

A close-up photograph of a person's mouth, with their tongue extended and resting on a vibrant pink rose petal. The background is softly blurred, showing more of the rose and the person's skin. The overall tone is warm and intimate.

FRAMEWORK

#14 | FUTURE . FEMINIST . ECOLOGY

As Liquid Architecture in its most recent program 'What Would a Feminist Methodolgy Sound Like?' concisely stated, "There are many feminisms, and many speaking for feminism." This edition of Framework 'Future . Feminist . Ecology' looks to the diversity of feminism, drawing from the experience of female identifying individuals under white patriarchy, particularly under the patriarchal structures of the Art World. Articulating these conditions in written form, the writers in this issue use the conditions that perpetuate oppression to enable us to imagine a future of its eradication.

Thank you to the writers for their hard work and inspiring ideas, and thank you to the Arc UNSW Art & Design team for their sharp eye, zest and encouragement. This is the final edition of Framework for 2016 and the final edition that I will be editing. It has been an honour, a pleasure and a hugely rewarding challenge.

- Anna May Kirk

FUTURE FEMINIST ECOLOGIST

PONY EXPRESS

IN CONVERSATION
WITH
ISABELLA CORNELL



SHOW US YOUR TEETH

BAILEE LOBB



SUPER STAR, ANGEL
DIVINE

CAOIFE POWER IN
CONVERSATION WITH
ATHENA THEBUS



QUEERING SPACE,
THOUGHTS AND
PRACTICE

SABELLA D'SOUZA
EMMA SIZE



BLUE CHEESE
AND
MATCHING SUITS

BRUNO PANUCCI

FRAMEWORK

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Angry Angels, Athena
Thebus, 2015

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PONY EXPRESS

IN CONVERSATION WITH

ISABELLA CORNELL



ECOSEXUAL BATHHOUSE PLUNGES YOU INTO AN IMMERSIVE LABYRINTH OF INTIMATE ENCOUNTERS AND SENSORY INTERACTION WITH THE ENVIRONMENT.

SPROUTING FROM THE ECO-SEX MANIFESTO BY DR ELIZABETH STEPHENS AND ANNIE SPRINKLE, ECOSEXUALITY IS A BURGEONING IDENTITY THAT POSITIONS THE BIOSPHERE AS A LOVER.

ECOSEXUAL BATHHOUSE IMAGINES A WORLD WHERE THIS IDENTITY IS ON THE BRINK OF BECOMING MAINSTREAM, WHERE THOSE OF GREEN PERSUASION HAVE A PLACE TO EXPRESS THEIR DEEPEST ECOLOGICAL DESIRES.

THE BATHHOUSE IS A WALK THROUGH EXPERIENCE THAT COMBINES ELEMENTS OF INSTALLATION, PERFORMANCE AND MEDIA TO CREATE A SENSORY ENVIRONMENT, FACILITATING A DIVERSE AND PLAYFUL ARRAY OF HUMAN ECOLOGICAL INTERACTIONS.

Isabella Cornell: What is the role of speculative futuring in your work?

Pony Express: Our process is all about speculative futuring, imagining worlds with subtle shifts and how those changes may influence culture. We like to add lots of detail to our work to put the audience in immersive situations. We love when we invest in the details to the point where audiences can comfortably accept the unusual scenarios we throw at them. In the context of Ecosensual Bathhouse, it can seem completely normal to ask: "have I successfully obtained consent from this plant?" or "am I ready to give up being a dominant species and try being a submissive one for a while?" A successful speculative scenario is one where you can lead your audiences to consider those questions and form their own conclusions on whatever terms they live by.

IC: Are there any other practitioners that influence your work?

PE: Depending on the project our influencers are wide and varied across multiple disciplines. For Ecosensual Bathhouse we returned to the works and/or writings of Robert Mapplethorpe, Wolfgang Laib, Ariane Mnouchkine and Theatre du Soleil, Jeff VanderMeer, Donna Haraway and the films of Powell and Pressburger to name a few.

IC: Do you primarily see eco-sex (and the ecosexual movement) as an activist tactic? Or would you describe it as an aesthetic framework or truly, a sexual orientation?

PE: First and foremost Eco-sex champions the dissolving of normative boundaries, celebrates diversity and sincerely invites everyone to consider consent, negotiation, desire and communication with non-humans and the bio-sphere.

