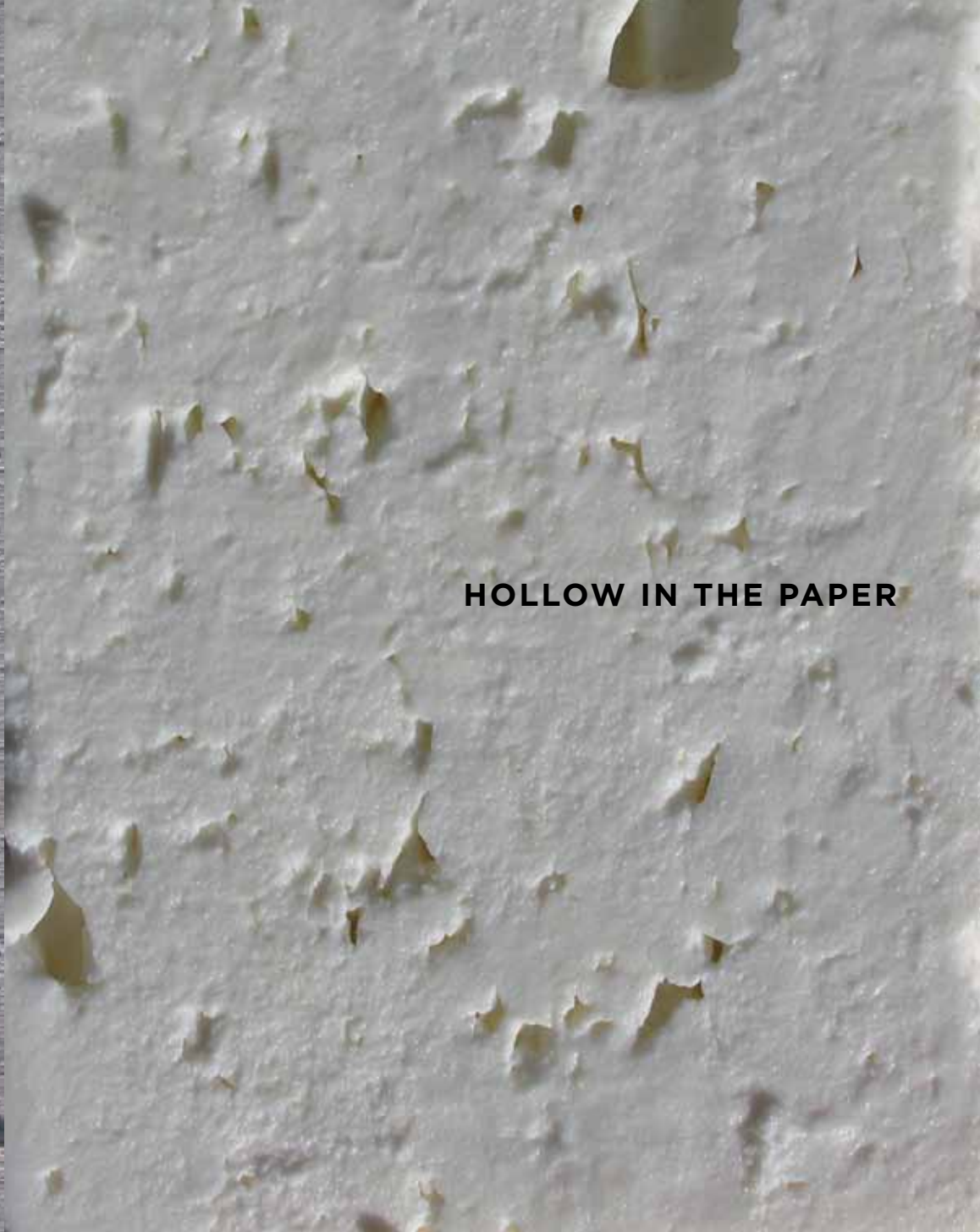




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HOLLOW IN THE PAPER

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CAST GALLERY 13 JULY - 18 AUGUST 2013

