Curator’s Notes:

I don’t wish to say much as I believe the art can speak for itself, instead I will speak to the curatorial choices I have made in the hope this frames the work for you. Curating this show has been a significant challenge due to the sheer diversity of media and approaches to making. However, this brings a dynamism to the show and, in the spirit of chaos, seems somehow fitting.

You will note that the show is curated in the round, I have tried to create an intimate, almost womblike, feel to the show. Much of the work here speaks to ritual, to the uncanny, to liminal spaces and it felt important to me to frame the space of the show in a way that was sensitive to this. The *Votive of the Witch in a time before history* [Geraldine Hudson] acts as the centre point, a campfire if you will, around which the stories of the works unfold. You will note also the themes of blood red and deep blue in many of the works selected. For me, these colours are deeply tied to the mystic and act as grounding points, a pause, a breath, a beat in the story. So, I hope you enjoy the show, try to take a pause in the business of the conference to rest, to breathe, to join in the rituals and transcendent moments present in the space.

My sincere thanks go to the artists for participating, to Suzanne Stenning, Stephen Godfrey and Roy Wallace for help with setting up the exhibition and, of course, to Cavan for asking me to curate.

Elizabeth Tomos [Curator]

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Cover Art: *The Tower*. Aleister Crowley and Frieda Lady Harris Thoth Tarot Ordo Templi Orientis. © All rights reserved, Used by permission.

//A transdisciplinary conference exploring the complex interrelationships between contemporary occulture, revelation, non-ordinary states of consciousness, power, structure, textuality and deconstruction//

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1. a6rax1s (Peter Duchemin, PhD). Magnification Series (2019). Digital images. NFS.
2. Anna Walker, PhD. Remembering (2017). Moving image. 18 mins 17 secs. NFS.
5. Orryelle Defenestrate-Bascule. Sun of the New Flesh (2018). Pencils on cartridge paper. 29.7 × 42.0 cm. £250.
7. Sara Hannant. Emergency (2014). C-type photograph. 40.5 × 47.0 cm. £300.
8. Anna Walker, PhD. Six Fragments: Ghost II (2017). Moving image. 7 mins 22 secs. NFS.
11. Loren Fetterman. The Mouth of Madness (2012). Pen and ink on paper, digital assemblage, digital print. 22.4 × 41.9 cm. NFS.
18. Geraldine Hudson. Votive of the Witch in a time after history (2019). Porcelain, hair, cat fur, ash, spit, blood and pomegranate juice. 156 cm in diameter. NFS.