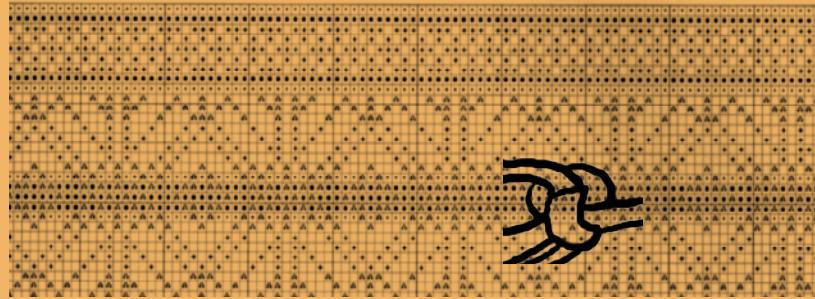


Libby Hague's

Marielian Odyssey #γ

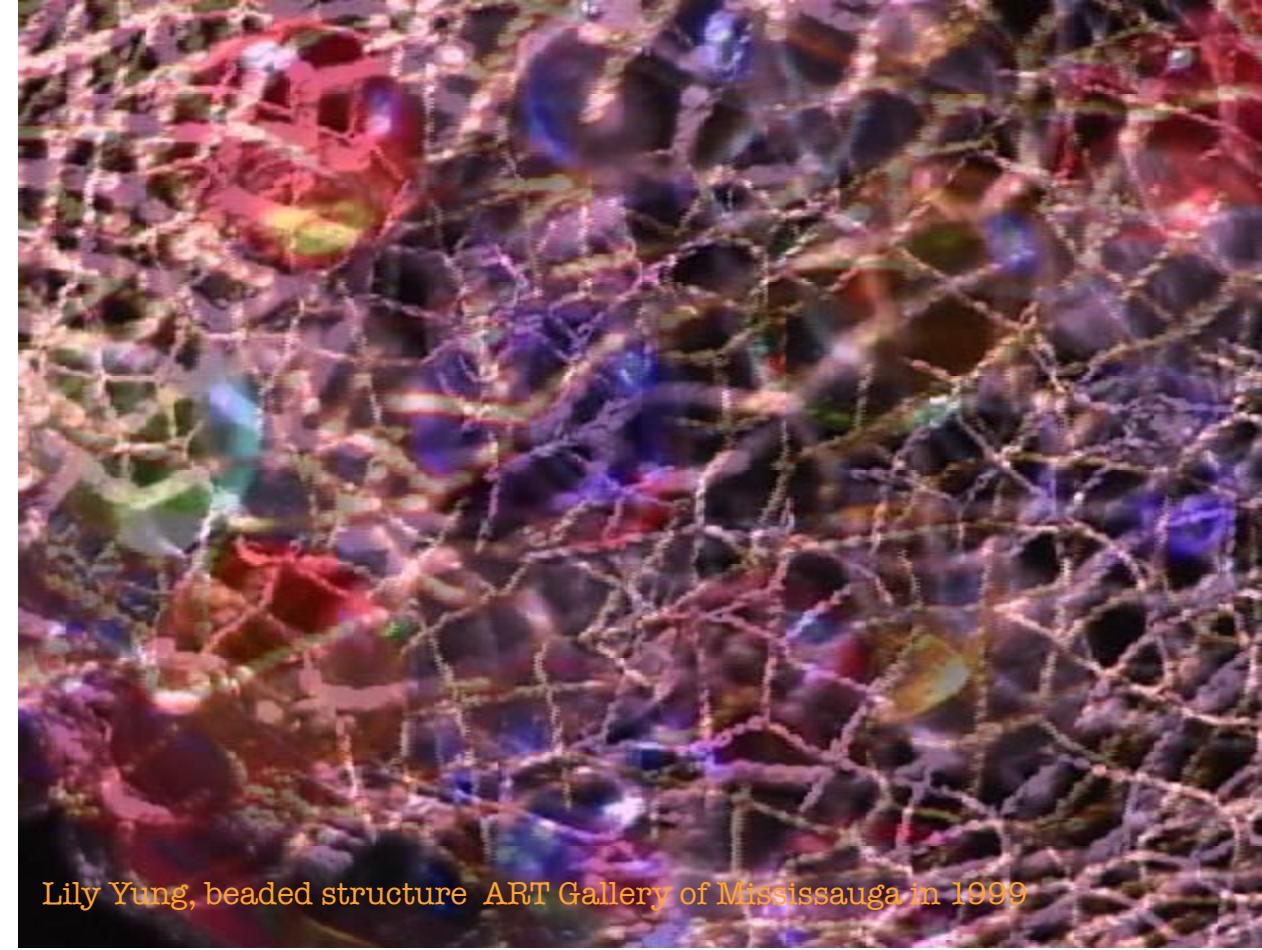


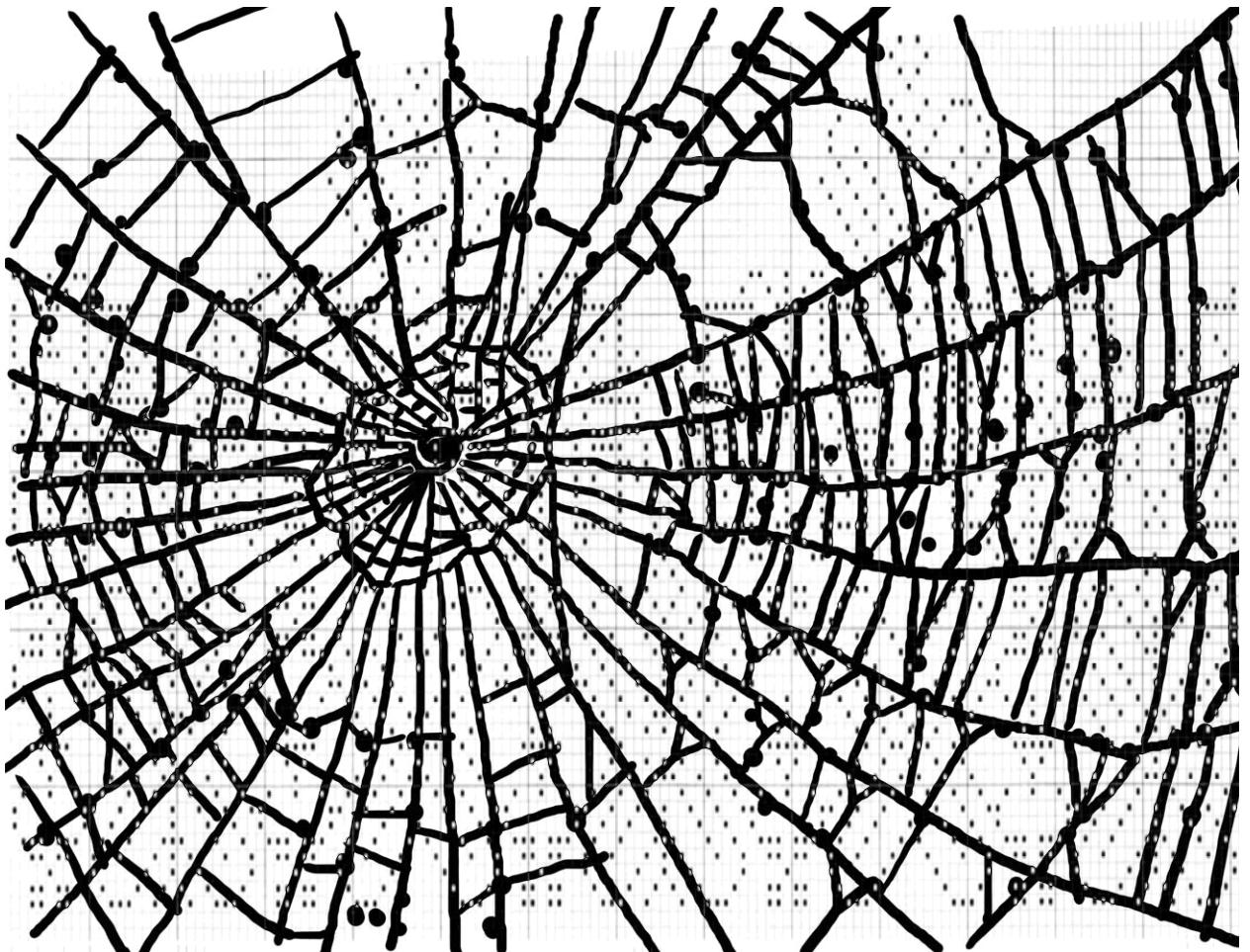
So she wondered, are we the flies
in the buttermilk, the fat girl, the
boy in the yarmulka or the tear in
new dress?



"And Iris came on Helen in her rooms...
weaving a growing web, a dark red folding robe,
working into the weft the endless bloody struggles
stallion-breaking Trojans and Argives armed in bronze
had suffered all for her at the god of battle's hands"

Homer, pg. 132 The Iliad, Fagles translation





Marianne's story: thread 7

BB - Hello. Hello. Who is a pretty boy?

Oh the pleasant rituals of dependancy and the welcome back smiles. It makes no sense but anger is what these girls do best. It's who they are. No one is going to school; no one is even playing. They are stuck . Alone they could perhaps act smarter but no one here is ever alone. It's set up that way. They think it's almost criminal. Only the group eats.

