

# INFRASTRUCTURALISM

Agatha Gothe-Snape

Carolyn Eskdale

Helen Grogan

Jessie Bullivant

Shannon Lyons

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EVERY  
ARTWORK

DECISION  
AN

There is more to a gallery than what we see hanging on the clean white walls. A great deal of activity takes place behind-the-scenes in order for a museum to present exhibitions and take care of its collections.

In *Infrastructuralism*, five artists have produced and installed artworks that respond to both the physical structure of the building and the invisible systems that operate within it. This exhibition exposes the hidden, neglected or secretive support structures that assist museums in the care and display of art objects.

Presented throughout La Trobe Art Institute in Bendigo, the artworks are sometimes funny and playful. All the various facets that go into making up architecture, display, function and administration are brought into play. Sometimes you might even have to hunt for the work! While humorous, the works also question the role and function of cultural organisations and they might even challenge your notion of contemporary art.

EVERY  
DECISION

ARTWORK  
A

# ARTWORK



Agatha Gothe-Snape lives in Sydney and is widely known for her performance and text-based artworks. While she has used traditional art materials, including bronze and ink, Agatha also experiments with unusual modes of art-making such as PowerPoint slide shows, quotes, correspondence and headlines. Her work is inspired by the structures and environments that it operates within.

Can you think of a short quote that could make sense in reverse?

Where would your quote be seen/heard?

How might your quote change the usual meaning or function of the chosen location?

For this exhibition, the artist has provided La Trobe Art Institute with a quote. The curators worked with Agatha to integrate this quote into the infrastructure of the Institute. The quote frames the building, occupying each corner of the glass facade; it is included at the base of LAI staff emails and the curators will even say the words each time they answer the phone for the duration of the exhibition!

**Agatha**

**Gothe-Snape**

# Carolyn

# Eskdale

Melbourne artist Carolyn Eskdale responds to different interior spaces by creating contemplative and poetic installations and interventions. The work invites viewers to consider their relationship to a space by subtly altering their experience of it.

How would you transform a space with cardboard boxes?

Carolyn spent time at the LAI while the building was closed. During this time she used cardboard boxes and sheets to measure and map out the space. The photographs of her actions are exhibited, allowing visitors to experience a trace or a memory of her actions.

Right: Carolyn Eskdale, *Untitled mediation object (detail)* 2018, timber, metal, brackets, 522 x 121 x 90cm. Courtesy the artist.



Helen Grogan is inspired by her studies in philosophy and choreography. Helen uses sculpture, photography, film and sound to understand and map space.

For this exhibition Helen will perform *Concrete Room*. The performance involves the artist tracing the perimeter of the room with a microphone. The performance will not be recorded in any way – only suggested before and after by the equipment present in the gallery.

Left: Helen Grogan, *CONCRETE ROOM*, Performance.  
Trolley, microphone, 60m cable, PA speaker

# Helen

# Grogan



Try clapping your hands in different rooms and take notice of how the sound changes according to the space.

What happens when you move closer to the corner?

Is a carpeted room different to a tiled one?

Do you think you could guess which room you are in just by listening to the sound?