For us, this movement encompasses all three – activism, aesthetics and sexual preferences. The relationship between sex and the global sum of bionetworks is constant, pervasive and exists everywhere: scientifically, institutionally, ethically, politically and discursively.

The movement proposes a more nuanced and reciprocal sexual and environmental understanding than exists at present.

The natural world has provided us so much pleasure; how can we give in return?

IC: How is your practice discursive? i.e. intersecting with feminist or queer theory?

PE: Our work is considers queer ecologies. Timothy Morton has described the mix of ecological criticism and queer theory having the possibility of a ‘fantastic explosion’. We see our immersive, participatory works as sitting in this energetic detonation.

We embrace global weirding in all it’s folly and outrageousness; as an opportunity for new ways of thinking, new patterns, uncanny terrains and the collapse of barriers. The ethos of Pony Express is built around climate changes profound disruptions of our assumptions about normality. So we create sites of transformation and transmutation. Sites that call into question the viability of the built environment in which we live.

Sites that probes audiences to consider how we might conceive living in a profoundly altered way from those to which we’ve become acclimatised?



IC: In her article on ecosexuality, Kim Tallbear raises concerns about the new age appropriation of first nations practices and culture. What do you feel about such concerns and how do you overcome that in your practice?

PE: Bringing Indigenous and Ecosexual experiences together is complex. It requires sensitivity, conversation and clarity.

We've heard people argue that a form of Eco-sex is intuitively practiced by indigenous cultures. However this disavows and trivialize the relationship, history and of First Nations people. What Ecosexuals can be are allies.

Article: <http://www.kimtallbear.com/homeblog/whats-in-ecosexuality-for-an-indigenous-scholar-of-nature>

IC: What do you hope for and/or where do you see the future of the ecosexual movement?

PE: We see the ecosexual movement becoming more and more mainstream. Our experience has taught us that as soon as people discover the vocabulary of ecosexuality, it is like finding a word for something that you always knew existed. Hopefully the movement has the potential to retain its subversive character while gaining more traction and community.

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SHOW US YOUR TEETH

Bailee Lobb



Show Us Your Teeth, *Beauties In Pain*, 2016, Photo: Campbell Henderson



“THE PERSONAL COST OF FULFILLING SOCIALLY ENFORCED GENDER STANDARDS OF BEAUTY AND GROOMING IS EXTREMELY HIGH AND WHILE IT IS EASY FOR PEOPLE TO ARGUE THAT DOING THESE THINGS IS A MATTER OF CHOICE THE REALITY IS NOT THAT SIMPLE.”

On the 1st of October 2016 four women are epilating their legs in an endurance performance. They apply ice to their legs periodically to stave off the pain and drink cocktails to pass the boredom. They share in the act and experience of removing hair from their bodies in one of the slowest most painful ways possible.

One year previously on the 10th of October 2015 these same four women shaved the legs of unsuspecting partygoers at a Sydney queer event. In the middle of a party, over shaving cream, razors, and moisturisers, absurdly intimate moments were shared between the women and the receivers of their attention.

The work of Show Us Your Teeth is often absurd, sometimes confronting, and always feminist. Amy Claire Mills, Bailee Lobb, Kate Bobis, and Monica Rudhar founded the collective in 2014 and two years later they have finally found their feet. Part of what makes their collaboration so interesting is that no topic is off limits for the group – even if their views differ – they acknowledge their subjectivity, and both the differences and similarities in their lives. This acknowledgment allows them to respectfully mine contested subjects like the concept of virginity, opening the dialogue with each other before they open it with the audience. They explore all of it together and by doing so further their understanding of intersectionality and how lived experience can define the way a person moves through life.

Imagine going to a bar and finding a shaving station where women dressed as ancient golden goddesses would fan you and feed you grapes as they shaved then moisturised your legs. Shaving your legs is usually a solitary and private activity, it's arguably the simplest and fastest way to remove the hair from your body but still it takes so much time. In contrast epilating is one of the slowest and most painful methods of hair removal, it could take four or more hours to remove all the hair from just your legs. Bizarrely hair removal is considered a form of self-care, a sign to society that you are on top of things, yet having the time to do it is a luxury, above and beyond simply taking care of yourself. In addition the products to do it are often expensive and require constant replacement. The personal cost of fulfilling socially enforced gendered standards of beauty and grooming is extremely high and while it is easy for people to argue that doing these things is a matter of choice the reality is not that simple.

