

_____g.s is located on unceded Whadjuk Noongar Boodja. We pay our respects to Elders past and present and acknowledge their continuing sovereignty, culture and law.

Always was, always will be,
Aboriginal land.

inter - stitutions



**Aaron Claringbold
Ella Valentine & Tom Rogers
Guy Loudon
Lucinda Tassone**

25 July - 09 August 2025

interstitions presents a selection of works which consider the relationship between the lingering histories in images and their premonitory politico-aesthetic implications. As a point of departure, *interstitions* (understood as small intervals or voids within larger whole) examines the nature of interventions that stem from image artefacts to explore a residual semiotic history, unpacking their precarious form, content, value and telos.

Titular examples showcased here include iterant documentation of stilted stallions made object, painterly signifiers of animal superstition, simulations of quiet desires for collapse, and lost memories reconstructed from found familial archives. A commonality across these works is their sense of subtle anticipation, perhaps stemming from the seemingly fleeting, yet consistent, interaction that the artists had with their subject matter. We compare this subtly, this sense of ambiguity or uncertainty surrounding what might come of these images, to the notion of loitering, dawdling, or flânerie – the act of strolling or meandering through society whilst observing urban life in a seemingly detached way. What emerges from these wanderings and subsequent interactions is a kind of soft iconoclasm. Each of the works presented here constitute an awareness/rejection/repetition of the icon as that which holds certainty, sureness, or veracity. They've been brought together through a concomitant undoing, unmaking, and, making ambivalent the image artefact as holder of truth. Whether or not the images translate to tangible acts of subversion against a system's logic – be it a private members club (Guy Louden), intimate family heirlooms (Ella Valentine and Tom Rogers), short-form algorithmic content (Lucinda Tassone) or the omnipresence of colonial symbolisms (Aaron Claringbold) – their interstitions in a history of signs speak to how the images function, rather than what they essentially are. The spectrum and ambiguity of this functioning is the focus of the show.

As Sadie Plant speaks to at the end of her book 'The Most Radical Gesture'; as the political efficacy of poststructuralist thinking was subsumed "into the heady hyperbole of the postmodern world view", how might the critical impetus of the spectacle be maintained towards a genuinely political end?(1) Plant, of course speaks here of the decline of the situationists, their cultural trailing off. The question remains: if all acts of aesthetics are performative, where is the space for politics in this equation? The question, a long toiled one, crops up again here in our little show.

To begin to chart this dialogue, Louden's project, which he describes as a "scheme", works as a catalyst for thinking about the interstitial gap between ideology and practice, in this case perhaps a complicit praxis. The artist presents a small video work, abstract and monochrome, interior scenes, 3D rendered rooms and other building perspectives exploding (somewhere between a violent fracture and a composed drifting apart). The animation meanders along slowly, in bullet time, without sound. Accompanying the modelled detonation is a print taken from the film, similarly abstract and monochrome. Louden speaks of the inception of this work:

"I felt revolted by the idea of a private members club, so I asked their architects to provide 3D models of the club, and then ran a computer simulation imagining its destruction." Teasing out the ambivalent value status of this gesture, a simulated model of collapse, a performative act of the idea of sabotage, the artist reflects on his work as "a futile and pointless scheme", despite the fact that it generated lively public discourse about the value of work's action.

Situated alongside Louden's work are Tassone's superstitious animals – a white rabbit and black cat (for good and bad fortune, respectively) – exacerbating the dialectic between the futile and the potent by importing an additional layer of uncertainty. Ironically, we leap at the opportunity to use these animals as forecasting devices. There is a tendency to extract confident insinuations from their isolated appearances – both are used as coping mechanisms for dealing with uncertainty. However, any trace of sureness atrophies when these animals are situated side by side (with both sets of eyes arresting the viewer, no less. If the spectrum of practical outcomes that stem from such conflicting premonitions might be mapped out, their polar opposites may amount to some vague tribulation (*DUI Driver*) or questionable redemption (*Preacher*). With all of these reference images sourced from social media and the internet archive, the foreboding black cat and white rabbit are flattened into memetic form. Inasmuch, Tassone's paintings implore a consideration of the status of images and symbols.

