

*AT THE END OF THE DAY,*

*IT DOES NOT MATTER AT ALL.*

*Elly Wun*

*Exhibition review for  
Those Excited Colon Polyps  
Neon Parc, Brunswick  
Artist Dale Frank  
Curator Geoff Newton*

*Date August 30 2024 - September 28 2024*

I acknowledge the Boonwurrung people of the Kulin Nation and Custodians of the Land on which I meet today. As a guest visiting the Country, I also pay my respect to Elders past and present, as well as the Aboriginal and Torres Strait Islander people today.

*Part 1*

Other publications from project *Kaleido*

*Post- C7H4O SiO 2 C8H11NO2*  
*Droll Unberth*

The research project *Kaleido* intends to present a conversation and body engagement between me and an exhibition, materialising a digestive -- immersive -- experience of me during the exhibition visit. The outcome of each piece presented in this project is a record and documentation of my reflecting and digesting processes, my resolved curiosity, and my experimenting with different forms of exhibition review/ response.

In *AT THE END OF THE DAY, IT DOES NOT MATTER AT ALL*, it includes a poem and a short review delivering an overview and reflection respectively of the exhibition.

It invades. It erodes.

It conceals beneath the ethereal shadowy.

Up to the lume, down to the inhalation.

It invades. It erodes.

The glossy palettes entwine the nerves.

It invades. It erodes.

Frozen breathes are buried, unfinished mumble exhales.

It invades. It erodes.

The vibrant lingers before the crisp pulses dim.

September 7, 2024. It was a sunny day – and I was eventually unchained from submitting the assignments loop momentarily – that consoled my irritable tempers. On the way to Neon Parc at Brunswick, several unnecessary fake scenarios, anxieties, and overwhelms flashed aimlessly and repeatedly, far beyond the transient scenes that drifted outside the tram; ~~What should I do after I graduate? How should I depict my future under many uncertainties? ... ..~~ All these thoughts swept away until I stepped into the space.

It was an asylum stuffing unknown disorganised pigments on 19 mirrored canvases on the white walls under the fluorescent lights. This is my first impression of Dale Frank's *Those Excited Colon Polyps*. No chairs were placed in the gallery. Neither wall texts nor introductory statements were pasted aside; instead, all visitors will be delivered a pamphlet – visitor guide – printed with information and prices of each piece of work on display. The message of this exhibition, at this point, remained ambiguous.

That afternoon was so quiet. No other visitors were in the sight. The footsteps of mine reverberated through the emptiness, creating an uncanny yet peaceful ambiance.

To start, I first walked closer to scrutinise the first piece of work, *There is no such thing as Bad Press 1*, 2024, the only 3-dimensional mixed media artwork in the show, I was pulled into the sparkling allure of the still navy blue surface, alongside 12 distinctive irregular-shaped transparent clinging sculptures protruding from its reflective surface. The vivid pellucid protrusions gave the impression of replicating the marine ecosystem, evoking imagery of the coral reefs under the deep and calm ocean floor. The form and the pictorial structure reminded me of Claude Monet's *Water Lilies* yet presented in a rather dramatic and aggressive visual emergence and experience of glimpsing the depth of the composition, pervading my sensations and dragging me into the eeriness.

Hanging around looking at the rest of Frank's works, I discovered that the titles of the exhibited pieces were named after random incidents, activities, scenarios, or names that could have happened or found on a daily basis. I suspected these cases were referenced to Frank's personal encounters and observations, situations that were perceived by friends and family, or imaginative pseudo plots, so as the milieus of these frameworks, some are based on the humorous and satirical Australian context. For instance, *Just as she started to realise her life was full, accepting that she could never be happier, with a job at ACCA that fulfilled her, as she crossed the Yarra that morning she caught sight of her reflection below, and it all changed*, 2024 and *Jason and his wife Erica from Lara near Geelong long thought and spoke about setting up a brothel catering for clients who had arrived at the wrong airport*, 2024. Nonetheless, the contextual frameworks of other works were unclarified and indistinguishable due to the lack of indications. For instance, *She knew what he was like well*

*before they hooked up, 2024, He just could not deal with it anymore so he left it to his cats to decide, 2024, Carlos, 2024, etc.* But I guess Frank intended to construct a space in which viewers from distinctive cultures could resonate or find it comfortable to situate themselves. Therefore, the ambiguity between the setups and identifications does not matter.

Despite the unclear story backgrounds of each piece, the compositions shared the same medium, discipline, and form. The brushstrokes of those vibrant pigments scattered across the epoxy glass surface were created by the artist's spontaneous yet continuous arm movements, resulting in the canvas juxtaposing wild and explosive yet soft and delicately handled tension manipulated by body movements consciously. The unevenly mixed liquified colours constructed some multi-layering, for instance, the visual impulse created by the contrasting colours, extreme hues, dried dripping pigments, etc.

