

EXHIBITION PROGRAM 2014
INVISIBLE MOVEMENTS
CAITLIN FRANZMANN
16 JULY - 2 AUGUST

Metro Arts

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IMAGES

- Cover *Evrensel kafe (universal cafe), 2014, video still*
1/ *Evrensel kafe (universal cafe), 2014, video still*
2/ *Invisible movements (installation view), 2014, torna, Istanbul*

Vote of thanks:

Alrey Batol for install assistance; performers Leena Riethmuller, Callum Galletly & Helen Franzmann; James Talty for woodworking skills; Glen Urquhart for welding; Noella Thomson for costumes; and Merve Kaptan for the inspiring conversations.

An extended interview between Caitlin Franzmann and Merve Kaptan can be found at:
<http://www.tornaistanbul.com/conversations.html>

PROJECT PARTNERS



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CAITLIN FRANZMANN INVISIBLE MOVEMENTS

Merve: Writing this, I am sitting on a small uncomfortable wooden stool at the desk in your installation at torna. I have put the newspaper on the side of the table. I hear the sound work - recorded okey chips - then hear the water running through the big pipe behind the screen once in a while. We talked about 'the sounds of torna' a lot. You spent a lot of time deciding whether to record the water sound and installing it back in the space or just trusting the regularity and randomness of the actual sound and leave it as it is.

Caitlin: The sounds echoing through the passage and the pipes were constant reminders of the shared human presence in the building and streets. While the cafe owner reads the daily newspaper, a car horn blares at street level and someone showers in the apartment above. My initial eagerness to use technology to play with spatial perceptions was overthrown by the power and insistence of the actual sounds. Finding a way to bring attention to the sounds without interfering too much became more of an interesting challenge.

Merve: In your artist's statement, you say that you 'encourage slowness' with your work. Tell me what 'slow' is.

Caitlin: 'Slow' is lingering over a meal with friends or wandering without a destination. It is having a vegetable garden. 'Slow' is paying attention to the present moment.

Merve: What is the difference between a work being on a loop and being repetitive? There is an incredible quote by Gertrude Stein: 'There is no such thing as repetition. Only insistence.'

Caitlin: A loop is from the beginning to the end and starting from the beginning again, on the exact same path. Repetition, to me, also involves the beginning and end, but the path is never the same. Time doesn't allow it. There seems to be effort required in repetition - sometimes from the repeater, sometimes the listener. Perhaps this is why Gertrude Stein speaks of insistence.

Merve: What about flickering corridor lights? There is a sense of time and repetition in a light that is flickering. It is a weird feeling to watch it. It is quite meditative yet a little bit depressing. Probably experiencing repetition is the depressing thing. It is some sort of a reminder of failure of not being able to 'achieve' it in the first place...

Caitlin: I also find the flickering light meditative. It is repetitive, but for me the

imperfect rhythm creates this kind of fluctuation between consciousness and unconsciousness. I understand the sense of failure as depressing, but I also think that failure is sometimes necessary for understanding yourself and the world around you. Some would say repetition is futile, but I think it depends on what is being repeated

Merve: You have spoken a lot of time during your residency. How did you think of time for *Invisible Movements*?

Caitlin: Time exists within every thing, being and moment and yet remains impossible to grasp. I have considered concepts of time, movement and rhythm a lot during my stay in Istanbul. Like in any city, time reveals itself through buildings, in construction and in people moving in transit or seated in a cafe. But it also exists in moments that are not so visible - in the beat of our hearts, the secret impacts of eye contact, and the feelings of togetherness that can exist in a street protest or at a dance party. *Invisible Movements* is an expression of my thoughts on, and experiences with, such moments.

Merve: Tell me something from *Einstein's Dreams*, something that inspired you for this installation.

Caitlin: "In this world, there are two times. There is mechanical time and there is body time. The first is as rigid and metallic as a massive pendulum of iron that swings back and forth, back and forth, back and forth. The second squirms and wriggles like a bluefish in a bay. The first is unyielding, predetermined. The second makes up its mind as it goes along."

Merve: The video reminds me of some Spaghetti Western films, where there are scenes with little or no dialogue. We listen and watch the silence, the wind, the faces of the men; men who are waiting, sitting and playing. Are we listening to Ali Bey's face in that tea room, listening to that blank screen when the image turns off and the light turns on?

Caitlin: Your description makes a lot of sense to me. I often find myself drawn to films with little dialogue. Michael Haneke is a master at creating these scenes where little happens, but you get completely drawn into the moment to reflect on how the characters are feeling and how you are feeling at that point in time. Attention and imagination is stimulated. So yes, I like the idea of listening to Ali Bey's face and imagining his thoughts as he 'reads' the black hole.

Merve: At the torna viewings, when the screen went blank with the lights on, some people left the room thinking it was the end of the loop - perhaps that part of the work is supposed to be quite lonely, for people to leave it on its own when it happens?

Caitlin: I like your idea of leaving a work alone. I just experienced James Turrell's permanent installation *within without* at the National Gallery of Australia and it gives me great joy to think of the building itself revelling in the peace and beauty of the time caressing it's walls.

Merve: Why did you allow people to enter the room? Why is it important to be inside the room, sit on that stool and flick through the newspaper?

Caitlin: The same reason that I focus on touch, sound and movement in my work. I enjoy the idea that entering into a work and experiencing an intimacy with the space and objects can evoke emotions and thoughts that may not occur if viewed from a distance. I like to think of this in relation to architecture. I am much less impressed by phallic towers viewed on a city skyline than I am by entering into one of the hans in the historic streets of Istanbul.

Merve: Inside the newspaper, you have a page with words: Revolve, Evolve, Resolve, Revolt. These words all start with re- , as if you need to come back to each one of them in order to finalise the process, or only in repetition will they be finalised. What do they mean to you?

Caitlin: When writing these words I was reflecting on the idea of time being circular, but it was not possible for me to imagine this as absolute. In nature, there are moments of great change, revolutions and evolution. Time cannot be bound to such reductive concepts of circles and lines. This was something I was also contemplating when I came across the Islamic symbol for human presence - the three dimensional cross. I was fascinated by the notion of these three lines representing time, space and human spirituality but couldn't stop questioning where chaos fit in to such ordered notions.

MERVE KAPTAN torna, Istanbul

Merve Kaptan is owner of torna, the project space in Istanbul where Caitlin spent a three-month artist residency.