The horse, historically speaking, has stood for imperial, capitalistic progress. The material determinate in the rise and fall of empires. While many cultures developed and maintained a deep spiritual connection to horses, throughout the 19th and 20th century in the West, the horse was capital to be utilized toward conquestorial ends. This symbolic tie rears its head in numerous circumstances; for example 'horsepower' is quite literally the comparison of a horse and machine lifting 33,000 pounds one foot in one minute. Here, however, we find the decaying memetics of the once mighty symbol, subdued and reduced to mere simulacrum. The symbols of horses, statues, Claringbold photographs, shiny, abject, and without vitality, look more akin to toys than the mighty horses depicted rearing under emperors and generals. Here, although in some cases rearing, their shiny carapices and obtuse glares speak to a symbol in decay; to a society clinging to a nostalgia for an old promise of new futures. Claringbold, in their persistent documentation of statues of horses, documents a failing promise of colonial prosperity rather than a horse itself.

The personal photograph stands for individual iconic recurrence of memory, a stolid reminder of that which has come to fruition, in contrast to the premonitory timbre of much of the rest of the show. Valentine & Roger's remixing, collage, and intervening in this kind of document constitutes an undoing of specificity and inasmuch, an attack on time. What was once a series of hyper specific artefacts, referencing lives lived and events unfolded, are made feeble by soft interjection. It is tempting to think of this intervention as a universalising of these memories. However, this fails to speak to the new kind of specificity imbued in these objects and the

context in which these artefacts were found and remade. This, of course, is paired with a monolith that barely stands under its own weight. Objects found discarded and damaged, here, memories are made over and their containers revealed as shaky and fallible. *Gost* stands, barely, as work vital with the impulse to construct self, to make oneself anew over and over; this act, in itself, its own kind of premonition. A surety to the fallibility of the ways in which one can understand their past and a commitment to recreation, whether intentional or not.

While the title of this show speaks to a pause, a momentary wondering/wandering, or even a rupture/intervention, there arises many other articulations of the throughline between these works. One of them, we believe, is articulated in Ray Brassier's 2003 article on Francois Laruelle's "non-philosophy"; notable for its rejection of normative philosophical tools, its insistence on the pre-emptive function of decision making, and emphasis on the immediacy of experience:

"It is important to remember that although non-philosophy does not have a goal, it does have a function."

In this context, the question of what these semiotic markers indicate is somewhat secondary to their function. Perhaps, these works are far more insistent on the fact that they exist and that to act upon them, with them, or against them, constitutes an active display of sense-making; instances of attempting to grapple with the conditions of the histories of image artefacts well beyond our scope of interjection.

The correlation here is a shared interest in the question of how people(s) sense-make, generate value, and act upon semiotics through increasingly abstracted means rather than what concrete conclusions might be arrived at. *interstitions* presents questions of how these breaks in the meaning of images act forward.

References:

1. Plant, Sadie. *The Most Radical Gesture: The Situationist International in a Postmodern Age*. Routledge, 1992.
2. Brassier, Ray. "Axiomatic heresy: The non-philosophy of François Laruelle." *Radical Philosophy* 121, (Sep/Oct 2003): 35.

Horse Image 1-3

Aaron Claringbold



Aaron Claringbold, *Horse Image 1*, Inkjet print, 56cm x 68cm, photographed in 2016, 2019, and (maybe) 2025 – printed 2025.

These are pictures I made of physical representations of horses in the built and landscaped environment. They are part of an ongoing (though neglected) project photographing my obsession with the horse as symbol in contemporary society. I am interested in the role Horses (or their invocation) have played in literal nation building, and in scaffolding the cultural imagination and mythology of the settler colonial project now known as Australia. I am also interested in how this butts up against and interacts with the complex and multifaceted ways individuals and groups associate meaning and experiences with this symbol. Amassing a collection of these images has always been meant as a jumping off point for these ideas.

