



underneath
the moving soil
breathes the moon

MUD: HUMUS

We hold this space on the unceded land
of the Kaurna people.

We acknowledge them as the custodians
of this wonderful place and will always
try to do our work in solidarity with the
anti-colonial struggle.

ALWAYS WAS, ALWAYS WILL BE.

This months MUD LETTER
was curated and compiled by
Blake Broggi-Edhouse

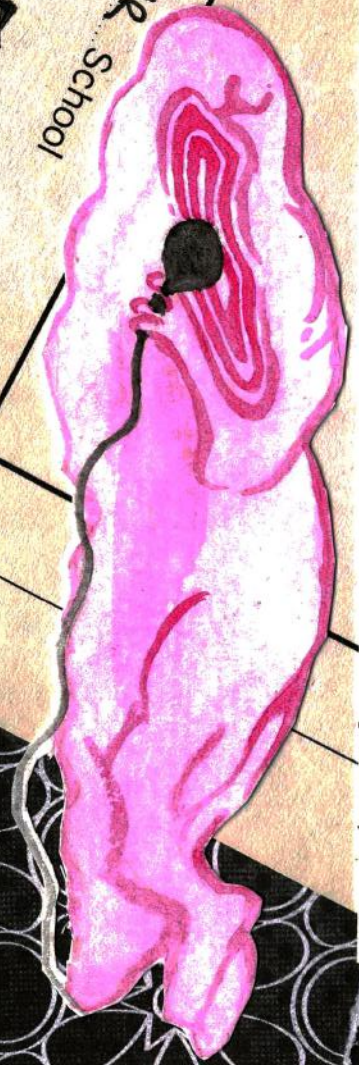
You can find their work
[@roarkij](https://www.instagram.com/roarkij) on instagram

Thanks Blake!



EDUCATION DEPARTMENT - SOUTH AUSTRALIA
 Form SU 1
 The following Articles are required by—
THE PAST, PRESENT AND FUTURE, BOTH
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FOREVER
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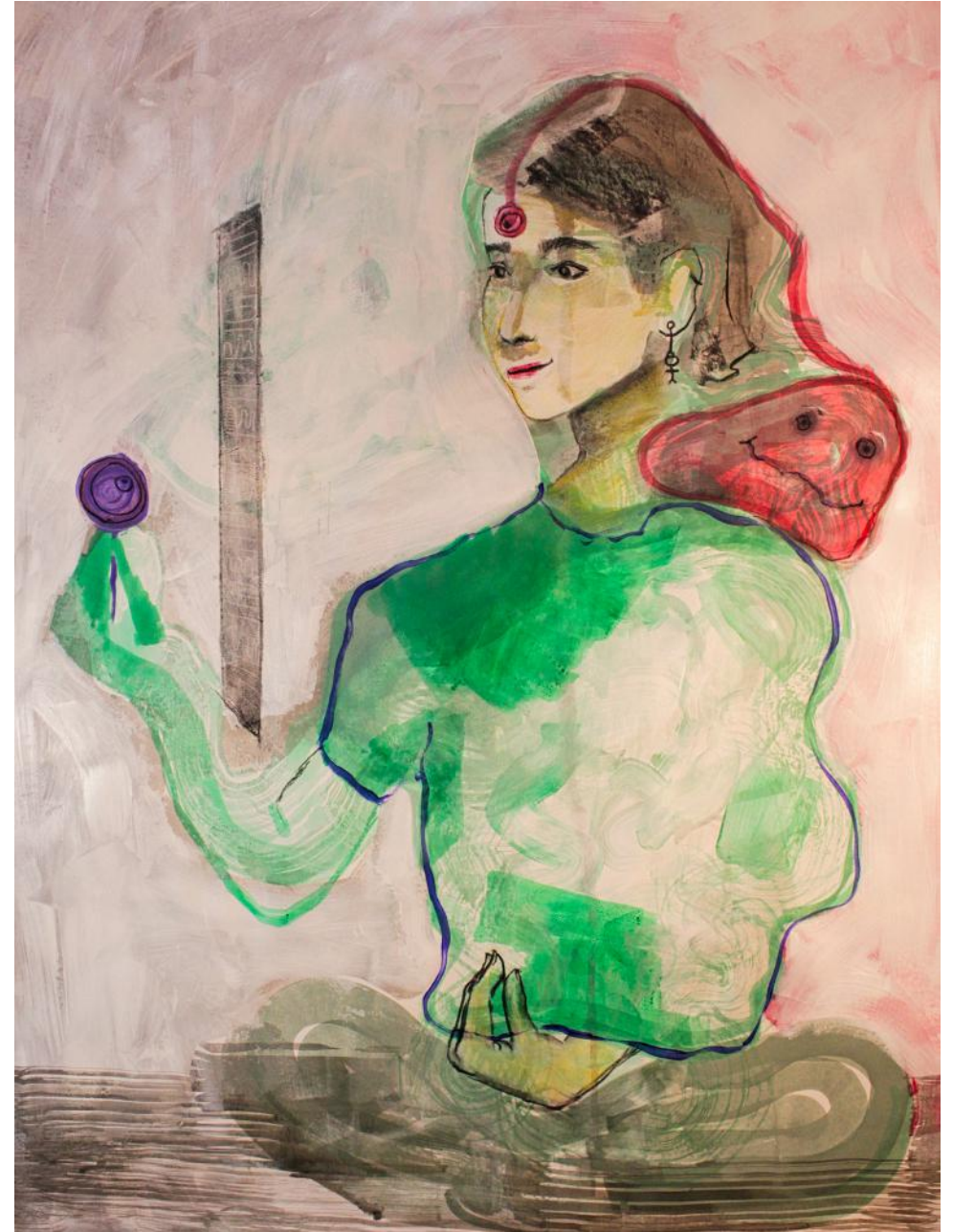
ISAAC BALIN



