

SNO 109

November 8 - 30, 2014

Foyer

Thomas McConville Shop, stereo audio 28.23

Gallery 1

Carl Plate

Untitled 827/60, 1960
Mixed media on magazine paper, \$2,250

799/75 'Greek Shadows', 1975
magazine paper collage on magazine paper, NFS

Untitled 1069/73, 1973
Magazine paper collage on magazine paper, NFS

804/75 'PMC 29' 1975
Magazine paper collage on magazine paper, \$5,000 UF

789/75 'Greece', 1975
Magazine paper collage on magazine paper, \$5,000 UF

796/74 'PMC 39', 1974
Magazine paper collage on magazine paper, NFS

Untitled 2086/68, 1968
Magazine paper collage on magazine paper, \$2,000

Untitled 1065/71, 1971
Magazine paper collage on magazine paper, NFS

803/75 'Watchers 2', 1975
Magazine paper collage on magazine paper, \$5,000 UF

Untitled 998/75-6, 1975-6
Mixed media collage on magazine paper, \$2,500

Gallery 2

Karin Lettau The Sum of Everything and More, 2014
Photograph/mixed media
30-33 images, projection time 30mins.

Hallway

Rik Rue

Fire and Water 2005
video 9 mins

Gallery 3

Jacky Redgate

Light Throw (Mirror) #8, 2011
C-type photographs (hand-printed from original negative)
Facemount to UV Perspex, 126 x 158cm
Edition of 3
Courtesy: the artist, ARC ONE Gallery Melbourne and
WILLIAM WRIGHT//ARTISTS, Sydney

Vsevolod Vlaskine

moonrivers #5417, 2014
digital photograph, rag paper, 57x38cm

moonrivers #5799, 2014
digital photograph, rag paper, 57x38cm

moonrivers #8998, 2014
digital photograph, rag paper, 57x38cm

moonrivers #0289, 2014
digital photograph, rag paper, 57x38cm

moonrivers #5348, 2014
digital photograph, rag paper, 57x38cm

moonrivers #5368, 2014
digital photograph, rag paper, 57x38cm

moonrivers #8960, 2014
digital photograph, rag paper, 57x38cm

moonrivers #5158, 2014
digital photograph, rag paper, 57x38cm

Václav Krucek

1-5 Reflections 06/01/04, 2004
Print from 6 x 6 colour transparency

6-7 Reflections Diptych 07/01/04, 2004
Print from 6 x 6 colour transparency

FIRE & WATER

Rik Rue's video-for-sound is a kind of video-painting, combining a set of phenomenal elements of rock, water with sound collage. What appears as a concrete surface is material found in the environment, without the aid or effects of filmic distortion, this screen weathered by nature over time serves as tissue on which reflected light is configured. In this constructed visual form the camera measures and records the varied movements of a second surface activated by the sun. The work called *Fire & Water* combines other kinds of continuum. These are devised by a collage of sounds. In a way, Rue creates what we might call a sound photograph, where the co-efficient of these base elements are further measured in terms of concurring spatial axis that each co-exist in. Like a photograph, what is framed can be read - the content is evidential, and in the case of the exhibited artefact each part is classified in this mash. The formulae relating to the observations increase complexity because parts of the sound elements are in fact forms of montage, in contrast to a part of sound being cut and juxtaposed to form the work's continuum. Neither forms abide by the common rules of film construction. The narrative if such a thing exists at all is abstract, the photographic form fuses microscopic detail with their unaltered appearance yet remains distinct. The surface that is photographed and selected critically, will not assume some representative basis illustrating or evoking the elements themselves. What we see screened has been distorted over time by a natural system, and is a record of a complex biological network. The surface is a surface concealing another surface in which a far larger plateau of species exists. Here the selection of the reactive forms is quite specific, pertaining to an outside human condition. The relationship between the concrete form and its surface in nature can be called construction, taking specific conditions that displays biological evidence. The selection by Rue of this series of found objects of course is vital in creating a transfigured experience for the viewer/listener. Like collage, through elemental of parts Rue's works are traceable, for each constituent part represents a frame that is defined by the author that aims to construct an intention one of meditation that exists as a whole defined here in the image frame, just as the parts juxtaposed in other sorts of collage undergo distinct selection processes and are embedded to form a continuum. The title of this work, *Fire & Water* shares some formal visual qualities of two other of Rue's series of video-for-sound works, but the work in this exhibition employs strategies of collage in a more didactic way. Known internationally for his sound collages, Rik Rue has also worked as a composer for theatre, dance and in film, and made radiophonic compositions for radio. In his small group meticulously conceived video-for-sound works which he has created and edited with cameraman Peter Oldham, the listener is able to trace visually parts of Rue's methodologies that as singular sounds compositions are more often layered beyond recognition or set deep in his aural and sound designs. Given that the visual aided sound work that *Fire & Water* constitutes resists normal classification of film or and moving image, the term that has been adopted is a 'transfiguration' of matter.

