

STILL SMALL VOICE

This is about discovery. And it is for the individuals who make up the masses. Some will already know what to look for and how to approach. Others will discover by accident. Many will be shown. Some will probably totally pass it by. Some might approach and almost wait for the still small voice but not stay long enough to really see it.

So the one who approaches, or does not, is important. She comes with her lived experience and instinctual processes. He comes with his immediate emotional currency – his time or lack of it, his passing or stopping. They can come alone, watch each other, or bring the whole thing to a standstill.

The wall and its coloured discs are constant – their components are enduring but not all is seen at once. It takes the discovery and then the response of an approach to enable revelation. They are hand-made – elaborately hand-made – a constellation of the perfectly imperfect. Each stretched, selected, crafted, cut, unique, timed and dated. Very well known.

A whirring grid of colour used to construct meaning: a gesture to minimalism's understanding of life in its component parts is used here not to say that 'I have summed up the bare essence of materiality' but instead a whisper of 'there is more' and 'come here'.

And what is my because?

'He looked like fire; and brilliant light surrounded him. Like the appearance of a rainbow in the clouds on a rainy day, so was the radiance around him. This was the appearance of the likeness of the glory of the Lord. When I saw it, I fell facedown, and I heard the voice of one speaking.'

EZEKIEL 1:27-28



Still Small Voice is a 16x8 ft white wall that is installed at an angle in a room. It has 72 paper discs mounted on it, each on a motor that spins permanently.

Each disc is hand-painted with thin segments of rich colour. Each is completely unique. While spinning, they look like single flat colours.

The discs are arranged in a grid of 12 columns. Each column has a sensor in the middle of it that switches off the motors when someone stands in front of them - up to a meter away from the wall. As long as someone remains blocking the sensors the discs in that column gently slow down to a standstill revealing the many colours on each disc.