

articulate  
project  
space

Documenting Articulate 2010–2020 (2)

***Holding Back the Tide:*** Dell Walker

***psp.doc:*** Sue Callanan, Lesley Giovanelli, Terry Hayes,  
The Hypothetical World, Aude Parichot, Kathryn Ryan,  
Alan Schacher, William Seeto and Toni Warburton

ISBN: 978-0-6450468-8-5

Open Friday – Sunday 11am – 5pm, 18 June – 4 July 2021  
Articulate project space, 497 Parramatta Road Leichhardt 2040 Australia.  
<https://articulate497.blogspot.com.au/> [etalucitra@gmail.com](mailto:etalucitra@gmail.com)

This project is supported by funding from anonymous donations

*Articulate acknowledges Australia's First Nations Peoples as the Traditional Owners and Custodians of this land. We offer our respects to the Elders – past and present – and to all Aboriginal and Torres Strait Islander people.*

## Introduction

Articulate is celebrating a decade of artists' exhibitions and projects with several paired exhibitions, each focusing on a type of practice or artwork that artists presented at Articulate over the decade. Each paired exhibition includes a new instance of that practice (in the ground floor project space), accompanied by an exhibition upstairs of artists' documentations of earlier instances of that practice. This second pair focuses on the *project space projects* with ***Holding Back the Tide***, a new *project space project* by Dell Walker in the ground floor project space, accompanied by ***psp.doc*** in the mezzanine, an exhibition of artists' documentations of a selection of the *project space projects* undertaken since 2010.

The *project space project* is designed around the project space as a model of exhibition practice that acknowledges the permeable relationships that emerge between artworks and their location—thinking in particular of a location as a physical place and, where that is occupied by an exhibition space as in the case with Articulate, the people who visit as audiences.<sup>1</sup> It was first organised at Articulate in 2011 by finding funding to cover the rent, inviting eight artists to each spend a fortnight in the physical space doing whatever project they wanted, and by providing the option of opening the project to public access at times decided by each artist, including the option to not open it at all. Artists were also asked to provide documentation to send to the 4th Art & Documentation festival in Łódź, Poland, in April 2012.<sup>2</sup> It has been an ongoing project since then, funded by artists themselves and by other means.

One aim of the *project space project* is to see what artists understand a project space to be now, because while project spaces were once popular among artists as forms of exhibition practice, and while 'project space' is a popular

---

<sup>1</sup> This essay is based on a paper presented by the author at the 2012 Art Association of Australia & New Zealand conference, in a session titled 'Exhibition practices and permeable relationships'.

<sup>2</sup> The Art & Documentation festival: <http://www.doc.art.pl/gallery2012.htm>

name for galleries now, the artists who set up Articulate project space did so partly because of the dearth of places in Sydney with exhibition arrangements that support spatial art practices. When inviting those first eight artists in 2011, Articulate left its definition of a 'project space' as open as possible, only offering a basic understanding of it as a form of exhibition that focuses on, firstly, the relationships formed between artworks and the places in which they are made and, secondly, the thinking processes that go on in art making.

Permeable relationships between artworks and their locations are the intended aim of the site-related strategies that became popular among artists in the 1960s and 1970s as an alternative to the convention of spatial autonomy. However, there is also the view that spatial permeability actually characterises all artwork—such ties to location are what the young Daniel Buren claims to have seen in Provençal paintings that he describes as having 'lost their meaning and died, to be reborn as forgeries' when transported away from their place of origin to distant galleries. He claims this early observation is what led him to decide that his own work should proceed from a recognition of the studio's extinction, and instead be made in or designed specifically for the place in which it is shown.<sup>3</sup>

While artists such as Buren are said to have been working against the commodification of artwork by refusing to produce portable consumer objects, there are other ways in which such early site-specific practices engage with social values. By aiming to connect artworks to their physical location, for whatever reason, these early site-specific artists also produced an artform that is a model for new ways in which the physical environment could be regarded generally, and it is this model that explains some of the value of project space practice as an exhibition practice. This is a model that turns away from the disregard for immediate physical context that is implied in the exhibition convention of spatial autonomy, and turns towards a new regard for it in the form of spatially permeable exhibition practices. The value claimed for this practice is that if this model is ever reflected in social practices more broadly,