The choice to go against these standards is complicated by the fact that by the time most girls become women they have been removing hair from their bodies for years. They started after being subjected to advertising and articles spouting propaganda about how hair-free legs, soft skin, long eyelashes, will make you more sexually attractive, and therefore give you confidence. This is a time when girls are only just exploring their sexuality and figuring out who they are, they shouldn't be pressured by social obligation to look or act a certain way and yet they are. Once these formative years have passed many women push back against this normative ideal of beauty, however by this time many of these acts are now solidified in their lives as self-care, and they never really got to decide whether that was how they wanted to care for themselves. Additionally there is still so much stigma around deviant self-expression, and in many cases it is easier simply to remove the hair, or wear something 'appropriate' than it is to fight with society every single day. Sometimes it's about self-preservation. Show Us Your Teeth hope that by bringing these intimate acts into a public and discordant setting they can highlight the disparity between expectation, and the reality of living to please someone else. They are creating space for an alternative discussion to take place, where more than just personal grooming is on the table. In depth discussions around privilege, gender, subjectivity, sexuality, virginity, worth, have all been stimulated by their performances which seem to act as an ice breaker – the performance highlights all of the awkwardness, the uncomfotability and the absurdity, when the audience responds or interacts a dialogue begins.

This dialogue is an essential part of Show Us Your Teeth's practice, the collective does not shy away from conflict rather they lean into it, the discussions they have with each other and with the audience inform the direction their works take, and also act as a measure of the work. Some comments, like those from a man who said that beauty and personal grooming standards did not exist, while asking one of the artists why she would choose to make herself less beautiful by getting a tattoo, spark debate; around who gets to define beauty, the validity of self expression, and the blindness of privilege. They show that work still needs to be done, to engage those that do not yet understand the societal confines within which we all live. Other comments fuel full-blown discussions between the artists and the audience and before long a group of friends are discussing sex and the concept of multiple virginities using the following (brilliant) pasta metaphor:



The first time you eat pasta, maybe you aren't sure about it, or maybe you love it right away and immediately plan to have it every day. There are so many different kinds of pasta there will be lots of first times eating it, the first time you have spaghetti will obviously be different to the first time you have cannelloni, and you'll have preferences, maybe develop a favourite. Sharing pasta with a new person for the first time will be different too, and having pasta in your life doesn't diminish you in any way, it might make your life better or maybe you decide that you don't like pasta at all and that's ok as well. If you are comfortable talking with your friends about the pasta you are eating, you might swap recipes, or discuss issues with it, times it went wrong, and how it makes you feel.

As long as you're into it pasta can be a very very good thing.

Show Us Your Teeth live and work in Sydney and perform regularly at galleries, parties, and special events. See more of their work by following their instagram @showusyourteeth, if you would like to enquire about their upcoming performance schedule, join their newsletter, or request them for your next event, you can contact them at suytcollective@gmail.com.



SUPER STAR, ANGEL, DIVINE

Caoife Power in conversation with Athena Thebus

DIVINE



ANGEL

For Sydney based artist Athena Thebus, art is a means of turning shame into praise, and praise into practice. Drawing from her family home, especially her mother's taste in 'camp' décor, Athena re-stages grand marble columns, flowers and objects alike to form a humor and empathy that is uniquely her own. Addressing sore points of shame and embarrassment, Athena turns to her own method of self-admiration that is unabashedly displayed across her body, tattoos that read 'Super Star', 'Angel', and 'Divine', surrender us to the disobedient adoration that she shares.

Athena's installations offer an exchange of perception; a movement and dialogue between mind and body, between a low office ceiling and a queered pool of oozing fluid, or what she describes as a 'sticky point'. This space is where questions of class, gender and culture become a visceral experience, offering a future where she and others alike, can more easily move through.

CP: I have sources that tell me you're a daily tumblr user. Would you describe this as part of your practice as an artist? And do you see this as a way of defining your identity?

AT: Yes, most definitely. It's part of my daily life and so part of my practice. It doesn't define my identity but continues to be very formative in my feminist thinking. Finding a community of people of colour, largely women of colour, that talk about what it means to be queer, not white, trans, is hugely important. It's on Tumblr where I find the most cutting critiques of capitalism. It's also the place where I am notified of the deaths in custody and/or the murderous police brutality of POC [people of colour] before mainstream media (if at all). It also brings me endless joy and lols.

CP: I have heard you talk about your work using 'queer' to describe it. What does 'queer' mean? And do you think that 'queer' has a relationship with feminism?

