Acknowledgements

School of Art International Artist in Residence (AIR) Program and AIR Artist in Residence Krems in Lower Austria, RMIT and AIR KREMS conduct an annual exchange residency between Australia and Austria. RMIT School of Art acknowledges and welcomes Barbara as a professional artist within the School community.

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■□□□□ PROJECT SPACE

BUILDING 94: 23-27 CARDIGAN STREET, CARLTON

Barbara Kapusta is a guest of RMIT University through the and recognized for their support through AIR of a critical and globally-focused context for the presentation of contemporary art.

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Supported by BADDAGINNIE RUN

Managed by the RMIT School of Art **CURATOR/COORDINATOR** Stephen Gallagher ADMINISTRATOR/WEB DESIGN Andrew Tetzlaff GRAPHIC DESIGN Gracia Haby & Louise Jennison EMAIL schoolofartgalleries@rmit.edu.au WEB www.schoolofartgalleries.dsc.rmit.edu.au TELEPHONE +61 3 9925 4971 GALLERY OPENING HOURS Monday – Friday 10.00am to 5.00pm





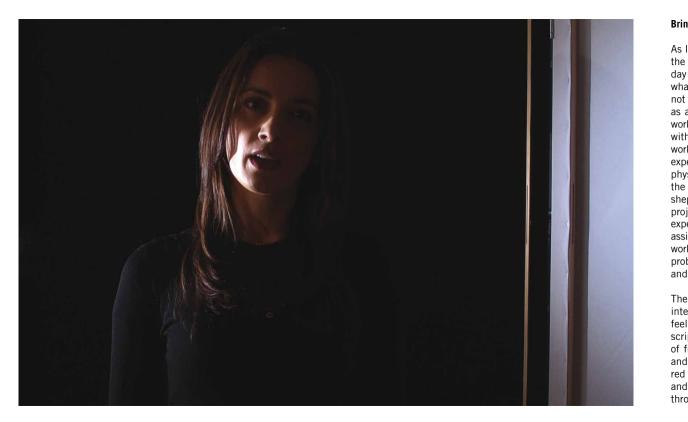




Desire and what you end up doing

Barbara Kapusta [Austria]

FRIDAY 27 AUGUST TO THURSDAY 16 SEPTEMBER 2010 OPENING THURSDAY 26 AUGUST 5-7PM FLOOR TALK THURSDAY 9 SEPTEMBER 1-1.30PM



Bringing fiction into reality: Who are you talking to, me?

As I sit to write about Barbara Kapusta's project she is involved in experience in the same way that sculpture conversely involves a may be an analytical assessment of individual neurosis. physical encounter. And I know that artists work with and through the character or qualities of their chosen mediums in order to shepherd something that is essentially an anticipatory, prefiguring experiences I also know that there is a constant and inevitable assignation between failure and hopeful possibility, even when the probability. Still, a work is never really known until it is tangible and concrete, until it comes into being.

Therefore, while the filming is occurring and the actors are feeling a little like one of the characters in Kapusta's work. Her a reality. script is a text that changes and is improvised in the very moment of filming. Her characters are fictional and are denoted as A, B

individual entities collapse and breakdown as their voices shift out of synchronization.

the making of her work. I have just telephoned to enquire how her Kapusta works through fictionalised or virtualised scenarios in day of filming had progressed and while I write I am conscious that order to examine our contextual and psychological relationship what I write is a fiction; that I am writing about something that is to society and reality based on the differing perspectives and not formed or defined and is yet to be brought into existence. And viewpoints of her characters. Conceptually (and visually) she as an artist I am mindful of how artists generally approach their utilises a methodology of formalist and abstract construction work, as a type of collaboration or attempt at establishing a synergy presenting us with an intensified and enhanced construct of with the mediums through which they work. In part Kapusta reality, Kapusta's current video and installation may be as much works with video, a medium that implies a form of disembodied about an assessment of societal constraints and constructs as it

In filming and working Kapusta attempts to shift perspectives from the visual (our awareness of form and structure) and of the actors projection, or more simply a hopeful gut feeling. Through my own acting, to an awareness of actuality as she affords her actors the opportunity to interweave personal reflections or genuine stories within the video footage. In this Kapusta crosses through work is based reassuringly in careful preparation and thoughts of fiction and reality implicitly critiquing pictorial representation in moving image by interspersing the script with the actors personal reflections. However, her intention is not to tell us which is which. reinforcing the notion that it doesn't matter what is real and what is fiction, because what is real will have resonance to one viewer interpreting their scripts, I write with a sense of apprehension. as fiction, while what is fiction will have resonance to another as

Perhaps in turn actuality reflects a construction where the 'real' and C. with each character corresponding to one color – white. inevitably represents fiction. In filming this work and by allowing red and black. Kapusta also includes a narrator. The characters each of the actors to intersperse reflections of their individual and narrator mark separate positions or states of mind, reflecting and actual experiences, Kapusta in turn reverses of the way through their individual vantage points. However, at times these we fictionalise reality, merging fiction into fact. Working in this manner. Kapusta seems to be attempting to 'de-realise' what we know in order to form a parallel abstract representation that is based on captured and compressed perceptions of reality. Kapusta defines awareness, realisation and perception through a range of vantages in a structure that commingles the informal within the formal, and analyses perception through arranged presentations.

"... as a metaphor for the mind ... it may be that film is the artistic medium that [best represents] psychological processes ...' 1

Kapusta seems to wish to invoke an unsettled or restless space through her use of disorientation and the presentation of different points of view. Her characters form component parts each with a desire, perhaps an inherent lament for subjectivity within a condition of post-subjectivity. However, more particularly Kapusta seems to be exploring the parameters of spaces – personal, psychological, perceptual, societal, visual and virtual – where her implicit questioning of fiction and actuality may be meant as a critique of the present moment.

Peter Westwood

Peter Westwood is Coordinator of the Artist in Residence Program in the School of Art at RMIT University. He is an artist, writer and curator based in Melbourne.

1. Turvey.M., Baker.G., Round Table: The Projected Image in Contemporary Art, October Magazine, (Discussion involving: Malcolm Turvey, Hal Foster, George Baker, Matthew Buckingham, Chrissie Iles and Anthony McCall), New York City, December 8, 2002; pp 14

Barbara Kapusta Desire and what you end up doing (stills), 2010 HD 16:9, Colour, Sound Cast: James Deeth, Begaieta Voloder, Miyuki Watanabe and Lucinda Wilmot Sound: Martin Kay Assistant: Mark Reid

> Outside Pages Barbara Kapusta Desire and what you end up doing (set photos), 2010