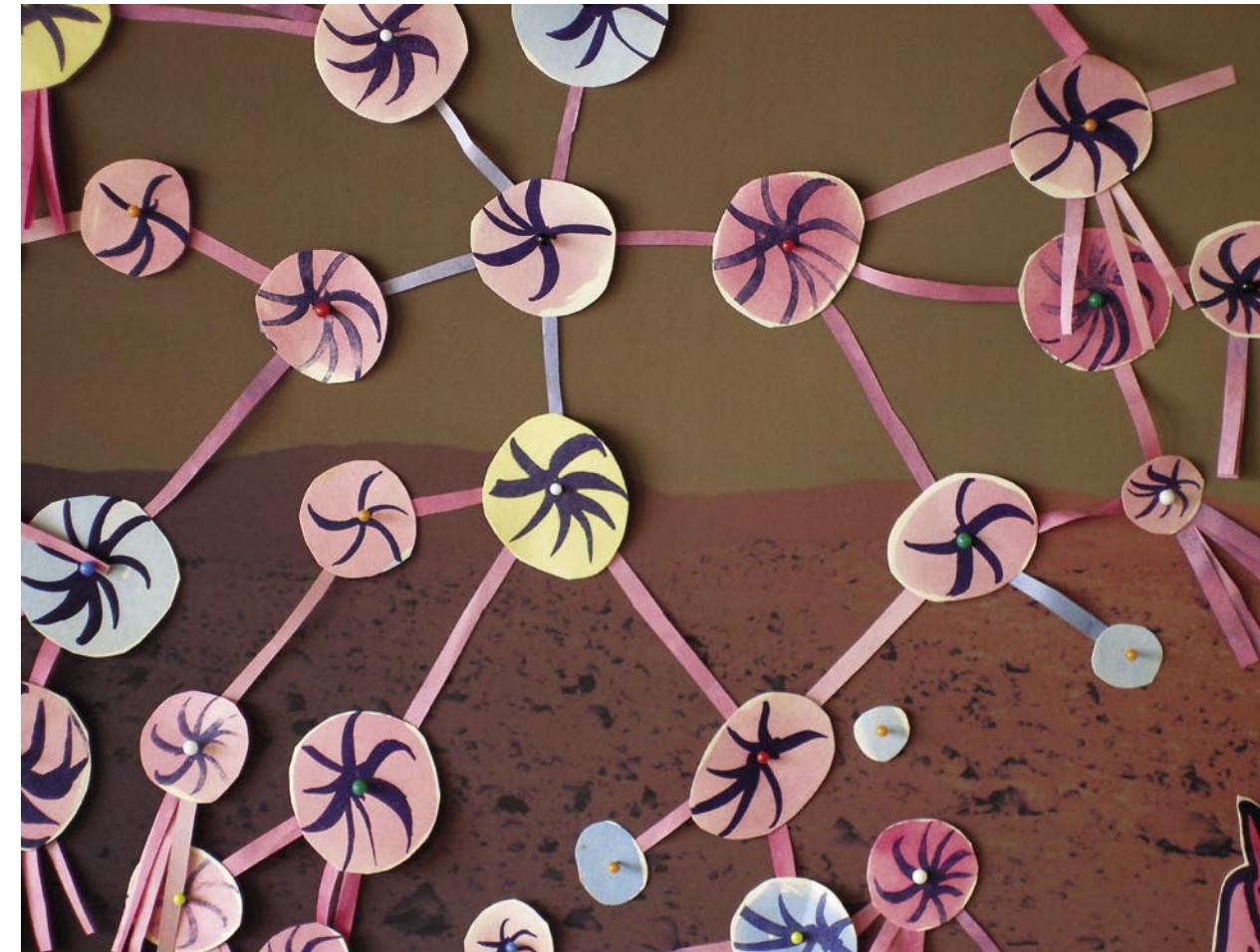
Modular Structures

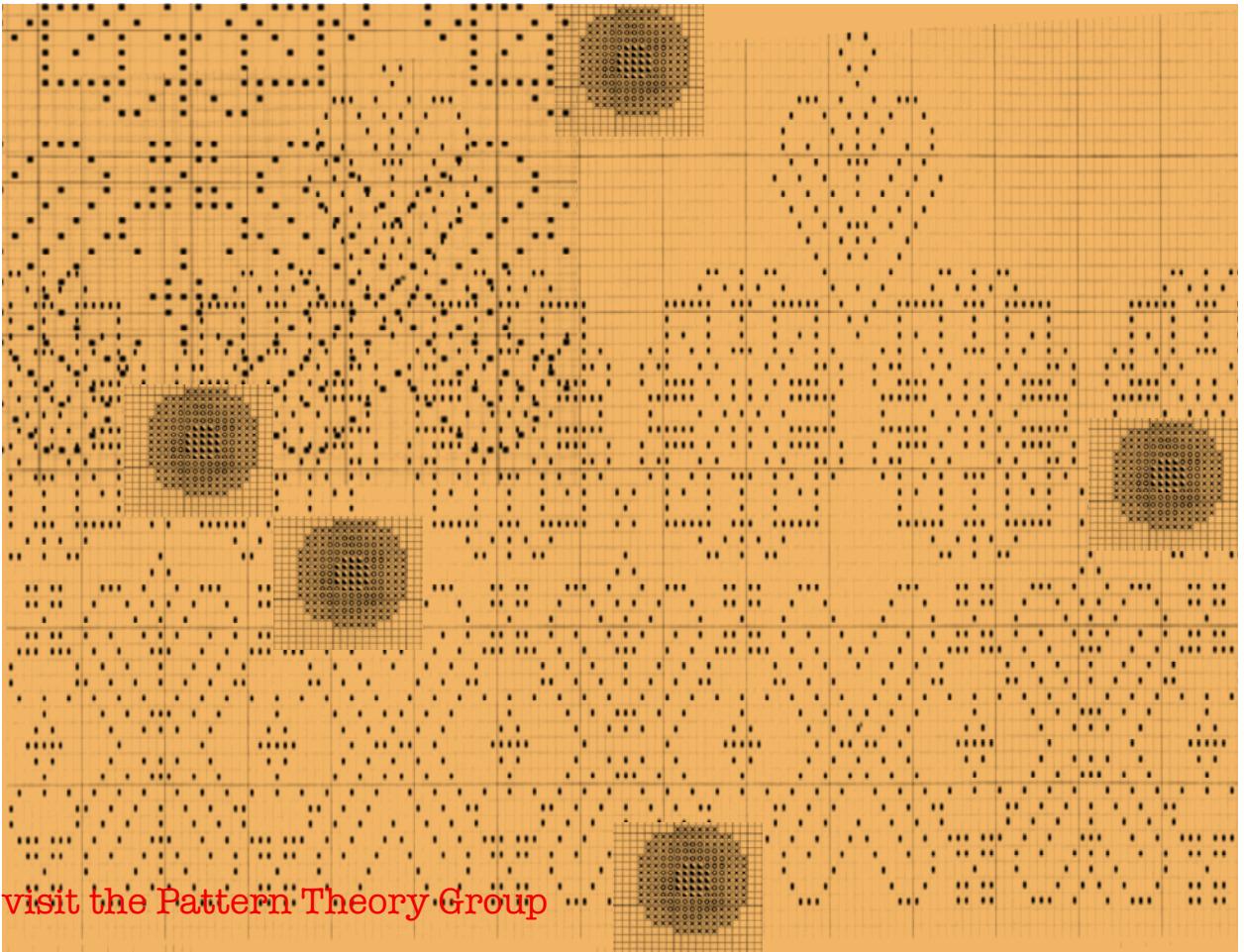
Complicated art installations have to adapt to their local environment and are assembled on the fly - usually in a couple of days. Too many choices take too long and are hard to integrate. Millman Parry recognized that the variety of Homeric epithets, each with their different number of syllables, allowed the oral poet to choose the one which best fit the overall scheme, improvising on the fly like a jazz musician. It gave him both flexibility and manageable constraints.(see Bernard Knox introduction to the Iliad pg.15) A modular structure operating in the background gives a visual rhythm that helps to unify a project that might number a thousand small things. Like string theory this rhythm assures us of an underlying order.