RL.8.11.2014

Text for SNO 'Photography' Roomsheets

Carl Plate's collages were a well-kept secret during his lifetime. His earliest collages (1938-1946) used photo media cut-ups to create ways of seeing that inverted expectations. He adopted collage, combining 'found' photography with mixed media – crayon, paint, ink, – as a means to liberate his creation of form and movement from reference to objective or 'seen' reality. He created what he called his collage 'maquettes', acknowledging their three-dimensionality, throughout the late 1950s until the early 1970s, as his work embraced non-figuration, developing from his earlier abstraction in the previous decade. By 1974, he was experimenting with what he called his 'multi-strip' work, each collage taking over a week to construct, using multiple copies of the same source. Plate developed a unique method of first constructing an abstract collage (see 998/75-6, 1065/71), in the process, removing the photographed subjects from their referents. He would then make three identical versions, using three copies of source materials – magazines, travel brochures etc. These he would then slice to create a doubly 'de-figured' image, twice removed from its reference to the objective world. These 'multi-strip' collages move across time and space, prefiguring work made possible by video technologies of later decades.

Plate remained committed throughout his life to the idea of making visible the non-visible. His work drew this response by A. D. S. Donaldson: '...we have a feeling of pleasure engendered by Plate's ability at once to disorient us, to take us away from the source of the image, and to return us happily to a new place, a new world even; Plate's world. Any original image has become unrecognizable, and in this work Plate recombined and reoriented his sources and evinced a fantastic post-pop new image order.'

(ADS Donaldson, 'The Visible Coming to the Aid of the Non-Visible: the Collage of Carl Plate', *Carl Plate Collage 1938-1976*, ed. Cassi Plate, Hazelhurst Regional Gallery and Arts Centre, 2009, p. 67)

Cassi Plate

30 Oct 2014

The Sum of Everything and More

Theodor Adorno once said that when you shudder — are taken by that affliction in which your body is seized and shaken by terror — it's a mimetic gesture reacting to the abstract. Both your reaction to the frightening meaningless of abstraction, to the 'cryptically shut', and your body's most concrete and vital representation of it. Ultimately, Adorno thought, aesthetic comportment could be defined as nothing other than 'the capacity to shudder, as if goosebumps were the first aesthetic image.'

The body in this case undertakes its first attempt at image-making. The aesthetics of self-design, the decoration of our bodies with accoutrements, jewels, fashion items, spectacles, cosmetics, and all the other feathers we use to make ourselves look more beautiful, is perhaps also one of our most primal artistic endeavours. Today self-design displays itself mostly in the digitised images we take on our phones, carefully select, edit, and then choose to exhibit to our own special audience, be it Facebook friends, or Instagram followers. Yet design has long been associated with the mere appearance of things, with dissembling and pretension, and so always has appeared fated to hide the essence of things. To deceive the viewer's understanding of the true nature of reality.

The mimetic character of photography, on the other hand, shocked its first audiences at the end of the 19th Century not because it was too abstract and meaningless. It seemed on the contrary to show things as they really are. Yet the photographic image also appeared somehow too real, too true, and so strange, foreign, and terrifying. For this reason photography quickly became associated with death. It appeared to capture past moments and past experiences like petrified remains whose former life was forever lost, and therefore forever inaccessible to us. 'The language that surrounds photography betrays this association with death and loss: shooting, framing, capturing...' The images on display here, however, are less about taking photographs, than they are about making images. Making an image entails a commitment to publicize, advertise and ultimately to expose ourselves.

'What is exposed can be put on trial — or — maybe it can be exposed because a trial has occurred.' The birth of modern art was twinned with the birth of the modern art critic, and the art going public who started to descend on newly built museums and art galleries. It was also, therefore, the birth of Judgment: the aesthetic judgment of the beautiful. This judgement was always meant to obey its disinterest, to perceive the image in its formal array, in the pleasing, harmonious arrangement of its forms and colours, and to see past any end the image might serve, or any representative or symbolic content it might have. Beauty, however, always seemed to dream of a place beyond judgment. In his book *On Love* the 19th Century realist novelist, Stendhal, famously wrote that for the artist, as opposed to the spectator, beauty is nothing but a '*promesse du bonheur*' — a promise of happiness.

