

COOL CHANGE CONTEMPORARY

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JESSE BOWLING & SAMUEL JACKSON

LUISA HANSAL

BRENT HARRISON

LIAM COLGAN



JESSE BOWLING & SAMUEL JACKSON: ALGORITHMIC CHICANERY - LIGHTSPEED SPIRITUALITY

GALLERY 1

CHICANERY IN CONVERSATION

Sam: Chicanery, as far as my own understanding goes is the use of deception or subterfuge to achieve one's purpose. But I think there could be ways to further unpack this definition through making. Because here, we are talking about mystics and diviners but then placing them within a kind of hyper capitalised, technological environment. This to me, brings up questions of futurity, and divination, where Joshua Ramey argues in *The Politics of Divination*, that "divination, to be successful operates as a kind of objective chicanery, in the sense that the chicane is only partly orchestrated by the skilled diviner and partly surrendered to by the inquirer." So to me I think there is a kind of chicanery in the way that our work has a relation to both of us, and also to the public. Evident in the push and pull of orchestration and surrender. To me, this is vital to the understanding of our work as a site for contesting future manifestations of technology?

Jesse: The point you make about divination is interesting, I don't see my individual work as divination necessarily. But our collaborative work is explicitly about divination. I seek to question and unpack current world issues rather than proposing a future narrative. Do you think your work speaks to that through divination? I think we are also setting up a timeline/prequel, or even an aspect of divination within our individual works, that perhaps our collaborative work could be understood through.

Sam: For our collaborative work, I think there is a sideways method of divination. In that there are some sci-fi/spiritualist tropes that operate as an implicit critique of the present, but also seem to extend that present, and into the future. I really like how you called this exhibition a prequel to a future work though, as it seems to draw attention to the way we set our own antagonism in an almost cinematic, franchised domain. Which maybe abstracts our own disagreements, and even our sympathies into what you might call high concept cinema?

Jesse: Yes! High concept cinema! lol. I think the sci-fi/spiritualist tropes are interesting but I think of it more from a futurist aspect. For me, the futurist is the voice of the current state of technology and spiritualism, using 'real world' examples as a method to convince, and subject its followers into the realm of a future ideology.

Sam: With your work, I'm interested in this interaction between the computational algorithm, and the more esoteric practice of Joelleen's work as a Naturopath. Especially in the way that she helped you to painstakingly formulate your elixirs. To me esotericism is in part concerned with a re-enchantment of the world, so a kind of refusal of the modernist claim of a rational world order. How do you see the rational methodology of the algorithm, interacting with Joelleen's more holistic and emotional response to well-being?

Jesse: The intersection of these are very different, being that the algorithm is in the beginning stage of its epistemology. Whereas the esoteric practice of Naturopathy is built through practice, and has a long history. However, both exist within a realm of



Jesse Bowling and Samuel Jackson, *The Word of Lightspeed Spirituality*, 2018, Digital Print on Aluminium.



Jesse Bowling and Samuel Jackson, *The Word of Lightspeed Spirituality*, 2018, Digital Print on Aluminium.

believability and perhaps an algorithm could be seen as more 'rational'. Its process is always aggregate, rather than sympathetic to variables and difference. While the healing and prescription process of Naturopathy will be different, and again sympathetic to individuals. In some ways I'm questioning the idea of healing. I think there is an interesting relationship between naturopathy and algorithms, one that could potentially relate to a neoliberal agenda.

Sam: I like how you place both the algorithm and naturopathy in the realm of what is 'believable'. I think part of what makes algorithms so pernicious is the way that often rationalists understand numbers as some kind of non-language, one that gets outside of the problem of mediation and translation. For instance, we see blindness played out time and again with the racial profiling that algorithms amplify. I think both our individual works are interested in contesting the space of the algorithm as a cultural tool and signifier. Whereas the collaborative work in my mind, attempts to operate on current hegemonies and their relation to futurity, taking the algorithm as the site for change and contestation. In that way I think it opens up a space to invite a practice of chicanery. I hope the work functions as an invitation to think of the future in a way that sidelines neoliberal discourse of a future hopelessly entangled in capitalism and instead opens up space to think through and beyond the future in all its messy multiplicity and contingency.