AT: Queerness drives my practice but I am wary of using 'queer' to describe my work. I really take on Jose Esteban Munoz's insistence that we are never really queer, that queer is the ideal that we may never reach, because it can always be queerer. Queer is unimaginable, beyond what we already know within the bounds of this capitalist patriarchy which we live in. To make work that drives towards queerness is to try to imagine that unimaginable. I think Richard Bell's 'Imagining Victory' and Hannah Bronte's 'Still I Rise' are great examples of work that strive towards queerness, where they both imagine and show us what Indigenous victory and a parliament run by Indigenous women can look like.

For me queerness and feminism eclipse each other, but I can see how they could mean separate or different things for different people who would want things separated into neat little boxes. But I'm interested in a politics that is ever-moving; it shifts, it accumulates, it grows, it de-clutters, it's depended on the moment, it's forgivable. I think the English language is extremely limiting and so I am interested in how the existing words we have can change and morph with new meanings, or have meanings that we can't conceptualize yet. For example, I identify as a woman for which there is no vocabulary for, and although I look to define some aspects of that identity I resist totalizing it.

Here is a quote from Maggie Nelson's *The Argonauts* that I absolutely adore:

Words change depending on who speaks them; there is no cure. The answer isn't just to introduce new words (boi, cis-gendered, andro-fag) and then set out to reify their meanings (though obviously there is power and pragmatism here). One must also become alert to the multitude of possible uses, possible contexts, the wings with which each word can fly.

CP: It is hard to look past your 'Angel' tattoo on the back of your head; there is something both cheeky and powerful about this statement. To enlarge this as a wall banner in your 'Angry Angel' series is an even greater declaration, and certainly an incredible testament to you as an artist. Could you talk more about this work, does this 'Angel' offer a way of engaging in otherworld's or futures?

AT: I have this genre of life affirming, celestial tattoos on my body. There's Angel on my skull, Divine on my belly, and one of my first tattoos I got when I was 19, Super Star on my feet. I've always recognized a capacity in myself for knowledge not of this world, or at least knowledge that doesn't serve the western science-based pharma-capitalist-etc etc complex.

There's the right amount of arrogance or brattiness that's both charming and severe, mixed with earnest attempts at self-love coming out of a period of self-hate. I also just made this work without thinking too much, just had a feeling and went with it and so it still holds a lot of that affect. I definitely think that engaging in otherworlds or futures begins in taking heed to affect, to source knowledge from feeling.

CP: And in talking about future, how do you see your practice developing? How do you see the future of the art world?

AT: I'm looking forward to making work that doesn't deal with shame any longer - which would mean to live shame. I'm not there yet but I will be. My practice develops by surrendering to full feeling, and I see my work relying more on pheromones than anything else.

In the art world, or I guess my art world, I would like to see more accountability to each other. As a queer person of colour, I am endlessly inspired by work of other QPOC, however sometimes I am disheartened by the few instances where we fetishize our 'otherness' to pander to the white gaze. This is tricky as it assumes we are all working towards the same thing of decentralizing whiteness but there are so many nuances to being coloured and queer that I wonder if there is any common ground. There is, it's just a matter of love and tenderness. As a young prince I'm looking for the queens to which I abide by, and who I am accountable to.

Athena has an upcoming show at Firstdraft titled 'Athena in Horns' opening on the 2nd of November and runs until the 25th of November.





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~QUEERING SPACE, THOUGHTS & PRACTICE~

Emma Size & Sabella D'Souza

~QUEERING SPACE, THOUGHTS & PRACTICE~

Emma Size & Sabella D'Souza

KD: "But can I just say that the whole reason that I love queerness and queer theory and queer practice is because it's about thinking outside the now. It's about saying the present isn't enough and there could be something else. The positivity of queerness I find so exciting because it's yeah, it's this affront, everything is heteronormative and binary-driven, but queer theory proposes this other thing, that maybe we could all live and think differently in this other world, and that kind of utopian stance of it I find really exciting. I came to queer theory through feminism – that's why I was excited by feminism – feminism proposes all these other ways of thinking about being and doing in the world, which is like, the world sucks, and here's this other thing. And queer theory for me tops it, because feminism has a lot of problems. I think you can get bogged down with how hard it is, but I think the good thing about queer theory and queer practice is that it proposes another space."

