

Can a text choreograph the reader? If the text is dancing, an author doesn't die; they inhabit you. I have written before, I think we started working together before we met. That, something existed before the invitation. The invitation acted as acknowledgement, of having seen each other. I saw you see me; I am letting you know I see you.⁵

Dissolving into architecture, you — Coole, Woodman, Lasica; perforating space in movements that alter the regularity of ours. Bodies of work, bodies at work, the practice of transcribing not the self, nor the other. A figuring of experience. Moving closer to an image, an image without picture. Authoring in the first person but referring to a third. A structure, a support, a pathway, a floor. Indicating the familiar, without narrating a whom.⁷

COLLOQUY
Shelley Lasica

For Rose Nolan's exhibition *Breathing Helps* at TarraWarra Museum of Art in 2025, Rose invited Shelley Lasica to make a new work to exist alongside the exhibition. The performances of *COLLOQUY* take place on August 10, September 14, and November 3, with performers Indiana Coole, Shelley Lasica, and Thomas Woodman. This premier series of performances of *COLLOQUY* has been supported by TarraWarra Museum of Art and Creative Australia.

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If the text isn't dancing, what is it doing?

We are reading this while you are re-looking at a spread from RH Quatyan's book on Hilma af Klint. Five paintings from 1907. Hilma's giant painting makes a floral cosmos dance, while Picasso's *Women of Avignon* pose. Paintings of the future, Klint might write. The objects and subjects, flourishes and furnishings, alternating like stars in a cosmos, perhaps.

Klint said something like that *it* is not arbitrary. The search is not for a beautiful place and then making a dance there. Hers could be a segue into quantum enveloping the ancient materialisms of democracy and cuisine, potentialities and palate.³ Looking north and perhaps a little west, Cally Spooner, enunciates an essay on asynchronicity. Less of an essay, more a cartography; eliciting unsyncing parts; we see, she ends; but we also know — the scent, the sound and somehow the synthesis of touch. Without being implicated.⁴

This essay, another frame, a context in time, an architecture as place.



Introductions and invitations. You introduced me to Natasha Brown's novel *Assembly* published in 2021. British, black, and queer, she and her and here. Language in a text reflecting an environment of experience. The novel is set in Canary Wharf. Big glass buildings, a managerial hall of mirrors.

History, we guess, is often demolished for progress in place. Natasha acknowledges her adoption of corporate speak. The narrator in the novel can't find purchase if even in the 'right' circles. Asking. Have you found fulfilment? Your own version of happiness? Sexual pleasure? Have you found community?

Intimacy and proximity in the bodies of words. Writing in absences. Tangled in dress, tangled in address. Room sheets in a restroom, this map in your hand. As being Shelley might be to being John, the many might be to one. Multiplying as un-ing the self. Speaking an end, to question a beginning.

How is it that we write entries into histories of presence?



3 Sarah Michelson in conversation with Tere O'Connor, *Critical Correspondence*, September 2006.
4 Cally Spooner, 'A Hypothesis of Resistance - Part One: On Asynchronicity', *Mousse Magazine*, September 2022.
5 Lisa Radford, 'The Lighter is Empty', text for closing of Shelley Lasica's *When I Am Not There*, Monash University Museum of Art, August 2023.
7 Ibid.



This is a productive proposition... it may have happened in the future, but it is not bound by place or circumstance and is just this time - nothing much

Nor does the action presume a particular knowledge, or a particular viewpoint

Through what you hold in this piece of paper, things may have happened or not

Atemporal and non-objective, this is a map that proposes a COLLOQUY between where you are and what is the time

Here or before or over there, COLLOQUY brings something into being, in relation to another person, another place, another thought

This map proposes something that might not be performed, but undertaken encompassing numerous points of view simultaneously

Proposing that this map not only offers some information about space dimension and location, but time sequencing and rhythm

How will we use it?

A sequence of events in no particular order, or ordered through a series of triggers, decisions and situations; the terrain subtly contained for both exterior and interior - airy

There are certain relationships - it's been going on for a while this performance, the activity they are doing. It exists without you watching or witnessing it, it's happening. It bears the resemblance to what something might become

Does this touch you - getting from A to B
Coarse to smooth
Course too smooth
Course of action coursing through the air
Build it
How would you go if it were over there (shot of the horizon)
About the next thing
Endure your reach through it
Then after that, over there

Abis (maybe)

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do it again or behind who is that over there?

It doesn't happen to be seen.
Draw your attention