In the process of pulling together large complex things, sometimes the smallest most open ended element is the most useful - it is like the carbon atom of the paint box. The twirling circle in Martian Odyssey is such a unit. It is as adaptable as the circular element in the tinkertoy box and like a Rorschach test it suggests different things to different imaginations.

Accordingly, it is highly prized by the children of Mars for whom it represents: a boulder for constructing cyclopean walls, a tumbleweed, a vestigial swastika, a cluster from a cluster bomb, an impediment like a ball without a chain, a distinguished service medal, a minute molecular particle, a statistic, a hair ornament and raw material for the imagination of the martian artist.

The endlessly adaptable carbon molecule and the more sullen and insidious repeat patterns of our own natures - they are all there for better and for worse. Isak Dinesen mused "... the explanation of life seems to be its melody, its pattern. I think all sorrows can be borne if you put them into a story or tell a story about them..." Isak Dinesen in a telephone interview with Bent Mohn published in The New York Times Book Review on November 3, 1957





visit the Pattern Theory Group

Hidden in the surface texture of cloth is its weave. Cloth is woven as a grid. The grid is an important structure because it is the foundation of a system. Our civilization is built of systems such as water systems, roads, moral systems and educational systems. The regularity and structure of an idealistic system is comforting to us because systems are used to predetermine the future. Metal grids are rigid and fixed but the grid of a cloth is malleable and can twist, bend, stretch, pleat, fold and so on. I prefer the flexible grid because it creates a greater number of possibilities, variations and outcomes.

Philosophically I like to think that everything is connected together like the weave of cloth. It is amazing how many intersections can be made visible when I am talking to someone, especially if they have similar goals, interests and experiences. Even with a stranger there are usually connections to be discovered. Often people I am communicating with are bringing up ideas I had been recently pondering or people I knew in a different context. These connections make me happy because they open up different ways of looking at an idea or the possibilities of new relationships.

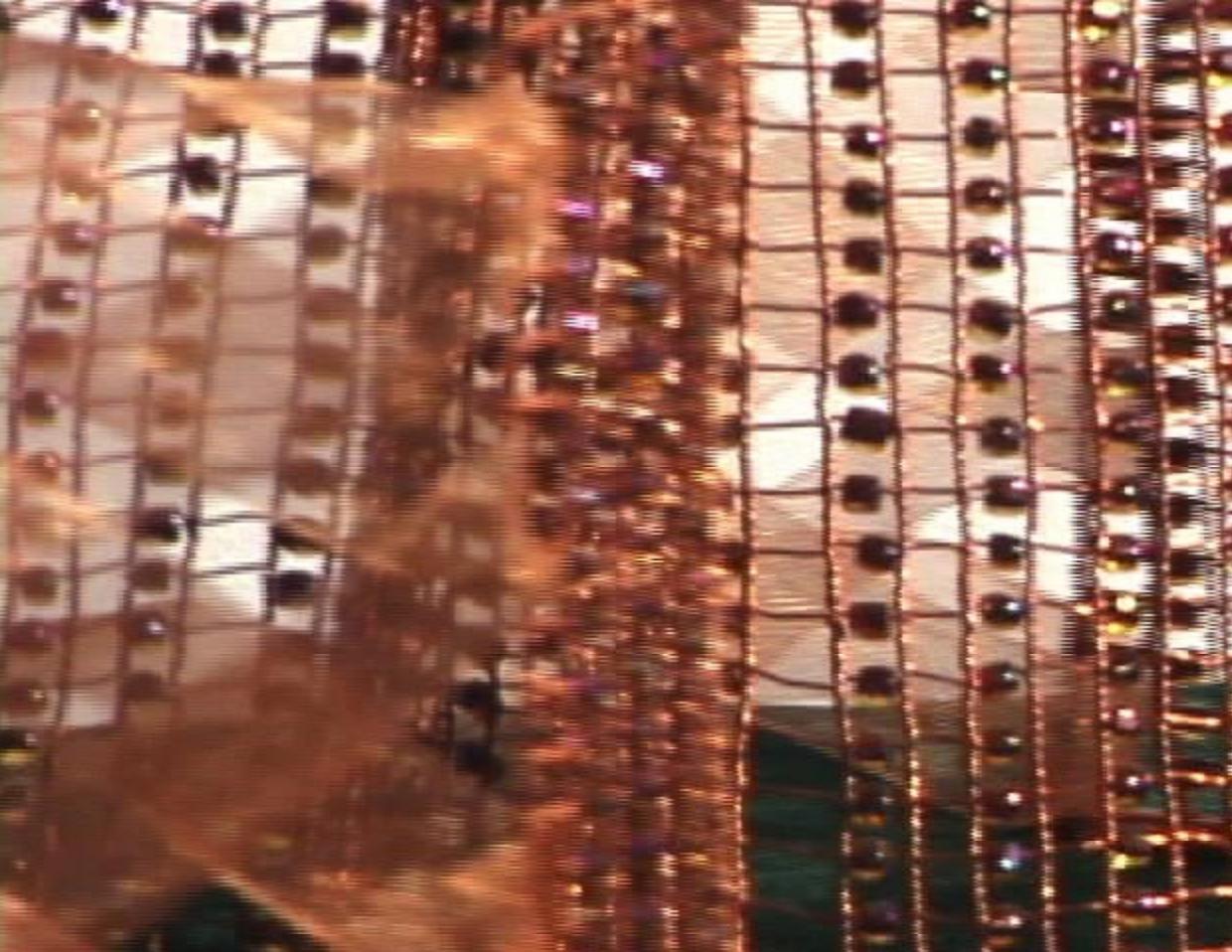
The strength of the protean cloth is also its weakness. Unlike a rigid metal grid, cloth's flexible grid can breakdown and disappears. The saddest points in my life have been the breakdown of long term woven relationships. I have realized that dwelling on the breakdown of the weave can take away from seeing the possibilities of new intersections.

