

STRANGE NEIGHBOUR

395-397 Gore St Fitzroy Victoria



THE GOLDEN
FLOWERPOT:
a psychedelic
temple

CYBELE COX
& ALI NOBLE



The Shela na gig displays her exaggerated vulva to ward off death and evil. She is a remnant of a pre-Christian mother-goddess religion where her power was absolute. She was revered.

Continuing their collaborative trip as *The Golden Flowerpot*, Cybele Cox and Ali Noble burst open the female experience in all its elaborate glory with their new installation, *The Golden Flowerpot: a psychedelic temple*. Seeking altered states and consciousness transformation, the artists envision an alchemic reawakening which harks back to the psychedelic movement of the late 1960s.

Ornamental ceramics and sculptural wall pieces create Cox and Noble's psychedelic temple giving voice to the current zeitgeist of a world in chaos. One where the esthetics of feminism have found a strong resonance with contemporary culture: a renewed spiritual value in seeking feminine energy, of looking inward and imbuing dreamstates.



Noble's all seeing eye of providence is compelling as it stares you down in *Flag for Another Dimension II*. A mind expanding wall hanging whose bright yellows, blues and gold transmit energy. Her sculpture and self-portrait, *Motherlove* seeks to unleash the complex contradictions of motherhood. Tenderness, passion, ambivalence, and fear are expressed in hyper real hues.

Cox forages ancient symbolism where women were the top dog of deities. In her work *Baubo; Sacred Fool*, a woman stands atop patriarchal histories. Male faces, heads, twisted and stacked. From a height the woman leans over gazing at a female creature, *Spirit Wee*, squatted and pissing on the floor. Claw like feet. Half animal, half human. She is glorious.

Invited into the collaboration is sound artist, Adam Cox, whose pallet of sounds pulse with women's voices flitting from the high pitched and flirtatious, to long husky whispers. The psycho-acoustic experience offers up the modern female stereotype as a sacrifice - fitting for a temple filled with our new deities.

Nina Stromqvist 2016

