

The cosmic and mundane are merged in the work of Alasdair McLuckie through the proliferation of patterns, impossible structures, elemental shapes and popular cultural references. 'Gimme Gimme Gimme Shelter' sing three skeletal creatures, their cartoon-like speech bubbles curling up above them into a sky rent by lighting bolts. They are part of the pen and plywood drawing *The Highest Mountain Peaks Right Before Dawn* (2008-09), an enormous animated panorama largely dominated by swirling waters reminiscent of the reverberating cosmic oceans painted by artists from Jodhpur in North West India in the nineteenth century. Throughout his work, Alasdair employs repeated decorative and organic forms, which are informed by folklore and the ritualised traditions of tribal and non-western cultures. Often working in series, the permutations of the slightly altered shapes suggest infinite visual possibilities and concentric layered interiors, underscoring the power of art to reveal what is not otherwise easy to see. For the artist this obsessive attention to detail translates into geometries, creating a dense symbolic language that expresses the imagined energies of the cosmos. For a young artist working in Australia today, this sense of connection with culturally and historically diverse material is not unusual. Incorporating non-western visual languages into new hybrid forms is a precarious area to operate in, but his intention is to traverse time and geographic borders without coercion or acculturation.