AMANDA DAVIES
DAVID HAINES AND JOYCE HINTERDING
PAT BRASSINGTON
FIONA LEE AND MARIA KUNDA
TEACHING AND LEARNING CINEMA

CURATED BY BEC STEVENS
UNDER THE 2013 CAST CURATORIAL MENTORSHIP PROGRAM

“A transformer designed to utilise the slight, wasted energies such as: the excess of pressure on an electric switch, the exhalation of tobacco smoke, the growth of hair, of other body hair and of the nails, the fall of urine or excrement, movements of fear, astonishment, boredom, anger, laughter, dropping of tears, demonstrative gestures of hand, feet, nervous ticks, forbidding glances, falling over with, surprise, stretching, yawning, sneezing, ordinary spitting and of blood, vomiting, ejaculation, unruly hair, cowlicks, the sound of nose-blowing, snoring, fainting, whistling, singing, sighs, etc”.¹

“The sound or the music which corduroy trousers make when one moves, is pertinent to the infra-slim. The hollow in the paper between the front and the back of a thin sheet of paper....To be studied!....it is a category which has occupied me a great deal over the last ten years. I believe that by means of the infra-slim one can pass from the second to the third dimension”.²

Surfaces and Intervals Transitions and Gaps

The exhibition *Hollow in the Paper* was initiated in response to these two intertwined notions proposed separately by Marcel Duchamp. They are generative and open-ended; expand when prodded - mutable and transformational; slippery and elusive. They may shift our attention to what isn't there, or prompt our thinking towards a perception of energy as it relates to the body, and in turn to moments of transition or excess. The artist in *Hollow in the Paper* present works that reflect changes of states, whether it be the changing state of a perceived form of energy or the fluid and flexible state of subjectivity.

For *Hollow in the Paper*, Amanda Davies, initially proposed to be hypnotized and to paint while experiencing another state of consciousness. Unfortunately, hypnotists were troubled by the ethical implications of Davies' request. The paintings she completed for the exhibition developed instead from an understanding of the Brazilian artist, Lygia Clark's key work '*Structuring the Self*', wherein Clark experimented with objects that could invoke multiple sensations within an haptic experience. The work grew from inquisitiveness about what the mind may experience in a heightened proprioceptive state and a willingness to inhabit a space of otherness as a tool for exploring transitions between perception and subjectivity.

Teaching and Learning Cinema are involved in the re-enactment and dissemination of Guy Sherwin's performance *Man with Mirror*, 1976 - 2009. For *Hollow in the Paper* they present the continuation of his work in *(Wo)man with Mirror*, 2009 - Ongoing. In reactivating works from expanded cinema, Teaching and Learning Cinema open these pieces to other subjectivities. *Man with Mirror* conflates present with the past, through surfaces and intervals, using the action of a mirror, the mechanism of a recorded image and the performers presence. The mirror in reflecting an image offers a version of reality that is separate from the actual, and this space between the image and its reflection suggests the space of the infra-slim. *(Wo)man with Mirror* offers the performer and audience access to a sensitized and proprioceptive awareness and elicits a doubling and fracturing. In Ilhein and Curham's *(Wo)man with Mirror*, when a re-enactment is undertaken using a recorded performance of a parent at a similar age, the performance adds a layer of genetic comparison and doubles the inherent conflation at play in the work.

In describing, Lygia Clark's work, theorist Suely Rolnik defines subjectivity as comprised of "knowing the world as form, which calls upon perception; and

knowing the world as force, which calls upon sensation".³ She defines these two "powers of the sensible body" - perception and sensation - and states that there exists an '*invincible disparity*'⁴ between them; an immeasurable space that is none-the-less present. This disparity is further described as a mobilizing force.

Pat Brassington's works elicit a certain charge. In 'The Creative Act', Duchamp proposed the conflation of good and bad and the proposition of 'art' being perceived as a range of intensities. The frequencies generated in Brassington's work are never easy to pin down. Her works often position the viewer in the space of a 'flexible subjectivity'; it is immediate and shifts and pulls at multiple parts of a viewer's sense of self. Sweet Inspirations, 2006, locates the viewer in a destabilised position, hovering somewhere above two girls. Their faces, bowed down, are veiled by masses of flowing hair. The image at first appears mirrored, but with closer attention it reveals itself to be noticeably not. Like speaking with two identical twins wearing the same clothes, trying to concentrate on the conversation at hand, we are caught somewhere between their difference and their similarity, somewhere in the zones of transition, genetics and dress-making.

