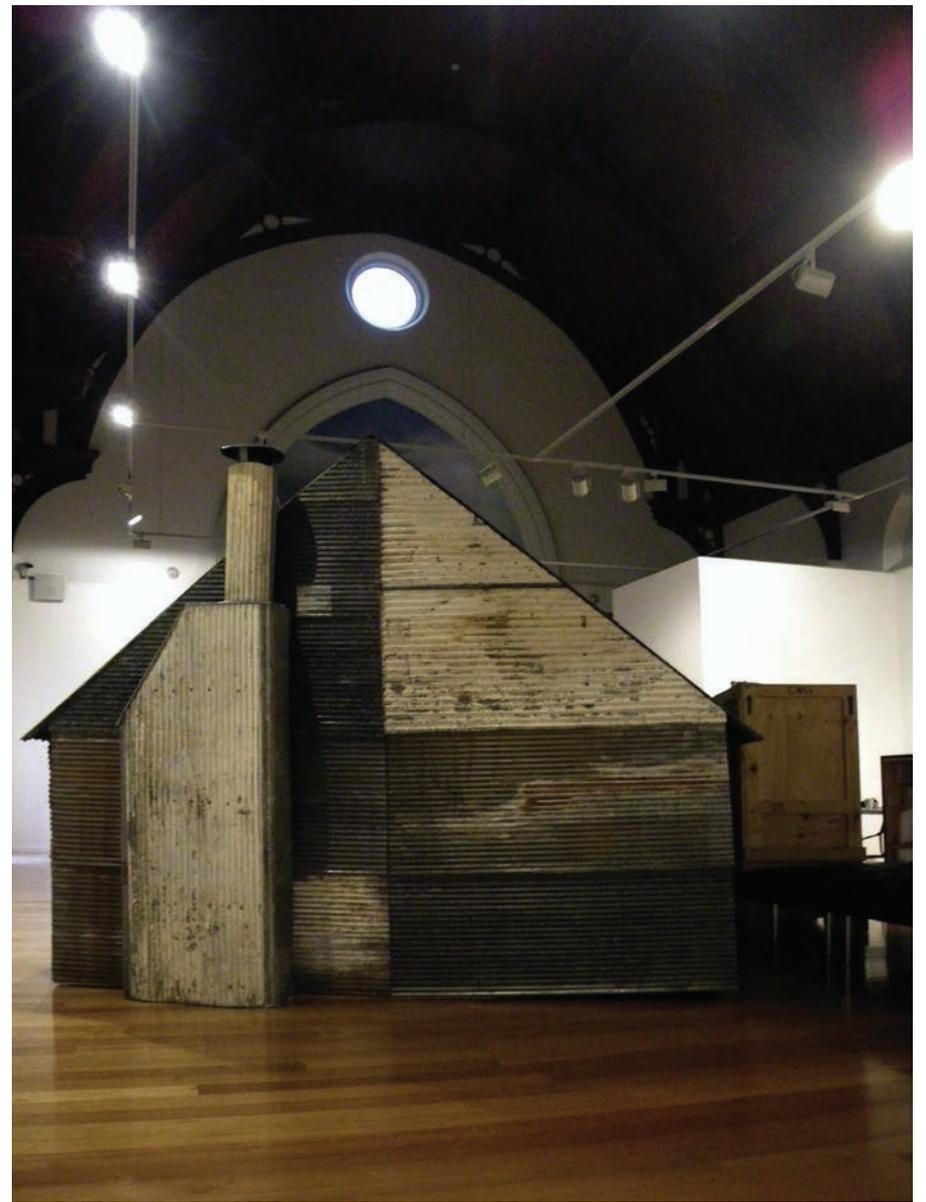
Monocular 4



Monocular 2



Monocular 1



Tin Tabernacle 2011





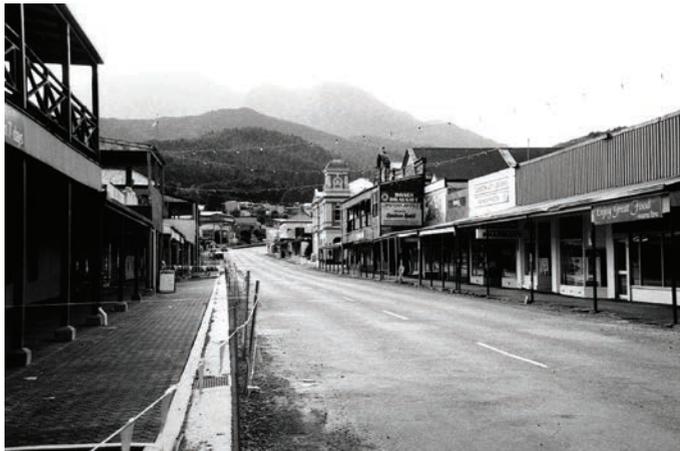
Tin Tabernacle 2011



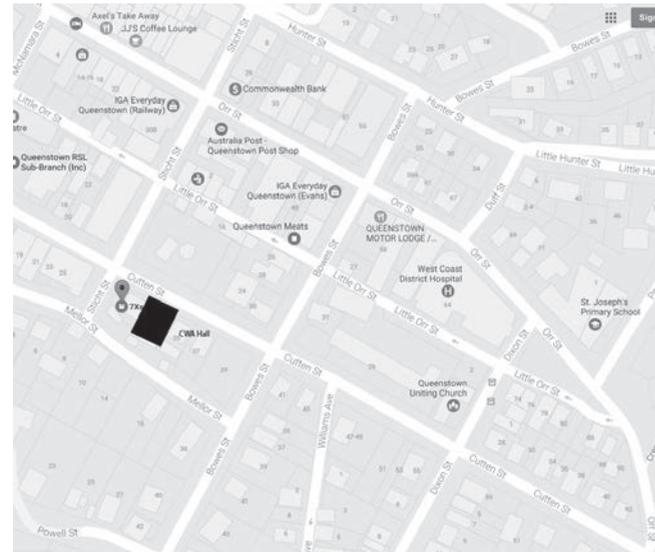
Installation of *Suffering* in Queenstown

Stans hand on both ends of
stone, Queenstown





Location: CWA Hall, Cutten St,
Queenstown, Tasmania



Original Kelly House

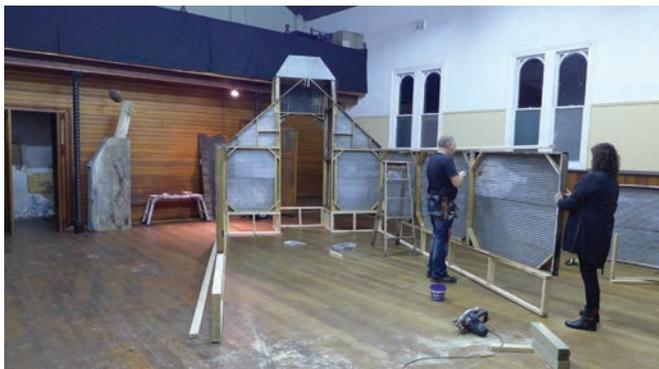


Constructucon from 2011



The Build consists of a modified prefabricated mobile structure from 2011. Images show its construction in Queenstown

Seers met Leo, who worked in the mine at Mt Lyll whilst she was travelling in Tasmania with her tin tabernacle in 2011 where she filmed him and saw his paintings with Raymond Arnold.



