



Hotel Generation 2018
Aaron McCarthy : Residual Frames

Please find included in this document a link to my proposal for a solo presentation of new work at Arebyte Gallery. This project was borne from a period of research into speculative thinking and developing the use of appropriation as a methodology of creating new artwork. I would like to express my gratitude to Arebyte for shortlisting my initial proposal, and for supporting the development of this work.

Proposal:

<https://residualframes.aaron-mccarthy.com/>

Personal Website with examples of previous works:

www.aaron-mccarthy.com

beyond and after malaise there is a beach is a new work and solo show that negotiates the gallery and surrounding corporate oasis through a multiplicity and disconnect of spaces that are simultaneously read as exhibition, studio, set – both holding, negotiating and dispersing the guest. Considering this diasporan garden as island and as space existing peripherally, collaterally and outwith the spatio-temporal logics of home; *beyond and after malaise there is a beach* asks us to think about diasporic practice and how this might inform larger disruptions to the logic that exiles the citizen of the world(s), to nowhere(s)?

Artificial jasmine plants are climbing pipes and other architectural moments that punctuate the building. Monitors are situated around, one is propped against a wall, this monitor is on the wall, they're showing still images, compositions of objects on/in/out of black space - another monitor shows objects and limbs, actual and virtual and unlocatable. Artefacts, structures and fragments are explored on screens, somewhere between investigation/browsing/archiving/display; and they all interchange. There is a large green sheet of mirrored perspex on the concrete wall and through it is a reflection of an autocue that's standing just above eye level. *in this walled garden; [in this walled garden and island and oasis]*, a text is scrolling, visible and legible in its reflection, it forms part script for performer, part conversation. Another monitor is visible in the mirror, located by one of two concrete pillars, with suspended moments of lagging youtube live streams, buffering at moments of inactivity and error and dust, dispersed with views into a green screen studio, or a set, with intermittent activity; bodies and objects shown just as they leave the frame, never quite (in)visible. A table and chairs is located on the opposite side of the space, microphones held by stands, and studio lights - some on, others off, and wires; it seems like a number of things are altered or their locations are to be altered or it's this sense of growth or decay. There are various water tanks, located around a pit on the gallery floor, three of the panels have been removed, black fabric is rolled and stacked nearby along with a number of hydroponic grow mats, and various garments and lengths of silk are lying on the side of a storage crate some distance behind it near parts or fragments of stone and polystyrene, some unwrapped, most tightly packed in black pallet wrap. As if maybe performers might enter, or have left or will at some point arrive – there are cues in this space that ask questions. *[performer 1: what does it mean when the spectator cannot necessarily locate the work, locate the authentic, locate the actual?]; this space is speaking and being read; [performer 7: as destination/magnificent isolation/ beautiful exile(s)]; not found and error to origin.*

Some objects are contained through screens, stored, deposited and archived - is that what this is? Though, the 12 sets of white archival gloves are located near the synthetic grow mats and seeds, coded as belonging to the garden. Not sure whether these objects and spaces also exist as image - and a movement through this space asks us somewhere to observe a gradual building and dismantling of fictions in a wider questioning. There's an integral language of absence, execution, demolition, disappearance, waiting and erasure here and in this sustained dis/location is a process of staging, constructing and collapsing. The space is held too by the scent of jasmine coming from a small black aroma diffuser and sounds that breach space and works as a binding or a wrapping. Bird song and water are punctuated by signifiers of distant construction or demolition and dialogue(s) between the gravity of heavier frequencies and moments of artefact, artificiality and feed, find their way around the works' multiplicity of allegories contained in image; object; space.

- Throughout the duration of the show there will be three hosted conversations at the table, these will be broadcasted and will also be recorded and published online. The conversations will be loosely centred on questions surrounding:
 - *absence, disappearance and waiting*
 - *the diasporic mind as quantum mind*
 - *citizen(s) of nowhere(s)*
 - *collaterality*
 - *spacetime warfare; weapon, apparatus & archive*