---

<sup>3</sup> Daniel Buren *The Function of the Studio* (1971) trans. Thomas Repensek in Annette Michelson et al. (eds), *October The First Decade* (1988), MIT Press, p. 206.

there would be a reversal of the long-term devaluation of the physical environment characteristic of modern global culture.<sup>4</sup> It is not that such a model is expected to have direct impact on social practices on its own, but it advocates for that change by modelling the possibility, and is thus one way in which art practice can contribute to broader social movements working to change the way our physical environment is regarded and cared for.

One might expect that project spaces would also encourage permeability between the thinking processes that go on in art making and those that go on in its reception because, in apparently merging studio and gallery, the two processes are brought closer together in time and space. However, this proximity is a problem for some artists for whom impending public exhibition means that the experimental and open thinking that can go on in the studio situation is overridden with the urgent need to demonstrate its resolution in finished artwork. For this reason, project space practice may be better thought of as an exhibition practice in which some artists need to bring a project or strategy that both focuses thinking processes and protects them against such premature resolution. Thus, while project spaces can also provide for the exhibition of resolved work that needs time for construction in the space, they also encourage the exhibition of questions or intentions that can be played out in semi-public view, the sort of art practice that Robert Morris described in the 1970s as having shifted the ‘weight of the art act...from judgments about termination toward decisions for initiation’.<sup>5</sup>

While this model of project space work discussed above emphasises content communicated by its form as an exhibition practice, the artwork may be made to focus on something different, depending on the nature of the artist’s own ‘project’ or path of ‘enquiry’. This has a parallel in the distinction made by Marshall McLuhan—between the message communicated by media such as

---

<sup>4</sup> See Anthony Giddens *The Consequences of Modernity* (1991), Stanford University Press, Palo Alto, USA, for a discussion of the devaluation of place in modernity.

<sup>5</sup> Robert Morris ‘Some Splashes in the Ebb Tide’ (1973) in Robert Morris *Continuous Project Altered Daily: The writings of Robert Morris* (1994), MIT Press Ltd, Cambridge, Mass., USA, p. 129.

newspapers, movies etc., and the actual news and other stories that are broadcast through them.<sup>6</sup> But they are not entirely distinct either, and the intention of the *project space project* is to provide and acknowledge the time and space that can be used as materials or that enable artists to experiment with approaches to their practices.

As expected, artists use their *project space project* in different ways at Articulate. Some are closer to the exhibition end of the spectrum by aiming to produce 'resolved' work at the end. Others bring a process, or work one out early on in their project—and this might itself be on exhibition, sometimes ending arbitrarily when the time runs out—in which artist-thinking is intentionally evident because the process de-emphasises pre-determined decisions. Others structure the project so that select audience members actively engage in the artist's thinking processes through forms of collaboration. These audiences are necessarily small and based on pre-existing personal or professional contact in which mutual trust and commitment means that high levels of audience engagement by a few people are possible. While casual visitors can still witness these thinking processes as the more distanced or passive audience, it is a model of audience engagement that is a long way from the model of contemporary art institutions where desire for a mass audience prompts concern about such things as accessibility and audience education at the expense of the spatial and temporal permeability of art-making and exhibition processes.

The temporary nature of artwork encouraged by the *project space project* suggests that documentation is more important for this mode of practice than for modes of making where artworks continue to exist in their complete forms, because for the *project space project* the documentary record is the only way that the work can be known afterwards. On the other hand, the standard expectation is that documentation is the photographs and video needed for promotion and archiving via print and screen. However, this records what the

---

<sup>6</sup> Marshall McLuhan *Understanding Media: The extensions of Man* (1964), McGraw-Hill 1964.

work looks like, but deletes the actual time and space employed by the work as well as other subtleties outside of the range of cameras.

