

## *EW + F*

Floating high above the sky, the stratosphere, space junk, and cold space is a thin layer of anti-matter. The best way to imagine this stratum is to describe everything except it (a pataphysical method used in improbable situations). The unidentifiable conflation of space and uncertainty is the precise topic of this text.

A few elements of the cosmos must be briefly investigated in order for this theory to prove accurate. Earth, not to be confused with the Earth, is unlike the non-space mentioned in the introduction in that it takes tangible form under-foot. It is packed from the natural and unnatural pressures of sediment, cities, forests, minerals, backyards and water. Layers and layers of soil separate the inner from the outer world in a dense mess. This buffer of space is in fact granular consciousness expanding slowly toward the peripheries of perception. The inner world is too hot to study in great detail as we will soon explore. However, the outer world is open, cool and expansive. In between these two worlds, nestled between fossils and this oozing of ideas, is a void that resists representation. Fleeing interpretation, detectability and measurement, it frames the context of ideas as they slowly emerge from this vast buffer.

Wind is currency. Its effects are felt as it invisibly navigates through a gaping void that stretches from outer-consciousness toward the topic of this text. As faint as a conversation, and as powerful as a song, Wind impresses the atmosphere with a constant re-positioning of energy. Whistling over a broken bamboo forest, flirting with flautists, and constantly courting disaster, this force is only concerned with being felt, not seen. Its relationship to currency may appear tenuous. However, if broken down into several key factors, the similarities emerge:

1. Mouth-to-mouth resuscitation: an exchange of air as Capital
  - a. An exhalation contains enough oxygen to help sustain an injured person's breathing; supply and demand
  - b. The sparks cast from a wood fire can be used to predict the weather; compound interest
2. Circular breathing: a broken ATM spitting out cash
  - a. The ability to inhale air, sustain life, and exhale as independent actions is a feedback loop; the mechanism that dispenses cash pays itself first
  - b. Spinning wind turbines translate energy into commodities; cellular real estate is taxed with an amortization schedule based on human mortality
  - c. A tire is always flat; the metaphor of 'trade-winds' collapses
3. The first form of air-travel for humans involved jumping; there is no obvious connection with this reality and economics

Fire! As previously mentioned, the inner core of the Earth is intensely hot, hotter than any naturally occurring fire on the surface of our planet. Heat, Work, Distance, Speed, Time and Memory are all key elements to Fire as we know it. When fanned by Wind, Fire digests matter, processing and charring it into a Void that it will again soon inhabit - a space between the outer and inner world of consciousness. The energy required to transform Wind (currency) into a Fire (digestion) must be offset by the Void in question. This balancing act is an alchemical accident that perpetually manifests in the noumenal cosmos. Furthermore, this complex array of energy exchange is a soon-to-be law within the study of thermodynamics.

Fires can take form naturally or unnaturally. In Nature, Fires are often sparked by lightening and can quickly decimate large areas in the outer world. The dissipation of consciousness toward the margins of anti-matter leaves behind it a trail of oxidation that will ignite under the right circumstances. Unnatural Fires, however, are often caused by the combustion of Voids. Earth, Wind, Fire.

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Duncan MacDonald is a contemporary artist and Assistant Professor at Brock University in St. Catharines, Ontario. He works with sound, performance, video, music, installation and drawing to explore the corporeal sensorium and its commodification.

Duncan's works have been exhibited, performed and recorded throughout Canada, the US, Europe and South America. Amongst other places, he has presented artwork at: In The Soil Arts Festival, CRAM Art Gallery, Rodman Hall Art Centre, The Niagara Artist Centre, p|m Gallery, A Mano Libera Contemporary Art Gallery, *Nuit Blanche* (Paris) at Bibliotheque Forney and *Nuit Blanche* (Paris) at Musee Cluny, Oakville Galleries, The Grimsby Public Art Gallery, WKP Kennedy Art Gallery and the Andrew and Laura McCain Gallery, Mercer Union Centre for Contemporary Art and the Anna Leonowens Art Gallery.

He has received numerous awards and recognition for his work including a Fedev Pre-Commercialization grant, four grants from the Humanities Research Institute of Brock University, the Paris Studio residency supported by the Canada Council for the Arts, a research and production grant from the Canada Council for the Arts, several grants from the Ontario Arts Council, a co-production grant from the *Centre Nationale de la Cinematographie*, Paris France, a nomination for a Sobey Art Award and a residency at the Royal College of Art in London, England.