Transforming slight wasted energy from demonstrative hand gestures, or from a cowlick is absurd, *but what a thought*. A team of environmental technologists in the Netherlands has recently transformed waste electrons released from plant root systems into electricity using microbial fuel-cells.⁵ Perhaps Duchamp's idea is not so absurd. Perhaps it is about possibility - a 'what if', a shifting the parameters of what we know as known.... "*Possibility is infra-thin... possibility implying becoming*".⁶

David Haines and Joyce Hinterding have recreated versions of Wilhelm Reich's Cloudbusters from the 1950s and describe these machines as both an ethical dilemma and an 'invitation for thinking'. Reich's Orgone Institute in New York pursued research into the state of Orgone energy as an anti-entropic force - and in drawing it from the environment explored its affects on human health and weather manipulation. Reich's machines fell by the way side after he was discredited in the post world war II climate. Although his ideas may have been radical for the time, the loss of his life's work is unfortunate. The research seems to have slipped into a gap - and in this light, perhaps the notion of an attention to gaps as repositories is also a political idea.

Haines and Hinterding have long been occupied as artists with investigating energetic forces. While in conversation with Haines, regarding the changing states of energy he suggested that perhaps “*thought transduces and is transduced... that it has the capability to travel vast distance, across time and space, with the least amount of effort or energy*”⁷ and in this thinking Reich’s proposition of an alternative way of perceiving energy extends.

Fiona Lee and Maria Kunda present *Automatic Conversation Activator*, 2013, a series of four person games derived from a Surrealist ‘game lineage’. Participants are invited to enter a state of ambiguity and slip lucidly through the gaps between the keywords that are used as prompts, allowing for both free association and for the company of others to act as a generator of thoughts. Lee is a proponent of conversation as art and acknowledges the influence of the German philosopher Hans-Georg Gadamer. Lee and Kunda quote Gadamer, “*Through an encounter with the other we are lifted above the narrow confines of our own knowledge. A new horizon is disclosed that opens onto what was unknown to us. In every genuine conversation this happens. We come closer to the truth because we do not exist by ourselves*”.⁸

In articulating the proposition of a flexible subjectivity, Rolnik describes “a subjectivity open to otherness, able to live a shared experience and to construct itself and the world on that basis. Those are the necessary conditions for the reactivation of the political and aesthetic potentials of subjectivity.”⁹ In exploring these notions of gaps as generative spaces, whether they are through the gaps between keywords, in knowledge production or in our understanding of states of energy, the artists in the *Hollow in the Paper* negotiate the terrain of transitions and of fluid, flexible subjectivities.

ENDNOTES

1. P 191. *The Writings of Duchamp*, Ed. Michel Sanouillet and Elmer Peterson, Da Capo Press, 1973.
2. P 194. *The Writings of Duchamp*, Ed. Michel Sanouillet and Elmer Peterson, Da Capo Press, 1973.
3. P 2 Rolnik, S. 2006, “Politics of Flexible Subjectivity. The Event-Work of Lygia Clark”, *Antinomies of Art and Culture: Modernity, Postmodernity and Contemporaneity*.
<http://www.pucsp.br/nucleodesubjetividade/Textos/SUELY/Flexiblesubjectivity.pdf>
4. Ibid
5. Laursen, L, 2013, Plugging In to Plant Roots: Marsh grasses can power small fuel cells,
<http://spectrum.ieee.org/energy/environment/plugging-in-to-plant-roots>
6. P 94. Cros, C, 2006, *Marcel Duchamp*, Reaktion Books Ltd.
7. David Haines, April 20th 2013
8. Lee, F , Kunda, M, 2013, *The (Neo) Avant-Garde and (Their) Kitchen(s): Potluck and Participation*, The International Journal of Social, Political and Community Agendas in the Arts, Volume 7. www.artsinsociety.com
9. Ibid P 9 Rolnik, S.