# Jessie

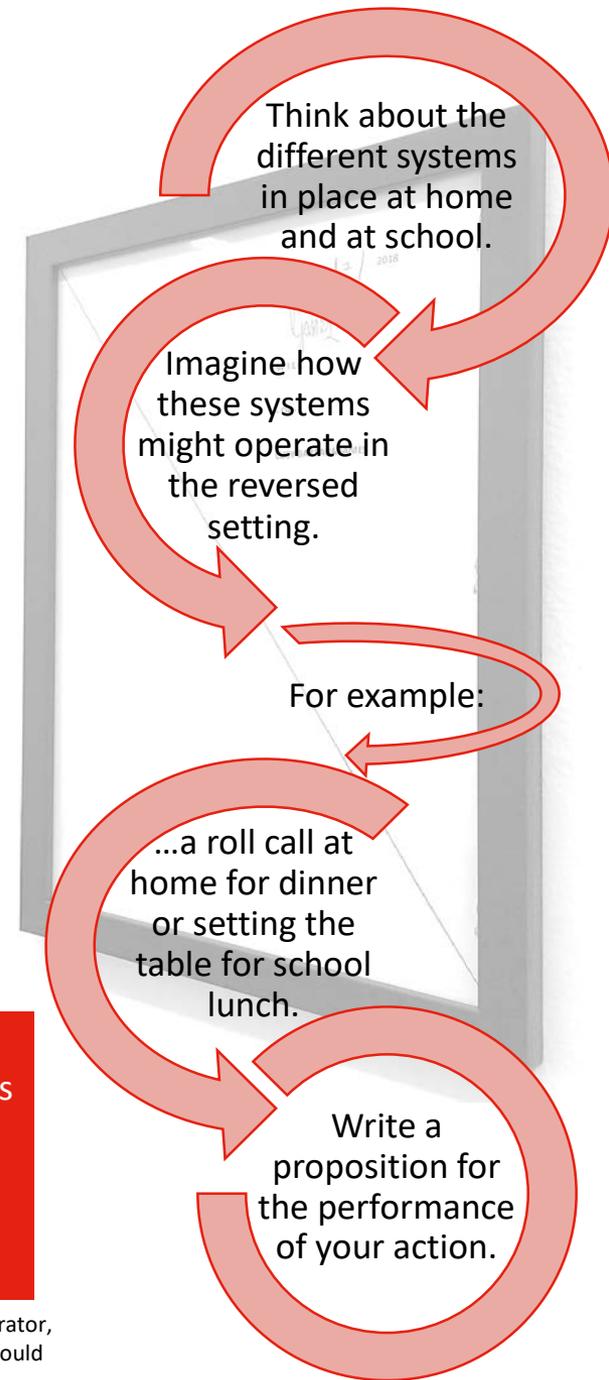
# Bullivant

Framed on the wall of the gallery you will find two official and authorised wills. These are the wills of the Senior Curator and his wife. In these wills, a provision has been made for the artist to act as guardian of the Senior Curator's youngest child. In the event of death, the artist will be legally constituted as guardian.

This work plays on ideas about family structure and work structure. It also evokes ideas about caring – the meaning of the term curator comes from the meaning 'to care'. During exhibitions, curators are guardians and carers of the creative output of artists. In this instance, in a reciprocal way, the artist is in a position of caring for the procreative output of the curator.

Jessie uses existing systems and structures in her art. Sometimes the work exists as an idea (or proposition) only. At other times the artwork is an action that takes place, often beyond the gallery walls. Jessie draws attention to the many tasks and events that make up our experience of a work. Often her artworks are repeated in different settings and therefore bring focus to the particularities of each setting.

Image: Jessie Bullivant, *The Guardian*, 2018, Two wills authorising the artist as guardian to the youngest child of the Senior Curator, in the event that her parents die before she attains adulthood. Framed by La Trobe Art Institute. 29 x 21 cm each. The artist would like to thank Paul Moses for his legal advice.



Working across a variety of media, Shannon creates site-specific installations that directly reference the built environment. Her often interactive artworks explore the complicated relationship that that exists between artistic content and it's institutional context.



For *Infrastructuralism* Shannon has installed a fully functioning coffee station so that visitors can enjoy a coffee while in the venue.

The LAI foyer, courtyards and auditorium are hired as part of the regular operation of the institution. Some bookings come with tea and coffee service, so the artist has incorporated this operational activity into her artwork.

Groups who book the venue will have hot beverages served via this artwork, blurring the lines between the Institute's exhibition offerings and it's commercial activities.

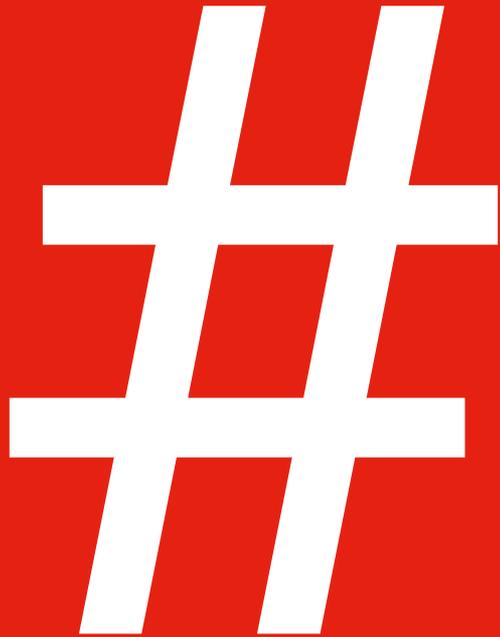
Left: Shannon Lyons, *Instant Gratification*, 2018, Plywood, MDF, pine, paint, IKEA kitchenette, reclaimed Tasmanian oak, bin, fridge, extension cord, cable duct, urn, Instant Coffee sticks, sugar sachets, milk, canisters, stirrers, corrugated wall paper takeaway coffee cups, bin and bin liners, 180 x 204 x 147.5 cm

**Shannon**

**Lyons**

↑ Artwork that involves the audience is called *Participatory Art*

↓ Can you think of another artist who makes Participatory artwork?



