

Bronte Stolz

It goes without saying.

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**CREATIVE
VICTORIA**



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Bronte Stolz
*It goes without
 saying.*

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It goes without saying

I FEEL LIKE A NICE TOUCH WOULD BE TO HAVE THESE THINGS PRINTED ON THAT NICE PAPER (AMERICAN PSYCHO?)
 OR IN LUTHERAN PAMPHLET MODE..

WHAT IS THE BEST WAY WE CAN CONVINCING YOU, THE READER, OF THE IMPORTANCE OF THESE WORKS.

WHAT I SEE IN THIS CONCEPT IS A DEEP SADNESS...
 SUSPICION OF END TIMES VIEWED THROUGH A BIBLICAL FRAMEWORK BECAUSE THE OTHER LENSE HAS SEEMINGLY LEAD US HERE BUT NEITHER FEELS SUFFICIENT..???///

WHATS THE OTHER LENSE?

THERE SEEMS TO BE A NEED TO DIVORCE HIMSELF FROM HIS PERSONAL MYTHOLOGICAL CONDITIONING, BUT I FEEL THEY ARE DEEPLY PERSONAL, OR ATLEAST THEY ARE MORE TANGIBLE BECAUSE OF THAT, EVEN THOUGH THEY FEEL NESTED DEEPLY WITHIN

THEORETICAL STRUCTURES.

I THINK THATS WHERE THE SELF REFLEXIVITY OF THE WORK FUNCTIONS,, AS IN HE IS AWARE THAT IT EMERGES FROM SUBJECTIVE MYTHOLOGICAL UNDERSTANDINGS BUT TO TRY TO NOT MAKE WORK FROM THIS PLACE IS IMPOSSIBLE, AN IMPOSSIBILITY THAT THE WORK SPEAKS TO IN ITS FOCUS ON IDENTITY AND CULTURAL CONDITIONINGS.. \ AND BEFORE I MEANT THE DICHOTOMY OF THERE BEING A WRATHFUL APOCALYPTIC GOD OR THERE BEING NOTHINGNESS YKNOW

IS THE INTENTION TO REVEAL THE UNDERLYING STRUCTURES OF OUR SO CALLED 'INDIVIDUALITY' AND REALISE THAT WHAT WE CHOOSE TO DEFINE IS A PRODUCT SOLD TO US? – WHEN HAS THIS NOT BEEN SO? THE IDEA THAT WE CONSUME THE PRODUCT OF IDENTITY BECAUSE WE FEAR DEATH. IN PAST THERE WERE OTHER STRUCTURES TO EASE MORTALITY SALIENCE PERHAPS, SUCH AS ORGANISED RELIGION, WAR (?)/ PATRIOTISM, ETC. CULTURE FOCUSED ON SELF ..

I ALSO FEEL LIKE PREVIOUS CULTURES HAVE FORGED A MORE INTIMATE RELATIONSHIP WITH DEATH. LIKE FACING IT, CELEBRATING IT, CONTEMPLATING IT.. IS IT PART OF OUR AVOIDANCE OF THE ELEPHANT IN THE ROOM THAT MAKES US FEAR IT EVEN MORE? IS THE VOID AN EVEN WORSE HELL?

I THINK BRONTE HAS A DEEP SENSE THAT SOMEWHERE ALONG THE WAY WE ACCIDENTALLY / INCIDENTALY WENT COLLECTIVELY WRONG ABOUT WHAT LIFE IS, WHAT LIFE CAN BE. SOUNDS SOMEWHAT MORALISTIC MAYBE, TO TELL PEOPLE THEYRE GOING ABOUT THINGS THE WRONG WAY BUT EVEN FROM A PURELY UTILITARIAN STANDPOINT, IT

DOESNT SEEM TO MAKE US HEALTHY, THE CURRENT WYA.
I THINK B MAN HAS LIKE EYES THAT SEE THIS WHERE
OTHERS ARE MORE EASILY LULLED OR SOMETHING, NOT
BECAUSE HE IS IMMUNE BUT BECAUSE HE IS PAINFULLY
AWARE OF THE TEMPTATIONS. DOES THAT MAKE ANY
SENSE.

