This catalogue was printed in conjunction with the exhibition

Going Nowhere
15 - 17 March 2013
Boxcopy
Level 1 Watson Brothers Building
129 Margaret Street Brisbane Australia 4000

All images of works courtesy of the artists


Published by
Screen Space
www.screenspace.com
+61 3 9012 5351

Ground Floor / 30 Guildford Lane Melbourne Australia 3000

Daniel Mudie Cunningham & Stephen Allkins | Christopher Köller | Hannah Raisin
Curated by Simone Hine and Kyle Weise

This project has received financial assistance from the Queensland Government through Arts Queensland.
Going Nowhere
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Each of the works in Going Nowhere broach the theme of the Romance Weekender, politics and experience, in a way that is particularly suited to visual portrayals. In the absence of clear linguistic message, each work evokes a contemporary site of political struggle, but approaches this in a way that is not designed to provoke change, but instead inspires an investigation into a microcosm of a broader political struggle. Each work is defined by a personal experience that only becomes political when viewed within its broader context. And each work aims to evoke a response from the viewer that is not reducible to a linguistic decoding of the work.

Hannah Raisin’s necklace #2 depicts a performance where the artist asked a stranger to give her a series of hickies that resulted in a necklace formation around her neck. The video presents, in a sense, an attempt at giving a message, each work evokes a contemporary site of political struggle, but approaches this in a way that is not designed to provoke change, but instead inspires an investigation into a microcosm of a broader political struggle. Each work is defined by a personal experience that only becomes political when viewed within its broader context. And each work aims to evoke a response from the viewer that is not reducible to a linguistic decoding of the work.

Necklace #2 documents a cyclic movement of time. The work shows only an observation of the Japanese coastline, with a handful of surfers casually floating and riding the waves. The waves rise and fall across the two channels of the work, images recur, the video loop is almost imperceptible amongst the repetitions of shape and action within the work. Against the regimentation of the mechanical clock, the surfers represent a subversive temporality without schedules, goals or progress.

Köller’s video and photographic work is typically defined by a ‘lo-fi’ aesthetic and recent photographic series, for example, take classic picturesque and photogenic locations and transform these via the (mis) use of a forty-year old disposable plastic camera. The resulting large-scale prints reflect the marks have occurred. As an orchestrated event, Necklaces #2 has the clearest political agenda amongst the works presented in Going Nowhere. Yet Raisin appeals to our sense of lived experience. A kiss, a bruise, the feeling of a bulky necklace rubbing on the tender base of the neck, are all experiences the viewer must draw upon in order to feel the affect of the work. These experiences layer and confuse each other, but what is certain is that this is an uncomfortable event. This work evokes gender politics, but it is the experience that resonates.

Christopher Köller’s work Kujukuri documents a cyclic movement of time. The work shows only an observation of the Japanese coastline, with a handful of surfers casually floating and riding the waves. The waves rise and fall across the two channels of the work, images recur, the video loop is almost imperceptible amongst the repetitions of shape and action within the work. Against the regimentation of the mechanical clock, the surfers represent a subversive temporality without schedules, goals or progress. Köller’s video and photographic work is typically defined by a ‘lo-fi’ aesthetic and recent photographic series, for example, take classic picturesque and photogenic locations and transform these via the (mis) use of a forty-year old disposable plastic camera. The resulting large-scale prints reflect the marks have occurred. As an orchestrated event, Necklaces #2 has the clearest political agenda amongst the works presented in Going Nowhere. Yet Raisin appeals to our sense of lived experience. A kiss, a bruise, the feeling of a bulky necklace rubbing on the tender base of the neck, are all experiences the viewer must draw upon in order to feel the affect of the work. These experiences layer and confuse each other, but what is certain is that this is an uncomfortable event. This work evokes gender politics, but it is the experience that resonates.

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