ES: So this is a **Kelly Doley** quote from Queer Spritz that I immediately thought of when I saw the Future. Feminist. Ecology callout for this edition of Framework. I guess I thought we could kind of talk about the relationship/s between feminism and queer theory, maybe in your practices or at large, and what that might mean for a future feminist ecology of theory and practice? Jumping off q's:

•How do you negotiate operating in both or between feminist and queer theory modes (specifically in your practice)?

•Is there a gap between the two? Would you say feminism and queer theory are part of a broader ecology/goodie bag of modes/critical lens you switch up/hybridise? If so where do you think they fit in?

SD: I think, like many of us, I've come to queer theory through feminism. I don't necessarily feel as if I have to negotiate between the two of them because I don't see them as binary? Or even very distant? I think they are both modes of thinking, and to be able to engage with either of them you must have a general understanding of the other in one sense or another. I think Queer theory is often taught to young feminists, but it's not given a name. Perhaps this is just how I have learned feminism, I've always had to consider intersectionality in my work because it affected me.

Lately, queer theory has come into my work through the literal meaning of space, and place. I'm really interested in these words and how they can merge together. I use the word space in reference to "social space" as in, a construct upheld and existing abstractly within a community/society, where place really is somewhere you can physically occupy. I believe, the virtual space as a site is an intersection of both those two terms. I think queer theory has some sort of connection here too.

ES: That's a very good point about feminism and queer theory being close.. Sometimes I do wonder though if feminism and queer theory are kind of... frenemies? Like they seem to share affinities and antagonism. Do you think there's an intersection of queer theory and feminism in virtual space and/or your work around that?

SD: Hahaha. Like Regina George (Rachel McAdams) vs... Caddy? Lindsay Lohan? I wonder who is who?

ES: I'm thinking more like an early Serena and Blair from Gossip Girl situation.

Probably season 1 sort of vibe, love you like a sister but can't trust you, something is kind of not right

SD: So friends who emotionally lift each other up, but probably have done something shady to each other in the past.

ES: Lol. I feel like I need to do more research into frenemies now. I don't have enough frenemies up my sleeve for a nuanced metaphor OMG maybe it's more like a Survivor scenario. Start off as friends then as things heat up it becomes a tenuous, temporary alliance.. In the end only one will prevail

SD: I do like survivor metaphors. But yeah, I think I sort of align my feminism in anti capitalistic, anti racist, anti heteronormative, anti cis normative, anti etc etc. I think the issue between queer theory and feminism only arises when feminism is watered down - which happens a lot when we're first taught it. It's made to be palatable. There's this quote by Bell Hooks from "Understanding the Patriarchy" that goes:

"Often in my lectures when I use the phrase "imperialist white-supremacist capitalist patriarchy" to describe our nation's political system, audiences laugh. No one has ever explained why accurately naming this system is funny. The laughter is itself a weapon of patriarchal terrorism. It functions as a disclaimer, discounting the significance of what is being named. It suggests that the words themselves are problematic and not the system they describe. I interpret this laughter as the audience's way of showing discomfort with being asked to ally themselves with an anti patriarchal disobedient critique. This laughter reminds me that if I dare to challenge patriarchy openly, I risk not being taken seriously."

I think we find that "laughter" a lot in modern feminism; there's a lot of discomfort around giving something a name. I think this is why many people find Queer Theory so daunting. It opens up a whole new dialogue and mode of thinking-- this feels especially true when you consider most people have their own issues with feminism already. Queer theory is inherently more radical because its built around the idea of deconstructing.

ES: Yeah absolutely - that's a great quote from hooks. I think moving away from this idea of feminism and Queer Theory sitting in opposition, I just think of this quote (again from the Queer Spritz article) that indicates that there can be a real cooperative relationship between feminism and QT...

SM: Well I think I definitely have a queer relationship with natural phenomena. Taking the position against homosexuality and sodomy as being 'crimes against nature'. Karen Barad writes a bit about this - saying that it places 'nature' as the victim, nature as a good Christian...what if nature was a queer, a pervert etc.

ES: That's from **Spence Messih**, btw everyone **breaks fourth wall** Spence was meant to be part of this discussion but because Sab and I are a bit disorganised they couldn't be here with us. Anyway, for me Spence's thoughts on nature here are really interesting because of the long history feminism has had and continues to have, with nature.