BEAUTIFULLY SAID T.

THIS WORK IS ABOUT IDEOLOGICAL INDOCTRINATION? THE
SUSPICION RUNS DEEP, BEYOND THE CURRENT SYSTEMS
OF CULTURAL HEGEMONY, (ENDORSED THROUGH BRANDS
& PRODUCTS ETC) TO PAST IDEOLOGICAL SYSTEMS OR
RELIGIONS THAT SELL A PROMISE OF SOMETHING TO EASE
OUR ... BLAH
WHAT WAS I GONNA SAY.. SOMETHING ABOUT HOW THE
CURRENT SYSTEMS...

DAVID FOSTER WALLACE SPEAKS TO THE IDEA THAT
EVERYONE LIVES THEIR LIFE BELIEVING IN SOMETHING,
SO YOU MAY AS WELL BELIEVE IN RELIGION BECAUSE
AT LEAST IT HAS A MORAL ELEMENT, AND BECAUSE AT
LEAST YOU ARE AWARE THAT THIS IS WHAT YOU BELIEVE,
RATHER THAN BLINDLY LIVING BY INHERITED CULTURAL
PRINCIPLES THAT ARE INVISIBLE TO YOU BECAUSE OF
THEIR UBIQUITY

NOT TO MENTION THEIR MOTIVES WHICH ARE BEYOND
BENEFITING THE INDIVIDUAL OR ITS RELATIONSHIP TO
OTHERS AND THE WORLD IN A HARMONIOUS WAY..

BUT, AGAIN, IF ALL IS NOTHING THEN WHY WOULD IT
MATTER ANYWAY, SEEMS TO BE A STICKY POINT ??

BECAUSE INDIVIDUALLY WE CANT HELP BUT CARE.. AND FIND MEANING IN OUR RELATIONSHIPS WITH OTHERS.. AND LOVE AND ALL THAT OTHER STUFF. AND FEEL EMPATHY, AND FEEL HOLLOWED BY HAVING TO LIVE IN A MACHINE THAT SEEMS TO USE US TO FEED ITSELF WITHOUT A FACE OR NAME TO BE ABLE TO SPEAK TO, JUST A GIANT GOLD PLATED TOWER.

^ NICE.

ITS INTERESTING TO TALK TO TALK TO BEE MAN ABOUT WHY HE MAKES THESE WORKS. HIS INITIAL RESPON IS THAT THEY ARE HIS OWN IMMORTALITY PROJECT, KNOWING THAT THEY WORK TO EASE DEATH ANXIETY DOES NOT STOP THEM FROM WORKING, BUT I FEEL IT IS DEEPER THAN THAT AS WELL OBVIOUSLY.. ITS AS YOU SAY, TRYING TO GIVE A NAME TO THE MACHINE, INTERESTING TO USE APPROPRIATION FOR THIS PRINCIPLE RATHER THAN GENERATE ANOTHER EXTERNAL IMAGE TO ATTEMPT TO CAPTURE THE SLIPPERY BITCH.

I WONDER WHAT HIS INTENTION IS FOR THE PERSON RECEIVING THE WORK.. LIKE ITS EXPOSING THIS THINGS BENEATH THE SKIN, AND MAKING ONE AWARE THAT THEY HAVE CONTRACTED A VIRUS THAT WANTS TO LIVE VICARIOUSLY THROUGH THEM.. BUT IS THERE A DEEPER YEARNING, OR A TRAGIC FEELING OF LOSS THAT ASKS FOR SOME KIND OF INTIMACY OF HUMAN CONNECTION, OR ITS RELATIONSHIP WITH ETERNITY??

ITS KIND OF INTERESTING THAT BY USING THIS ICONS THAT ARE DIVORCED FROM INDIVIDUALITY, YET ARE TOOLS USED TO DEFINE OUR INDIVIDUALITY IN TERMS OF STATUS ETC... THAT FACING THESE IMAGES AND THE DEPERSONALISED SADNESS WITHIN THEM, THERES ALMOST A CALL TO MAKE SOMETHING IMEDIATELY REAL, IMEDIATELY MEANINGFUL WITH THAT PART IN THE HUMAN SPIRIT THAT CANT BE TOUCHED BY THE REVOLVING COG OF CAPITALISM.

