

FRONT COVER

Caelli Jo Brooker
Meta Rhizome (detail)
2013 - 2014
chenille sticks
dimensions variable

IMAGE LEFT

Caelli Jo Brooker
Design Drawing III (detail)
2013
ink, acrylic and pencil on paper
100 x 75 cm

IMAGE BELOW

Caelli Jo Brooker
[left to right]
Marks and Rhizomes (Structure)
Marks and Rhizomes (Line)
2013
acrylic, pencil and crayon on board
150 x 120 cm

IMAGE CENTRE SPREAD

Caelli Jo Brooker
[installation view showing, left to right]
Tower Rhizome (Light)
2013
chenille sticks
45 x 25 x 25 cm

To the Cave/Mound: a contronym
2013
oil, acrylic, ink, pencil and crayon on board
150 x 240 cm (diptych)

Tower Rhizome (Dark)
2013
chenille sticks
45 x 25 x 25 cm



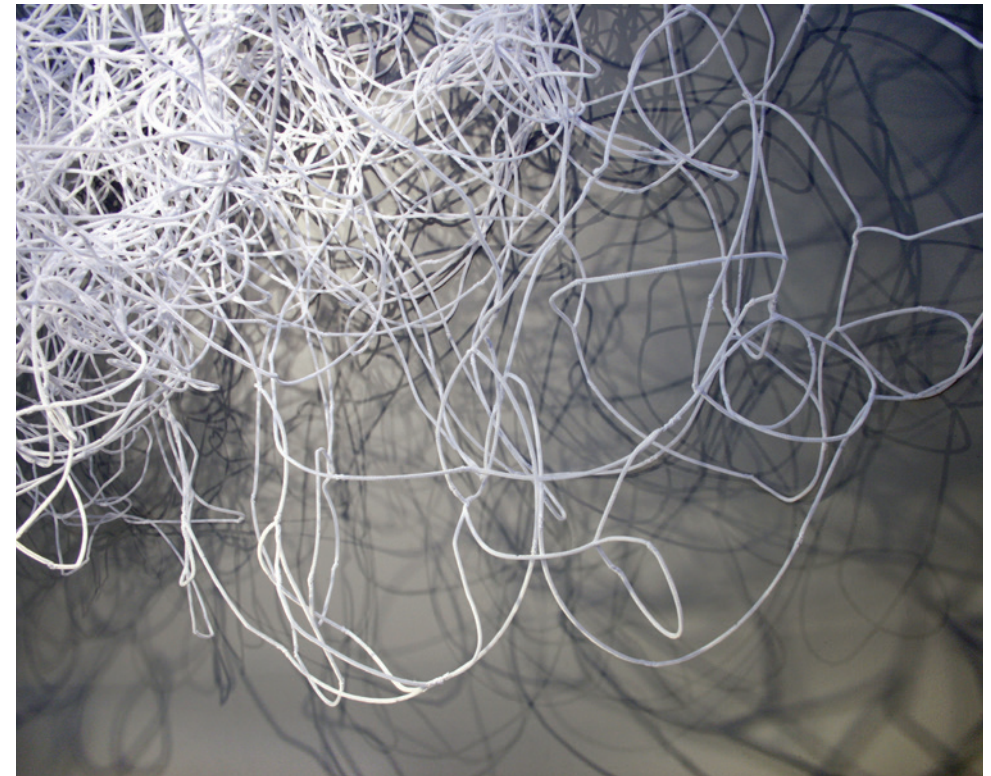
CAELLI JO BROOKER

Lost in Translation: the materialisation of the mark
in the digital age

PhD EXHIBITION 01 – 22 February 2014



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA





“...follow the Rhizome by rupture; lengthen, prolong, and relay the line of flight; make it vary until you have produced the most abstract and tortuous of lines...”¹

The work for Caelli Jo Brooker's PhD exhibition embodies the notion of the rhizome as suggested by Deleuze & Guattari. It is as if they gave the instruction above directly to her, with an understanding of her tendencies, capabilities and process-driven practice.

The rhizome, as an organisational model, can be seen as one which resists a linear, chronological structure in favour of a more flexible and dynamic planar movement.¹ Brooker's work adopts this model as she pushes the boundaries of mark-making, abstracting line and form to a point where beginnings and ends are unidentifiable. Layers are created in her work, both physically and metaphorically, on a series of planes rather than formed along a linear path. This structure is resisted through a contrasting and repeating linear graphicality in form and expression.

Her work is materialised through a mature, all-consuming process. It can be read as an inner dialogue, perhaps one familiar to us all in the monkey-chatter of a busy mind, or alternatively, the manifestation of a meditative process used in quieting such a voice. It is a process that moves beyond direct narrative into a realm of collected ideas, experiences and responses, drawing on an archive of memories and associations recorded through the multitude of haptic gestures and symbologies present in her work.

The dynamic nature of her mark-making echoes the characteristics of the rhizome, identified as having the ability to connect disparate things and not only take opportunities from that which surrounds, but having the capacity to also create new opportunities.² This energy has been apparent in Brooker's work over the past decade and forms the centre of her current practice-based research and current body of work.

She has adopted an experiential approach to research as an authentic means of exploration and understanding through making. She shows an overwhelming commitment to investigating the world through both her own mark making and interpreting those left by others. Her exhibited work mirrors this research methodology in its rhizomatic nature. The lived experience is evident in her processes, recorded in scores of sketchbooks and samples. The artist has developed a sophisticated visual language that communicates an internal energy and continual dialogue of questioning and discovery, which solves, creates and recreates.

Her work is informed in secure knowledge of both the theoretical and material within the disciplines of fine art and graphic design, and shifts our preconceived ideas beyond these often narrowly labelled fields.

In both the material selection and with each creative gesture, Brooker artistically exists in the 'intermezzo', where potential lingers and multiple meanings overlap, diverge and create new pathways.³

– Yvette Sullivan 2013

¹ Gilles Deleuze and Pierre Félix Guattari, *A Thousand Plateaus: Capitalism and schizophrenia*. Vol. 2, trans. Brian Massumi (Minneapolis: U of Minnesota, 1987), 12.

² Ibid.

³ Zella Gregoriou, *Commencing the Rhizome: towards a minor philosophy of education* (2004) in Inna Semetsky, *Nomadic Education: variations on a theme by Deleuze and Guattari*, ed. Inna Semetsky, (Rotterdam: Sense Publishers, 2008), 91–110.