Aaron Claringbold is an artist based between the south east and south west of the Australian continent. His art is an attempt at thinking and feeling a place in the world. It is driven by the desire for understanding and by navigating or resisting contemporary conditions of distraction and techno-social tangential thinking.

From his positionality as inheritor and beneficiary of the colonisation of this place, he is invested in a critical cultural engagement with the realities of settler-colonial modernity in so-called Australia; and with its various global catchments and outlets. He is interested in entanglements of the now, in cycles and feedback loops, in mythologies of separation, in infrastructure as monument, in photography as show-and-tell, and in art as a tomb or altar."

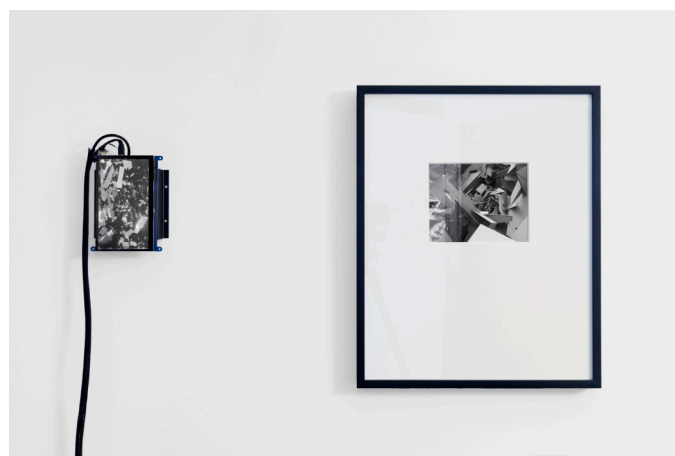
Lawson Flats Capriccio

Capriccio II

Guy Louden

This work was made for an exhibition at Lawson Flats, a private members club in Perth. I felt revolted by the idea of a private members club, so I asked their architects to provide 3D models of the club, and then ran a computer simulation imagining its destruction. This was a futile and pointless scheme obviously – the club members probably never noticed, and if they did notice, they would not have cared. Actually my work was mostly turned off, because people wanted to use the powerpoint to charge their phones.

The only result of my petty scheme was that the boyfriend of someone that worked there got angry with me, and posted on my Instagram complaining that I made art that was critical of the club, while accepting the opportunity and a (really small) artist fee. He said that the art was fine, but the action was hollow. I responded that the art and the action were the same thing. Understanding that I am implicated in what I critique is central to my scheme, and I think contemporary political art is most honest when it engages with messy



L: Guy Louden, *Lawson Flats Capriccio*, Video from digital simulation using architectural models, custom computer, 17x13cm, 2022.

R: Guy Louden, *Capriccio II*, Inkjet print from digital render, 51x42cm, 2022.

Guy Louden is an Australian artist born in Toronto. His work often involves political subjects and sci-fi, and tends to use digital techniques, including CGI and software. Guy has also managed and co-founded artist-run galleries and curated exhibitions. His artwork has been exhibited locally and nationally.

Gost

Ella Valentine & Tom Rog

The albums were relinquished
The family house spewed them to the verge
Light rain mist and stacks
They had money and religion and children
Stacks and stacks of photos
Plastic pages fermenting film dye
So lucky
Coming upon such wealth of trash
In the dark, searching discards of the rich
To discover ultimate treasure
Photo albums of a ghost family
20+ books
Maybe it is good for them
To unload

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6 of the stripped albums are taped together to form a small tower. The top level of the boxes has a base, a ripped out album page as the floor, Perspex roof to peek inside. It's the beginnings of a diorama scene- we will need you to imagine the interior miniatures.

There is also a selection of scanned photos from the albums which have been modified. The photos became melted and water cooked. We have done some drawing on top.

These albums, of which there were many, had lifetimes inside. Decades of photos. Nobody needed them anymore vthough. We took the best ones with the best intentions. It was a dark and confusing night in Dalkeith. "



Ella Valentien & Tom Rogers, *Gost*, Sculpture/ Assemblage: Found photo albums, found photos, remixed photos, found photos, 2025.