The documentation side of the decade shows is thus an opportunity for artists to experiment with ways of recording artwork that acknowledge its nonvisual components or components that are not camera ready, where they are considered important. Documentation that acknowledges the particular selectivity of its reduction is a challenge, as even the most inventive forms of documentation that artists come up with will still be reduced to images for screen and print purposes.

Margaret Roberts 2012/21  
[margaretroberts.org](http://margaretroberts.org)

## ***Holding Back the Tide 2021***

### **Dell Walker**

Strategising for a massive *project space project* can only go so far, even with familiarity with the space, but plan I must. I fully expect my response to change as my intention is to work in the space most days, listening also to the visitors as they add to the created landscape or not. My commencing thoughts to generate an immersive environment in which to wander are as follows.

The project space 'cave' is a critical component. At Articulate, the long, relatively narrow box of the ground floor feels divided into several rooms; each invites a different usage. The ceilings gradually lower: from the glass front, the space opens up to a lofty 2<sup>nd</sup> storey ceiling, then the more intimate area beyond the stairs and the raised floor and narrowing back section before, finally, the squarer backroom. The black half pillars and exposed beams supporting the second storey are prominent features as is the strong flight of stairs.

On my mind is the plastic rubbish generated by over-consuming, so for me the spacious entrance demands a substantial structure of balancing found styrofoam packaging forms; a confronting but intriguingly assembled cornucopia. No tapes or glue are used to keep the foam clean for eventual recycling.<sup>[i]</sup> To withstand the gusts that enter with every guest, it becomes essential here to weave and interlock the shapes together with some strategic weights. As I do so, care is taken not to harm the foam and create more litter. The tiny balls that rub off the expanded polystyrene at every abrasion are at the whim of wind and water, rapidly entering the natural environment and accumulating in waterways. Tumbling along, plastics survive in diminishing sizes. Plastics endure up to 500 years even out in the weather, with polystyrene expected to last the longest of all, indefinitely. Spongelike, plastics absorb any chemicals in the gutters so that these fish-luring particles deliver a hormone disrupting load to sea-life, along with malnourishment and choking hazards.

I want to surround visitors with the enormity of the plastic waste problem and the consumerism it represents in this *project space project*. The shelter of the stairs at Articulate encourages me to steer viewers on a winding path underneath in an icy-white foam world, as fragile as the melting poles. Emerging, the visitor will discover that lower ceilings are still further lowered by a floating layer of styrofoam sheets; again these are found, discarded from furniture packaging. The broken sheets are kept at roughly the same height, as marine debris floats on the seas. A watery environ is additionally evoked by long strands hanging around viewers, dotted with the remains of plastic litter. This is the turtle's view of plastic litter. These ultra-light strands sway in unison at each air current through Articulate. They are also affected by people moving between them. As all litter comes from humans, human agency is permanent in *Holding Back the Tide* with all strands made from human hairs. Additional visitor interaction is hoped for in offering an artwork that can be touched and added to with packaging foam from people's own collections. Hands on involvement increases linkages in thought processes with real world situations, meaning that the work is more likely to stay with people, influencing future behaviour.

Any litter retrieval is beneficial, holding back the tide. My salvaging, then storing refuse and reusing it, has interrupted the descent to the ocean of this single-use plastic.

Salvaging for art materials began early last century with the Cubist collagists and rapidly went into sculptures. Where most in this long history would reshape found things to the needs of a work, I preserve them all. Kurt Schwitters was notable for carrying a suitcase wherever he went for chance finds and also for building architectural assemblages (Merz houses) that he regarded as always works in progress. More recently, it is not unusual for artists to display chance finds within exhibitions as a collection, not needing to convert them into sculptures. Large hoards have also entered the exhibition space, such as Song Dong's *Waste Not*, solving the family problem that his mother's hoard had become. As co-creator, the family worked with his mother to design the layout for each reinstillation, such as for *Carriageworks* in 2013.

In *Waste Not*, hoarding had been a response to privations, but excessive acquisitiveness can equally be provoked by relative wealth and low prices. With over-consuming as the major contributor to global warming, many artists world-wide and through history utilise post-consumer discards for awareness raising.