ISAAC'S WORK IS OFTEN THE PRODUCT OF A VAGUE
LINGERING SENTENCE, A VERY NICHE IDEA OR A
COMPLETE LACK OF ONE.

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SHEM FISHER

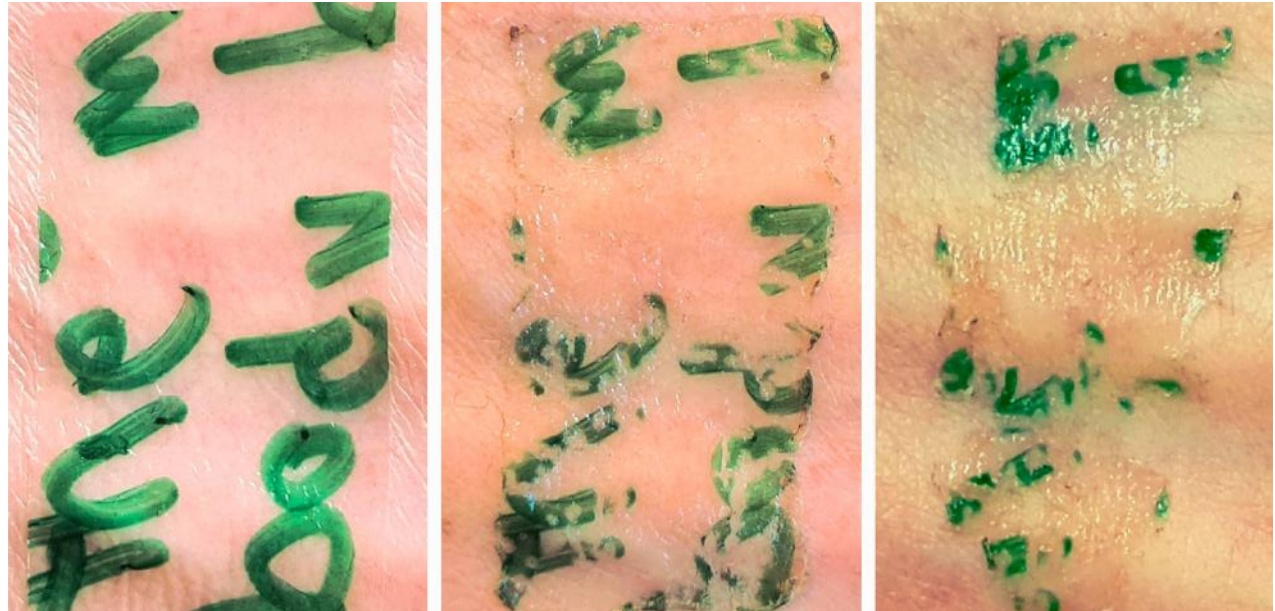


Processing

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Shem Fisher (they/them) is an emerging artist living on Kurna land; they are currently studying a BVA at Flinders University and Adelaide College of the Arts, they were also a selected participant in the Vanguard program at The Art Gallery of South Australia and have continued engagement. Fisher predominantly uses oils, acrylic, gouache, ink, and varying dry mediums in the language of painting, drawing, and collage; they also have photography, jewellery making, and installation skills. Fisher often uses found or preloved objects and natural pigments in their work because they feel it is essential to have an environmentally minded practice.

Fisher is a feminist and an activist, so gender, queer politics and minority groups are a regular theme. Furthermore, they are fascinated with what makes up human life, including embodiment, spirituality, present moment, health, and authenticity. Fisher often uses the term 'following my joy' when choosing how or why artwork is created, and there is a wondrous mindset they will tap into during the creative process. Many of their works come from balancing in-between social activism and enjoying the present moment, both of which seem contradictory; however, this is a valid response to the nature of living in this time and place.



CURATOR'S PICK

Five bits of media that have influenced you in your practice:

1. *Waking Life* by Richard Linklater ~ *film*

- My all-time favourite film. It changes my outlook on life after every rewatch. Equally trippy, introspective and philosophical, the film follows the main character as he travels through dream after dream, masterfully executed through the use of the technique of rotoscoping.

2. *Imagining The Tenth Dimension* by Rob Bryanton ~ *book/video*

- This book had a profound impact on me and my practice when I came across a video of the same name on Youtube. It offers a new way of thinking about time and space and it opened me up to the freedom of creating my own alternative versions of the systems we have in place that we take for granted.