Ella Valentine is an Australian artist living and making work in Boorloo. Pushing typical and atypical art materials to their limits is a source of joy and pleasure within their practice. Drawing, painting, collecting, sculpture, text and installation are the primary outcomes of their daily practice. Engagement with collaborators and friends is how their work sustains its existence. Ella works from a studio at Light Works in Boorloo CBD and from home. They have participated in exhibitions and group shows within Australia.

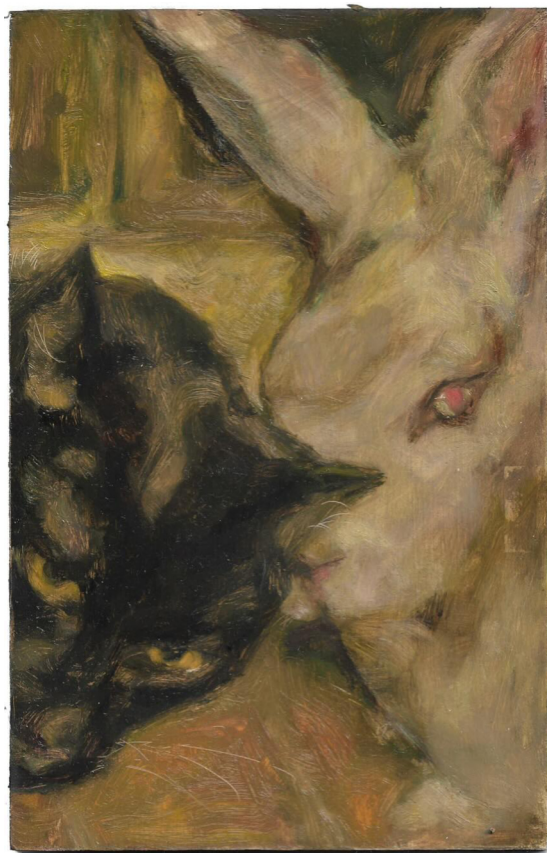
Tom Rogers lives in the Walyalup (Fremantle) area and is into nature, intuition, australiana, magick, remix culture and everyday life. He explores these concepts through drawing, video and sculpture and enjoys collaboration.

