

**BRIDIE LUNNEY
AND TORIE
NIMMERVOLL**

8 FEB - 9 MARCH 2013

PROPOSITIONS

Holding in deep time: Lunney's and Nimmervoll's propositions

Performance art continues the legacy of ritual in its attempt to damn the rush of quotidian time and to engage an experience somehow set apart from, but still very much connected to, everyday experience. Erika Fischer-Lichte considers performance as generating a deeper experience of being-in-the-world through its emphasis on materiality – the 'real body' in 'real space'. She posits that through this emphasis on materiality performance art generates affective encounters for the audience distinct from its semiotic interpretation. The investigations between body, form, space and time pursued by Bridie Lunney and Torie Nimmervoll resonate with this understanding of performance as a material and affective encounter that continues the legacy of ritual. Lunney's architectural articulations are in dialogue with Nimmervoll's performances of physical tension and release. Their dialogue provides a pause in the flow of the everyday and a deeper experience of being-in-the world.

The body is held up high against a white tiled wall. It faces this wall propped from the armpits. The soles of the feet that are covered in dirt are in dischord with the sheen of the tiles. The body hangs dislocated, disconnected, and without ground. A charge is activated between its limbs and the floor: there is some distance to fall. Balancing the wall are buckets of water, their liquid materiality evoking the buoyancy of the body in space.

The body stands facing a window. A black metal rod extends diagonally from the floor to the small of the back, to hover like a hand in support of the body. In this narrow space between the back and the prop a tension is generated by the interplay of the seeming stillness of their hold. But stillness, like Cage's silence does not really exist, for as we move past the body and prop we can see the minute movements of both. Cage drew attention to silence so that we could hear the subtle sounds of the world. Lunney and Nimmervoll draw attention to stillness and allow us to feel the subtle movement of the embodied hold.

The body is seated staring at a disc on the wall. It is the screen of our everyday that channels our attention. The chair upon which the body is seated is connected to a rope stretching in a direction that contradicts the direction of the gaze. The body is held between two forces, the vector of its gaze and that of the rope. It breathes, its eyes blink; life quietly ruptures the space carved through oppositional forces.

The body is up high, lying on a platform, almost pressed up against the ceiling. It is in a secret resting place, tucked away from the world. A leg falls over the side of the platform revealing a grubby foot that swings with a gentle carelessness and speaks the rhythm of a daydream. A chord connects this resting place to the other side of the room. The body is part of another world from which it has chosen to withdraw, but its daydream seeps into this world, as the chord gently swings catching the rhythm of the foot.

The body is slung over a harness, held up high, hovering over the abyss. Its muscles are tense and its limbs are weighted by a gravitational pull. It cannot remain long here; this gesture cannot be sustained.

The body melts into the floor, curls itself around a pillow in repose. Its duration is marked by the steady rise and fall of the chest.

Between these series of transitions the body is absent from the space and what remains are the props with which it was once in dialogue. They are reminders of its developments, the traces of the embodied hold. These props echo the material surroundings we inhabit that have been invested with our energy, our own holdings, our moments of tension and release. However they are also at a remove from our everyday surroundings in that they are articulations of and responses to an embodied experience. Lunney's and Nimmervoll's propositions are compelled by this intention to materially articulate embodied experience and to pause, to hold this experience in deep time.









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