There has been an immense proliferation of quick turnover products (designed to be short-lived) manufactured, packaged and transported as cheaply as possible, since consumerism was adopted to rebuild USA after World War Two. Driven by marketing (not consumers), the spread of plastic waste, and soot from power stations and transport, are two of the indicators of the planet-wide changes that occurred from mid 20<sup>th</sup> century, ending the Holocene (all previous human history) and beginning the Anthropocene geological epoch.<sup>[i]</sup> But as consumers we have the power to hold back the tide of wasteful products: repair and resist advertising that endeavours to make rich and poor unhappy with what we have. There is far more consciousness now of caring for the planet and reducing the use of plastics that do not have a planned next use.

This is my thinking in entering the *project space project*, but experience tells me that my responses on site, having welcomed visitors into my process, that process will be constantly altering. Thank you Articulate team for this wonderful opportunity to experiment in your marvellous space!

---

[i] Styrofoam recycling returns it to polystyrene, removing the 98% air this goes back to manufacturers. Some waste conscious councils offer free collection points such as the Penrith Community Recycling Centre, Gate 3, 96 Dunheved Circuit, St Mary's. Others offer access to Recyclers/Distributors of Expanded Polystyrene (EPS), such as AGM Recycling Environmental, 5-7 Nicholas St, Lidcombe, but call to arrange drop-off, boot load maximum.

[ii] Damian Carrington, "The Anthropocene Epoch: Scientists Declare Dawn of Human-Influenced Age", *The Guardian*, August 29, 2016, <https://www.theguardian.com/environment/2016/aug/29/declare-anthropocene-epoch-experts-urge-geological-congress-human-impact-earth>

# **PSP.DOC 2021**

## **Sue Callanan *Fencing : repairs and maintenance (2017/21)***

The idea for *Fencing: repairs and maintenance* arose when the opportunity of doing a projectspace project coincided with my having completed construction of a fence around my home. The leftover pile of palings and sticks became source material for translating the notion of *fence* to Articulate.

The sticks and palings became tools for defining, marking and also dividing the space. They also became a form of large scale notation. I moved them from one end of the space to the other in an evolving series of installations, where one idea flowed on from the one preceding it.

Whilst appearing functional, the arrangement of the sticks, over time, began to take on metaphoric meanings in relation to the marking dividing and barricading. For each progression, I found a new title: 1. *Landing* 2. *River of Styx*, 3. *Opposite sides of the fence*, and so on.

The overriding title, *Fencing: repairs and maintenance*, held a clue to the functional aspect of addressing the everyday management of life and its material substance within the architectural or urban framework within which one finds oneself. However, the open-ended site of the project space (compared to that of home and actual fence) becomes a container for expanding the notion of the mundane through the lens of the poetic. It allows that moment where the real (mundane) and the poetic hyphenate, see sawing from one to the other.

### Documentation

For the documentation, the presence of some of the fencing material, with its physicality, colour, texture and solidity seemed crucial, but for it to have any meaning, I needed to find a spot where the idea of 'fence' was relevant. I

located a small pocket of space which allowed me to create an enclosure, contiguous with the stair rail, itself a fence.

It's challenging, in retrospect, to identify the core elements of the work, as ideas evolved quite rapidly over the course of the week, morphing from one idea and form into another. Again I came back to the title, *Fencing: repairs and maintenance*, and decided to use it as the header for a log book with a list of entries of 'works' undertaken. My aim was to present this in a condensed form, and in doing so, to draw out not just the physical connotations of fence, but also the metaphorical ones.

It occurred to me that one could also record the different configurations in the form of diagrammatic notation. Both of these last two representations, log book entries and diagrammatic notations, in effect become part of a new work with reference to the original. They served to encompass an element implied rather than spelt out. It becomes clear to me that for any work, the act of documenting (reviewing and reflecting) becomes a new creative act triggered by, but independent of its original counterpart.