3. *The Saga of the Swamp Thing* by Alan Moore ~ *comic*

- Right now I'm in my comic period, and I am binging the comics that Moore has written for. I am currently making my way through the green world of Swamp Thing, and becoming constantly more inspired by the alchemical process of weaving word and image together to produce what neither could achieve on their own.

4. *Strangers Die Everyday* by Butthole Surfers ~ *song*

- A glimpse into the abyss that subtly permeates everyday life. Not that I directly explore concepts tied to memento mori in my practice, but I am inspired by this song's ability to capture what I call an "impossible feeling", which is the part of anything felt that is always beyond words, but especially of those feelings that shake us in a deep way. This song reminds me of how powerful art can be.

5. *Hunter Ravenna Hunt-Hendrix* ~ *YouTube channel*

- While I'm a huge fan of Liturgy's music in general, I wanted to highlight the personal YouTube channel of the band's front-woman and main-brain, who uses the platform to share her own philosophical/theological systems that are deeply woven into the band's music. I find inspiration in the reimagining of worldly systems, and also of anything that is intrinsically complex and difficult to decipher. I feel everyone should have the freedom to create their own systems in line with how they see the world, as we all see the world in our own image.

CURATOR'S BRIEF

In working towards a theme for this month's MUDletter, I spent time unraveling the themes that have been present throughout Jazmine's art practice and that have come unashamedly into the spotlight in their full absurd glory during this Humus residency. Themes revolving around the paradoxes of life; how things can simultaneously be so confusing and yet make sense in the most natural of ways. The reaching out and making contact with a connection that appears to have disappeared. The subsequent reconnecting with something lost through an abstract invisible embodiment. The things seen and not felt, those felt and not seen. The balancing on the edge between seriousness and humour that births absurdity. This month's MUDletter has varying degrees of these themes moving within its pages.

