

## Support material, soft furnishings

ELIZABETH NEWMAN, ANGELA BRENNAN, ALEK O. [ITA], KOJI RYUI, KATHERINE HATTAM, NATASHA MADDEN, HOWARD ARKLEY, PAT FOSTER & JEN BEREAN, SPIROS PANIGIRAKIS, TONY SCHWENSEN, KATI RULE, SANJA PAHOKI, KATE DAW, LIANG LUSCOMBE, and LISA RADFORD

*Support material, soft furnishings* has evolved through conversation stemming from an interest in artists whose work can be located in a space between Art and furniture and/or Art and dwelling. Instead of picturing the domestic or describing the use-value of art/design objects, *Support material, soft furnishings* will attempt to collect, arrange and re-arrange a selection of works that create a tension between surface and function—be that the inane, socio-political, psychological or experiential.

Friday 12 February to Thursday 24 March 2016

OPENING Thursday 25 February 5–7PM

## PROJECT SPACE/SPARE ROOM

RMIT Building 94: 23–27 Cardigan Street, Carlton, VIC, 3053 MANAGED BY RMIT School of Art  
COORDINATOR Andrew Tetzlaff ADMINISTRATOR Verity Hayward GRAPHIC DESIGN Gracia Haby & Louise Jennison  
TECHNICIAN Dylan Hammond EMAIL schoolofartgalleries@rmit.edu.au  
WEB schoolofartgalleries.dsc.rmit.edu.au TELEPHONE +61 3 9925 4971  
OPENING HOURS Mon and Tues by appointment, Wed and Fri 10AM–5PM, Thu 10AM–8PM, Sat 12–4PM



Supported by



### Site Unseen; The Enigmatic Work of Kati Rule

It's a beautiful day, sunny, no wind. Late Summer. Mid-morning.

While driving to the house, I keep looking at the meter flipping over and am feeling weird about how much the cab charge is going to cost the University paying the bill. It's a long journey to somewhere I've never been before, not just northern suburban, but that part of the outer city where it feels as though you've reached the country; almost rural, native bush, lots of hills and gullies and big, loose gumtrees hanging over the side of the roads. It's as though I've crossed invisible borders of all kinds and could be anywhere.

When we eventually pull up outside the house, I am met by X. He hands me a key and tells me he will wait outside. Take as long as you like, he urges me. Here's a map. It's all quite straightforward and simple. You do need to look at *all* of the work. If you have any problems, come and find me and I can help you.

Just as he walks away, a small car pulls out of the driveway. A woman, with two large dogs in the back seat, waves cheerfully and also disappears, down the long driveway winding through to the main road.

That particular silence when the suburbs empty out mid-morning descends like a blanket. The garden slopes away and the birds are very loud. I look for X and I can't see him. I approach the front door (not mine, not familiar) and try the key.

The door opens and I enter the house.

\*\*\*

To enter a new home takes a type of courage. The experience confronts you in a highly personalised way. All that you know and understand to be true is challenged in that electrifying initial moment of crossing the threshold. In encountering all that is entirely new and different, our consciousness absorbs and adapts instantly to a profusion of new objects, arrangements, smells, atmospheres and histories. Every subsequent view is a new shock of un-recognition (I am thinking here of those first visits to friends' houses as a child. Usually in the same street, they may have as well been on a different planet).

As I pass through the passageways, kitchen, lounge, living spaces, and (oh god) the bedrooms and bathrooms, the actual experience can be likened to theatre in its 'in the moment' intensity. The tennis is on the TV near the kitchen. Women are playing, dark silhouetted bodies against that particular aquatic blue of the Australian Open courts. It all looks unusual, almost heightened in some way – why? Everything is normal, but not. I have a strong urge to run outside and I am fighting to stay composed. I can't focus on any one thing. Is it wrong to use the toilet?

*Site Unseen* is set against the framework of the institution (this project is Kati's MFA presentation) giving this viewing experience an extra layer of complexity and contrast. In fact, it quietly upturns most things we accept about looking at art in a total, all-encompassing manner. From the site of the home as a type of museum to the origins of the work (for and by her parents and other relatives), Kati deftly breaks every art institution rule in the book.

Kati states that her decision to limit exposure to her project (by showing it in a largely inaccessible context) is done so to 'ensure that if or when the project is discussed within the creative industry it is done so in the form of an anecdote or tale'. This means the work can only ever exist in the minds of others. The conduit has to be verbal, communicative and inherently social. Human.

New York based art critic Jerry Saltz said (on his vibrant Instagram account) a few days ago, "...a lot of our new huge painting is too big for people, for living with. It's mainly made for institutions or really rich people with huge homes...It made me understand something I'd been feeling for a while: I am more and more drawn to 'human-scaled' things."

Clearly there's a lot to talk about. This is a beginning.

Kate Daw  
January, 2016





Fig. 1  
Kati Rule  
*Untitled (with WFR)*, 2014  
coloured pencil on watercolour paper  
68.5cm x 50cm

Fig. 2  
Kati Rule  
*Untitled (with LCC)*, 2014  
found materials  
34 cm x 33.5 cm x 27.5cm

Fig. 3  
Kati Rule  
*Untitled (with TRR)*, 2014  
paper, elastic bands, mixed media  
34 cm x 33.5 cm x 27.5cm

Fig. 4  
Kati Rule  
*26-32 Quamby Rd*, 2014  
coloured pencil and watercolour on board  
70cm x 100cm

Fig. 5  
Kati Rule  
*Untitled (with GM)*, 2014  
black and white medium format photographs  
three parts  
dimensions variable