## **Lesley Giovanelli *Garden Wall* 2021**

A documentation of 'Garden Wall' developed during a *project space project* in 2019 at Articulate project space. Materials used: polystyrene, dyed wool hanks, polyester wadding (spray painted), painted paper

During my *project space project* in 2019 I was able to explore elements in space on the large scale afforded by Articulate which would be impossible in my studio. Each week I used a different element from my practice: soft hanging bags, fabric patchwork curtains or coloured objects. For this documentation show I will only reconsider the coloured objects. I used large blocks of styrofoam covered in paper or fabric juxtaposed with coloured planes on the wall, floor or hanging freely. Coloured wool was both a playful and textural element. The psp gave me the opportunity to play and discover without the expectation of showing the work and gave me a greater understanding of how to handle large 3 dimensional space. I am reflecting on the work after a period of time, in particular I am able to think more critically about the colour relationships and the possibility of greater textural variety. I will make an installation using the same elements but condensed and packaged. Smaller blocks and paper rolled up then bound with wool will be placed against a coloured wall and floor plane. The effect of reusing the same materials whilst changing the scale will mean a change in proportions. It should feel chunkier and bulkier than the original but also give an idea of the potential. I would like it to feel ambiguous, as if the materials could be unpacked and opened up to form a much larger work whilst still working as an installation in its own right.

## **Terry Hayes 'I believe you have something to tell me' (Polish version)** 22 x A3 sheets of dissolved text

'I believe you have something to tell me' (Polish version) stems from a randomly selected text comprising of 192 words that I initially transcribed by hand onto an A3 sheet of paper with a non-permanent blue marker pen. I then decided to further transcribe this hand written copy onto another sheet shortening the text by omitting the letter 'A'. This shortened text was then further transcribed, omitting the letter 'B' and so on and so forth until all that was left on the final sheet were 'Y's (there were no 'Z's in the random text.)

On completion of this progressive deletion across the 24 pages, each separate sheet was then dipped into a bucket of water, upside down, partly dissolving the text and then allowed to drain. The sheets were then hung out to dry.

The Polish version of the dissolved texts were produced in a re-enactment that followed an identical procedure to that of the original English version. The re-enactment took place in Łódź, Poland in 2012.

## **'I believe you have something to tell me' 2011**

### Recipe

- 1 bag Calcium Hydroxide
- 1 book 'Modernism' with 48 colour plates extracted
- 1 cos lettuce, preferably limp
- 3 bolts of cloth (white, grey, wine red)
- 96 butter tubs and lids, degreased
- 7 large sheets square pattern making card
- 1 Cyclopaedia of New South Wales 1909, shredded and clipped (for gentlemen)
- 1 nominal 'rat'
- 1 white board
- 2 polythene sheets
- 1 random text (I believe you have something to tell me)
- 1 small wooden construct (rodent dwelling)

Several sheets of A3 photocopy paper  
Assorted marker pens, pins, tape, brushes, thread, stickers, gadgets.

Add water and simmer on a low heat

### On unintended consequences

'I believe you have something to tell me' was an ongoing inconclusive work created in situ that had no imperative to progress. Any notional 'advance' toward resolution (littered with the presupposition of 'outcome') was disallowed. The intent was to frustrate conclusiveness in deliberately taking wrong or inadvisable turns, to make an art of 'shooting oneself in the foot' (in avoiding any actual targets). This liberty: the freedom to misdirect and aim badly risked the ricochet, and the ricochet was always telling.

### *Throwing Things About*

#### *On Projectivity*

The word 'project' derives from the act of throwing (latin: jacere) hence pro-jacere: to throw forth, throw forward, and this is central to any notional 'project' I engage with.

I usually set myself the challenge of establishing a momentum that can build through a sequence of actions that attempt to throw away from, that is as a contraflow to throw against self.

The temporal or temporary nature of this activity is activated through the continual action of throwing forward. Never stationary, but moving through time, each new throw landing in a different region of a common space but advanced temporarily.

Each throw in the moment of its throwing is contingent on impulses that arise at that point in time. ( the situation as it presents itself: circumscribed by the specifics of the circumstance)

The creative process in situ is constrained not only by the limits and character

of the place in which it occurs, but additionally by a set of imposed rules that prescribe and determine what is allowable ( the rules of the game). I often contrive this as a ' recipe with a set of ingredients'.