The title of this zine came from talking to Jazmine about these concepts, and about her inspiration. She mentioned about the title of one of the Cantonese songs she sang as her mum during her second performance this month. Its title translates to "the moon represents my heart", and this served as the basis for what became "underneath the moving soil breathes the moon". I wanted to bring together an aspect of Jazmine's performances together with what I've come to understand about the term "humus". Everywhere you look there is life. The world breathes with you as you breathe. Organic processes that you walk over, that soar above you, that course through your body all combine to form and maintain all life on this Earth. And they all become aspects of the body of this wondrous sphere that spins through celestial night.

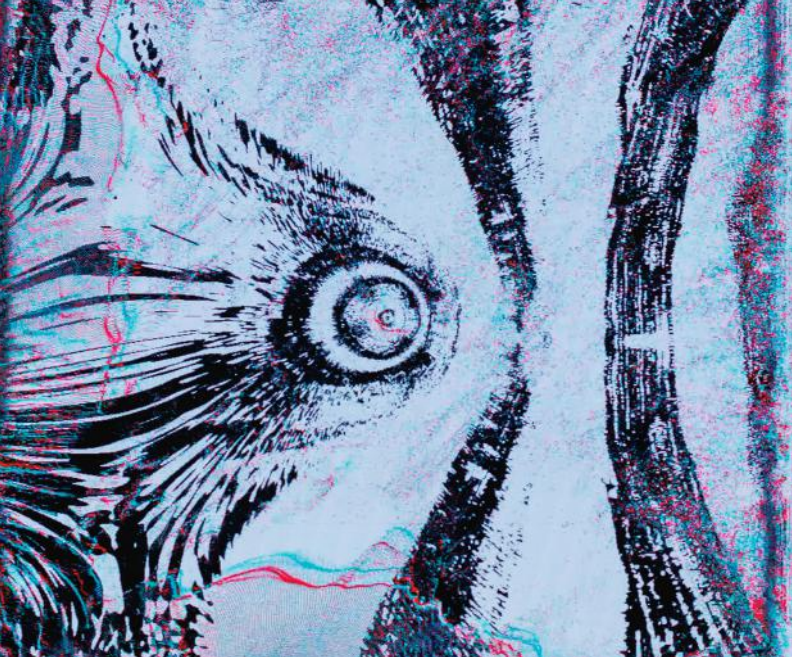
With a shift in perception, we can see all of this playing out as one huge cosmic performance, where there is no true beginning and end. The "performance" hasn't ended, it is happening right now as you read these words.

Blake Broggi-Edhouse | @roarkij



MILES DUNNE

(B. 1998, AUSTRALIA, HE/HIM)
IS A MULTI-DISCIPLINARY
ARTIST WORKING IN CREATIVE
TECHNOLOGY, DESIGN, AND
INSTALLATION.



Miles' work centres around creating immersive experiences that entice audiences to absolve boundaries and participate in its delivery.

