

# **Golden World (the Wall and the Door)**

## **Benedict Ernst**

*If a landscape painting is a window or view onto another world then this work aims to show the door and the wall.*

*Golden World (the Wall and the Door)* is a landscape work that displays a faux archeological/contemporary anthropological representation of a habitat. It documents the refuse of a repetitive behaviour that by definition illuminates not only the motivational psychology (both cultural and personal) behind the act but also the socio/geographic environment that supports and influences that behaviour. It is an enquiry into the nature of this symbiotic relationship between (the false binary of) individual and landscape that is the focus of this work.

The nature of this relationship is however, acknowledged to be indexed in Time and complicated by different modes of participation; be it as maker, collector or spectator. As such, movement and stasis, inside and out, walls and doors come into play as metaphors of the vacillating ability of the psychological adherence of mind to environment. The work then becomes an ontological enquiry into different forms or degrees of environmental 'embeddedness' while functioning primarily as a critique of the common linguistic shorthand that presupposes separation. This ability to abstract 'the environment' to 'a thing' outside of and separated from the subject is mirrored in the perceivable landscape in this work that becomes only apparent when viewing all panels together (ie: not as a series of 5 doors). Viewing his work as doors on the other hand presents a vacillating, populated field in a gallery space where inclusion in landscape (up a step, through a door) is balanced with exclusion (from a seat, facing a wall).

Golden World is therefore a cultural document that aims to represent a personal process of a hungry mind in perpetual passage through landscape.