This self-imposed restriction upon free impulse provides the necessary traction: the pull and swing of a tensioned trajectory, capable of projection.

Crucial to the process is that something is made to happen, prompting something further to happen, at an incessant pace that disallows considered reflection, I aim for a degree of discomfort - of relative thoughtlessness - to propel proceedings.

This procession of actions and activity has no end point or destination as such - it is free to roam and explore within the confines of the space. No instalment or action is considered any more significant than any other. Stalling for time is disallowed - the sequencing is fleeting: essentially ephemeral, usually undocumented and in a certain sense inconsequential.

Generally, what each project tests are degrees of creative ingenuity, in finding ways through a self-imposed difficulty, forcing fresh challenges hitherto unmet, encountering problematic terrain without predetermined solutions: how to extricate myself from a mess I deliberately drop myself into.

The ulterior motif is the continual 'throwing off' of complacency. The projects are viewed as forced detours or stumbling blocks that in the negotiation sharpen up navigational skills and heighten alertness to what may otherwise be overlooked in arriving too conveniently at a destination already visited many times before.

I never know where I am going or where I am going to end up...

## **The Hypothetical World *Boxed Corner* 2021**

Cardboard 30x30x300cm approx., photocopy

Seminal to this work is the exhibition *The Question Consortium*, which was held at Articulate project space in 2015. Both works together query our worlds within worlds. In this appeal of what we may consider as cosmic dance, corners play a fundamental part. Corners organise the worlds' coexisting realms. *Boxed Corner* refers in that sense to our utmost experience of corners' status, which unites and divides worlds, both subjectively and normatively. In space time is life, and are we and I, with and through corners, which concomitantly allow and limit our individual and shared experiences. To corners' universality stick things and non-things alike, from materialist grapple to epic discontent about origin, causality, and fake criticism. Attached to them are also our utterly romantic encounters with chance and speculative embracement of the future. Corners' physical and metaphysical omniscience comes to light equally in the plethora of phantasms including our most hidden and wildest dreams. The corner is one of worlds' great commons, a world glory hole, from which, relentlessly, we attempt to become liberated or struggle to separate. The corner reminds us also of our remarkable impetus when it comes to our hideous desire and instinct to govern or even just to be in or with the world.

## Aude Parichot

### ***Open to contingencies- Invitation to possibilities***

20-day project, May 2021.

Documentation: *Fluid memory*, day 20, one channel video, 3h1min25s, and mixed media.

For 20 days, I committed to work every day on a site specific series of works, responding to the place, evolving with time and interactions. In a John Cage's spirit, who stated "Life without structure is unseen. Pure life expresses itself within and through a structure", I aimed to let the project unfold in an open creative process within specific parameters of time, space and engagement.<sup>7</sup>

I started the project with letting go of pre-defined plans to be able to meet this particular place and inhabit it. Then, the creative process kicked in with finding objects left by previous artists: on the floor, a Barbie bank note asking to play for money and in the garage a pair of plastic feet. I then started mapping the movements of objects with tape and charcoal and drawing with strings, travelling through the points of anchorage of the place. This was a way of activating the place and conversing with the history, vastness and the authority of the building. The process evolved, forming a moving installation, by keeping an open mindset to what is not predictable, responding to creative impulses and acting with attention. Objects found in the street made their way through the work. When people visited the space, the experience became participative and the work an act of co-creation. Eventually digital images and analogue drawings started speaking a similar language, forming a whole.

I documented this transient and evolutive project, in a continuous video work, *Fluid Memory*. The video presented in *psp.doc* was made on the last day of the project. I am offering in this film a souvenir of the experience, a particular nebulous visual story that can be accessed in many ways by the viewer.

---

<sup>7</sup> [1] John Cage, *Silence: Lectures and writings*, (Middeltown Connecticut: Wesleyan University press: 1967), 1

I have worked on *Fluid Memory* over the whole duration of the project, diverting “Zoom” communication platform into a creative medium. I filmed what was happening daily in the space, layering each day, generating a moving visual collage that merges space, time and actions. In the way our memory is made out of fragments of events and experiences constructing our personal history, this artwork presents a moving mashed-up entity of project occurrences: Past and present, digital/analogue spaces and actions coalesce into a fluid visual artwork. In the process, I compose the image and play with the software which eventually selects what is revealed in the final film. After days of experimentations with the medium, the experience has become a collaboration with the digital tool. Over time, some events appeared, some others disappeared. “Fluid Memory” is a window into the experience of “Open to Contingencies-Invitation to Possibilities” project.