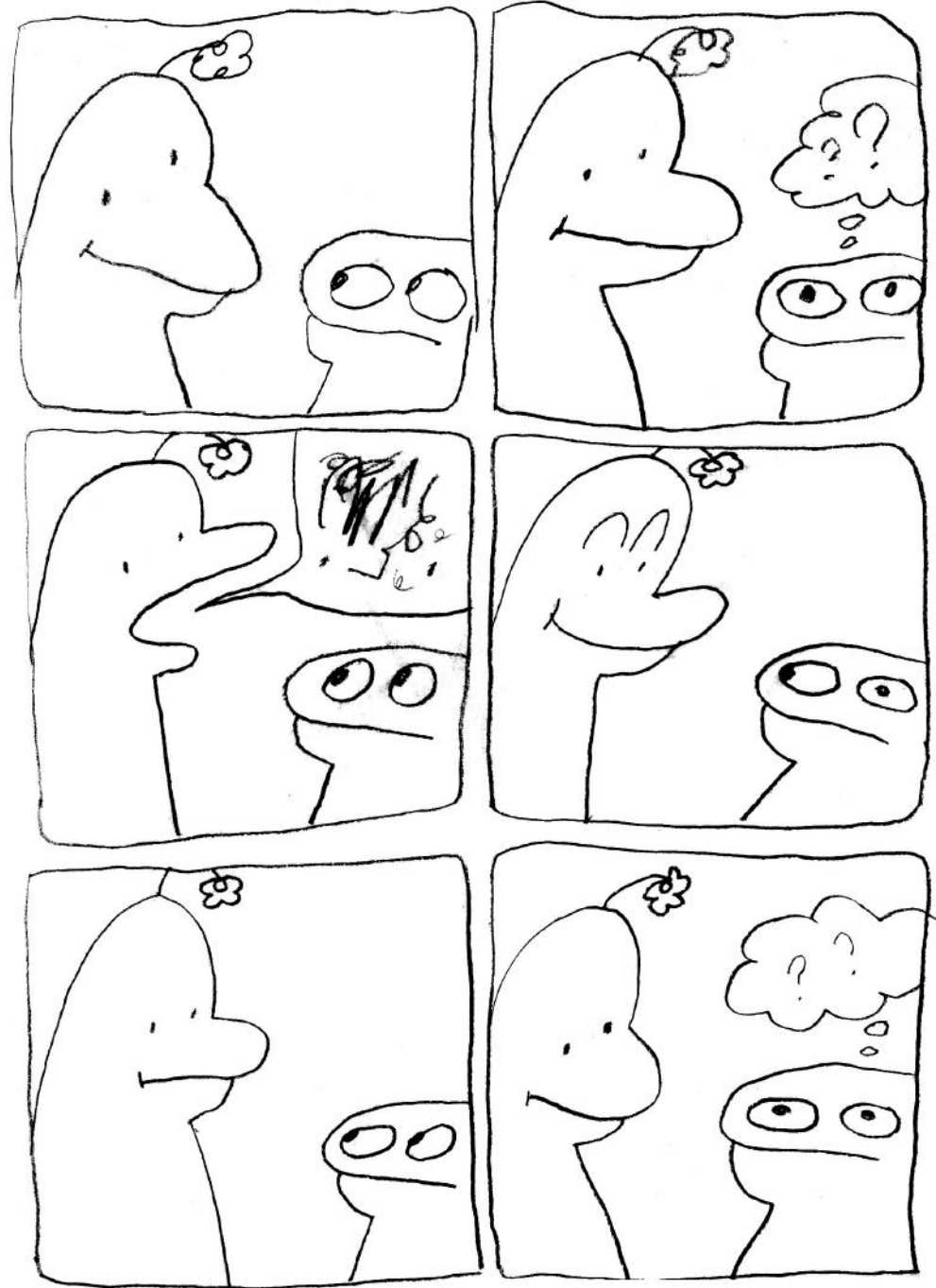
His work is inspired by his own experiences of discarding social barriers through interaction with Art. His current work includes real-time immersive media, interactive installation, video production, event activation and post-production VFX. Dunne continues to expand his practice by exploring the interaction between digital forms of media and physical space, and objects, through interactive and immersive light installations.