Tin Tabernacle 2011



Leo Kelly self-built house, Queenstown 2016



Images of Leo's house by Seers
also feature in Nowhere Less
Now 2 in MONA collection 2013



Leo's Chapel



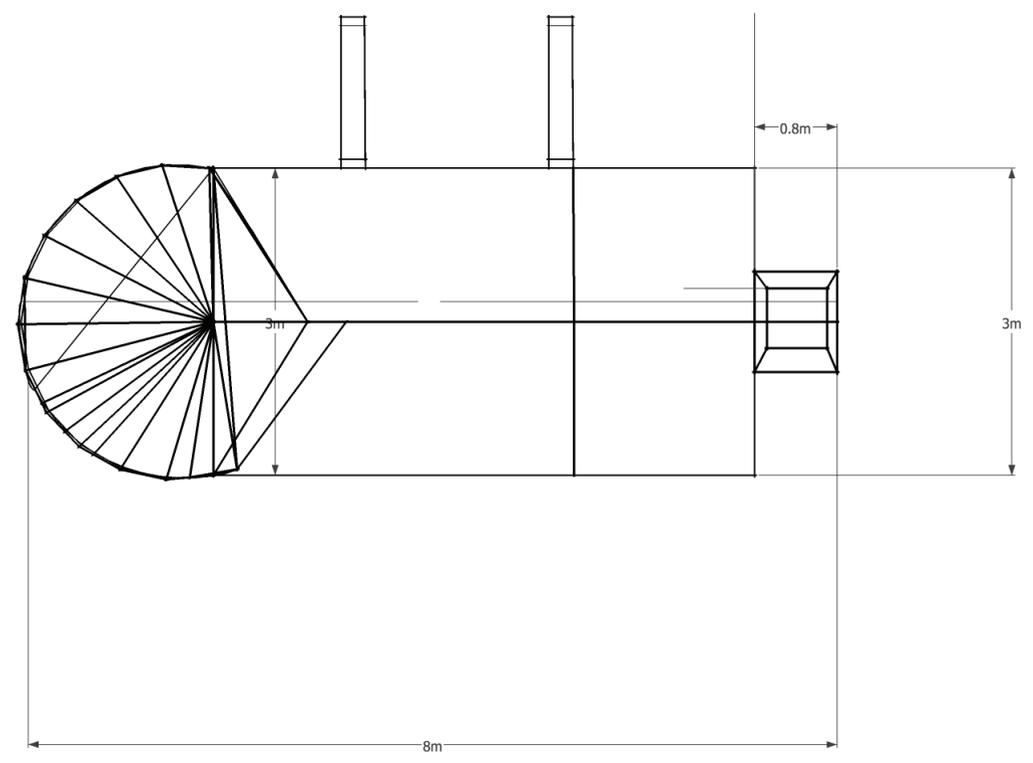
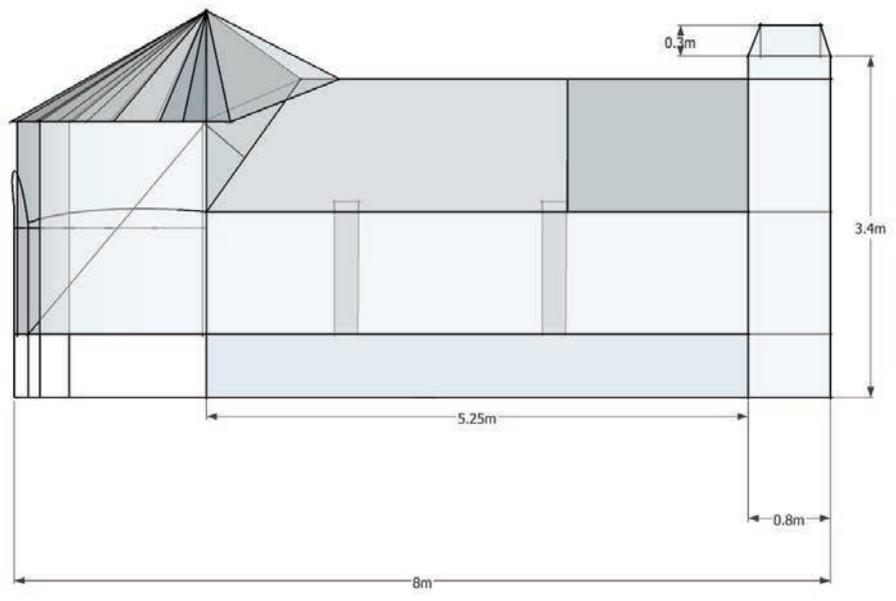
Exterior installation *Suffering*, CWA 2016