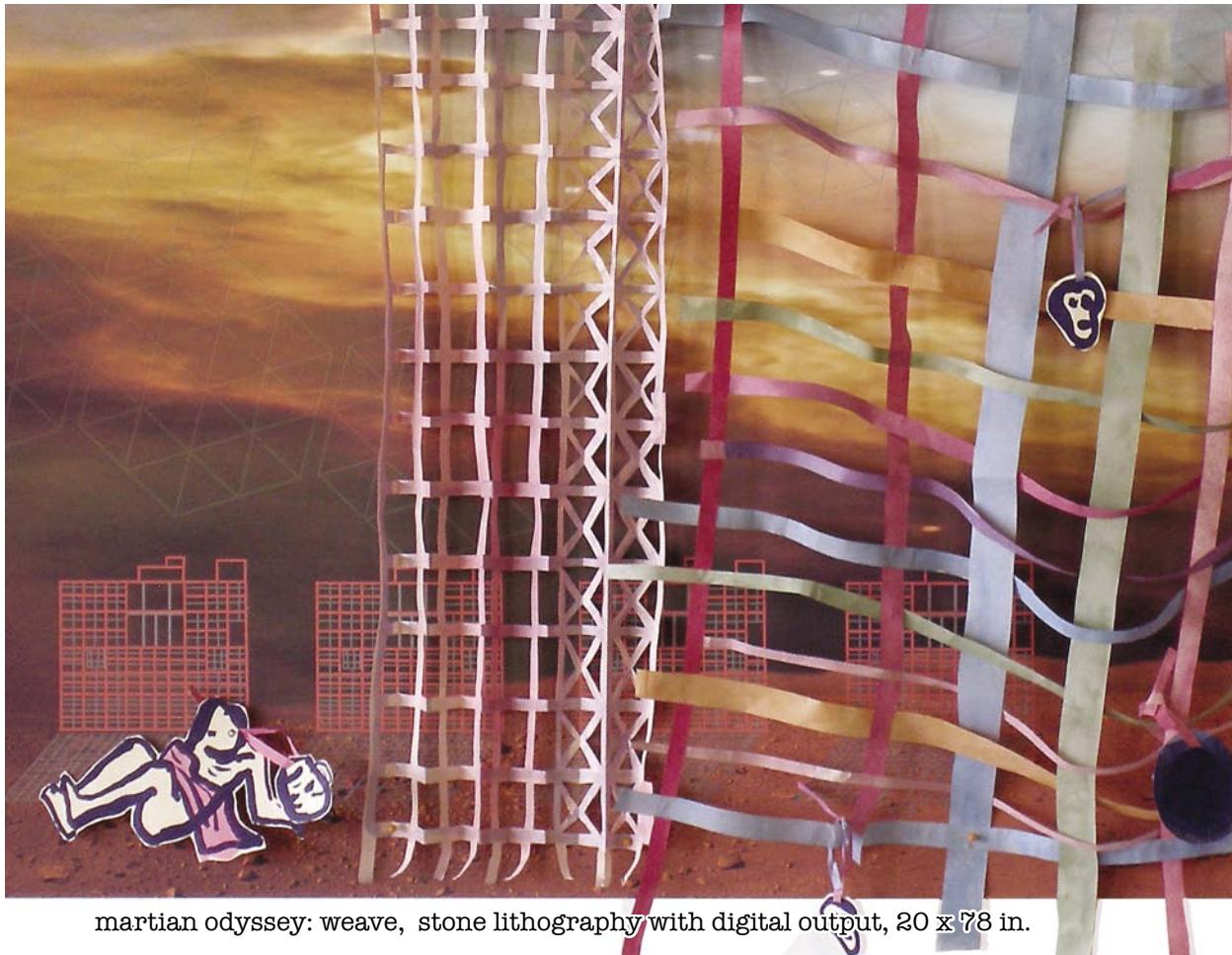
The analogy of weave helps me give order to disorder. It also gives me frameworks in order to simplify ideas. The philosophical framework of the weave is also limited. Only life can provide the greatest amount of possibilities.