There is a certain sense in which we are all images of our Mothers, in the same way it is said humankind was made in the image of God. We are like an idea realised, though conceived at a time some months before our birth. Sometimes, therefore, I look at these images as though they were one of my more beautiful siblings; or as if I were one of their ugly sisters. Actually when my Mum wants to say 'I'm imagining

something' she says, in her own mother tongue: 'Ich stelle mir etwas vor' — 'I'm placing something in front of me.' She makes herself into an image, and makes for herself an image.

The images displayed here were made with a special camera, her iPhone, the same device she uses to talk to me about her work. Her camera is therefore a medium for her image and image-making, and also for her voice and language. We are generally accustomed to see a material possession such as an iPhone as somehow ultimately inessential, or as a distraction from the immediacy of experiences that lay right in front of us. Here, however, it seems to me in some uncertain sense a contrivance essential to everything she is. It reminds me of the archaic prehistory of the Dawn of Man famously depicted in the opening scene to Stanley Kubrick's film *2001: A Space Odyssey*. There, for the first time, an ape takes hold of an old bone to ward off her predators. This bone, a relic and a rune of the living animal it once belonged to, became for the ape a matter of life and death, and so a matter essential to her whole being.

As well as the camera there are the raw materials she continuously builds, rebuilds, and un-builds. 'Matter,' she said to me, 'incarnates and allows me to have weight and presence in this world.' She'll hand roll clay balls, and coat them in vivid raw coloured pigments. Cadmium Yellow, Cadmium Red, Ultramarine Blue, and a deep, dark Prussian Blue. Some of these pigments she also mixes with casein. On the floor is a cardboard box with one-hundred samples of glass sheets. Mirrors, some aluminium and other thin, reflective sheets. There's a tray of water always sitting at her long work desk. A small paper sachet contains 25 grams of rare copper dust, used very sparingly. Paper strips are painted on both sides with the casein mixed pigments; some with the same colours on both sides, some with different colours. There's pieces of marble, sandstone, granite and timber, and also black paper, and translucent architect's drafting paper. Sun light is essential: morning light, daylight, evening light. Also spot lights — and shadow and darkness.

What is at stake in these images seems to me very much more than we, disinterested spectators, might be accustomed to. Our task, it seems, is to find a way to take an interest in them. To reverse, as spectators, our customary involvement with the work of art. To consider the image as if we were its maker.

Paris Lettau
Karin Lettau

2014

Thomas McConville

Shop, stereo audio 28:23

This piece draws largely from painting and literature, with a particular focus on the works of James Joyce, the paintings of Picasso and the photographic work of David Hockney. Through researching these topics I have become interested in how time and perspective is sensed in my compositions. In this piece I create forms and processes within the music which emulates the cyclical structure of James Joyce's *Finnegan's Wake*. The installation will be a cyclical piece of music which begins halfway through a musical phrase and ends halfway through the same phrase, in order to create an 'endless' piece of music when looped. Each cycle of the piece will last approximately 8 minutes before beginning again. The work will also contain elements of cubism in which sounds will be heard from several positions at once, giving the listener multiple perspectives of the same piece.

Artist Bio

Thomas McConville is an Irish composer and sound artist, working in both acoustic and electro-acoustic composition. His works have been performed throughout his home country as well as across Europe and America as part of acclaimed concerts, festivals, installations and gallery exhibitions. He has also been published in the world's largest selling computer music magazine, broadcast by electro acoustic pioneer Christian Zanesi and he has since released an EP containing a selection of his compositions on English/American record label 'Them Records'. He is currently finishing work on a new album that will contain a collection of his compositions and will be released on Schematic records. He has obtained a 1st class honours BA degree in Applied Music from the Dundalk Institute of Technology specialising in composition, where upon completion he was invited by the renowned composer Francisco López to take part in a compositional residency in South Africa, where he is to compose music inspired by the surrounding area. He has since worked along with established composers and ensembles including Brian Irvine and the Fidelio Trio.

<https://soundcloud.com/thomasmcconville/1-intro>

<https://soundcloud.com/thomasmcconville/7-daddy-says-its-like-a-teddy>

<https://soundcloud.com/thomasmcconville/4-interlude-one>

<https://soundcloud.com/thomasmcconville/8-2-cecilia>