*i would yap to you in any
universe*

DUI Driver

Preacher

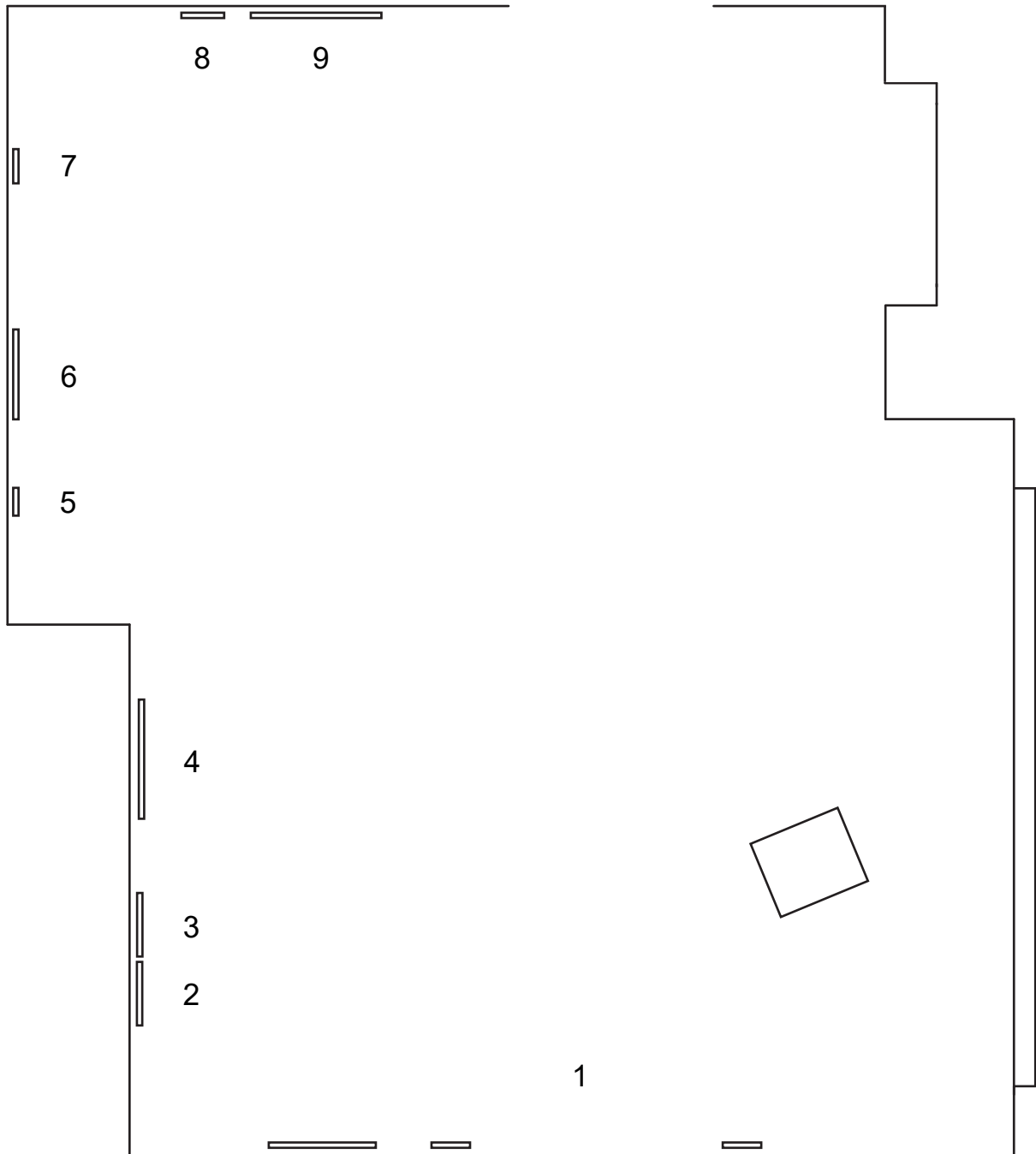
Lucinda Tassone



Lucinda Tassone, *i would yap to you in any universe*, Oil on masonite, 24cm x 16cm, 2024.

After refining my algorithm, I felt inspired by the elusive short-form content I was engaging with. In a niche field of the internet, I found wisdom transcending standard consumable content.

Lucinda Tassone (@hazel4lif3) is an emerging artist in Boorloo studying a bachelor of fine arts and psychology at the University of Western Australia.



1. Ella Valentine & Tom Rogers, *Gost*, sculpture/assemblage: found photo albums, found photos, remixed photos, dimensions variable (2025).
2. Aaron Claringbold, *Horse Image 3*, giclee print from 120mm negatives, 36.8 x 29.7cm (photographed in 2016, 2019, and [maybe] 2025 – printed 2025).
3. Aaron Claringbold, *Horse Image 2*, giclee print from 120mm negatives, 36.8 x 29.7cm (photographed in 2016, 2019, and (maybe) 2025 – printed 2025).
4. Aaron Claringbold, *Horse Image 1*, giclee print from 120mm negatives, 69 x 55.7cm (photographed in 2016, 2019, and (maybe) 2025 – printed 2025).
5. Guy Loudon, *Lawson Flats Capriccio*, video from digital simulation using architectural models, custom computer, 17 x 13cm (2022)
6. Guy Loudon, *Capriccio II*, inkjet print from digital render, 51 x 42cm (2022).
7. Lucinda Tassone, *i would yap to you in any universe*, oil on maisonite, 24 x 16cm, (2024).
8. Lucinda Tassone, *DUI Driver*, oil on maisonite, 25 x 20cm, (2024).
9. Lucinda Tassone, *Preacher*, oil on maisonite, 91.5 x 61cm, (2024).