Imagining the infra-slim, 2013

oil on linen
45cm x 35 cm

Bleak exercise to grasp the infra-thin, 2013

oil on linen
45cm x 35 cm

Feeling for the infra-mince, 2013

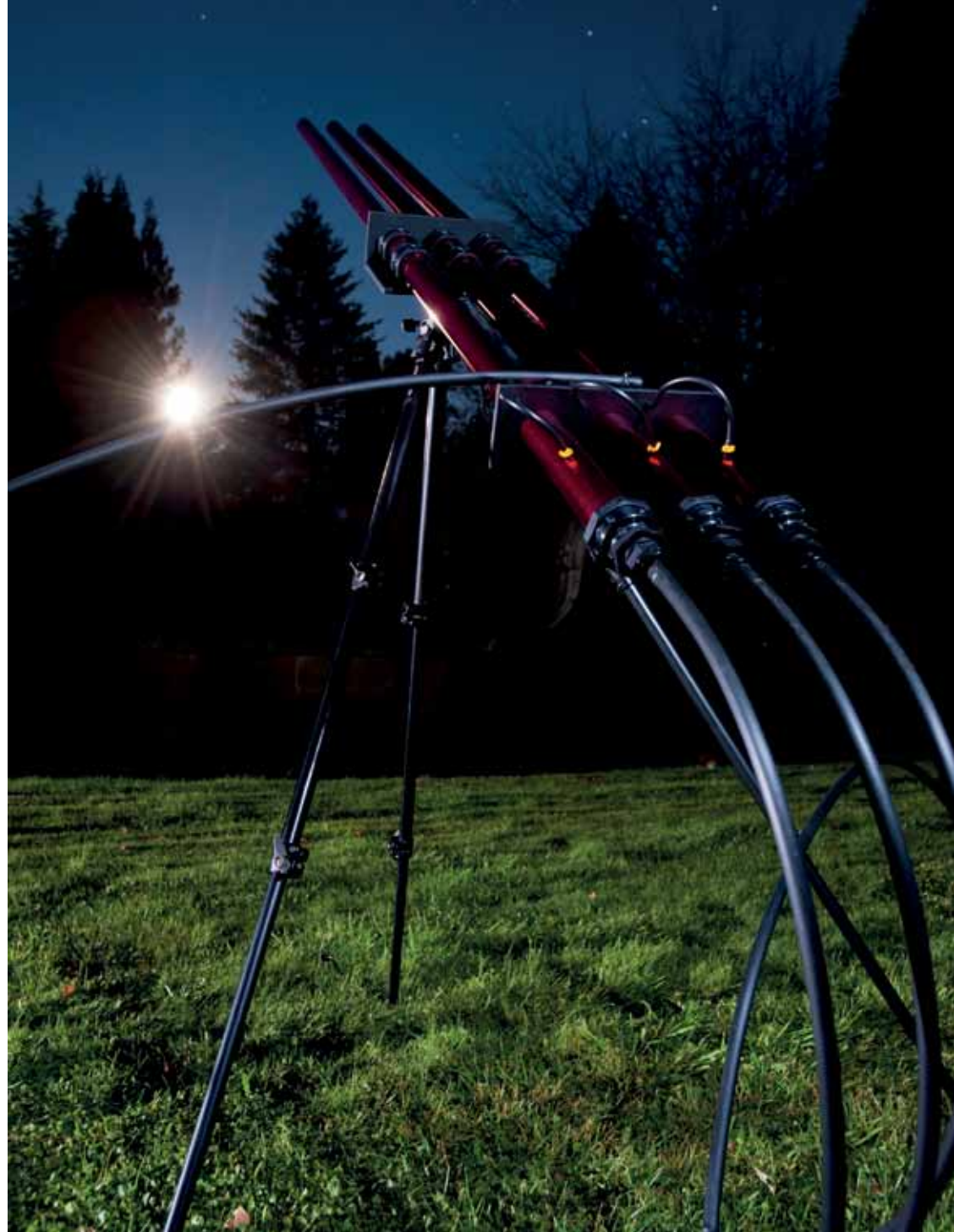
oil on linen
45cm x 35 cm

"I am aware that I felt the weight and smell of the stones on my eyes and the coldness of the candle lights and then their heat, and the warmth of the sun through my flesh. Perhaps the infra-slim is like elastic, unstable, mute, moving between perception and sensation".



The Black Ray: Cloudbuster Number Three:
Orgone Energy Cloud Engineering Device, 2011-12
anodized aluminium, irrigation piping, water pump
220 x 220 x 160 cm approx.