Jesse and Sam went to a TEDx talk the other day, on Lightspeed Spirituality, featuring an extended conversation on the relationship between the speed of information, and its spiritual connotations. Jesse thought that the talk emphasized a methodology of emotions, their connective tissues and impetuses. Sam argued that the talk was about the limit point of information, the sound of it breaking, like a jet piercing the sound barrier. They both argued into the night with no consensus.

Algorithmic Chicanery – Lightspeed Spirituality moves through a methodology of chicanery. Signs are introduced and contested, two practices converge and rupture. Esotericism is invoked to break into the algorithmic encircling of the earth. Multiple installations explore esotericism through technological/algorithmic paradigms, honing in on emotional productions and computational collapse.

Originally from Aotearoa, New Zealand, Jesse Bowling is currently based in Melbourne, studying a Masters of Fine Art at the Victorian College of Art. He also holds a BFA (hons) from Massey University. Bowling co-founded artist run initiative MEANWHILE (NZ), and has recently exhibited at, Adam Art Gallery (NZ), Enjoy Public Art Gallery (NZ), MEANWHILE (NZ), and has an upcoming show at KINGS (VIC).

Samuel Jackson is an artist from Taranaki, New Zealand, currently based in Melbourne. He attained an Honours degree in Media Studies in 2015 from Victoria University, Te Whanganui-a-Tara. Jackson has recently exhibited at MEANWHILE (NZ), Firstdraft (NSW), The Honeymoon Suite (VIC), and is exhibiting later in 2018 as part of a group show curated by Moana Project Space (WA) for the Unhallowed Arts Festival.

LUISA HANSAL: DEAD WEIGHT

GALLERY 2

ETHEREAL HANGOVER

On the eve of the Perth leg of Larinda's debut tour, Luisa and Larinda chat over toast and coffee. They are both hungover from a party the night before; tired and reflective, they talk about how Larinda came to be and the ethereal gestures that keep you afloat.

Luisa: Larinda! Can we pinky promise to only do ethereal things while we're on tour, everything else gets blitzed!

Larinda: Oh my god, perfect! *(They pinky promise)* Hey, do you think you were blitzing some things when you made me? Like maybe you had to make me to blitz some feelings that were holding you back? Or blitz things to make me?

Luisa: Totally! I had just gone through the hardest year of my life and thought, fuck it, I'm blitzing everything and making Larinda.

Larinda: *(buttering toast, contemplating)* Wow, that's deep Lu...very ethereal. Do you remember the day you made me? Can you tell me that story again, you know I love that story so much! *(smiles, finishes her mouthful, puts another slice of bread in the toaster)*

Luisa: Well, I made you on the day that marked a year since my brother's bike accident.

Larinda: *(silence)* The saddest day.

Luisa: I was feeling super emotional, yet strangely calm. I remember after making you just staring for a while at you laying there on my apartment floor...there you were; pathetic. Beautiful. Careless. Confident. Peaceful. Hilarious. Sad. Hideous. Mesmerising. Helpless.

Larinda: *(blushing)* So, I'm guessing the memories of that day were playing on your mind?

Luisa: Oh god, yes! I made you to help me be present with those thoughts and feelings and to try and understand them better. There I was tending to you, just like I tended to my brother on his last days. Holding your hand, like I held his. Lying against your chest, like I lay against his. Stroking your hair, like I stroked his. Examining your body, like I examined his. It was a privilege to be there with my brother when he left the world and it was a privilege to be with you that day.

Larinda: You know, that's the most ethereal story I have ever heard.

It's interesting that you chose to make me out of dough. I think it's a really beautiful substance.

Luisa: I made you from dough because of its literal materiality and how it speaks to the heart of the abject; the cadaver. Larinda, you're literally expanding, shrinking, ageing and dying before my eyes! Sorry. That's pretty full on, but it's true! But making you with an ephemeral material made you important because everything that is truly beautiful and loveable in life will eventually die.

Larinda: So, I remind you of death? *(munching, contemplating, looking pensive)*





Luisa: Yes, but also of life. It's important to be reminded of both in order to live the most wholesome and ethereal lives we can.

Larinda: I feel like dough has a special connection to the body in other ways too. Like, in a less positive way. I read about all these diets where people avoid it, you know? Like women aren't supposed to like carb-y foods, like it's repulsive or something. Have I just imagined that? I guess I just don't understand all those social pressures as well as you do (*chewing*).

