

***Enduring Parallels* • An endurance performance art exhibition**

Enduring Parallels brings together ten artists from across Australia to present an exhibition of performance art within the cells and gallery spaces of The Lock-Up Contemporary Art Space.

The artists have responded to the physicality of the site, a place where people were kept in detention, their liberty partially or completely restricted. They explore how restrictions on liberty extend beyond the physical, and touch an emotional, social, political, or economic state of being. Parallels with the past and present, infinity and the measurable, distance and time, value and immateriality, enduring love and memory, resonate in the performances.

Many works in the exhibition use repetition as a means to understand and create hiccups in normalised routine, breaking down ineffable knots into digestible segments. Time is another concept harnessed by the artists. Subjective and objective at once, the artists explore the parody of time in a world hailing immortality yet where the minutes get shorter and shorter. That time could be bridged, past, present and imminent, and caught in a single moment, is evoked further still.

Enduring Parallels is about tying the invisible to the being and shining a light on the point where one cycle ends and another begins.

Curated by Ineke Dane and Lottie Consalvo.

Artists • Jodie Whalen • Anastasia Klose • Nicholas Shearer
• Todd McMillan & Sarah Mosca • Adam Geczy • Rowena Foong
• Michaela Gleave • Lottie Consalvo • Jacobus Capone



Jodie Whalen

Between husband and wife

The performance was sparked by a phrase the artist's parents often say when referring to the length of time their love has lasted, "you don't get this many years for murder". The phrase is endearing and humorous but by equal measure sinister and bleak.

Developed on residency at The Lock-Up with Whalen and her husband as dual performers, *Between husband and wife* is a ritualistic performance exploring the idea of romantic love and endless devotion once a domestic relationship has been established.

Anastasia Klose

Your drunken fortune

I am not a fortune-teller, but I am interested in trying to tell your future. Just ask me three questions.

I often provide this service for my friends when I am drunk. Now I am calling it 'performance art'. Do not expect accuracy. Treat this as you would a party trick. I am not charging for my services, unlike the people at the local hippy shop. I am not a professional. I have no knowledge. I just want to know who you are. I do not mean to offend.

Klose is represented by Tolarno Galleries, Melbourne

Nicholas Shearer

Boots

Boots involves the simple repetitive action of putting on and taking off work boots, re-enacting one of the rituals of getting ready for and returning home from work. The repeated action occurs without interruption for the duration of the exhibition. In this banal action the artist is doomed to repeat a futile task as if he were confined.

The work was developed during research into contemporary forms of labour. The futility of the artist's effort draws parallels to the impotence of the prisoner's life.

Todd McMillan & Sarah Mosca

You are as hopeless as me (study)

This project started with a conversation about fear on a Sunday, over rosé and multiple episodes of Law & Order SVU. Although we have always worked separately, maybe our work was too similar.

The commonalities, the parallels, the realisation that although we were separate, we were looking at (or for) the same thing. Be it at the sea, or be it in the mountains.

And the question then arose: Do we go our separate ways, and concede and indeed propagate the idea that we are alone in the universe - or endure the parallel?

The Cocteau Twins, This Mortal Coil covering Tim Buckley, a distress-flare released. To share a common goal, and an inevitable common defeat.

It is an attempt to be less alone.

A signal or cry to be released or to break the shackle.

At once the siren as well as the victim on the ship.

Please do not attempt to save us.

We are all called to crash into the cliffs and as we sink into the sea and the light begins to fade, above the waves we both hear the distinct sound of donk donk: the acknowledgement that we are indeed Special Victims.

Mosca is represented by Galerie Pompom, Sydney

McMillan is represented by Sarah Corrier Gallery, Sydney

Adam Geczy

Big Arms

Responding to the history of the site as a former lock-up, the performance *Big Arms* is based on the use of weights by male prisoners during their 'recreation' times, a practice that is plentifully represented in films and TV series of prison life.

For the exhibition duration Geczy will perform arm curls with weights and exercises, enumerating these exercise movements with wall marks. The arm exercises are recorded in a clinical fashion, irrespective of the effort, echoing the way in which a prison guard is told to treat the prisoner as a human object.

The collapsing of all curls into general equivalence equates with the tenet that for a prisoner, time is of a different order, and that the prisoner is depersonalised through routine and by being reduced to a number.

The qualitative measure of the action is therefore displaced to become merely quantitative with a dogged repetition. Yet the work also comments on the ways in which sports are today's ersatz religions, and have become a replacement for reflective thought. To the prisoner this may be salutary, but to those outside, it may be disastrous.

Geczy is represented by Chalk Horse Gallery, Sydney

Rowena Foong

With strings attached

This performance is a rumination on nature and manufacturing. The artist is the spinner who sets to work, turning endless lengths of material waste into infinite cocoons of precious string. It is about making worth the waste that is often discarded or excluded in the process of making things in our world.

The cell takes the form of a shelter where the audience can observe the manual worker as she drafts continuous spans of ragged fabric waste with drop spindles that are held in suspense. She pulls and spins this surplus material stuff, winding them into cocoons and amassing them for storage - persistently, relentlessly.

Embodying this labouring creature, the artist commits to spinning redundant matter into precious resource. In this inherently survivalist and hopeful undertaking, she takes the future into the duty of her own hands.

Michaela Gleave

Doing Time/Time Doing

For the duration of the exhibition *Enduring Parallels* artist Michaela Gleave will remain contained within one of the cells of The Lock-Up. Two identical clocks will serve as a record of the event: one located in the gallery keeping external time using a battery; the other, seen only via CCTV, manually advanced by the artist according to her sense of the minutes passing within the cell.

Consistent with the periods of incarceration experienced during the building's operation as a police holding facility, *Doing Time/Time Doing* responds to space and time in extremis, prisons being places where an experience of space is compressed to a minimum and duration expanded to a maximum, the aporia of time slowly unravelling until it becomes an eternally persistent present.

For the duration of the performance the artist will not leave the cell and no one will come in. She will have access to a single bed, toilet facility and basic food and water for the 48-hour period, with no method of keeping time beyond that experienced by her mind. A performance accessible only via documentation, the artist's actions will be monitored for the duration of the exhibition by surveillance technology, the reality of perception questioned and layers of audience experience explored as they play out over the duration.

Gleave is represented by Anna Pappas Gallery, Melbourne

Lottie Consalvo

Near your sorrow

In this performance the artist attempts to inhabit a space that is present with something that has passed, a futile pursuit to reunify a time and place that has gone.

For 17 hours the artist will sing along with a recording of a loved one who has passed away, singing together in harmony but very much apart.

This performance is about the incomprehensibility of the loss of something so great. A longing that can never be cured, a love and loss that can never be fully grasped; the attempt to find a place where the present and past can exist together, an inevitable impossibility.

Jacobus Capone

Silent Elegy

Embracing the cell as a space of recollection, reconciliation and rebirth, Capone's work unfolds in three parts over the three-date span of the exhibition.

The form his journey will take is ultimately that of an involution. Infinitesimal gestures will seek out an uncertain equilibrium. The celestial, the unfathomable, and earth will be linked by the body. The instant, the present, moments gone or left will all be harnessed, will be released, guided by a calm made of resignation.

Darkness will be pierced with light. Light will be extinguished with darkness. Just as everything vanishes, so too does everything that vanishes begin.



This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.