

Introduction

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In 1970, Dutch born artist Bas Jan Ader took to the roof of his new home in LA and perched on the very peak of the roof top- sat on a small wooden chair; he rocked, until his weight tumbled forwards bringing himself to a roll down and off his rooftop. In this short film Ader expressed his most inner depths of feeling, something that can be difficult to express or explain, he examined postorgy theory.

Dominic Pettman explains this sensation well in his book 'After the Orgy: Toward a Politics of Exhaustion' where he writes on page 9,

'In describing the pervading aura of the *fin de millenium* as life 'after the orgy,' Baudrillard spotlights a general sense of entropy, depletion and decadence, all factors contributing to a possible slowmotion apocalypse.'

This 'slow motion apocolypse is something that Simon Lee from the guardian also agrees with on their website:

<https://www.theguardian.com/artanddesign/2016/jun/24/anatomy-of-an-artwork-bas-jan-aders-fall-1-los-angeles-1970>

He Writes:

'Witnesses to terrible accidents will sometimes describe seeing them in 'slow motion.' Viewers of Bas Jan Ader's 24-second 16mm film actually do. Present, too, is the same sense of dawning horror, as we see the artist on a chair straddling the roof of a suburban home, then falling off it.'

So what is the purpose of this work by Ader? The answer lies in understanding post orgy theory and the question of, 'Now What?'. The concept of Post Orgy theory is that if you were to imagine one's life as series of sexual experiences, then if an individual were to partake in an orgy this would become the peak of their lives. Thereafter every other sexual experience would not live up to this one moment, this orgy. The problem then occurs, and the question begins, 'Now What?'.

In our lives and in the case of Bas Jan Ader's life also, we can reach this peak, car, job, house, marital partner, dog etc. This peak within a consumer capitalist society however comes at a cost, a steady sense of 'apocalypse' that your world is slowly falling away from you. Some may even describe such events as a midlife crisis, and the expression of such an event can only be felt through the works of such artists as Bas Jan Ader.

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Fall 17'

Fall 17' is the first in a series of monochromes and is begins with a reflection and homage to Aders Fall series, this monochrome is the shadowy skeleton of what remains of this

prolific series of works spanning just 5 years. His Fall videos were always named Fall followed by the year they were made. This Fall monochrome was made in 2017 and expresses post orgy theory by examining Bas Jan Ader's pioneering work through a still monochrome.

Fall 17' is (7ft by 1.5ft) and standing so tall and narrow, this is a reflection on Ader's fall from the rooftop of his home. The 'slow motion apocalypse' of Fall 17' reflects the work of Fall by Bas Jan Ader and marries the two to describe the post orgy theory examined in Ader's work. Whilst the deep void of matt black highlights the emptiness felt through post orgy theory. Here therefore, we see Ader's work in monochrome.

WTTDOTR

WTTDOTR, or 'Welcome to the dessert of the real' is the strapline from the walk to Sheffield carried out by Jonathan Collins used to understand the space between two cities usually unexplored on foot. This walk ended with a flag measuring the same size as this MDF monochrome (2ft by 1ft) and with the same strapline.

This monochrome- as Fall 17' is a homage to Ader's work, is a homage to Collins' work and reflects on the crescendo of a body of work lasting 3 years. The use of the deep black matt emphasize the emptiness of the end of this work and therefore moves beyond Ader's work and in turn demonstrates post orgy theory through Collins's work.

Now What

Following from Fall 17' and into WTTDOTR, Now What is the final monochrome of this body of work. In a similar way to WTTDOTR, Now What uses a similar technique of monochromes to emphasise the post orgy theory highlighted after the end of a 3 year body of work. The penultimate artwork used during the degree show, Collins has used the monochrome as a reflection of the 4x4 in photo seen in the show now seen as monochrome.

The stillness of the matt black and the sprawled 'now what' written in dark black demonstrates the emptiness and the void of post orgy theory now felt after the finality of the work is felt. Now what reflects and mirrors the empty shell of the work left behind.

Leap Into the Void

Leap into the void is the first monochrome by Collins in which the reflection of previous work is not examined. Named after the work by Yves Klein- notably one of the most famous monochrome artists, and also an artists who in his work 'leap into the void' also examined falls; this monochrome demonstrates a flatline running across the centre of the work.

This flatline is again examining the emptiness and the stillness seen through post orgy theory. This is the 'slow motion apocalypse' examined entirely through monochrome and is the beginning in a series of monochrome to be made by Collins in which he pursues the understanding of Post Orgy theory through Art.