

MARTINA COPLEY

Victorian College of the Arts

Artist pages (as footnotes to a collaborative project with Michaela Zuge-Bruton)

ABSTRACT

Martina Copley's practice is a vagabond investigation in the place where language recites.

There are some principles. Letting the work speak how it is made. Uncertainty in a dynamic puts everything at attention. Everything requires attention. Look at the change of things, what takes place, notated and not. Vantage includes the way in which objects come into question even as they come into view. Stutter and stumble are descriptions of flow that have their own flow. Beginning in the middle, what happens in the middle is itself, and new. All things are equal to world.

Carried by an interest in attention, annotation and the processes of abstraction, I approach my practice as a kind of transcription. I use temporal elements in a material proposition like the stutter, loop, iteration and fugue, to unstructure anticipation and complicate the 'view'. Things that normally exist in different registers or levels of abstraction are apprehended at different degrees of nearness and distance. The work creates its own order of things as an accumulation of things, each thing its own way of holding something in attention. It is not the content of the object or the material I choose to work with that counts but everything that lies beyond it.

KEYWORDS

artist book
transmediation
sonorous
representation
visual art
drawing

At dawn the image rings a dissonant tune that is inaudible to our ears and cannot be recalled by Martina Copley and Michaela Zuge-Bruton was exhibited at Bus Projects, Melbourne from 19 March to 5 April, 2014.

At dawn the image rings a dissonant tune that is inaudible to our ears and cannot be recalled brought the work of Martina Copley and Michaela Zuge-Bruton into a quasi state-of-attunement where all that is untellable was entangled in their attempts to recall the sound of a dream. Working across different continents and time zones, the artists gradually assembled a publication from their growing collection of artists' pages. The publication was exhibited as an hermetic stack of twelve closed books wrapped in plastic alongside a video of the book being 'read' or 'played' by the artists (HD video, sound, 19 mins 55 secs). With multiple sets of headphones, the work could be viewed by six readers and listeners simultaneously.

At dawn the image rings a dissonant tune that is inaudible to our ears and cannot be recalled seeks the circular impossibility of an account. In the retelling of dreams what remains distant and essentially closed comes to the surface. In this contested terrain language becomes material. Through recitation the artists considered what is lost or resistant in processes of translation and how information is encountered in unexpected ways. By gathering and disseminating sourced linguistic and filmic material, both artists worked to find the poetic within language's closed systems and behavioural codes.

All images are book pages by Martina Copley from *At dawn the image rings a dissonant tune that is inaudible to our ears and cannot be recalled* (2014, 283 pages, colour, ed.12, closed 19 × 11 × 2 cm.)



Figure 1: Martina Copley (2014), footnote a (b is blank) [digital print], 19 cm. × 11 cm. © Martina Copley 2014.

Handwritten red text at the top of the page, appearing to be a sequence of characters or symbols.

Handwritten blue text in the middle of the page, consisting of two lines of characters.

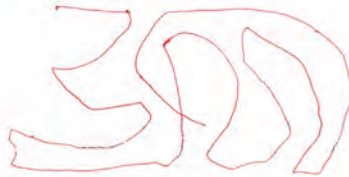


Figure 2: Martina Copley (2014), bunnybirdtrace [digital print], 19 cm. × 11 cm.
© Martina Copley 2014.



Figure 3: Martina Copley (2014), fallingdream_the tings [digital print], 19 cm. × 11 cm. © Martina Copley 2014.



Figure 4: Martina Copley (2014), *threes* [digital print], 19 cm. × 11 cm. © Martina Copley 2014.



Figure 5: Martina Copley (2014), *e.o.d. Helios telling* [digital print], 19 cm. × 11 cm. © Martina Copley 2014.



Figure 6: Martina Copley (2014), I don't read out loud – a (not reading aloud) [digital print], 19 cm. × 11 cm. © Martina Copley 2014.



Figure 7: Martina Copley (2014), 10.spaceisthesong [digital print], 19 cm. × 11 cm. © Martina Copley 2014.

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CONTRIBUTOR DETAILS

Martina Copley is an artist, curator and writer based in Melbourne, Australia. A current Ph.D. Fine Arts candidate at the Victorian College of the Arts, University of Melbourne, her project considers the transposition of the rhetorical figure of the *aside* as a strategy in creative work. Selected exhibitions and projects include *I always read by listening to the text* (2014, Platform, Melbourne); *Marvel* (2014, Windsor Hotel, Melbourne); *Black Painting* (2014, seventh, Melbourne); *New Ancestors* (2014, City & Docklands Libraries, Melbourne); *At dawn the image rings a dissonant tune that is inaudible to our ears and cannot be recalled* (2014, BUS Projects; with Michaela Bruton); *Luminescence* (2013, Windsor Hotel, Melbourne); *Non* (2012, First Site Gallery, RMIT University, Melbourne); *Grid Show: A reprised space with Articulations* (2012, George Paton Gallery, University of Melbourne); *ARTECYCLE 2012 Sculpture Award* (2012, Incinerator Gallery, Melbourne).

With significant experience as an independent curator of contemporary art (recent projects include *Bridie Lunney – The place where the fire is kept* [2014, artwork foyer commission, Melbourne]; *The Five Obstructions* [2011, Victorian College of the Arts, Melbourne]), Martina was arts ambassador for the Australian Pavilion at the 'Venice Biennale', 2001 and curated a national touring exhibition, *Walk* in 2009. The founding curator of Mailbox Art Space, Martina is currently gallery manager of BLINDSIDE Artist-Run Initiative in Melbourne.

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