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*Volta a Crociera, 2003, electrical cable, light fittings
and bulbs, at Palazzo delle Papesse Contemporary
Art Centre, Siena, Italy, photo: Paolo Emilio Sfsio.*

Jonathan Jones

To give you an idea of my artistic interests, the subject **central to** my practice **is** the symbiotic relationship of community to the individual, and individual to the community. The two are inseparable, though **I believe the two factors** are fictions. **The** notion of a community in many ways **is** an impossibility, as there is no group of people who are exactly the same constituting a community. Therefore, all communities can be broken down to individuals. The individual by itself is **a further impossibility**, as all individuals are products of their community and **must** relate to **the powers of** each other. My series of installations have **all** attempted to deal with this intangible paradigm, through the use of lights, a domestic material that conveys the **human power energy element of the installations**. The notion of representing a community, within this context is developed from the study of the fall of light and the rise of shadow. Placing a group of lights together creates a light-mass, much of which overlaps, the same way that **the community members overlap**. That, **and** individuals **or** light **who** happen to overlap have similarities, though the light is **seen to emanate** from a **discrete and** individual bulb. Within the context of Aboriginality, **these** issues arise when people *analyse and discount* the parts that overlap, the areas of shadow which are the differences **of such an exchange of energies**. This fall of light and the rise of shadow as an installation operates within particular environments, **reflecting** their mass onto the walls **and** floors and ceilings, creating meditative environments and places in-between spaces like sounds. Understanding the relationship between the **social structure** and the individual, and community to communities, their symbolic relationship **is now intrinsic for developing an understanding of** the political and social environment of Australia *and the world, considering recent global events*. *Many communities have become marginalised within the greater framework of Anglo-Australian*

society. Indigenous communities **have been** constantly **forced to** homogenise **due to government assimilation policies**. **Aboriginal Australian identity and** individuality has been significantly **repressed**. This condition **of course** is reflected in many other indigenous communities across the world. **My light** installations provide a contemporary urban Indigenous perspective on these **ethnopolitical** notions, and **act as** a platform **for** understanding the operations of the community and the individual, in the interests of a national community. Much of my post installation work results in diagrams and drawings analysing the relationship between community and individual. These diagrams are constructed **like** maps, **that** plot individuals, **their positions and movements** and in turn create the **models we might call graphic communities**. These diagrams are constructed with graphed points, circles and lines. The circles look at the concept of growth and development, *describing* the human element of change, individualism and **time representing** continuous flow. While the lines **of the drawings** are an attempt to look at the physical constructs that **frame the 'economics' of a community, the** lines of communication, **the infrastructures** and the localities, of **all that** constructs the basic fundamentals of a community **are fundamentally the modal** directions of individuals. This map-like state has been **transferred** to the installation through the use of **patterning** constructed with white extension-power cords attached to the light bulb fittings. This **luminous work, of** light and cord **drawing**, transgresses space and operates within the physical **power** constructs of **a given** environment and **place**. **At** that same time **the luminosities** manifest their own **individual** spaces and **physical** languages within **a given location** as the power cord entwines and the lights shadow-caste their particular energies.

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