Sasha Pierce

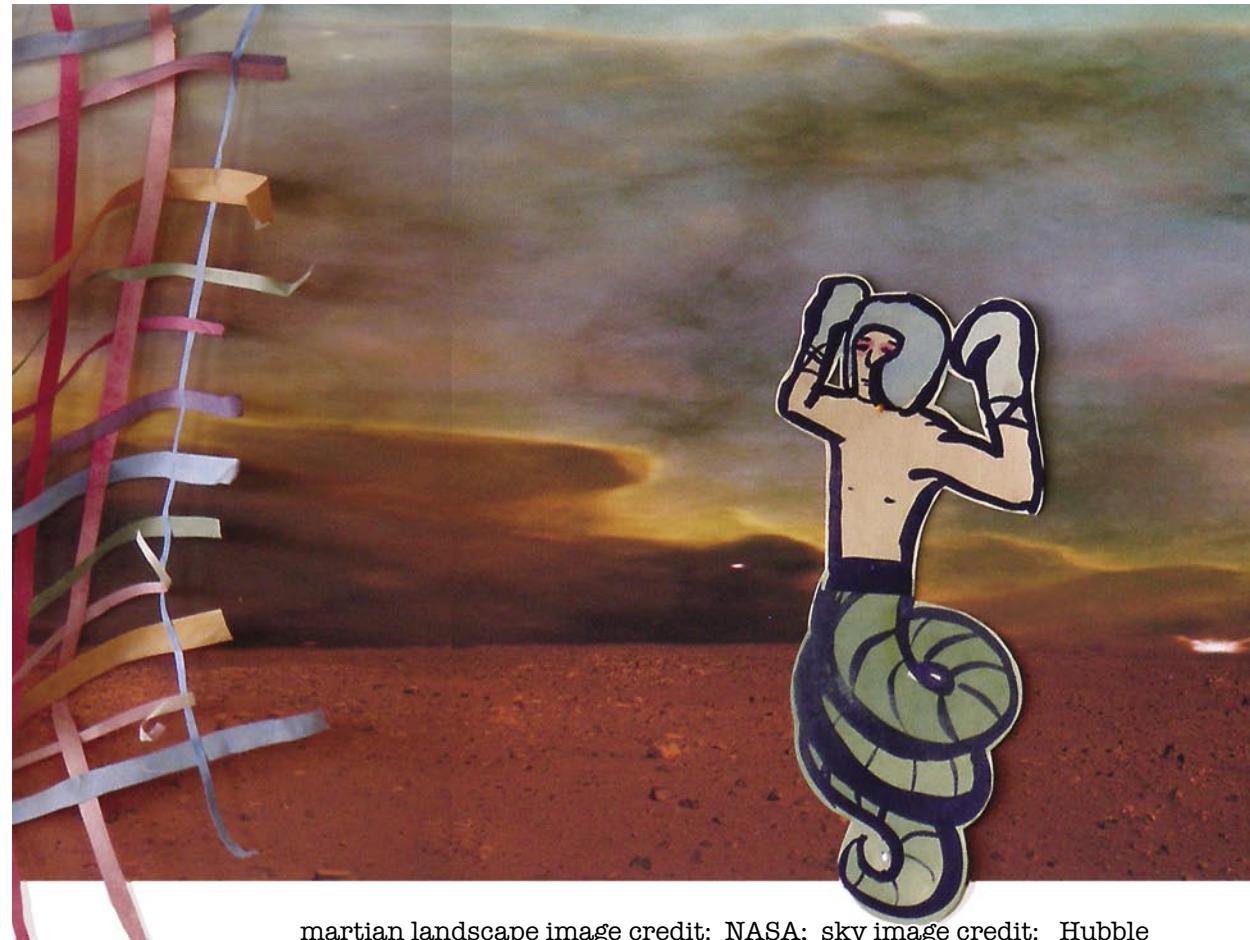


Lily Yung, beaded structure ART Gallery of Mississauga in 1999





martian odyssey: weave, stone lithography with digital output, 20 x 78 in.



martian landscape image credit: NASA; sky image credit: Hubble

“What’s a feud?”

“Why where was you raised? Don’t you know what a feud is?”

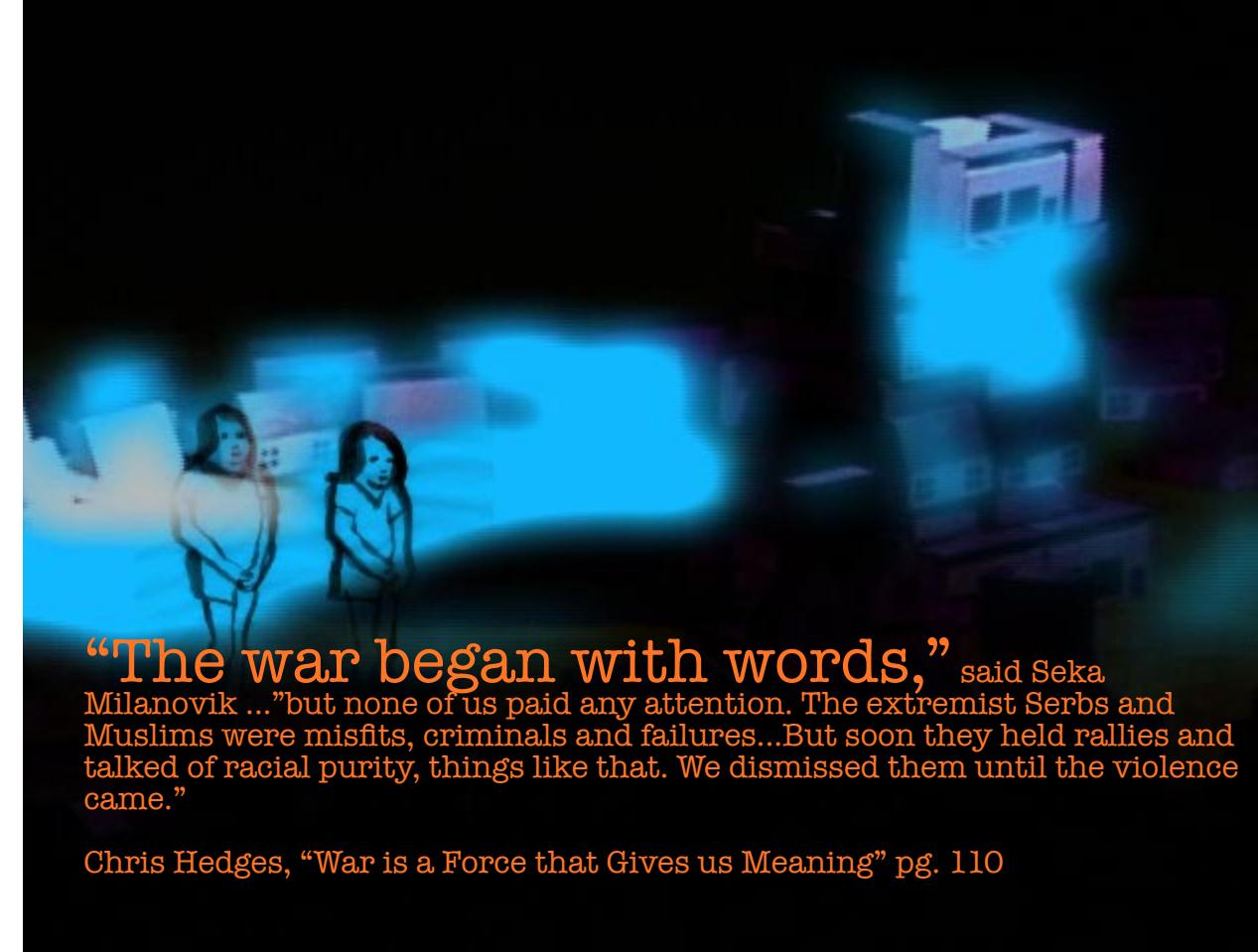
“Never heard of it before - tell me about it.”

