

# wee hiccup

curated by Ana Terry

The artists in *wee hiccup* employ repetition in their practice through photography, sculpture, and audio visual media. This mode of making and representation is an integral thematic component and correspondingly visible in each of the artist's work. The various forms of repetition engage the viewer cognitively and bodily; we are in awe of the works which embody laborious repetition in their manufacturing while aspects of the video works provide repetition that syncopate with our own internal rhythms. Working with repetition can convey a sense of stasis, fixation and ultimately neurosis which so often aligns itself to the 'artist-as-genius', however, rather than functioning as a cathartic or compulsion, the repetition in these works operate beyond the self referential loop to suggest possibilities of difference and transformation. The works in *wee hiccup* begin to unhinge the conformity of repetition, subtly or overtly, by disrupting our comprehensions of repetition and its seemingly self-referential loop. As in a biological context repetition perpetuates evolution rather than imitation perpetuating its twin.

## Kim Pieters - *highland* - audiovisualdvd

Kim Pieters's video work characteristically engages the viewer through an extended focus on duration and often the work invites haptic looking where the skin of the screen becomes apparent rather than plunging the viewer into deep space. In *highland* Pieters's works with 'dead time' where there is a suspension of the diegetic flow we come to expect from time based medium by manipulating our sense of time and space between stasis and mobility. This work extends our engagement which hinges on the anticipation of a disruption to the beat or pulse; we are drawn toward a metronomic form only to be interrupted by the intrusion of an object driving in opposition against the repeated parabolic.

camera&editing: kfpeters 2006

audio: flies inside the sun 2003, cobalt from burning glass cd, metonymic 016

## Emily Pauling - *Tight Sleep*

Emily Pauling makes sculptural works that embody repetitive processes and compel us to enter these spaces psychically. We are captivated by the intensely repetitive labour involved in their fabrication and fastidious attention to detail while we imagine our bodies within the life-size enclaves often encountered in her work. In *Tight Sleep* Pauling extends these ideas into a site specific form; a white vinyl wall upholstered with over one thousand hand covered buttons and prefabricated to fit the southern wall of the upper gallery. The soft padded wall invites touch while the funeral associations of the padded surface and an illuminated recess generates feelings of claustrophobia and repulsion. A respite is offered from the hyper-productivity evident in the work, but at a price.

## Teresa Andrew - *sleeping still*

Inspired by Andy Warhol's video *Sleep* (1963), Teresa Andrew explores the moment between waking and falling asleep in what she refers to as "repeated stillness". In this series of polaroids Andrew's subtle use of repetition is as compelling as her previous performance and video work where the ritual of repetition is played out overtly to the point of exhaustion. Viewed singularly, each image portrays a young woman in a moment of rest, however the cinematic reference to frames per second suggests the continuum of an endless sleep which in itself is a series of eternal repetitive moments.

## Andrew Last - *Tensegrity*

Andrew Last continues his lineage of sculptural and jewellery works which explore construction and the laws of physics through repeated units. His absorption in the process of understanding the underlying mathematical orders which enable these constructions permeates every aspect of his practice; these include the development of detailed CAD drawings, the design and making of specific tools to build individual components and then the construction of these complex forms. In this instance Last reinterprets the *Tensegrity* structures developed by Kenneth Snelson and Buckminster Fuller in the 1960's into a jewellery context.

## Rebecca Pilcher - *kickn gainst the...*

Rebecca Pilcher's recent installation works involve video, sound and the creation of highly mediated environments. In the video *kickn gainst the...* Pilcher explores biological processes such as breathing, the heart beat and muscular spasm. Through digital manipulation she extends the performer's ability beyond actual physical endurance in what she describes as "the frottage of repetition ... getting somewhere without moving". Pinned up against the wall by some unknown force the subject plays out repetition in a spasmodic performance suggesting playing air guitar, an act of mimicry in itself.

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*- upper and darkside galleries*

- ① Kim Pieters - *highland*
- ② Emily Pauling - *Tight Sleep*
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- ⑤ Rebecca Pilcher - *kickn gainst the...*

