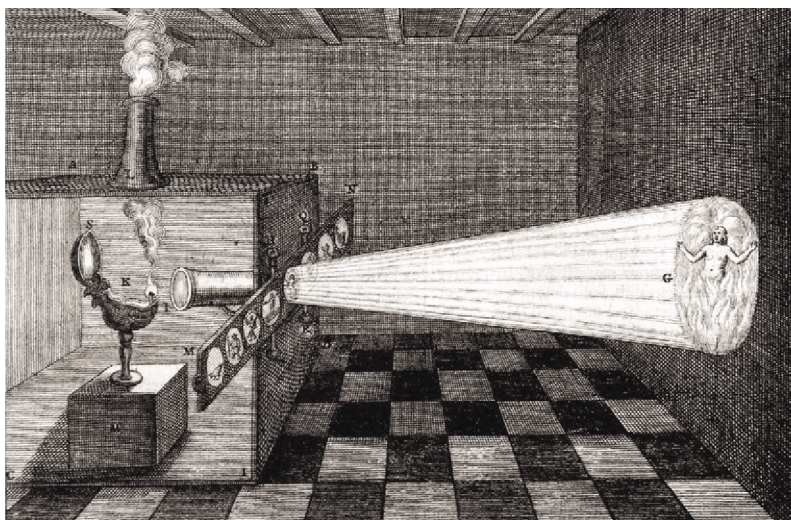


The precursor of the slide,  
overhead and digital projector



Visitors to Kircher's impressive museum heard his disembodied voice, fed to them through a hidden metal tube he spoke through from his bedroom. He engineered megaphones with which one of his friends used to bray at wolves and set them to howling. He launched dragon-shaped hot-air balloons with "Flee the wrath of God" painted on their underbellies.

In the Jesuit Archives in Rome there are more than 2,000 items of his correspondence with the most eminent scientists of his time, including Leibniz, Torricelli and Gassendi. In addition, Kircher harnessed the network of Jesuit missionaries in far-flung places to carry out natural observations and experiments on a global scale.

Towards the end of his life, Kircher's stocks fell as the rationalist era emerged. Descartes (himself a Jesuit alumnus) described Kircher as "more quacksalver than savant". Because of his stature and high regard he was also the victim of a number of hoaxes where his enemies attempted to set him up, and occasionally did so.

However, in this postmodern era, many are being drawn again to his eclecticism, transcendence of academic boundaries, taste for trivia and technomania. In recent years his life and works have interested many biographers and authors revealing his myriad areas of interest. There is an Athanasius Kircher Society in Manhattan. Stanford University hosts an Athanasius Kircher Correspondence Project.

Perhaps Athanasius Kircher was not really "the last man who knew everything". But he might have come closer than most.

**FR ROSS JONES SJ**  
**COLLEGE RECTOR 2011-2017**

VISUAL ARTS

# Lachlan Martinez

## Conceal, Confess

*(Selected for ARTEXPRESS)*

### REFLECTION STATEMENT

My artwork explores the paradoxical notions of concealment and confession. The simultaneous existence of both notions creates a tension within us all. In a world so connected, everyone yearns to confess things with one another, but understands the distressing vulnerability of confession. It leaves one all wrapped up, concealing their most authentic truths.

On the left side of my work, I have depicted the notion of concealment using fabric. Beneath the fabric and forever concealed from the world are my subject's insecurities. Initially, it was the veil of being wrapped in fabric that gave her the confidence to be the subject of this work. Throughout my artistic journey however, my subject gathered the confidence to reveal aspects of her true self and the nature of her form. This is represented on the right side of my work. When taking the photographs I used as reference photos, I ensured confident stances and strategic lighting to highlight all 3D components of my subject, including her insecurities.

Furthermore, the chosen medium of scratch art was inspired by the linework evident in the works of artists like Albrecht Dürer, Francisco Goya and William Blake. Working with the medium of scratch art included materials such as Indian ink, a scalpel to scratch each line and scratchboard card. The medium of scratch art effectively facilitates the presentation of my concept as each mark in my work holds a sense of finality as it cannot be erased. Ultimately, every line in my body of work reveals my intentionality and my subject's vulnerability, and therefore is our greatest confession to the world.