# WORK AS ART ART AT WORK

In *Infrastructuralism* five artists respond to the physical structure and hidden systems at work within the La Trobe Art Institute.

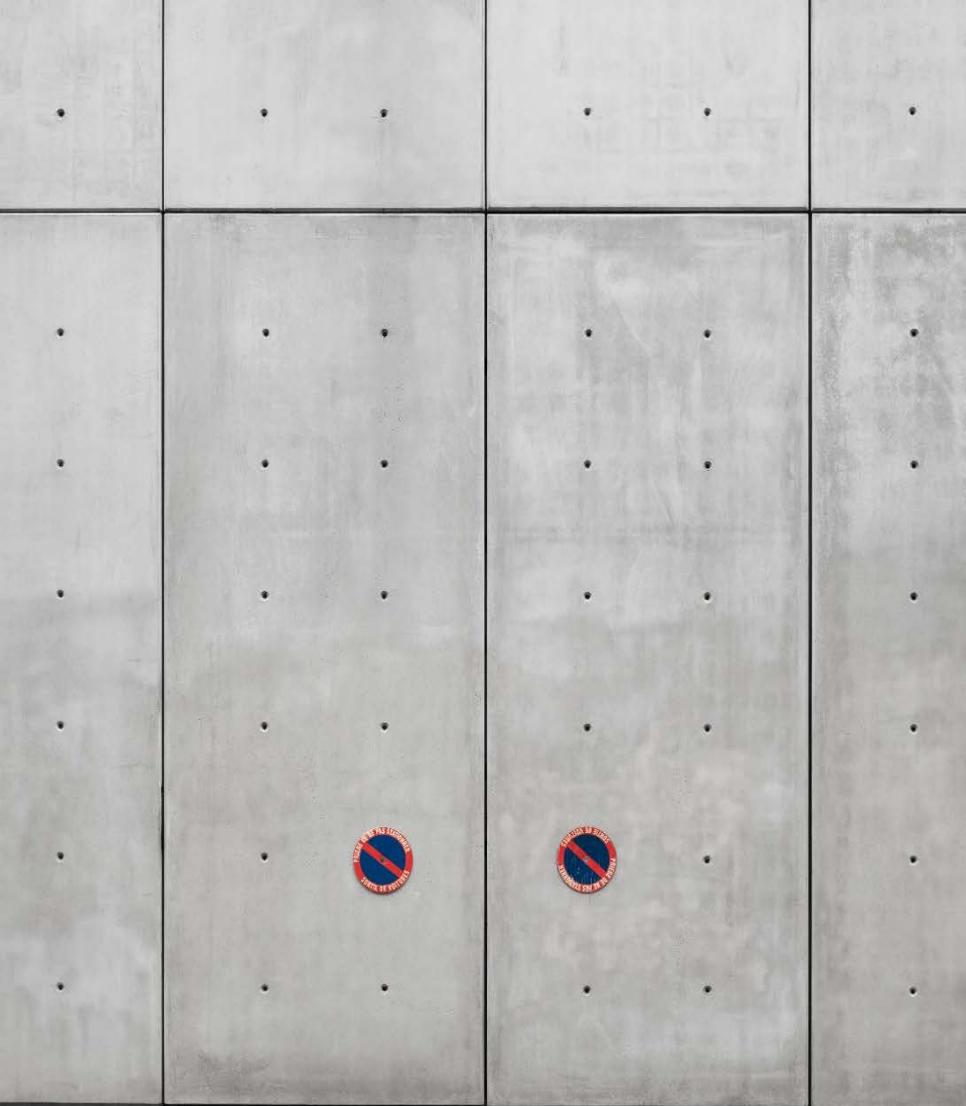
Curious minds will find themselves treasure hunting for the works situated throughout the building.

While discovering the artist's interventions you might also uncover accidental artworks imbedded in the fabric of the Institute.

Or, perhaps you might go on to find art in your own workplace or school.

Take a snap and share:

#workasart #latrobe\_ai





**LA TROBE**  
UNIVERSITY

**All kinds of clever**