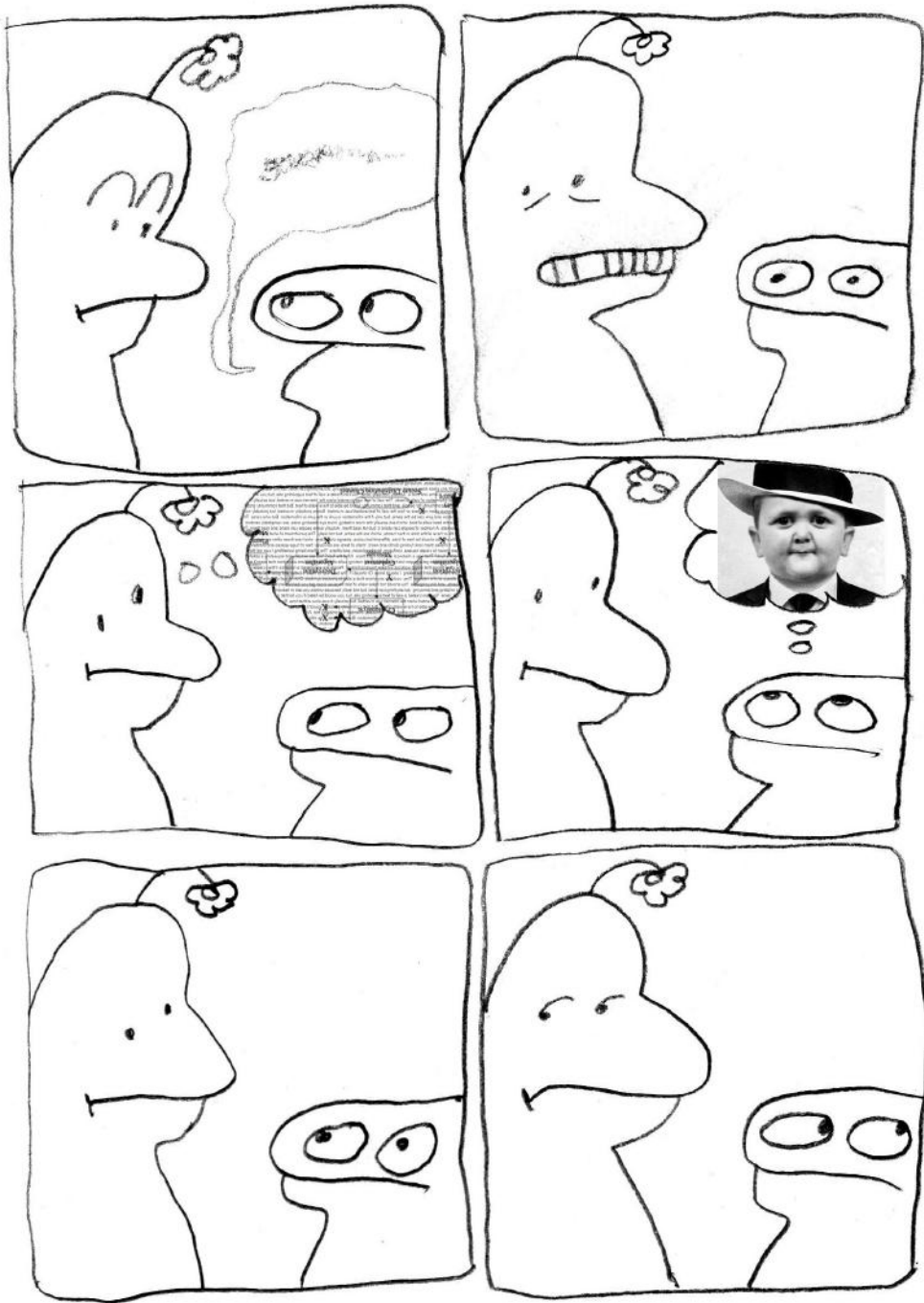
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FRANKLIN

GREW UP AMONGST THE GNOME PEOPLE, AFTER A COMICAL MIX-UP BETWEEN A HUMAN BABY AND A GNOME BABY ON THE DAY OF THEIR BIRTH.

HAVING REALISED THE TRUTH OF THEIR NATURE, THEY HAVE BEGUN THEIR JOURNEY INTO HUMAN SOCIETY TO REDISCOVER WHO THEY ARE. THEY ALSO MAKE ART AND TALK ABOUT IT AT LENGTH AT [@FRANKLINMAKESART](#) ON BOTH INSTAGRAM AND INSTAGNOME. →





We would like to thank Isaac, Shem, Miles and Franklin for their contributions to this months MUD

If you would like to contribute to the newsletter and the MUD community,
email mudmusicart@gmail.com

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