Starlight Driver: Cloudbuster Number Four:
Orgone Energy Cloud Engineering Device, 2011-12
anodized aluminium, irrigation piping, water pump
220 x 220 x 160 cm approx.
Photo credit: Michael Myers



RULES TO FOLLOW IN CLOUD ENGINEERING

by Wilhelm Reich

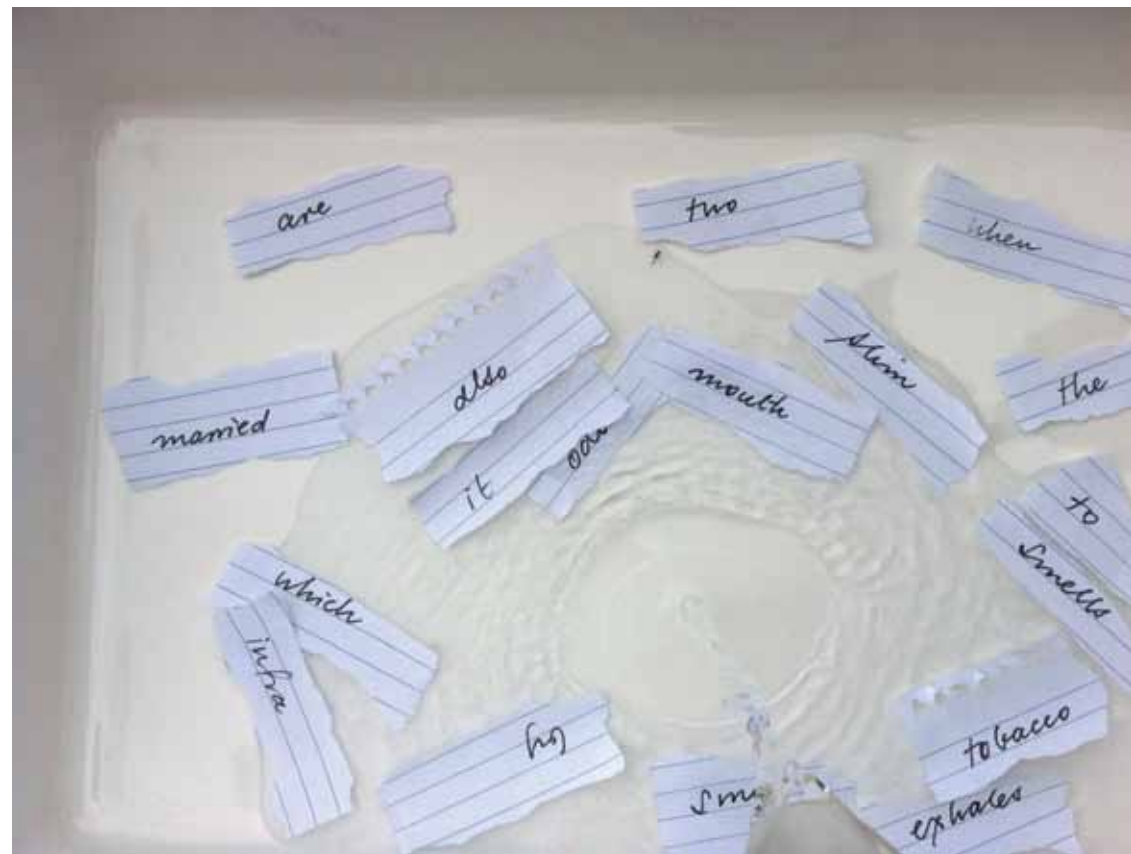
published by Orgone Institute in "CORE" July 1954

Vol. VI Nos. 1-4; appendix A"