Luisa: No! You're exactly right. That's also why I believe dough is a powerful material to work with. It can be used as a metaphor for so many aspects tied to conditions and constraints around the female body. Gluttony, even. Larinda, just by being comfortable in your own skin you've created your own definition of beauty, outside of society's norms. Do you know how important that is?! You remind me that I need to accept and look after myself, above everything else.

Larinda: Wow, it's seriously so special that we have helped each other so much. Like, I am helping you blitz demons and also connect back with your brother, and you brought me to life! Oh Lui, I just love you!

(embraces Luisa, who has a tear rolling down her face. No tears come out of Larinda, because she's made of dough, but she feels them on her face nevertheless).

So, we're about to go on tour! Are we all organised?

Luisa: Oh yeah! That reminds me, don't let me forget the Larinda on Tour T-shirts!!

Dead Weight explores the fascinations and fears of our changing corporeal being. Utilising sculpture, video and sound, Luisa Hansal presents a psychological space where the feminine body's impermanence, fragility and pathos can be examined. The work further questions the conditions and constraints tied to the female human body by presenting it as tragic, transgressive, abject and even ludicrous.

Luisa Hansal is a multidisciplinary artist based in Melbourne. In 2017 Hansal completed a Master of Fine Art (High Distinction) at RMIT University and was awarded the Lowensteins Arts Management Graduate prize. In 2012 she graduated from Edith Cowan University with a Bachelor Degree in Contemporary Arts, majoring in Visual Arts. Subsequent to graduating she was awarded a placement in the highly acclaimed annual *HATCHED: National Graduate Show* at PICA, and received a 6 week residency at the Edith Cowan University Printmaking studio. In 2014 Luisa underwent a 3 month artist residency in Berlin, Germany and in December 2016 Luisa undertook a 6 week residency at PICA. Luisa has exhibited in both solo and group exhibitions in Perth, Melbourne, Sydney and Berlin.

BRENT HARRISON: YOU CAN'T SEE RAINBOWS LOOKING DOWN

GALLERY 3

The rainbow flag was first used as a symbol for the LGBT+ community in 1978 by artist and activist Gilbert Baker, after being challenged by Harvey Milk to invent a symbol for the gay community. Since then, the image of a rainbow has become synonymous not only with the gay community but with general human principles of inclusion and diversity, and it represents a potentially specific image for and of our community, one that is inclusive as a guiding principal, not so much tolerant of others as appreciative of difference.

The rainbow flag featured heavily in the collateral surrounding the 'Yes' campaign in Australia's recent marriage equality vote. In Western Australia Marcus Canning's newly-installed 'Rainbow' sculpture appeared prominently in social media of supporters of the Yes campaign. The sculpture comprises nine shipping containers, arranged in an arch to resemble a rainbow, that the artist claims is a 'universal symbol of hope as well as aspiration' with ties to numerous subcultures, including 'alternative and counter cultural hippy styles and aesthetics, a distinctive and ongoing element of the Freo character'. However, if unacknowledged, the LGBT association is an undeniable reading that many will have. And questions of queer appropriation aside, it is a really successful embodiment of the 'gay' rainbow's sentiments of inclusivity and diversity, and as it opens onto the port, keeping its ties with the ships that pass through, it is outward facing and welcoming, things we should be in real life.

Harrison's *You Can't See Rainbows Looking Down* is nonplussed in the face of all this happiness. Through a nifty move in deadpan, he draws a wonky equivalence between the monolithic sculpture and a cheap readymade in the form of a family tub of Golden Gaytime ice cream. While on one level alluding to the pot of gold at the end of the rainbow, establishing a mock-serious tone that deflates the ambitions of Canning's sculpture, it also draws an equivalence between the two objects.

Golden Gaytime ice creams were first produced in Australia in 1959, at a time when 'gay' could still be used to mean 'carefree' and 'joyful', and the term could be unproblematically used to market a dessert product to families, and especially children. Streets appears to be a rare example of a company that has chosen to live with the gradually altered meaning of the name of its product, retaining a tagline from the 1980s, 'It's hard to have a Gaytime on your own' (did people really not see the double meaning in the 80s?), and re-airing a commercial from the 1980s in 2009, and recently launching a 'Honk if you're up for a Gaytime' billboard effectively 'outing' another iconic ice cream from their range, Bubble O' Bill.

