Conclusion
The interconnecting metaphor of Ariadne’s thread has been approached by various writers, artists and philosophers from a myriad of directions. From the ancient to the present, their insights continue to be increasingly relevant to contemporary society, as one constantly feels time poor, caught up in the momentum of multitasking. To temporarily linger in the present moment, is to consider what is immediately at hand, the thread, and follow its extensions, trajectories and connections. The labyrinthine journey unfurls like a story, filtering and echoing through times and cultures. To sail through oceans of literature and art, is to keenly feel the ebb and flow of universal connections as these reverberating narratives distort one’s linear schoolbook sense of history.

The thread metaphorically links people to others, to the present, the past and the future. It is a guide for a journey, although there may be a sense of repetition, the thread does not dictate a predetermined path. As such, this concept embraces the everyday, asking one to pause and reassess how to encounter the immediate moment. To give one’s full attention and focus to the unique sense of being in a particular space and time is to grasp this thread and feel its vibrations of interconnection.

The myth of the Cretan labyrinth and Ariadne’s thread has been retold and reinterpreted over the eons but it remains rich in visual imagery and compels sensory responses from its audience. In some cases, the subterranean intertwining tunnels of the labyrinth have conjured fears of the unknown and of death. For others, the pursuit of these paths reveals deeper philosophies and a layered sense of understanding of the journey through the twists, turns and complexities of existence. The concept of guiding threads resonates in many mythologies and folktales from all over the world; perhaps this is not just because of the universality of spun fibres, but is also due to our ready sense of a thread’s tactility. From the threads of the Grecian Fates and Grandmother Spiderwoman, to Louise Bourgeois’ artwork, each person’s experiences are threaded together and tie them into the inescapable cycles of birth, life and death.

Doris Salcedo’s crack in the Tate’s floor symbolises a thread of connection that runs throughout the world, like Lucio Fontana and Richard Tuttle’s trajectories moving beyond the surface and into other possibilities. Emotional threads in Mona Hatoum’s work tug on the viewer’s own sense of dislocation. Simone Mangos’ work similarly ties the viewer to a tactile sense of the past. To witness one’s own sense of time and
space in relation to organic growth or decay is to focus on being in the present moment, as reflected by Anya Gallaccio and Yoshihiro Suda.

Ariadne’s thread runs throughout my artwork as a marker of journey and interconnection. My works invite the viewer to pause and consider elements of the everyday, inviting their imaginations and memories to explore connecting, sometimes almost magical possibilities within an object, experience or shadow. There is something particularly challenging in referencing personal memories in artwork, it renders the artist especially exposed and vulnerable, but is also insurmountably valuable in assisting the viewer to draw significant personal connections between themselves and their experience of viewing the work. My exploration of such territories is a direction that I have as yet only tentatively addressed, but one I intend to further in my work.

My studio process will always contain remnants of playfulness and the accidental. I continue to be intrigued by cycles of growth, decay and destruction, particularly using smoke and flames to mark an objects surface, as in To have and to hold, 2008. This pyrographic technique relates closely to my interest in the fleeting nature of the ephemeral, and it is one I intend to pursue. My recent experiences of working on outdoor larger scale installations, like Life-support, 2007-8, have been challenging, particularly in terms of scaling up my work from the personal, intimate almost domestic scale that I often favour working within enclosed studio or gallery spaces. More sizeable installations offer intriguing possibilities of allowing oneself to become immersed or lost in an artwork. As both artist and viewer, the ability to suspend one’s disbelief, as though entering an enchanted forest in a fairytale, is vitality important in expanding one’s sense of understanding the layers that move beyond the immediately apparent of daily life.

Creative practice coupled with my curiosity about the work of other artists will continue to generate further insights and concepts. The sense of threaded interconnection, is an understanding that will continue to grow for me, linking any given moment from the everyday to broader concepts of time and space. Art can sometimes mark these elemental experiences and direct the viewer’s attention towards connected layered understandings of the intimately personal and the expansively universal.
Appendix

Slumbering
Fig. 43. Kath Fries, Slumbering, 2008, multi-media installation, Sydney College of the Arts, Rozelle

“Memories lie slumbering within us for months and years, quietly proliferating, until they are woken by some trifle and in some strange way bind us to life.” ¹

As part of my MVA examination, I exhibited Slumbering, a multimedia installation, a quiet, meditative reflection on fragments of half forgotten dreams and memories. Lengths of bamboo, vines, rose branches, threads, feathers and aluminum mesh were

suspended from the ceiling and walls. On the walls, charcoal drawings of whimsical silhouettes connected the extremities of the space, marking the boundaries of the work but also seemingly extending into and beyond these architectural peripheral physical references. In the far corner, *Dancing with silence*[^2] was projected on a grid of mirrors laid on the floor. This slow moving silent imagery was reflected onto the adjacent corner walls. Looking down into the mirrors the viewer could see multiple layers of the projection as well as repeated sections of the surrounding walls and the ceiling above. Lines and trajectories were fractured, repeated and reassembled, like allusive thoughts and distant memories shifting and filtering between the subconscious and conscious mind.

![Fig. 44. Kath Fries, *Slumbering*, 2008, detail view](image)

[^2]: *Dancing with silence* is the title of my video showing a decaying leaf caught in a spider-web tossing in the breeze. See Chapter 2 pages 32 - 33
Fig. 45. Kath Fries, *Slumbering*, 2008, detail view
Fig. 46. Kath Fries, Slumbering, 2008, detail view
Fig. 47. Kath Fries, Slumbering, 2008, detail view
Fig. 48. Kath Fries, *Slumbering*, 2008, detail view

Fig. 49. Kath Fries, *Slumbering*, 2008, detail view, multi-media installation, Sydney College of the Arts, Rozelle
Fig. 50. Kath Fries, Slumbering, 2008, multi-media installation, Sydney College of the Arts, Rozelle
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