

Ymedaca

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Exclusive Extract: YMEDACA by Hester Reeve

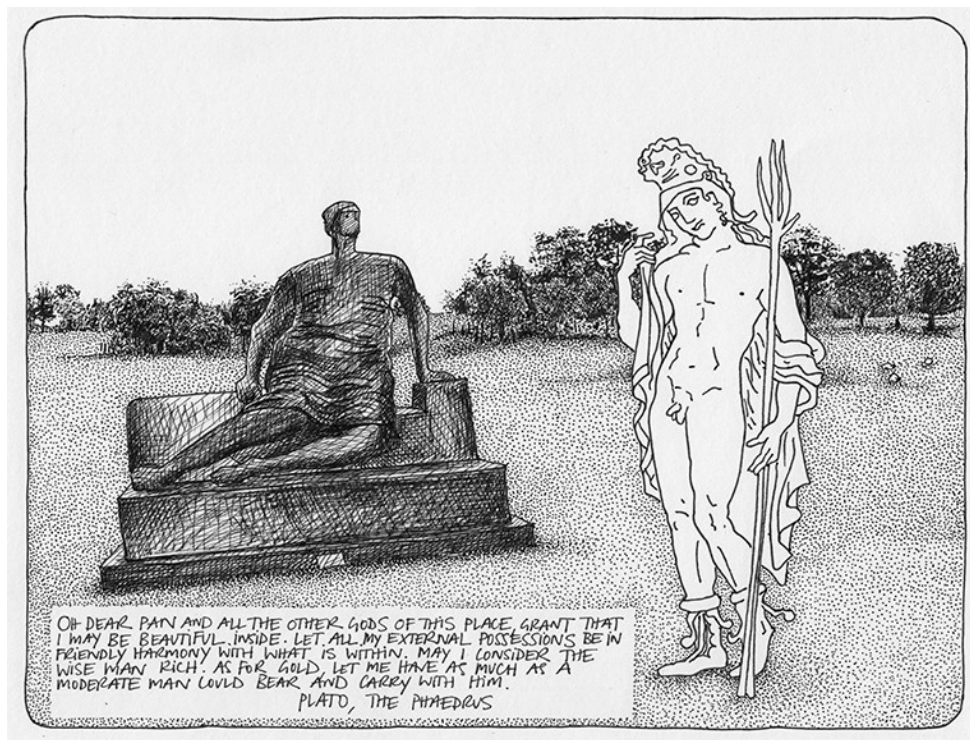
1. *A Ymedaca Student Journal* (Richard Bartle)



Liberalational Manoeuvre Spherical Geography - West Yorkshire Astronomical Society

From high up in the Country Park as I looked down and across the grounds there were all these Liberalational Manoeuvres going off and it gave me a real sense of being in a Breugel painting. All the little clusters of people doing things together, running their little activities, going about their business and all held snug in the landscape. And it was this that gave me a real sense of the humanity of the event, the way that the Guardians were in their own worlds but were inviting people into them. I'm not sure how often astronomers get to talk to lots of people like that? Don't they spend their time sitting on hillsides in the dark usually? And the pagans too, more likely to find them sticking together in the woods, right?

2. *A Ymedaca Dialogue* (Damon Waldock and Hester Reeve)



Hester Reeve, Plato Cartoon IV, 2014

DW: Sculpture for you, seems linked to people's capacity for thought as much as to sculpting the idea, the conceptual sculpture of *Ymedaca*?

HR: Yes. There is a very subtle reference to that on the *Ymedaca* map. I drew small tree symbols across the Park, however on the key they are explained as 'a good place to stand and think'. I wanted to suggest that while you are here for the day at *Ymedaca* – and in fact any day – you are a sculptural substance with a capacity for your emotions, your hopes and ideas to be 'carved' via the experience of being here. I deliberately replaced the bronze sculptures of YSP with *Ymedaca*'s focus on the art of sculptural substance.

3. A *Ymedaca Dialogue* (Damon Waldock and Hester Reeve)



Liberalational Manoeuvre Sacrifice to Athena - Magick Lounge Club

HR: There were often small sacrifices to the Gods in Plato's *Academos* due to local custom rather than philosophical instruction. The key point about *Ymedaca's* sacrifice was that the artist was sacrificed to Athena, Goddess of Wisdom. It was more about the departure of the artist figure from standard models of aesthetic art and her integration into philosophical modes of agency. A tongue-in-cheek appeasement of Plato if you will. There was a wonderful pinch of irony in the dramatic way the Guardian [of the Ring of Gyges, Russell Hall of the Magick Lounge Club] and his right hand man, Andy, devised the whole thing as an illusion with all sorts of tricks being played on the audience's perception.

Photographs: Jonty Wilde, courtesy of YSP

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