

COOL CHANGE CONTEMPORARY

1 - 23 MARCH , 2019

FOLDING TOGETHER CUR. COOL CHANGE

MARISA GEORGIU

PETER KOZAK

GREG MOLLOY



FOLDING TOGETHER

GALLERY 1

Folding Together is a celebration of the diverse publishing pursuits of artists who share a connection to Perth and Western Australia.

Zines and artists books take on a variety of forms – often they are the product of community engagement; sites of political discourse; journals of intimate confession and platforms for a diverse range of imaginative expressions.

Embracing DIY, counter culture, collective practice and community, and using the zine as a strategic device for the projection of ideas, stories and experiences across vast distances and divides, this exhibition acts as a reflexive retrospective on the act of sharing and receiving knowledge.

Folding Together features work by:

Mike Bianco
Natalie Blom
Dan Bourke
Leonie Brialey
Yi Chun Kuo
Robert Cook
Natsumi de Dianous
Anna Dunnill
Sophie Durand
ET
Oliver Hull
Matt Hunt
Steph Kretowicz
Gabby Loo
Danni McGrath
Dan Miller
Michael Miocevich
Stuart Ringholt
Ben Rodin
Francis Russell
Jess Tan
Claire Wohlnick
Connor Xia



Folding Together Installation View.

MARISA GEORGIU: DE-MARCATING SPACE FOR THE PURSUIT OF (...)

GALLERY 2

There is a weight to modern cities – a heaviness to our seat upon the earth. Buildings and roads of dug up, displaced, pulverised, liquified and re solidified rocks, bound together by the remains of ancient ecosystems. We live in the reclaimed remains of tiny lives, long over. Combined with this heaviness is speed. That we tend to experience cities as fast, busy, hectic, restless spaces is a desperately clichéd observation, evoking watermarked Stockphoto images of cars streaming down highways, rendered rivers of light by time-lapse photography, and mosaics of grey on grey on grey as faceless commuters, blurred to show how their movements are made confident by repetition, exit an urban train station at peak hour. It's trite, but fair, to observe that Australian urban landscapes are, by design, fast, and *heavy*.

The heaviness of modern cities can easily be mistaken for permanence, much in the way a simple pattern, repeated quickly, suggests endlessness. But permanence is a myth. Spaces are always in flux, cities are never finished. Cities are haunted by what was and is no more but may be again, imagined utopias and crumbling ruins, possible future cities already humming with life, ready to storm the tiniest rupture in the urban fabric. The illusion of permanence and foreclosure of possibilities in Australian cities is an artefact of settler- colonialism, a desperate, failed attempt to fix, control, and contain a barely known landscape and finish the genocidal project of replacement - all rendered in a heavy, concrete aesthetic. But spaces are never finished, and never singular. Landscapes (airsapes, waterscapes, earthscapes, cityscapes) are layered, and tidal in their blurriness, their becomingness. We need to notice, and perhaps unlearn that singularity, that sense of fast-paced permanence and concreteness.



Folding Together Installation View.

An incomplete lesson in spatial theory

There are many ways to think about space. Here are three:

1) Old fashioned, but still influential in (western) urbanism: space is a container, an empty vessel, a backdrop we design, against which we perform the theatre of our lives.

2) Space is socially-constructed – it both reflects and reproduces social, political, and economic relationships– we can change the city by changing ourselves, and vice versa.

3) Space is entangled with socio-political relations, but is not reducible to them; our ability to transform spaces is not total, it has a will, an agency of their own, at work on us as we work on them..

Spatial injustices look different when we unlearn permanence. When we understand that cities and spaces are always in the process of being produced and reproduced, made, unmade and remade, then the heaviness of predictability and inevitability lighten. Marisa offers us a toolkit, or spell-kit, for unlearning permanence, for finding lightness in heavy urban landscapes.