The narrations of these fictional characters, or based on real cases were, metaphorically, unveiled omnisciently as a one-sided export. Was I part of their *deja vu*? Were they inviting me to be part of it? Was I just more than a shadow that they had met? The abduction between detachment and reconciliation fell apart when the last piece of work in the show, *He loved living alone because he could masturbate any time of the day, thinking about a guy he had just past, just seen on the street, in the carpark, 2023*, heaved into my sight. He bared his soul with explosive cyan and shades of dark ocean-blue pigments of lust, accepting his undercurrent cowardice and candidness through voyeurism, while my contorted and dwindled torso centred at the reflective void, during the tide of his afterglow, interrupted his daily routine

perfunctorily. Then, I realised, these stop-motion depictions would not perpetuate as the captured moments remain constant without my volition. I walked through, I stood before, and I moved on. I am just a stranger.

Before I left the space, I looked at *There is no such thing as Bad Press 1* again, it dragged me to the other end of the sparkling still navy-blue surface. I said a sotto voce adieu to the place. Then, I continued my way to home.

*Artist*

Dale Frank

*Post- C7H4O SiO 2 C8H11NO2*

*Elly Wun*

*Exhibition review for  
The Sex Life of Stone  
MUMA, Caulfield  
Artist Candice Lin  
Curator Pip Wallis*

*Date June 29 2024 - September 07 2024*

I acknowledge the Boonwurrung people of the Kulin Nation and Custodians of the Land on which I meet today. As a guest visiting the Country, I also pay my respect to Elders past and present, as well as the Aboriginal and Torres Strait Islander people today.

*Part 2*

Other publications from project *Kaleido*

*AT THE END OF THE DAY, IT DOES NOT MATTER AT ALL.*  
*Droll Unberth*

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In *Post- C7H4O SiO 2 C8H11NO2*, it includes a poem delivering an overview of the exhibition.

*1200°C anticlockwise, 0°C clockwise.*

Repeat after the magic spells

*Bubble Bleeds, Catalogued Crust, Molded  
Silhouette.*

*(clinging,)*

*(clinging,)*

*(clinging,)*

*(clinging,)*

*(clinging,)*

Here, there, here, there –  
A spiral of mist, spinning round  
and round under the plantation.

Back and forth, back and forth –  
the brooding chorus of pops and gulps vibrates.  
The humming echoes in the noir.  
It waits for me to move.

The  $2\text{SiO}_2 \text{ Al}_2\text{O}_3 \cdot 2\text{H}_2\text{O}$  is leading to the waltz of eternity  
and to drown in the dulce.

*I am stuffed. I am stuffed. I am stuffed.*

(clawing, clawing, clawing, clawing, clawing)

*I am bloated. I am bloated. I am bloated.*

(leaking dripping, leaking dripping, leaking dripping)

*I am shoved. I am shoved. I am shoved.*

(clinging,)

It is too cramped and lost in the flesh labyrinth –  
swollen air, reeling whirl, rotten wheeze, possesses all and none.

***0°C clockwise, 1200°C anticlockwise.***

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*Artist*

Candice Lin

# *Droll Unberth*

*Elly Wun*

*Exhibition response for*

*And This Time the Well Is Alive*

*Gertrude Contemporary, Preston*

*Artist Alexandra Peters/ Alicia Frankovich/ Burchill/*

*McCamley/ Darcy Wedd/*

*Erin Hallyburton/ Iris Touliatou/*

*Joseph Beuys/ Pope L.*

*Curator Amelia Winata*

*Date August 17 2024 - October 13 2024*

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*Part 3*

Other publications from project *Kaleido*

*AT THE END OF THE DAY, IT DOES NOT MATTER AT ALL.*

*Post- C7H4O SiO 2 C8H11NO2*





# *Index*

## **A**

Apple peels, Bottleneck, Untitled I, Untitled II, Untitled III, Untitled V, Untitled IX

## **B**

Bread crumbs, untitled (sweet and low)(for love or money), Small Cup

## **C**

Can lids Deep freeze, Blow up, Oilstones

## **D**

Delivery packings mother light (Gertrude), untitled (sweet and low)(for love or money), Deep freeze, Blow up, Mit Schwefel ueberzogene Zinkkiste, Akkumulatoren Doppelblatt, Oilstones, Bottleneck, Untitled I, Untitled II, Untitled III, Untitled V, Untitled IX, Reflectors and Absorbers, Small Cup

## **E**

Eggshells, untitled (sweet and low)