“Well,” says Buck. “ a feud is this way: A man has a quarrel with another man, and kills him; then that other man’s brother kills him; then the other brothers, on both sides, goes for one another; then the cousins chip in - and by and by everybody’s killed off, and there ain’t no more feud. But it’s kind of slow, and takes a long time.”

Mark Twain, *The Adventures of Huckleberry Finn*

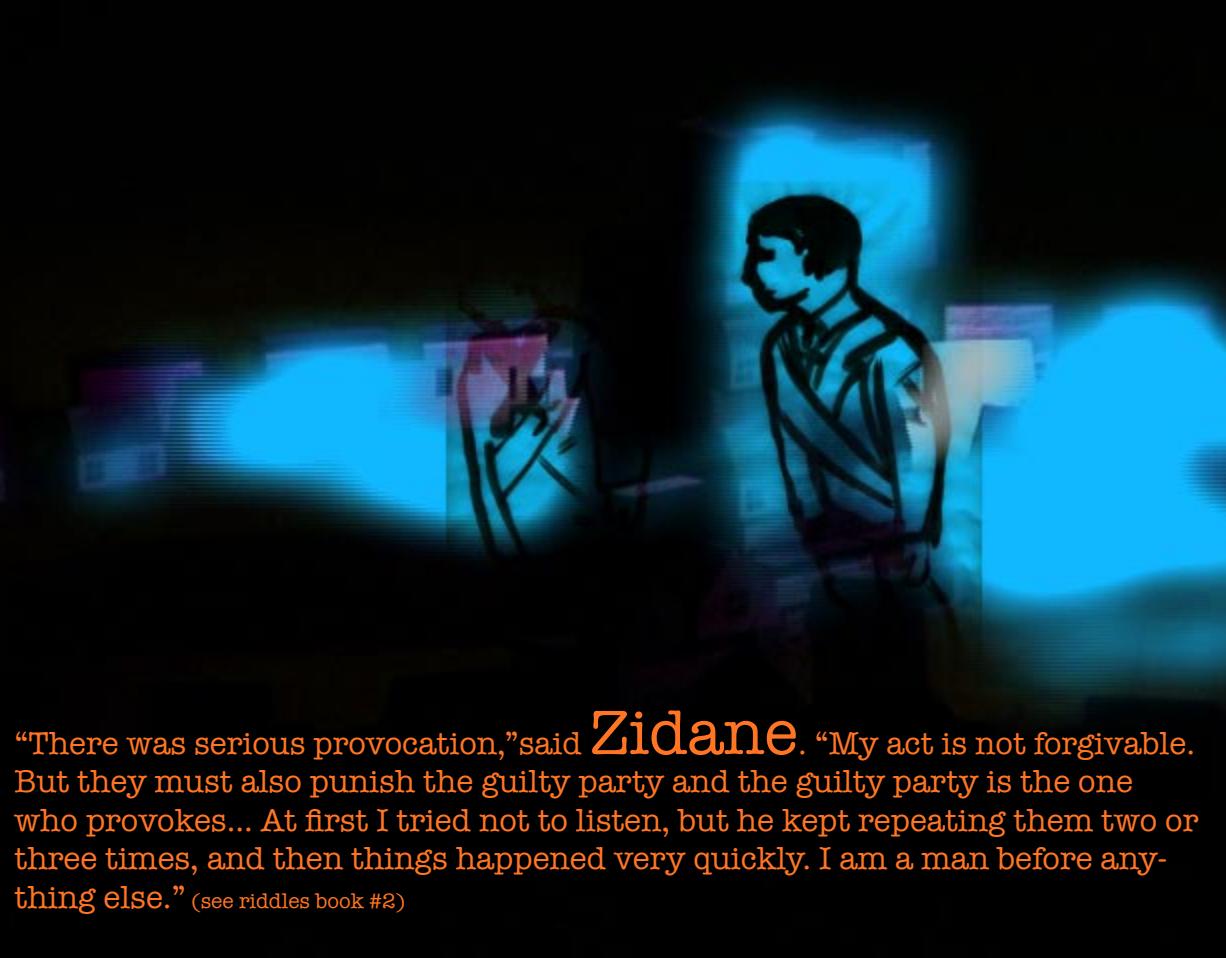
“...the searchlight metaphor comes in useful, for it reminds us that...the organism must probe the environment and must ... plot the message it receives against that elementary expectation of regularity which underlies what I call the sense of order. The methods which emerged in evolution are legion, but they all have this in common - that they extend the creature’s power of anticipation....The specialized senses give due warning for avoidance or pursuit.”

Gombrich, *The Sense of Order, A study in the psychology of decorative art.* pg. 3



“The war began with words,” said Seka Milanovik ...”but none of us paid any attention. The extremist Serbs and Muslims were misfits, criminals and failures...But soon they held rallies and talked of racial purity, things like that. We dismissed them until the violence came.”

Chris Hedges, “War is a Force that Gives us Meaning” pg. 110



"There was serious provocation," said **Zidane**. "My act is not forgivable. But they must also punish the guilty party and the guilty party is the one who provokes... At first I tried not to listen, but he kept repeating them two or three times, and then things happened very quickly. I am a man before anything else." (see riddles book #2)

"As we, or Mother Dana, weave and unweave our bodies, Stephen said, from day to day, their molecules shuttled to and fro, so does the artist weave and unweave his image."