“DANGLING SIGNIFIERS”. WE SEE IN THE LOGOS AND ADVERTISEMENTS A WHOLE MYTHOLOGY THAT HAS BEEN SPOON FED TO US, A SEDATIVE, THE SYMBOL PROMISES ETERNAL LIFE IN SOME STRANGE WAY, A TRANSCENDENCE OF THE EMPTINESS WITHIN ACCESS TO A CONSTANTLY DEFFERED UTOPIA. WISH FULFILLMENT, DESIRES BEING SATIATED SO THAT THE LONGING IS TIMED TO BE PERFECTLY SWEET AND THE REALISATION THAT THE OBJECT OF DESIRE DID NOT DELIVER IS USURPED IMMEDIATELY BY ANOTHER YKNOW. AND BY REMOVING THIS CONTEXT, OR SOMEHOW REPOSITIONING THE BRANDING SYMBOLS IN A WAY THAT ASKS US TO CONSIDER THEM FROM AN ABSTRACTED ANGLE, THEY ARE REVEALED TO BE ENTIRELY VOID, LIKE, SOME KIND OF TERRIFYING FLATNESS, A HORSE THAT RUNS WITHOUT EVER REACHING AN END. THE BALL, THE OBJECT OF DESIRE/ ACTION IS MISSING FROM THE IMAGE, IT RUNS TOWARDS IT INFINITELY LIKE US TO OUR GUCCI GRAVESTONES.

IS THERE A WAY THAT BY EXPOSING THEIR EMPTINESS WE ARE ABLE TO IMBED THESE SIGNS WITH AN INDIVIDUAL SYMBOLOGY? ONE CREATED THROUGH OUR OUR INTERACTION WITH THESE ARTWORKS, OUR OWN FLEETING BUT PRECIOUS REALISATIONS THAT LEAVE RESIDUES OF INSIGHT AND MEANING THROUGH MEMORY? PERHAPS WE DONT NEED TO HAVE A COLLECTIVE CULTURAL SIGNIFICANCE FOR THESE IMAGES. THEY HAVE BEEN DRAINED LONG AGO OF WHATEVER LIVING SUBSTANCE USED TO OCCUPY THEM, LIKE MOST IMAGES WE SEE IN OUR OVERSATURATED OCCULAR FEAST, WE ARE LEFT WITH A DEEP DESIRE TO REGENERATE SIGNIFICANCE INTO LIFE.. PERHAPS THAT IS THE THING THAT BREEDS ETERNITY, A WILLINGNESS TO DIE, A WILLINGNESS TO REBIRTH.

I THINK THE WORK IS ENGAGED DEEPLY WITH DESIRE, AND MAYBE ITS ABUSE... THE WORK COMES FROM A

DESIRE POTENTIALLY MORE PURE, OR IF YOU WANT TO BE CYNICAL. MORE USEFUL/HEALTHY, A FEELING THAT THE WILL TO LIVE, WILL TO CREATE, SHOULD BE DIRECTED ELSEWHERE? ARE THERE "SHOULD'S" IN THE WORK? I THINK B DOESN'T WANT TO IMPOSE ON PEOPLE SO MUCH AS OPEN SPACE FOR MORE MEANINGFUL COMMUNICATION. ANYWAY, I WAS GOING TO SAY BEFORE, I THINK,, THIS THING ABOUT MEANINGFUL COMMUNICATION BEING MAYBE THE UNIFYING FACTOR IN THE EXPANDED WORLD OF CONTEMPORARY ART, IS ITSELF A WILL TO TRANSCEND, AS IN TO HAVE FAITH IN THE MEANING OF THINGS OUTSIDE OF YOURSELF ?? AND SO THE WORK DOES HAVE SOME KIND OF FAITH TO IT, EVEN IF THIS IS BORN THROUGH A LAMENT OF THE FAILURES OF FAITH ??(?)