1. Shed all ambition to impress anyone.
2. Never play around with rain making or cloudbusting. The OR envelope which you tackle while "drawing" energy from the atmosphere is an energetic continuum of high power. You may cause twisters. You may stir a forest fire into the wrong direction. You may do other damage without intending to do so. Never do anything unless you *must*.
3. If experimenting: it is important to observe and know why you are doing what, that you can achieve immediate results. Slowly growing comprehension will secure later results safely.
4. In cloud engineering you do *not* "create rain," - you do not "destroy clouds," - briefly, you are not playing God. What you do is solely helping nature on its natural course.
5. Have your equipment, truck, etc. especially all metal parts well grounded into water, preferably flowing water. Lack of grounding imperils your organism.
6. Do not let workers draw OR energy *any* longer if they become blue or purple in their faces or feel dizzy. Exchange the workers; let them rest far enough way, and have their faces and arms always wetted down with fresh water.
7. Do not hold on to pipes or other metal parts while you draw OR. Always use a separate plastic or wooden handle to move equipment while drawing. Have your hands always well insulated with rubber or heavy cotton gloves.
8. Have signs put up in such a manner that no one is hurt by OR charges. Do not let people stand close by. Among them may be men or women who are ill and would run some danger to their health.
9. Never "drill a hole" into the sky right above you unless you aim for a long drawn rain.
10. When you feel a breeze or wind setting in due to your operation, stop drawing if the wind direction becomes too strong or even if it acquire the appearance of a twister.
11. If you wish to remove DOR clouds, *draw in direction of run of OR envelope*.
12. If you wish to DESTROY clouds or to stop rain, *aim at center of heaviest clouds*.
13. If you wish to make clouds grow heavier, draw from the vicinity of the smaller clouds, and have the large or heavy clouds undisturbed.
14. If there are no clouds in the sky and clouds should be created, disturb the stillness or evenness of the OR envelope all around you by brief, sweeping draws and *draw mainly against the run of the OR envelope*. To create clouds you must create differences of OR energy potentials.
15. (by PORE*) Under no conditions should you have any electrical wires, electrical instruments of any kind, or any radioactive material near a cloudbuster during any operation. Severe health problems may result.
*<http://www.orgone.org/forums/pubfirmscb96.htm>

Sweet Inspirations, 2006
84.5 x 66.5 cm
Digital print on Hahnemuhle paper





Word bath, 2013

300 ml H₂O, words on paper, vitreous porcelain bath

36 x 24 x 7 cm

“Fiona Lee and Maria Kunda are interested in capturing the power of the mind when it is not in charge; in minor transformations that can spark new ideas, and in the power of communication and miscommunication. Their work explores gaps in critical pedagogy—those that permit new cognitive strategies in the production of knowledge”.





(Wo)man with Mirror, 2009, Artspace, Sydney
Photo credit: Anneke Jaspers

Previous page:
Lucas and Owen practice *Man with Mirror*, 2009
Louise's mum films *(Wo)man with Mirror*, 2009
Photo credit: Peter Shaw

BIOGRAPHIES

PAT BRASSINGTON was born in 1942 in Tasmania, and studied printmaking and photography at the Tasmanian School of Art in the early eighties, graduating with a Master of Fine Arts degree in 1985. She has exhibited in a number of solo and group exhibitions in Australia and internationally including most recently *Parallel Collisions*, Adelaide Biennale of Contemporary Art at the AGSA, 2012, *A Rebours*, a survey exhibition of her work at the Australian Centre for Contemporary Art, Melbourne, 2012 and *Quill*, a solo exhibition at Bett Gallery, Hobart, 2013. Her works are included in many public, private and institutional collections.

Pat Brassington lives and works in Hobart and is represented by Stills Gallery, Sydney, Arc One Gallery, Melbourne and Bett Gallery, Hobart.

DAVID HAINES and JOYCE HINTERDING live and work in the Blue Mountains, NSW Australia and exhibit in Australia and internationally. They maintain independent practices and also collaborate on large-scale art works that explore a variety of experimental, traditional and digital media. Their recent work 'The Outlands' won the Ann Landa New Media Art Award at the Art Gallery of New South Wales, Sydney (2011) and their work, 'Earth Star' received an Award of Distinction from *Prix Ars Electronica*, Linz Austria in the Hybrid Art category (2009). Selected exhibitions include, *Superlight*, The 2nd Biennial OISJ Art on the edge, San Jose Museum Art, California, USA, (2008); *(in)visible sounds*, Montevideo, The Dutch Institute for Time-based Art, Netherlands (2007); *ReSearch*, The Sendai MediaTech in Sendai, Japan (2006), and they were the Australian National representatives at the 26th Biennial de Sao Paulo, Brazil (2004). They are represented by Breenspace Sydney and lecture at Sydney College of Arts, Sydney University.

AMANDA DAVIES is known for her figurative paintings, transforming a body state experience into an image to be seen. Analysis of that which is experienced, of being of the world, and the notion of embodiment is explored by the artist and informs her paintings.

