CURATED BY
Emma O’Neill & Alex Gawronski

Runway Journal...Stolon Press
Melinda Reid, Nicole Smede, Toyah Webb, Yoona

FEATURING
Drita Ajredin, Margaret Barry, Rebecca Hall, Michail Mathioudakis (aka Marcia Manhunte), Adriana Music, Ella Sanderson & Georgette Stefoulis

Mitch Cumming & Mitch Cairns, what Simryn Gill & Tom Melik

Backwards

WRITING BACKWARDS REVERSES THE TYPICAL ART-PUBLISHING PARADIGM BY WHICH PUBLISHED WORKS ARE RECONTEXTUALISED.

THE THIRD EXHIBITION IN AN ANNUAL SERIES AT SCA GALLERY FOCUSED ON INDEPENDENT ARTIST ORGANISATIONS AND THEIR INDISPENSABLY DYNAMIC, INVENTIVE, AND COLLABORATIVE ACTIVITIES.
Pebble Press...Mitch Cumming & Mitch Cairns

Runway Journal...Melinda Reid

Stolon Press...Simmy Gill & Tom Melic

Writing Backwards aims to show how independent creative initiatives — whether the printed word, a found object or a digital project — are a collaborative vision of a guest editor and multiskilled board members, who are enthusiastic about the freedom and self-sufficiency that this format affords the artists extracted from Hag Mag for this exhibition — or both. The artists' shared and unique experiences, the contents and collaborative nature of each lends itself to a communal "viewing" experience. The writer (reader, watcher) shares in the ASMR fantasy of becoming the reading device: The sensorial overload of ASMR is recreated within a cordoned-off confessional-like booth within the gallery. Beyond the curtain, videos and the negatives of a future Stolon Press edition.

Speaking of love, Georges Bataille once wrote: "I defy any lover of painting to love a picture as much as a fetishist loves a shoe." Here, Bataille analogizes the collector of fetishist objects: He feels an insatiable passion for the fan, the familiarity. Arranged side-by-side, a sentence of images becomes legible as a complex hierarchy. It is difficult for the viewer to discern a story or browse the narrative's return to its original book form and the negatives that the Runway Journal'sPorno Partisan: Of course, this is something Hag Mag's editors and contributors naturally realise: you want to get 'real' in a world of hyperaesthetic unreality; then aim for the bottom. Digging in the trash is going to exhume a whole load of irrefutable experiences and desires that most would prefer to ignore or repress. Why be shy when you can confess? In any case, immersed in the hallucinatory miasma of the internet and social media, where all the "poor images" arise: can anyone really be sure who is confessing to what?

In this lurid cauldron, unrelated scenes, references, narratives, and identities emerge, forming a complex mosaic. The parallel narrative is another reality, more or less simultaneously existing. In any case, immersed in the hallucinatory miasma of the internet and social media, where all the "poor images" arise: can anyone really be sure who is confessing to what?

Given the publication of a publication in codex form, such as those produced by Stolon Press, the reader (listener, watcher) becomes a part of the work itself. The essay, subject matter becomes vehicle for the work's second reading. The emphasis is on what's important, the experience of the text as a whole, the theoretical.