James Joyce , Ulysses, The Gabler Edition, pg. 159

"The laws of perception are not natural and innate, rather, they are the reflection of cultural patterns, or as a transactional psychologist would say, they are acquired forms, a system of preferences and habits, convictions and emotions, fostered in us by the natural, social and historical context we inhabit."

Jmberto Eco, the Poetics of the Open Work, pg. 76



Thanks to:

Phil Anisman

my parents

* Djivan Gasparyan for his song title
Sally McKay, # 6, 8, 10, 14, 15, 19, 26,
27, 28, 30, 19, 21,
Harry Glasbeek # 5
Smadar Peretz # 23, 24
Sasha Pierce # 7

and the many authors quoted in these books

Brief project description:

This web /pdf edition of 30 booklets, connect and complicate the individual artworks in the Martian Odyssey series previously exhibited at Loop in Toronto. These booklets are intended to serve as a basis for comments on the artwork and their themes. If you want to have your comments considered for a web edition you can respond by sending an email to libbylibby@sympatico.ca with a subject heading of Martian Odyssey. I will be regularly updating the pdf's.

Martian Odyssey titles:

1. luck 2. riddles 3. the animals 4. translation
5. corps de ballet 6. The Girls 7. weave 8. net
9. slow motion 10. Big Bang 11. alouette
12. the wrong boat 13. the disaster
14. RAGE 15. white arms 16. plague
17. amnesia 18. ah.. 19. string theory 20. laughter
21. dreams 22. Rules 23. justice
24. forgiveness 25. day after peace
26. un-rebuilding 27. blue-sky-blue 28. play again
29. stars are wide 30. sing

Libby Hague is a printmaker + installation artist exploring themes of disaster, rescue and hope. [full cv](#)

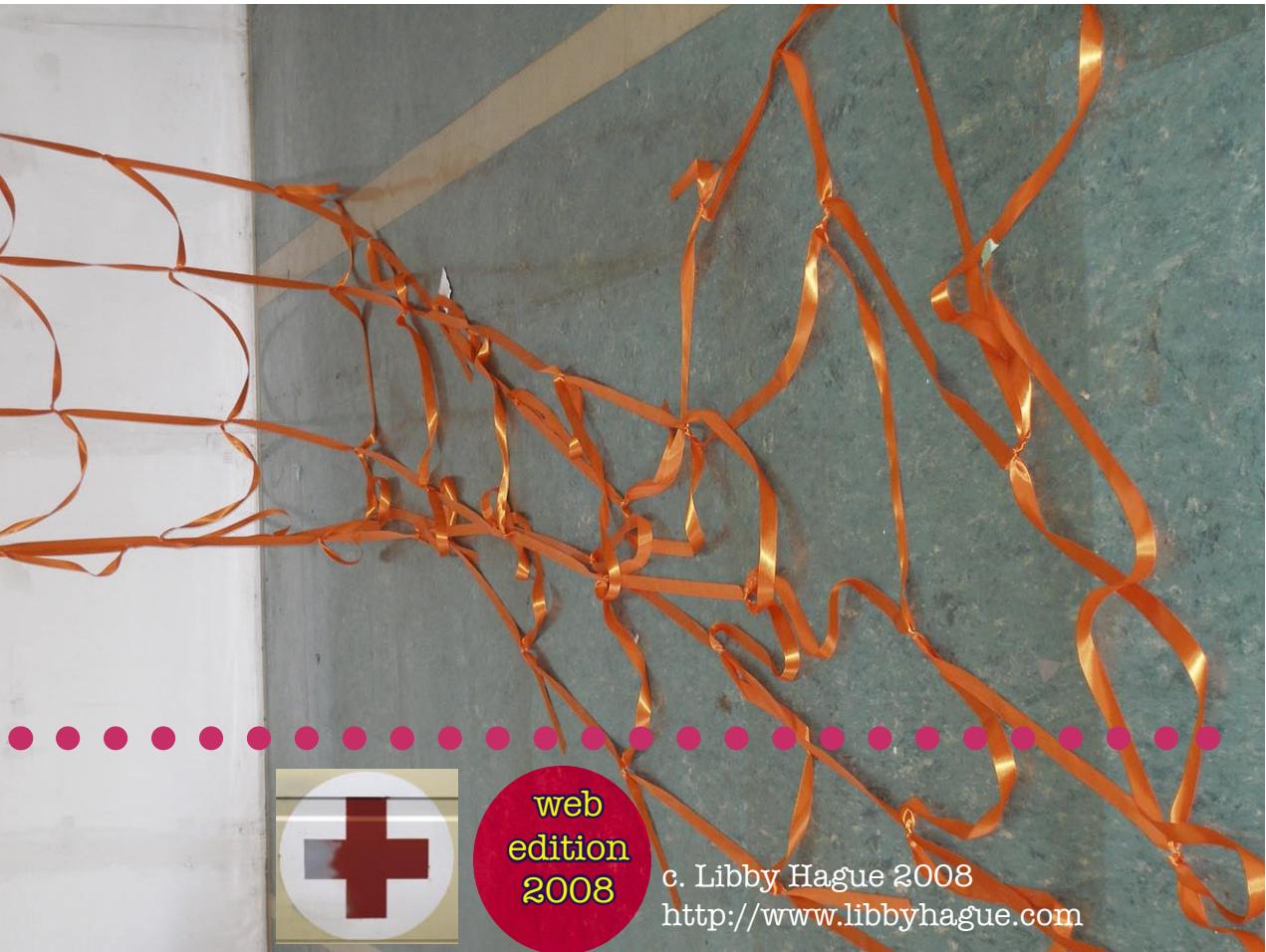
Penelope May I work while we talk?
It's soothing, the rhythm.

The Odyssey, A Stage Version, Derek Walcott,
The Noonday Press, 1993, pg. 131



torontarts council
An arm's length body of the City of Toronto

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



web
edition
2008

c. Libby Hague 2008
<http://www.libbyhague.com>