## **F**

Fish scales, Deep Freeze, Blow up, Mit Schwefel ueberzogene Zinkkiste

## **G**

Glass bottles, Bottleneck, Oilstone

## **H**

Hair, Deep freeze, Blow up, Bottleneck

## **I**

Iceberg lettuce, untitled (sweet and low) (for love or money),  
Untitled I, Untitled II, Untitled III, Untitled V, Untitled IX

## **J**

Jingle bells, Reflectors and Absorbers

## **K**

Kids, mother light (Gertrude), Deep freeze, Blow up, Oilstones,  
Bottleneck, Untitled I, Untitled II, Untitled III, Untitled V,  
Untitled IX

## **L**

Lemon grass, Untitled I, Untitled II, Untitled III, Untitled V,  
Untitled IX

## **M**

Managers, Oilstones, Bottleneck

## **N**

Narcissistic, Oilstones, Bottleneck, Reflectors and Absorbers,  
Small Cup

## **O**

Oliver, untitled (sweet and low)(for love or money)

## **P**

Pastry molds, mother light, Mit Schwefel ueberzogene Zinkkiste,  
Untitled I, Untitled II, Untitled III, Untitled V, Untitled IX,  
Small Cup,

## **Q**

Queue, Deep freeze, Blow up, Oilstones, Bottleneck

## **R**

Receipts, untitled (sweet and low)(for love or money), Deep  
freeze, Deep freeze, Oilstones, Bottleneck

## **S**

Surcharge, untitled (sweet and low)(for love or money), Deep  
freeze, Blow up, Oilstones, Bottleneck

## **T**

Takeaway boxes, Oilstones, Bottleneck, Reflectors and Absorbers,

## **U**

Ultimate extra sauce, Bottleneck

## **V**

Very delicious, Oilstones, Small Cup

## **W**

Wagons, Deep freeze, Blow up, Oilstones, Bottleneck, Reflectors and Absorbers, Small Cup

## **X**

Xylocarps, Untitled I, Untitled II, Untitled III, Untitled V, Untitled IX

## **Y**

Yolks, untitled (sweet and low)(for love or money)

## **Z**

Zip ties, Untitled I, Untitled II, Untitled III, Untitled V, Untitled IX, Reflectors and Absorbers, Small Cup

# *mother light (Gertrude), 2024*

**Iris Touliatou**

## *Purchasing records:*

Delivery packings

Kids

Pastry molds

# *untitled (sweet and low) (for love money), 2024*

**Iris Touliatou**

## *Purchasing records:*

Bread crumbs

Delivery packings

Eggshells

Iceberg lettuce

Oliver

Receipts

Surcharge

Yolks

*Deep freeze, 2023-24*  
*Blow up, 2023-24*

Alicia Frankovich

*Purchasing records:*

Can lids

Delivery packings

Fish scales

Hair

Kids

Queue

Receipts

Surcharge

Wagons

*Mit Schwefel ueberzogene*

*Zinkkisite, 1970*

*Akkumulatoren Doppelblatt, 1959*

**Joseph Beuys**

*Purchasing records:*

Delivery packings

Fish scales

Pastry molds

# *Oilstones, 2024*

**Erin Hallyburton**

## *Purchasing records:*

Can lids

Delivery packings

Glass bottles

Kids

Managers

Narcissistic

Queue

Receipts

Surcharge

Takeaway boxes

Very delicious

Wagons

*Bottleneck, 2024 (Hardbodies I,  
2024, Hardbodies II, 2024,  
Foreign Line Extraction IV,  
2024, Leg Over Leg, 2024)*

Alexandra Peters

*Purchasing records:*

Apple peels

Delivery packings

Glass bottles

Hair

Kids

Managers

Narcissistic

Queue

Receipts

Surcharge

Takeaway boxes

Ultimate extra sauce

Wagons

*Untitled I, 2022, Untitled II, 2022,  
Untitled III, 2022, Untitled V,  
2022, Untitled IX, 2022*

Darcy Wedd

*Purchasing records:*

Apple peels  
Delivery packings  
Iceberg lettuce  
Kids  
Lemon grass  
Pastry molds  
Xylocarps  
Zip ties

# *Reflectors and Absorbers, 2016*

**Burchill/ McCamley**

## *Purchasing records:*

Delivery packings

Jingle bells

Narcissistic

Takeaway boxes

Wagons

Zip ties

# *Small Cup, 2008*

Pope L.

## *Purchasing records:*

Bread crumbs

Delivery packings

Narcissistic

Pastry molds

Very delicious

Wagons

Zip ties

# *Guidelines*

*Apple peels:*

*Bread crumbs:*

*Can lids:*

*Delivery packings:*







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## *Artists*

Alexandra Peters  
Alicia Frankovich  
Burchill/ McCamley  
Darcy Wedd  
Erin Hallyburton  
Iris Touliatou  
Joseph Beuys  
Pope L.