Suffering, exterior installation



Approximate measurements
of structure



Suffering, exterior installation



Suffering, exterior installation

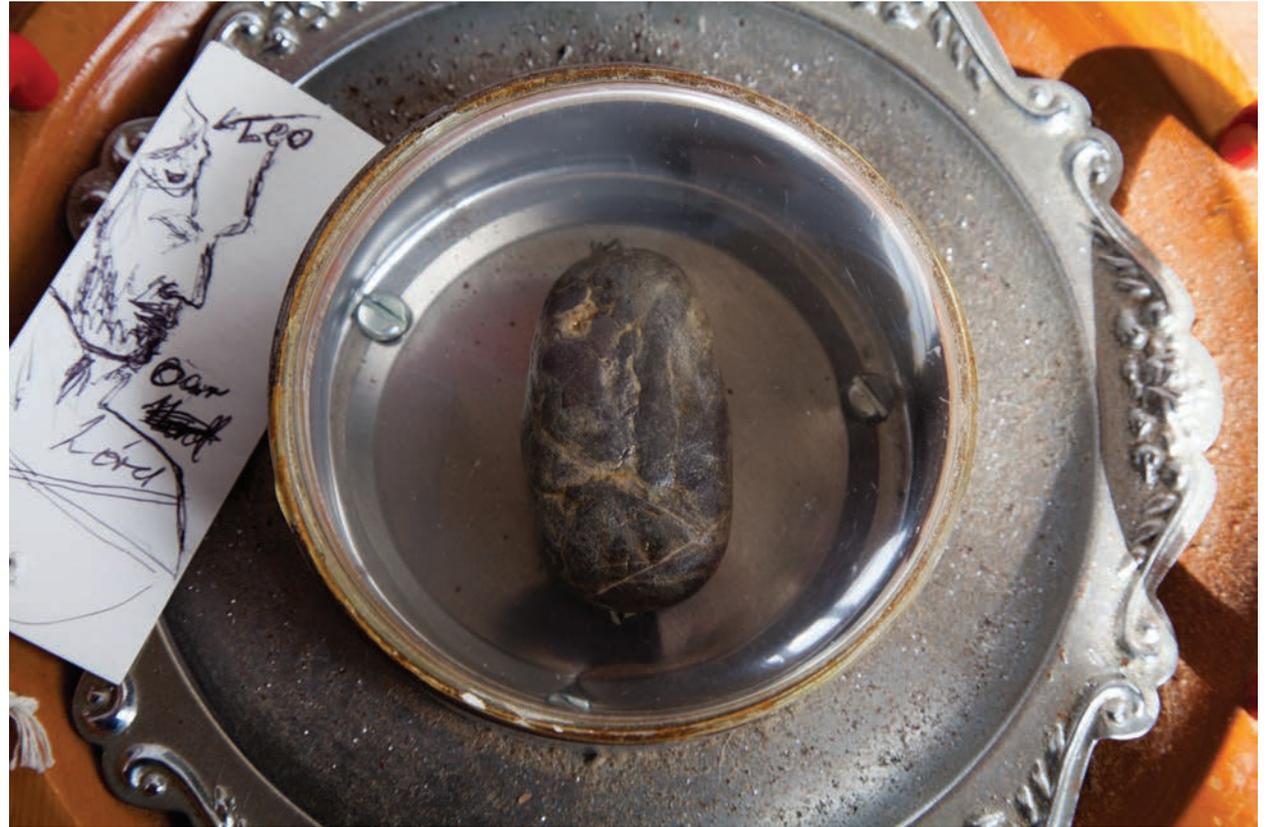


Image from Leo's house



Crucifix made by Leo Kelly

Stone with Christ's image given to Leo by Jesus/Angels



Suffering, screen shots



