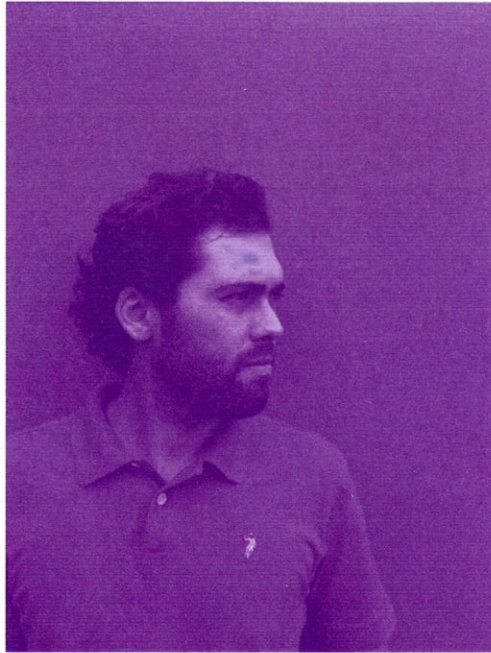
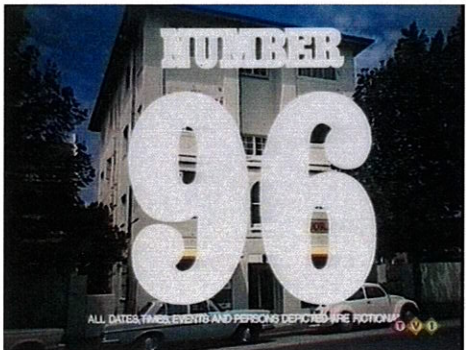




**Brooke Ferguson**  
1. *Australian Soaps*



**Sebastian Moody**

1. *In the City of the Purple Sprite* 2012  
Cellophane, hotel room light fixtures  
dimensions variable

2. *Marvin's Room (O U T E R W A V E S*  
*Outer mood remix)* 2012  
YouTube video  
4.32 minutes



**Knock**

Brooke Ferguson  
Sebastian Moody

8th June, 2012  
Sebel Hotel 6-8PM  
Cm. Charlotte & Albert St  
Brisbane City

[www.accidentallyanniestreet.com](http://www.accidentallyanniestreet.com)  
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**AASS**

accidentally annie street space  
artist run initiative

## **Knock** - Curated by Louise Bennett

Knock brings together two Brisbane artists, Brooke Ferguson and Sebastian Moody, who respond to the world around them through art practice. These two artists inscribe experience and ideas from lives and make me think about how I perceive myself, art, objects, language and image. Ferguson and Moody have approached this corporate motel room as a site for exhibition.

Moody responds to his surroundings by creating works that negotiate his experience and interests. These ideas range from personal interests – for example rap-music culture, relationships and art – to all-encompassing shared rituals of self that can resonate with us all. Moody plays with arts non-directive nature and emotional truth questioning which gets me thinking about how I receive information day-to-day whether it is visual, aural or text based. Ferguson also responds to her interests where she often investigates the peripheral or sub-activity, whether it is sound, dust, tidal times, a banal process or space. Ferguson also references her interest and research into art and artists she likes in combination with her curiosity of other everyday activities ranging from television to drawing. These ideas are unpacked and inserted into a series of actions to create a sculpture or an image or sound that simultaneously becomes layered with different meaning and logic. It's as if she is giving me clues to her thought processes of pun and connection making to initiate questions into how I receive my environment and how I think about art making.

I have invited Brooke and Sebastian to share their initial thoughts about exhibiting in the motel-cum-gallery space, and to provide insight into their thought processes leading up to and during making. - LB

### **Brooke Ferguson**

Knock it off

Hotel rooms from memory make me think of free TV and pinching the soap. So for this Accidentally Annie Street exhibition I thought I would make an effort to give these things back.

I had been thinking about working with Solvol soap for some time now. The soap for hard working hands was a feature of the laundry sink growing up, and I have always incorporated materials, ideas and processes that I am familiar with into the frame of making and exhibiting art.

Chance plays a large part in how my practice develops, from simply working with familiar materials or processes, to how these things respond to the particular reading or research I am doing at any given time. Initially working with soap came out of a fascination I have with George Brecht, who along with being a fluxus artist was also a chemist for Johnson & Johnson. Lately I have also been revisiting and thinking a lot about Tristan Tzara, and discovered that the oldest preserved text by Samuel Rosenstock (Tristan Tzara) is on the importance and history of hygiene.

As I have a younger brother with diabetes who needs to clean his hands regularly to check his blood sugar levels with whatever means possible - I was interested in how this Dadaist as a school boy had given this particular presentation. It was called (roughly translated from Romanian into English) 'Importance, history and use of hygiene' and was presented before his

school's headmaster, the teachers, and his classmates on 6 March 1910. In the works subtitle he reminded the audience that the word "hygiene" itself is of Greek origin and means, "to behave well." I thought this was somewhat ironic given what he went onto with dada, and how that also influenced the irreverent aspects of fluxus, and how Brecht worked for a 'hygiene' company (and had patents on the tampon). And how my brother still behaves badly!

At the same time I was collecting titles of Australian TV shows from its earliest history to use as text works at some point. So these musings on art history came together with the quotidian materials I was working with and collecting at the time. And the relationships between these things offered up a space to think about the potential for what might come together as a work for a specific site. This is how Australian Soaps came about – pretty much by chance – with a hotel room in mind.

### **Sebastian Moody**

In the City of the Purple Sprite

For Knock I have created two new works that respond to the idea of 'hotel'. Hotels are places of luxury and status, sex and decadence. In recent years my practice has centered on the investigation of an idea I refer to as 'spiritual capitalism'. Spiritual capitalism acknowledges that there is a desire to transcend the negative aspects of capitalism and the belief that this can be achieved through capitalist tactics and methodologies. Hotels fit within the framework of spiritual capitalism as they offer transcendence by circuit breaking the grind of daily life. This luxury exists everyday, though very few of us can afford it.

Mark Fisher outlines similar concerns about late capitalism in his book *Capitalist Realism* 2010. Reading Fisher's text I was struck by his assessment that hip hop not only replaced rock as the youth's most relevant musical genre in the 1990s, but that it was its official sound track. Fisher suggests that the angst and 'objectless rage' of Kurt Cobain stemmed from Cobain's awareness that he was just another piece of the spectacle, capable only of reproducing clichés, 'more meat for the system'. Trashing the hotel room and throwing the TV in swimming pool. Hip hop musicians instead transcend institutionalised racism and a dog-eat-dog world through the accumulation of capital. They 'enjoy' the hotel room, bring their friends and bathe in their success.

The two works that I have created relate to aspects of contemporary hip hop culture. In the City of the Purple Sprite is a light installation that references 'purple drank' or 'syzzurp', a mixture of prescription cough syrup containing codeine and promethazine with Sprite or Mountain Dew and Jolly Rancher candy popular within hip hop culture. The second work is a remix of 'Marvin's Room' produced by Brisbane-based musician Outerwaves. The original was written by the hip hop artist Drake. 'Marvin's Room' is a song about a drunken booty call that doesn't work out. Like Cobain, Drake is aware of his life as cliché, in 'Marvin's Room' he details the successes hip hop has granted him (money, fame, women, power) while simultaneously celebrating the failure of capital in solving his personal problems.