De-marcating Space for the Pursuit Of (...) is asking us to stop – an act that might not seem like much, indeed, it might be confused for inaction rather than action in its own right. But stopping in the city is disruptive – it disrupts the pattern, the heaviness that repeats faster and faster. Urban stillness evokes, for me, the feeling of stopping in the midst of a whirlpool. Ever made a whirlpool in a swimming pool with some friends? You'd all swim and wade in a circle as fast as you could, creating a current within concrete chlorinated confines in what first took effort, and then became the easiest thing, easiest way to move, as the group gained momentum from repetition. That was the fun of it – moving in concert, with the intention of making something so strong together that you'd be carried away. But the currents we are swept up by are not all of our own making; settler-colonial capitalism produces particular kinds of



Marisa Georgiou, *De-Marcating Space for the Pursuit Of (...)*, 2019. Image courtesy of the artist.



Marisa Georgiou, *De-Marcating Space for the Pursuit Of (...)*, 2019. Image courtesy of the artist.

spaces, and particular modes of living them (in the tempo of acceleration). Speed, heaviness, accumulation, tension, aggression, exclusion. Your feet don't touch the bottom.

Marisa asks us to stop, linger, loiter. More than ask – she equips us to be still in the midst of the whirlpool, to find our feet. A disruptive minor act of deceleration... With the lightness of silk, the fragility of the fabric and the found sticks that bear her flags, Marisa marks out a space for stillness amongst speed, lightness amongst heaviness. Her words remind us first of our embodiment, and then that the spaces of our bodies are open – permeable, un-contained, changeable. To be still is to be vulnerable, and Marisa's piece evokes, for me, Leticia Sabsay's reminder that "to be vulnerable implies the capacity to affect and be affected" – this openness to being affected is our "responsiveness... [which is] inextricably enmeshed with our capacity to 'act'"¹. Marisa offers us a guide for stillness, for un-numbing, for attentiveness to how our body is undone and remade with each breath. In our vulnerable stillness we find our capacity to be otherwise, listen otherwise, act otherwise.

Silver spells on silk flags, sticks in the earth, mark a spot for stillness, connection, dispersal. Cities are accelerating patterns, stillness is rupture. Currents break against quiet bodies, eddying out into smaller, new, unpredictable formations. In rupture, new modes of living and dying together in cities can be imagined, and old ways remembered.

Natalie Osborne is a critical human geographer and a Lecturer in the School of Environment and Science, Griffith University, Brisbane. Her work focuses on radical spatial politics and the possibilities of more just urban futures, even amongst ruins.

¹Sabsay, L. (2016). Permeable Bodies: Vulnerability, Affective Powers, Hegemony. *Vulnerability in Resistance*. J. Butler, Z. Gambetti and L. Sabsay. Durham, Duke University Press: 279-302.

De-marcating space for the pursuit of (...) is a contemporary toolkit for invoking a temporary or momentary experience of “Magic” in urban parks and public space. With the design of space discouraging stillness (loitering) and creating barriers to the natural world, this toolkit signals to experiential possibilities through designating space for stillness, awareness and pause.

The project is framed by feminist philosophies which acknowledge the benefits to foregrounding “other ways of knowing”; non-intellectual, experiential or embodied knowledge, which is often backgrounded and undervalued from Western patriarchal viewpoints. With this understanding, pointing to and engaging with experiential possibilities can be seen as a feminist research methodology into understanding ourselves in relation to our immediate environment and urban existence.

Marisa is an inter-disciplinary artist, critical writer, and student of embodied movement, interested in our relationship to ‘nature’; in the context of wider feminist discourses and our urban existence. Through her practice, she explores everyday expressions of the spiritual, the digital, the contrived and the ironic that can manifest while interacting with a houseplant, a backyard, or public space in the concrete city.