## Kathryn Ryan *Drawings of Pieces of Practice* 2011

When I got to Articulate in 2011 I didn't have much with me. I had two carry bags of small things that were easily moved on public transport. It was always very hard for me to identify the materials of my practice but with time and absence I see now that they were objects of proximity and convenience, there were so many practical considerations that defined what I chose: Money, opportunity, portability, and a certain material flexibility to sympathise with the spaces I worked in - which for most of my practice happened to be non contemporary with natural elements.

All these restrictions were freeing in a way, whatever I chose had to be chosen and that's what I had to work with. All these objects, discarded from old houses, living in op shops, and littered along streets, form a line along a network of busses and trains that encompass a space that was entirely personal and yet also shared.

I never tried to make these objects make sense or to find out what they meant, I just enjoyed the challenge they presented to surprise me, and hopefully others. It was very much like working with words and finding their poetry. Anyway, I remember that Articulate as a space had a lot of rough edges. There were cracks and bricks and wood and natural things left undone. And without these I don't know that I could have made anything without becoming lost. I needed these areas as points of departure - and as an end point to the tether the journey of these objects.

At the end of my time I drew each miniature installation as a way of keeping it and making something I could own.

I've recently moved houses and I had to decide what would happen to all these objects that have been hibernating in my cupboards for the last few years. I put them in huge dark weatherproof boxes under the house, but I brought up my drawing and booklets. This wasn't just practical (there is no space for them up here with me) because we make space and clear space for what is meaningful to us. And without some kind of art friendly space these objects don't really make much sense, the booklets do - they catch a point in time when I was making something, and to have had that freedom to make something strange with untethered things was so wonderful.

Kathryn Ryan 2020  
[piecesofpractice.blogspot.com](http://piecesofpractice.blogspot.com)

## **Alan Schacher, *One-Day Collaborations*, 10 -23 October 2011**

Exhibited are 23 images on 15 x A3+ sheets (not all projects are shown) and 2 slideshows each comprised of photos by Mayu Kanamori :

1/ '*narrowed eyes on a duplicate world*' duration 8 mins 25 secs

2/ '*Directions*' duration 10 mins

In 2011 I was invited to undertake a 2 week residency at Articulate Project Space, using both floors. What a wonderful opportunity to become intimate and engage with, investigate and activate an entire space. I took this opportunity to invite artists to collaborate with me for one day through a callout. This was a challenge to meet a proposition by others and to combine several elements of my practice, responding quickly to ideas, space, materials and environments. My process incorporated adaptive improvisation in all its forms, responding through physical action and incorporating materials at hand and concepts for investigation introduced by others. The resulting processes ranged from text, sound, photography, dance, video, installation, performance, cooking, sewing, drawing and talking. The idea of a future project that might eventuate one day.

I set myself the task of starting with a blank canvas each day, restoring the space to its empty state before work. On the two days when I had no collaborator logged I engaged in a solo practice of 'self-collaboration' investigating the many nooks and crannies the space has to offer.

Peers, friends and colleagues responded as well as artists associated with Articulate, some of whom I didn't know. I asked photographer Mayu Kanamori to document whenever she could.

We found a title for each process as proposed by the collaborator and if they agreed we had an open session, viewing or performance.

My partner WeiZen Ho, pregnant with our second child, performed with me on October 15th and our daughter Yaslene was born on the 27th. Our project *Hungry Ghosts* resulted in an ongoing collaboration *Hungry Ghost and Dybbuk* which was performed as duet variants at Melaka Arts and Performance Festival, Malaysia 2012, and developed as the *Unappeased* series performed in

duet and ensemble formats in Melaka and Penang, Malaysia, and Albury, Australia from 2013 - 2015.