I GUESS IM THINKING THAT IT WOULD BE EASY (AND CLEVER) TO WRITE A PIECE THAT IS AN EXAMPLE OF INDOCTRINATION OR SUBLIMINAL IDEOLOGICAL MANIPULATION.. GETTING THE READER TO JUMP ON BOARD THE B WAGON, BUT MAYBE THAT ITS A BIT CRUEL TO BE LIKE, HEY GOTCHA AGAIN! PERHAPS ITS MORE HOPEFUL TO PROVIDE AN ALTERNATIVE, TO NOT TRY AND FOOL ANYONE BUT EXPOSE THE TEMPTATION TO FOOL, BUT AN OPPORTUNITY OR A STRONG DETERMINATION TO SIT STILL WITHIN THE REVOLUTIONS OF THAT PROVERBIAL CLOCK.

THE IDEA OF CREATING A SELF REFLEXIVE TEXT, AWARE THAT THE TEXT ITSELF IS INDOCTRINATED THROUGH SOME IDEALOGICAL LENSE IS NAUSEATING TO ME, ITS A SPIRAL THAT TURNS CONCENTRICALLY INWARDS FOREVER, AND WHILE THERE MAY BE TRUTH TO THIS IMAGE IT IS IMPOSSIBLE TO EVER BE ONE STEP AHEAD OF THE RULE OF RULESNESS... IT DEVOURS ALL IS WHAT I MEAN, AND WE CAN TRY TO SAY THAT WE KNOW THIS BUT WE CANT LIVE OUR LIVES THAT WAY. WHAT I MEAN IS: ALL MAY BE AN EMPTY SIGNIFIER, THE WORLD MAY BE ENTIRELY MADE

VISIBLE THROUGH IDEOLOGY, NO TRUTH BEYOND THIS, AND YET YOU CANT FUNCTION AS A HUMAN AND TRULY LIVE AS IF THIS IS TRUE YKNOW LIKE YOU CAN TRY TO BUT YOU HAVE CULTURALLY LEARNED THAT A LEAF AND THE TWIG IT GROWS ON ARE DISTINCT FROM EACH OTHER AND YOU WILL SEE THEM AS SUCH. LIKE SO IN THE WRITING I DONT THINK WE CAN TRY TO CIRCUMVENT THE IMPOSSIBILITY OF ESCAPING IDEOLOGY BY BEING SELF REFLEXIVELY IDEOLOGICAL BUT RATHER BY TRYING TO FIND SOME KIND OF HONESTY AND PURITY OF INTENTION WHILE KNOWING THIS LIKE, THE FACT WE ARE HAVING THIS CONVERSATION IS AN ARGUMENT OF A WAY TO PROCEED OR SOMETHING. THESE WORDS ARENT WORKING WITH ME TBH. I GUESS IN THE END WE ARE JUST TWO PEOPLE TRYING TO HELP THEIR FRIEND OUT AND SHARE SOME OF THE BURDEN BECAUSE WE ACTUALLY LIKE THE DUDE.

WHAT CAN YOU DO BUT JUST TRY AND HAVE AN HONEST CONVERSATION. YKNOW.

Text by Victoria Stolz and Adam Gottlieb

Bronte Stolz is a visual artist operating predominantly within the expanded field of painting. His work revolves around objects in the world; recontextualised to unveil and recode cultural mythologies from contemporary life. Stolz is interested in organising new discourses that destabilise artefacts, revealing the plasticity of identity in favour of a new subjectivity. For Bronte, ideology is fundamental to the coding process of self, and worldview, which unconsciously determines notions of community and more significantly, alterity.

He completed his bachelor degree in fine arts at the Victorian College of the Arts in 2018. Notable exhibitions include “Performing Textiles” at The Ian Potter Museum of Art, 2019, “I felt the luxury” at Kings ARI, 2019, and ‘Introspection’ at Spazio Ponte, Venice, Italy in 2014. Stolz was a finalist in the 2019 Agendo Art prize and 2018 Jacaranda Acquisitive Drawing Award.

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