Marisa completed her Bachelor of Fine Art (Hons) in 2015. In 2016 she presented this research for LEVEL ARI and Critical Animals Creative Research Symposium. In 2017, she exhibited solo at MOANA Project Space, Perth, and KINGS Artist-Run, Melbourne. She lives and works on unceded Jagara and Turrbal land.

PETER KOZAK: KNOW YOUR NEIGHBOURS

GALLERY 3

*PETER KOZAK IN CONVERSATION WITH RHIANNON
DIONYSIUS*

Rhiannon Dionysius: Your exhibition includes a book and a video. How did you develop these works?

Peter Kozak: I was developing a work that required images of different light effects when I noticed a streetlight near my house that wasn’t working properly. After filming it a few times, I was looking at the footage I’d shot when I realised there was something interesting about the way the streetlight appeared to be struggling. In my experience, I’ve found that people (including myself) are usually reluctant to share their personal struggles, but here was this streetlight being very bold and uninhibited about having its dysfunctionality on display.

The book was initially meant to be a way of documenting my process. In previous works I’ve discovered the subjects in my videos by chance, but lately I’ve started scouting around different areas to try and find stuff to use in my work. What I’m mostly looking for are physical manifestations of vulnerability - this is one of the main interests in my practice. The reason I’m interested in this subject is because I have a physical health condition that makes me vulnerable, both physically and emotionally, so documenting these objects is a way of both expressing and confronting these feelings of vulnerability. Sometimes when I’m filming things people come and

talk to me. At first I found these experiences uncomfortable, but I also noticed that many of the conversations were fun to listen back to. I had recently started an Instagram account and I was thinking about putting some of the conversations on there, along with photos from my scouting missions. However, I wasn't sure about the ethics of putting up videos/audio of people on the Internet without their permission, so I decided to make a book instead, where their anonymity could be preserved.

After I put the book together I noticed there was an interesting tension between the text and the images. While the images were documents of a private activity - exploring hidden spaces, the conversations documented moments of sharing and exposure - not only for myself but also for the people who approached me. This connected with my interest in questioning the separation between private and public spheres and how we're supposed to act in them (as seen in the video) and also brought into question other dichotomies, such as visible/hidden, artist/non-artist, or wild/domestic (as seen in the image of the echidna cruising around on my parent's suburban property).

RD: What is your filming/editing process?

PK: With the streetlight, I probably went out there and filmed it at least ten times. I think that's maybe the reason why people came up and started talking to me - because I was out there so much (one person who talked with me actually came back with their phone to take some photos of the streetlight with me).

The reason I filmed so much was to have enough footage to be able to make a consistent edit (with shots in similar weather conditions etc.) and also to play



Peter Kozak, *Streetlight* (still), 2019, 4K video, 2:43 minutes. Image courtesy of the artist.



Peter Kozak, *Streetlight* (still), 2019, 4K video, 2:43 minutes. Image courtesy of the artist.

around with different exposure settings. In the editing, despite having all this footage it was still a challenge to cut together. There were some really nice shots that I had to cut. For example, when the streetlight turns on it goes through about five different shades before it turns orange - it's really beautiful, but I had to cut it because it didn't serve the work as a whole.

RD: What's next for you?

PK: I'm currently working on a new book documenting my experiences exploring secret spaces like abandoned quarries, spaces under supermarket parking lots, etc. as well as developing a new installation work. I also might be doing another public program soon if all goes to plan!

Know Your Neighbours pairs together images of dysfunctional objects and hidden spaces, reflecting personal experiences of living with chronic illness, with extracts of conversations had with people while filming, that involve moments of awkwardness, vulnerability and personal sharing.

The intention behind this pairing is to consider the way that different dichotomies operate, such as private/public, hidden/visible, and how these might be questioned or challenged to lessen or break down the taboos around talking about private issues or showing dysfunctionality in public space.