The duet performance '*Directions*' with Ruark Lewis, which was documented in over 200 stills by Mayu, resulted in a repeat performance for the exhibition *Ruark Lewis: Survey 1982 -2012* at Hazelhurst Regional Gallery in 2012.

Participating artists and the projects:

- Weds 12<sup>th</sup> Sahar Hosseinabadi : 'relationship-communication',  
an exploration of culture
- Thurs 13<sup>th</sup> Imogen Ross : 'narrative shift',  
towards a body architecture-sewing
- Fri 14<sup>th</sup> Katia Molino : 'a dinner dialogue'  
a meal in the front window
- Sat 15<sup>th</sup> WeiZen Ho : 'Hungry Ghosts' - voice & performance  
project - a meeting of Golem and Hungry Ghost
- Sun 16<sup>th</sup> Linden Braye : 'Alan and Skylark'  
a meeting of two characters
- Mon 17<sup>th</sup> Peter Fraser : 'two men scenarios ' - using grass turf,  
questions of death and sympathetic reading
- Weds 19<sup>th</sup> John Baylis : 'on self-organisation'  
a philosophical dialogue
- Thurs 20<sup>th</sup> John Gillies : 'a flagging practice'  
using orange flags made by John Gillies
- Fri 21<sup>st</sup> Mayu Kanamori : 'narrowed eyes on a duplicate world'-  
an investigation of the gaze of the other
- Sat 22<sup>nd</sup> Ruark Lewis : 'Directions' a performance with Ruark  
reading the poem *Directions*, a text by Harry Hooton

<https://alanschacher.net>

## **William Seeto *Untitled (b-g3.r.g3.w.y3.gr.b)* 2021.**

Wood & acrylic paint, 146 x 55 x 6 cm.

*Untitled (b-g3.r.g3.w.y3.gr.b)* is work that is part of Articulate's *project space project* documentation series; as an addendum to previous use of Articulate's exhibition space to consolidate practice and artwork relative to site. It documents process to reconceptualise and extend form with images and artwork.

It is a continuation of *Art & Situation* in 2019, a process based project over 12 days that deconstructed and re-purposed 3 pairs of crutches, as well as created two site-specific projections consisting of one and three painted oblique squares using fixed-point perspective, work dependent upon location and viewable only from set positions.

*Untitled (b-g3.r.g3.w.y3.gr.b)* continues examining spatiality 'in between' sculpture and painting with re-purposed objects of interest in the form of deconstructed domestic furniture from the 1980s to extend the dialogue between everyday objects, sculpture, painting, and site. It balances form, colour and composition and is inspired by Arte Povera.

In a way it looks at space in a literal sense and as visual metaphor by working with objects, colour and the built environment. It offers a personal formalised dialogue where 'site' and 'art' is queried as to whether one or the other is more important, and poses questions of how spatiality and objects interact, inform, or interfere with the work and its location.

<http://williamseeto.blogspot.com.au/>

## Toni Warburton

### ***Conical frustum basin forms: cumulative retrieval series 2021***

Various media, including bookbinders' muslin, paper, hessian, canvas, fabric, thread, drawing media, paint, glue. H 140mm, W 540mm

A continuation of template research from *Eye of Horus / lost and found* at Articulate in February 2012.

Thanks to Chris Ward for conic section trigonometry.

draw notation space encryption base imprint writing map code  
decipher grain pixel texture Fold roll compress shape conic  
section trace edge circle cone oval ellipse rim moment clay  
paper canvas object sew outline contour stitch profile template  
elevation shape plan top pattern MA\* base copy side scissors  
repeat brush duplicate foot pot void calligraphy pleat void join  
door action point container codicil seam decryption plane  
illustrate opening replica compose variation form line empty  
translate tear expanse evidence grid arrange sunlight study  
calibrate interval inaction dart striation marginal  
window join repeat sketch duration drape italic  
illumination expanse pause mold crenellate shadow prototype  
assemble edition air serpentine reflection artifice  
morphology cut absence cursive bend decipher unwind  
scratch blend

*\*Japanese aesthetic concept of time and space*