Exeunt: 'they go out' from the latin Exire
A fifteenth Century stage direction that specifies certain characters leave the stage.

No-Man's-Land Hinge Space:
The Scream of Exposure
by Lycia Trouton, DCA, Sydney/Belfast

Cadence / Metacorner
Mark Brown : Peloton P19 : 2007

peloton P19

Mark Brown, a former Chippendale resident, carefully chose Peloton's P19[i] space to exhibit his artwork Cadence/Metacorner. Brown's sculptural practice is one in which he combines field recordings of sound[ii], material and visual culture to capture the presence of a specifically Australian[iii] sense of place. According to Brown, his artworks are 'focal objects' for the gallery walls; they are neither paintings nor relief sculptures. His installation Cadence/Metacorner resulted from a 2006

Ceramic tiled corner,
Hargrave Street & Charlotte Lane
Darlinghurst Sydney

Situationalist Derivé, 'Stalking Sydney'[iv]. Brown critiques the 'no-man's land' spaces in and about Sydney and re-invests them with meaning as distinctive sites.

Brown is profoundly concerned with how his artwork penetrates and interacts with context, the viewer and art's broadly-defined systems of distribution[v]: interventionist and subversive; real-time, online[vi] and through the immediacy of mobile communication devices. Cadence / Metacorner is the most current of

Brown's ongoing Critical Fixtures, a sub-set of his artwork series,[vii] from 1993 to the present. In Critical Fixtures, the artist seeks to 'fix' particular ephemera of Australia's colonial heritage and post-industrial landscape-atmospheres[viii] by re-positioning banal aspects of site into the gallery.

Cadence/Metacorner is a 17 inch (43 cm or 432 mm) LCD screen-image of a day-glow orange, ceramic-tiled corner of Darlinghurst, Sydney, the outer corner of a building surrounding Taylor Square, a 'non-place' that was discovered during the Derivé. Brown new media image documents this out-of-the-way corner of the inner city, urban existence. The specific corner is that of Hargrave Street and Charlotte Lane. The corner can be seen a Google Earth websearch.

Taylor Square,
Darlinghurst Sydney

By 'painting' the corner as both a moving-image and in still photography, Brown has imbued this particular geographical spot (from the forgettable underbelly of post-millennium urban gentrification in Sydney) with new meaning. Brown has re-interpreted the corner through the norms of the history of modernist and contemporary conceptual art. The resulting image is a gridded painting or 'moving-image-object' which acts as a hinge between two walls. Brown positions (or sites) his art piece where the inner walls of the gallery meet; this is directly opposite, or kitty-corner, to the entrance door, diagonally across from the entrance / exit. Once a viewer enters the space, the day-glow, orange brightness is immediately visible and is reflected in the polished, shiny black gallery floor. The floor acts as a mirror, reflecting the viewer's spatial awareness of themselves within the artwork's arena.

Cadence/Metacorner is a hybrid of two concepts, as the artist explains,

1) The 'fixture' as a critically operating 'televisual screen-object,'
   and
2) A window through which the viewer sees a videographic image.
The artwork, thus, becomes a mediated digital interface between one site in real-time (in the gallery) and a fragment of the 'reality-based' remote site in the urban plan.

Cadence / Metacorner also acts as a 'bridge' or 'hinge' space because the LCD monitor sits across a corner that is, actually, not a corner. Brown's screen spans a large vertical gap in the actual 'inner' corner of the gallery. This gap is, in itself, compelling to peer into, behind, above and below. Brown has created a screen-hinge. There is a tension between the 'outer' corner, projecting from the screen and its direct opposite: an inner corner where interior gallery walls meet.

Brown's artwork 'Cadence / Metacorner' references Dan Flavin's commemorative work to 'Those killed in Ambush' in Vietnam,' the 1966 artwork created from red fluorescent lighting tubes which also spans a gallery corner. This is Flavin's anti-war protest in the form of a red crossbow. Brown's artpiece also comments on socio-politics: in this case, of 'the intersection'. Therefore, the artwork acts as a comment on our 'violently' apolitical, materialist, and unthinking public and private lives in everyday Australia.

Dan Flavin
Those killed in ambush, 1966

This sculpture is powerfully anxiety-provoking – intriguing because Brown creates this through a very minimalist approach in new media. One is both exposed and confronted 'in a corner'. Alternatively, a corner can be a backdrop to a performative zone and/or the corner has presence in itself. There are several metaphors about corners: for example, to being trapped 'in a corner', to be taken advantage of 'in a corner', to be punished by having to sit or stand 'in a corner' – these are all disquieting, uncomfortable scenarios. I think of 'being cornered' by someone I'd rather avoid in a condensed space.