Peter Kozak is a Brisbane-based artist who works primarily in video installation. Focusing on objects located in public space that are fragile, abandoned or affected by violence, his work seeks to draw connections between the material qualities of these objects with human experiences that we don't often share, such as vulnerability, isolation, trauma, etc. The installation of these videos are then designed to accentuate particular qualities within the objects or to complicate and disorientate them from the ways that we usually experience them to explore ideas around how we manage personal vulnerabilities in relation to the public eye.

Graduating from the Queensland College of Art with First Class Honours in 2017, Peter has exhibited extensively in Queensland at spaces such as Boxcopy (2018), Metro Arts (2017), Outer Space (2016) and The Walls Art Space (2016). Peter has also shown interstate as part of the Footscray Art Prize in Melbourne (2017).

GREG MOLLOY: ASSEMBLED ENTITIES

PROJECT SPACE

This is an experiment in creating a moment of intrigue and mystery – a first encounter. A creature known as a puppeteer builds mechanistic beings from raw materials. It is a performance of precarious arrangement and of sound that speaks, that comes alive through touch.

The role of a puppeteer is to find life, to find a voice in objects and let them become an entity. These machines, instilled with life, emerge from their box to stand tall to human height, to be as equal in stature, although if pushed they are weaker to fracture. They observe the viewers stare through their bodies, but they also reflect back – this is an attempt to bring humanity into the machine through empathic reflections, demonstrating the power a puppeteer has to allow a viewer to see themselves in a character.

It is strange to witness the installation of artwork at an opening night; what is being moulded in this space is something uncomfortable at first, as if you are stumbling into a pocket that is unfamiliar and otherworldly. Adapting the mechanics of absurd theatre and cosmic horror to expose the viewer to an idea being constructed in front of them, it is an exploration into the unknown.

The machines, audience, and the puppeteer rely on each other to create the precarious moment of introduction as the fragmented elements are brought together to produce improvised kinetic soundscapes

involving recordings of the materials used to create the machines.

The materials resonate from the machine as if they are in conversation with each other. They use a strange language – improvised and percussive, something not understood by the human, but nonetheless inviting, as if they are here to converse with all who visit. The concept for this work is to create a number of interactive sound/ assemblage performances with mechanistic steel fabricated kinetic sculptures that are contained within different sized suitcases. The puppeteer will begin to take out the different pieces within their assigned suitcase and put together a kinetic sculpture to carry out a kinetic function. Sound plays as each machine is assembled, the soundtracks are created through sampled percussion recordings of each piece of the sculpture. Once the sculpture is built it continues to perform in a mechanistic oscillated fashion to the sound of its own material composite.



Greg Molloy, *Assembled Entities*, 2019. Image courtesy of the artist.



Greg Molloy, *Assembled Entities*, 2019. Image courtesy of the artist.

The concept for this work is to create a number of interactive sound/assemblage performances with mechanistic steel fabricated kinetic sculptures that are contained within different sized suitcases. The puppeteer will begin to take out the different pieces within their assigned suitcase and put together a kinetic sculpture to carry out a kinetic function. Sound plays as each machine is assembled, the soundtracks are created through sampled percussion recordings of each piece of the sculpture. Once the sculpture is built it continues to perform in a mechanistic oscillated fashion to the sound of its own material composite.

Greg Molloy is a film maker, animator, sculptor, furniture fabricator, performance artist and contemporary puppeteer. In his practice he combines these forms into immersive installations that consists of performance, kinetic sculptures and film influenced set design elements. He currently maintains a studio in a collective in Northbridge on Newcastle Street. It is a shared warehouse space with aspiring creative practitioners and professional creative companies. After completing majority of his degree in third year, Greg is currently in the process of finishing his Bachelor degree in Arts at Curtin University and he has recently been awarded an Artsource supported residency at Another Project Space in Bassendean.

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.

www.coolchange.net.au
hello@coolchange.net.au | 0484 500 838
1F Bon Marche Arcade Building
74-84 Barrack Street, Perth, WA, 6000
@coolchangecontemporary