Installation of paintings in CSW
Hall with Seers' Installation



Leo Kelly painting



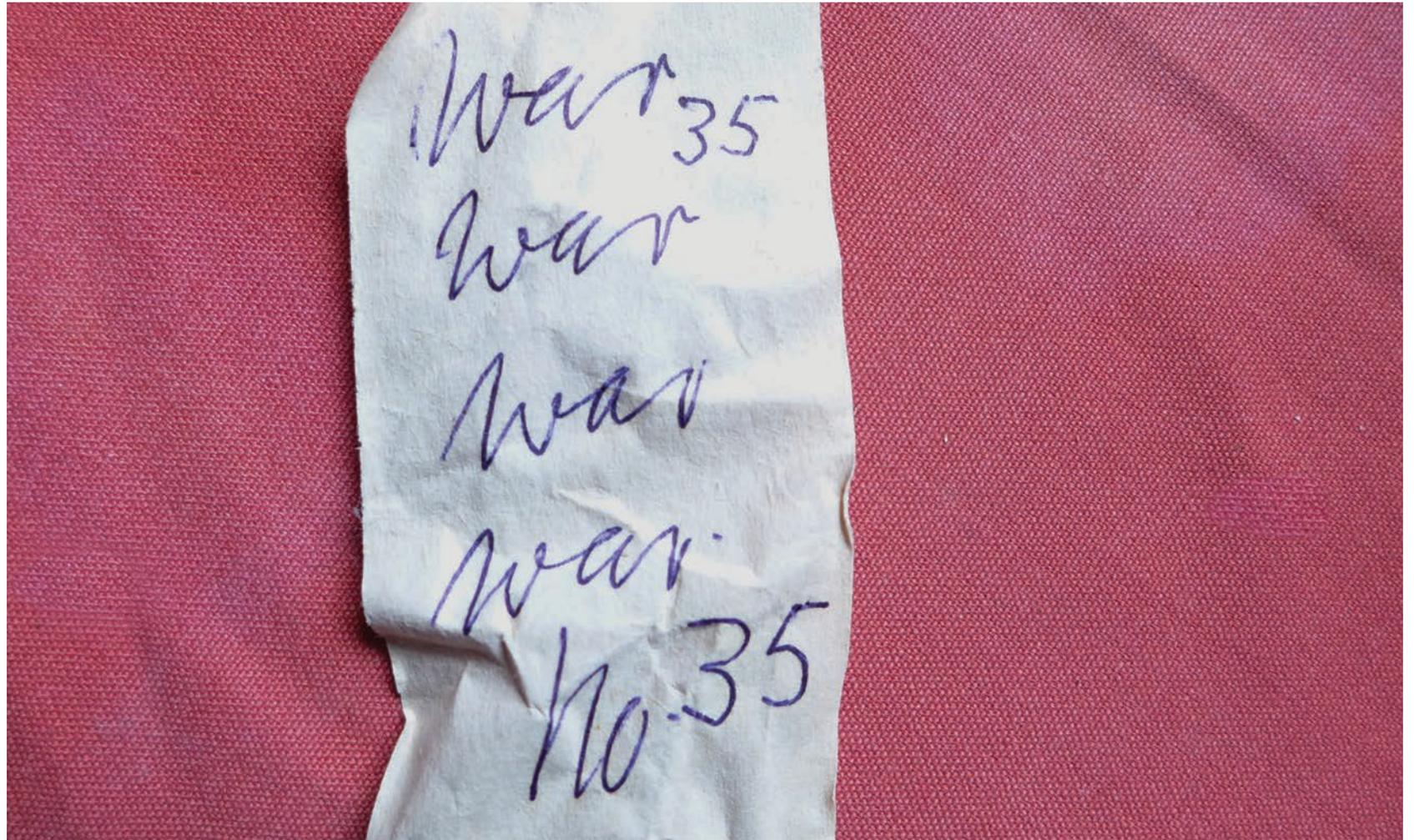
Leo Kelly painting



Leo Kelly painting



Note found in Leo Kelly House



war 35
war
war
war.
No. 35

Burning house during installation period with Leo's painting of houses on fire