Brown has highlighted the viewer's awareness that this is a 'No-Way-Out' space. Brown's corner provokes a subversive critique of the intersection of the public/private. I overheard one visitor walk away in disgust! I expect this is the kind of dramatic response Brown desired. Brown's Cadence/Metacorner is a brazen re-statement about contemporary life made simply by re-enacting an otherwise 'forgettable' public object/place, in the gallery setting of Peloton P19.

i   Peloton manages two exhibition spaces on Meagher Street, Peloton and Peloton19. These spaces have played crucial roles in artist-run-initiatives (ARIs) in Sydney over the past decade.

ii   Brown discusses these as aural, auditory and acoustic.

iii For example, in Botany Bay, the landing of Captain Cook, iconic to Australian national identity and history.

iv   The 2006 Situationalist Derivé, 'Stalking Sydney', (see poster image at the end of this article) was a walking tour that was part of the Liquid Cities Symposium organised by Professor-Emeritus, Helen Armstrong. Armstrong is a landscape architect and lecturer at the Cultural Landscape Research Unit, Centre for Cultural Research, University of Western Sydney. She is an expert on 'contested cultural landscapes' in Australia. During the Derivé, Mark Brown and fellow artist Vincent O'Connor departed from the main group of about a dozen artists/designers/architects (called Derivers or Stalkers) who had gathered at Custom's House in Circular Quay, the 'starting point' for wandering. Brown and Vaughn then embarked upon their own 'kind of parallel, but separate' circuitous Derivé, taking instant Polaroid photographs and collecting discarded artefacts along the way.

v   Mark Brown is interested in the local, regional and international contexts in which his work is positioned. For example, Mark Brown has attended the 1997 and 2007 Venice Biennale/Kassel/Dokumenta/Munster Skulptur Projects as a technical expert on staff with the Museum of Contemporary Art, Sydney. In 2007, he attended in his capacity as Video Art Installation expert with the Museums and Galleries Association of New South Wales, Aus. Subsequently, Brown delivered a paper at a conference entitled, New Trends/Back to Basics: a symposium on art and object handling, Canberra, ACT, October 2007. Brown's emerging expertise is in the area of new media and time-based video installation and content strategies as well as methodologies of collecting, display, touring, and archiving.

vi   In part because of his teenage years as a video-games 'nerd', Brown (b. 1969) is hyper acutely aware of the variances at work for new public/site-specific sculpture since the high-speed internet era, 1997. An artist restless with the status quo, Brown's unease is expressed in the subtext of his artwork's relationship to site; his work involves a contemporary dialogue

concerning the dematerialisation of art. The notion of 'site' has expanded since its 1960s definition based on 'what's inside and outside' the gallery. With the World Wide Web's endless reproduction of imagery and infinite intersections of various digital genres, together with instantaneous e-connection there has been a post-consumer conflation of high and low art, public and private life. Some of Brown's imagery is found from 'low-brow' video games, or Second Life, the name for an entirely constructed virtual 'user-defined' world with social and economic networks, created in 2003. Brown's identification with the virtual world is tattooed on his forearm: the tattoo is the image of a 'location detector'.

vii Another piece in Critical Fixtures was constructed from a 'fire-sprinkler-head' and combined with sound. These are fixtures that would normally be in the gallery (for maintenance reasons, for example), but Brown re-creates them into an 'interface' aesthetic object. The objects, themselves, are illustrative of other uses which are usually industrial and primarily functional.

viii Brown, the son of a post-war European/German migrant engineer (and a New Zealander mother), states that his (second-generation migrant) childhood in Newcastle, New South Wales, may have contributed to his interest in the military settlement of Australia. Newcastle has been iconic as a centre of Australia's industrial heritage (coal and steel) and was acclaimed in World War II for being well-prepared regarding the Japanese threat; prior to that, Newcastle is known for its 1800s military settlement; disorderly convicts were sent to Newcastle for harsh treatment.

Peloton Installation : 17 inch (43 cm or 432 mm) LCD screen-image

Mark Brown : http://untitledbrown.zina.org/
Lycia Trouton : http://lyciatrouton.com/

LIQUID CITIES BERLIN/SYDNEY 2007
THREE LOOPS – EAST, WEST, SOUTH

Following in the footsteps of the Situationalistes Internationale in Paris, Boris Seiverts in Cologne and STALKER in Rome, three urban dérives, led a number artist/derivistes, will drift from Customs House in three mysterious loops to converge at the Tilbury Hotel in Woolloomooloo

The Situationalists Internationale drifted through the city randomly; not simply a stroll but a deliberate disruption of ways of walking in the city; organised spontaneity. 'Dérivistes or 'drifters' seek to experience bizarre encounters in unfamiliar places and left-over city spaces.

Boris Seiverts an artist from Cologne, organizes walks in city outskirts. The walkers analyse the sensations brought about by these walks. He concentrates on wastelands and empty lots spontaneously formulating ways to understand these spaces through poetic densification.

Stalker / Osservatorio Nomad
Stalker, in Rome, is an urban art laboratory focusing on abandoned spaces and waste areas. Undertaking walks through 'urban voids', Stalker creates maps showing a reverse reading of the city where the urban mass fades while marginal zones come forward revealing their richness. Their art installations contribute to the creative evolution of marginal lands.
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Artists - Richard Goodwin, Melissa Laing, Lara O'Rielly, Janet Laurence, Jenny Turpin, Helen Armstrong
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East Walk – Loop through Eastern Suburbs focussing on left-over spaces caused by rail and road
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South Walk – Loop through inner south suburbs focussing on industrial redeveloped areas
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West Walk – Loop through inner West focussing on existing industry & potential redeveloped areas