Through the conjunction of sculpture with readymade, it's clear that Harrison sees both as participating in a type of banal capitalist appropriation of gay culture, one that perpetuates 'gayness as innuendo' tropes that gay culture would be more likely to mobilise to destabilising effect. And it's a particularly banal appropriation; everything that might be genuinely subversive to heteronormative principles is excised in favour of a clean, shiny image of gayness.

Harrison's installation extends this through an almost



Brent Harrison, "Whoa there cowboy", 2018, Golden Gaytime, dimensions vary, Documentation by Tim Palman



Brent Harrison, *Heaven*, 2018, Wall mural printed on Photo-Tex™ adhesive wallpaper and print, 200 x 133 cm

brattishly aggressive gesture. The moment of the dropped icecream is when the reality of the perfect heteronormative family begins to unravel: children scream, parents lose their composure. A scene is caused. Harrison's melted Gaytime both symbolizes this failure in the principle of heteronormativity, and reintroduces the bodily into it. Introducing the abject, indeed the scatological, in a gesture he calls to 'faggify', Harrison's work gleefully besmirches those clean, cheerful, sexless, rainbow-adorned same-sex couples who were the public face of the Yes vote. In so doing, Harrison's work playfully, but nevertheless with clear intent, questions what may be lost in the expanding tolerance, indeed corporatization, of non-normative identities.

The gay community is one that is defined by our sexual difference. Rainbows might be inclusive but they're not very sexy.

Travis Kelleher

Travis Kelleher is an academic, writer, and curator based in Perth, Western Australia. He currently works for FORM building a state of creativity in the fields of research and writing.

You Can't See Rainbows Looking Down was developed during a residency at the Fremantle Arts Centre and utilises sculpture, photography and installation in response to the public artwork *Rainbow* by Marcus Canning. *Rainbow* is a recognisable symbol of Fremantle that was commissioned by the port side city in 2016 to put a smile on the face of visitors and foster conversations and debate. Through humour and intervention, Harrison explores his indifference with the sculpture by examining implications surrounding the artwork involving acceptance, appropriation, visibility and consumer culture.

Brent Harrison is a multidisciplinary artist based in Perth, Western Australia. In 2016 he graduated with a Bachelor of Fine Art (Honours) from Curtin University. Since graduating Harrison has exhibited at Artlaab, Smart Casual, The Hive Art Space and the City of Perth's Grand Lane Light Locker Art Space. He was selected as a finalist for the Australia Post Art Prize at Fort Delta and received a Judges Special Mention at the City of Melville Art Awards. Harrison has also completed residencies at the Fremantle Arts Centre, Another Project Space and Curtin University. The Visual Arts Residency Program is an initiative of and hosted by Fremantle Arts Centre which is part of the City of Fremantle and is supported by the Western Australian Department of Local Government, Sport and Cultural Industries.

LIAM COLGAN: GLAMOROUSLY SLIPPING THROUGH TIME

PROJECT SPACE

Artist in Residence, Liam Colgan will develop a new series of works exploring how bodies are encountered through social media and how screen mediation shapes understandings of queerness. Online spaces have become integral to disseminating knowledge of LGBT issues, and often function as windows through which to voyeuristically share in others lived experiences. For trans people in particular, online spaces like Instagram and YouTube are used to cultivating new visual languages around embodiment, desire and intimacy. These spaces act as archives, cataloguing the different forces that affect and motivate queer people in the world.

The body is always
one step away.

Clamorous-ness slipping through time.

I am finding it really difficult to pinpoint the emotional core of this new work. I think that it has something to do with seeing others of social media and being in awe of them. Like, I adore seeing images of trans people on instagram. It really does something to me. There is such a beautiful quality in the stillness of their images. But also there is another feeling. Like, these still images of perfect queer bodies make me kind of sad. There is a desire to feel the way that something looks. I get lost in the fantasy of these images. As though i could occupy the perfection of

There is something about the body being fragmented by the internet. There is something about reframing it. Holding it within the frame... Held together by images. Sticky taped together. Just holding together.