Davies has work in numerous collections including: The Tasmanian Museum and Art Gallery, Devonport Regional Gallery, La Trobe University Collection, Wollongong City Gallery, Artbank and private collections. Awards include The Australian Council for the Arts, Rome Residency 2012, *Shotgun*, a partnership with Contemporary Art Spaces Tasmania and Detached 2011, Rosamond McCulloch Studio Residency 2006 and in 2007 she was commissioned to create new work for the Royal Hobart Hospital. Her education includes a Bachelor of Arts through the University of Tasmania. Amanda Davies is represented by Bett Gallery, Hobart.

DR MARIA KUNDA BA (hons), BFA (hons, first class), MFA (research), PhD is associate lecturer in art and design history and theory at the Tasmanian School of Art. Her practice spans curating and writing. Current research relates to modernism, postmodernism, international avant-garde movements; contemporary Australian art, craft and design; professional art-writing-as-creative-practice, and printmaking. She has participated on the University of Tasmania's Plimsoll Programming Gallery Committee, was Chair and longstanding member of the board of Contemporary Art Services Tasmania, and has worked in general management and as a designer for performing arts companies. Maria has contributed to numerous publications and curated exhibitions.

FIONA LEE is an artist with an interest in dialogical, pedagogical modes of social practice, and the role of the artist-curator. She curated *Our Day will Come*, an alternative art school by Paul O'Neill (2011) for Contemporary Art Spaces Tasmania (CAST), and co-curated with Pat Brassington, *The Arresting Image* (2009) for the Plimsoll Gallery, and her work is included in state, commercial and private collections. Lee has had a residency at the Cité Internationale des Arts in Paris and two Australia Council Funded art residencies in the UK. She has been awarded an APA scholarship for post-graduate studies, a Marie Edwards Travelling Scholarship and selected for the 2013 Banff Research in Culture Residency, organised by the Liverpool Biennale, The University of Alberta and the Banff Centre, Canada. In addition to her artistic practice, she has been involved in exhibition curating, administration and touring, she was a member of the Plimsoll Gallery Committee (2001- 2010), a Board member of INFLIGHT Art (2010-2011) and in 2009, she worked for the Australia Council at the 53rd Venice Biennale.

TEACHING AND LEARNING CINEMA are Louise Curham & Lucas Ihlein. TLC evolved from the Sydney Moving Image Coalition - a filmmakers and film lovers group with a specific focus on Super 8. Curham works in film performance, installation and experimental film. Her key interest is the experience of deteriorating and ephemeral film images. Ihlein is an artist who works with social relations and communication as the primary media of his creative practice. His work manifests as blogs, participatory performances, pedagogical projects, experimental film and video, re-enactments, gallery installations, lithographic prints and drawings.

<http://www.teachingandlearningcinema.org/>

<http://www.teachingandlearningcinema.org/expanded-cinema-re-enactments/woman-with-mirror/>

LIST OF WORKS

AMANDA DAVIES

Imagining the infra-slim, 2013

oil on linen

45 x 35 cm

Bleak exercise to grasp the infra-thin,
2013

oil on linen

45 x 35 cm

Feeling for the infra-mince, 2013

oil on linen

45 x 35 cm

*Searching for the haptic (after
Étant Donnés)*, 2013

mixed media

dimensions variable

DAVID HAINES and JOYCE HINTERDING

The Black Ray: Cloudbuster Number

*Three: Orgone Energy Cloud Engineering
Device*, 2011-12

anodized aluminium, irrigation piping,
water pump

220 x 220 x 160 cm approx.

Starlight Driver: Cloudbuster Number

*Four: Orgone Energy Cloud Engineering
Device*, 2011-12

anodized aluminium, irrigation piping,
water pump

220 x 220 x 160 cm approx.

Photo credit: Michael Myers

PAT BRASSINGTON

Sweet Inspirations, 2006

84.5 x 66.5 cm

Digital print on Hahnemuhle
paper

FIONA LEE AND

MARIA KUNDA

Automatic Conversation

Activator 2013

A card game for 4 or more
players

TEACHING AND LEARNING

CINEMA

(Wo)man with Mirror, 2009-2013

expanded cinema re-enactment
(performance, documents, video,
printed media)

Photo credit: Anneke Jaspers

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