Talismans of femininity meant to ward off the
masculine in the body. A possession and exorcism.

I think that the landscape of reading images and seeing images has changed a lot. And also the idea of seeing gender has changed heaps. I think for me, the way that I've come to understand gender is a lot through images, a lot through instagram and this is great in some ways but really misses some stuff too. I think it misses some of the core issues of transness - its everchanging quality. Its instability. Images allow us to see something as set and fixed. To hold it for a moment. But the essence of transness for me isn't so set. It isn't about having a fixed body. I wonder how we can reach an adequate representation of transness in an image...

The values required for social
repair are the same values
required for personal repair

trans is very quantum.

Existing in the border of an
instagram post

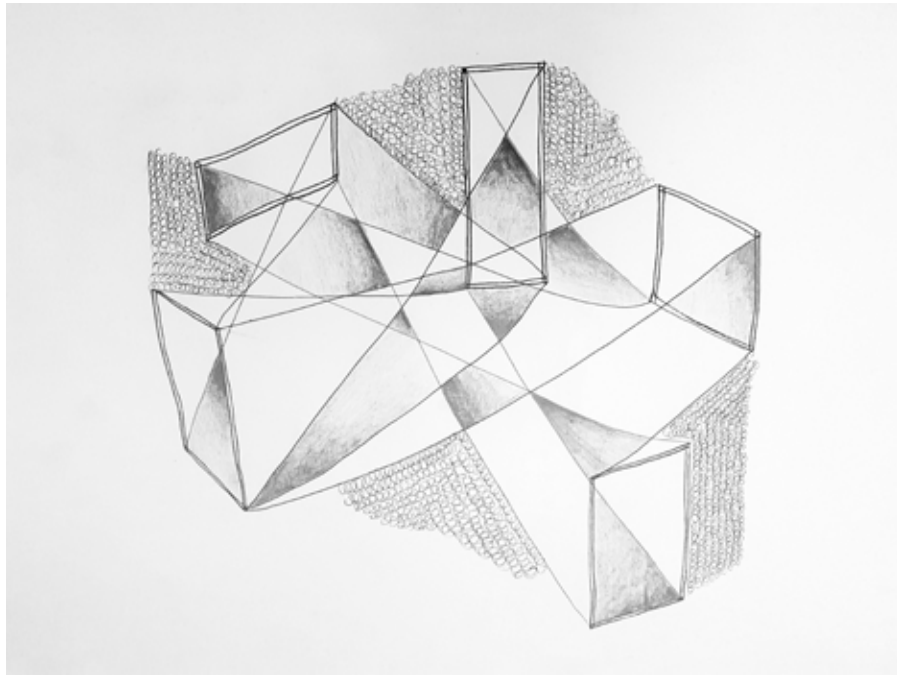
Taking from their own experience of exploring gender through Instagram, Colgan will be producing sculptural and performative works that unpack how image making online has informed their identity. Colgan is interested in the glamorous selfies, intimate nudes and perfectly staged photo-shoots that offer images of queer life as full of sensuality and empowerment. What does it mean to make these images? And how might one better represent the complexity of embodiment? Through object making and performance, Colgan hopes to consider the physical and emotional impacts of such contemporary image sharing online.

Liam Colgan is a multi-disciplinary artist based in Perth. Colgan's work broadly investigates the fields of sexuality and queer theory in relation to art practice. Their work often deals with the normative social structures within everyday life and draws from their personal experience of queer identity. Their investigations predominantly take the form of video, performance and installation. Through these media, Colgan considers how individuals might challenge social power structures and navigate complex emotional and psychological states.

Since graduating in 2014, Colgan has exhibited in multiple group shows including Hatched National Graduate Show at PICA in Perth; Passing/Parades at SUCCESS ARI in Fremantle and Of All Others at First Draft in Sydney. More recently Colgan presented their first solo exhibition King Single/Expanded Queen at FELTSpace in Adelaide and produced a new performance work for Proximity Festival in late 2017.





Liam Colgan, Immaterial Girl, 2018, digital image.



Liam Colgan, Screen Conjuring, 2018.

Cool Change Contemporary acknowledges the Whadjuk people of the Noongar nation, the traditional and rightful custodians of the land on which we operate. We pay respect to Elders past, present and emerging.

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