SD: lol "a bit disorganised". But yeah, I guess I haven't seen so much re: feminism and nature, I mean-- I have, but its grounded very heavily in like neoliberal feminists who think uterus = woman and reference to like "moon" goddesses and like white girls with dreadlocks. But yeah in a sense there is a long link between comparing "women" to "nature" (aka cis-normative ideals of womanhood). I do like Spence's quote you used tho. I think the way they position themselves within nature is really intriguing. I think it's important for us to challenge where we have been placed, both physically and socially, and I also think QT is an invaluable tool in that process.

ES: Yeah totally. I mean for me, the gendering of nature as a moral, maternal feminine force (Mother nature) and empowering women as Georgia O'Keeffe type operators is pretty damaging. So even though I feel like you immediately read Spence's thinking as coming from queer concerns, it's also really productive (to me) for feminism... I think it can be difficult to open up those ways of thinking in feminism, without Queer Theory. It's also just cool how, just going off of how I'm reading that quote from Spence, their idea of nature isn't necessarily gendered and as such isn't necessarily anthropomorphised. That's probably getting off topic but I think it's interesting to consider what we might be doing when we anthropomorphise non-humans. Idk where to go from here haha I feel like I do not have enough expertise to further guide us into this conversation, but I just wanted to do this article because I thought that this Feminist edition could so easily neglect to think through QT alongside/with Feminism. I feel like just throwing up an annotated bibliography of QT resources haha

SD: Resources are always super informative honestly~~~ I know what you mean about not knowing enough to really flush out an entire piece to the standard we're used to. But I also think that's a pretty natural thing. I think we forget that we are students, and even just created a pool of resources can be really important. I know I was talking to someone about doing this article and they were talking about another person's practice, and they were literally describing queer theory, and it was so amazing but it was also really strange because they didn't realise that QT was a thing-- or that it even existed as this large huge mode of thinking. Anyway yeah, i think its important for theories to be accessible, like feminism which has definitely broken free of its academic restraints in the last few years. I can only hope the QT gets its own space soon enough. Maybe one day I'll be able to say "omg they're such a white queer theorist" hahaha. That would be cool.

ES: hahaha oh god.

SD: And like I have mean that as a joke, but also i do hope so? Because being able to dismantle and target specific issues within critical thinking is how it evolves. If it wasn't for Sojourner Truth's speech "aint I a woman" we wouldn't have so many facets of feminism that we do today.

ES: Damn Daniel. Now you've got me waiting for the white queer theorist take down.

FURTHER READING

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BLUE CHEESE AND MATCHING SUITS

By Bruno Panucci

The waitperson bows. Hands fastened by the seam grooved into the run of the black trouser. A facile smile and a recitation begins, the same perfunctory greeting. Pleasant evening to you all. Followed by a transactional proposition. Might I take your order?

Cascading up the road on an incline. It wears a Hello Kitty T-shirt and walks with its chin jutted out past the window of the restaurantcafébar consciously ahead of the one known as parent who meanders the causeways of their intelligent phone navigating by hope alone the placement of their feet atop the pavement. And by trust in the child's not too distant lead. They reach a sign that reads:

Waiting beside the enclosure, shielded from the wind and draped in a windbreaker. A finger glides up the fragile glass screen, scribbling scrawl into the radiant haze of a phone, which proudly self-proclaims 'I'. A metal shell carrying contorted bodies pulls into the stand. A hasty glance at the number atop the driver's seat. Pupil undulating and expanding, exposing the retina to the last clutches of coarse red daylight refracting off blue glass buildings.

Across the road they sit three at a table meant for six, each wearing the same manicured look, sustaining the same droning conversation they had last week. It's their weekly meetup. Glasses of wine will outnumber the hours spent in each other's company. The food they order will be more a reflection of the way they see themselves than the person they wish they were. The wine will try to dig it up. Bygone dreams of late-night fantasy adventures: I'm sure only our children have or could conjure. But they are yet one glass deep and the waitperson stands forbearingly by their side. They peruse the menu, or at least pretend to. Black letters on white paper. Pressed ink, a metaphor for food and money. They think not about the food but of how to hold their tongues after their beverages take effect. Pinot Noir.
Sorry, not ready yet.

Sore feet and feigning grace,


the unhealthy equation
of funcational (*italicised*)
relationships.

Pedestrians
[black arrow on yellow
painted sheet metal]
Wait here
and signal driver at

Stand A.

Drinking in an alcohol free
zone.

Is prohibited
fines apply
Says the
green sign with white letters.



Standing just outside, in a chequered shirt and a plain off-white baseball cap, bent at the brow, a figure keeps a constant steady watch over the tablecloth goss. Frozen in tableau; wearing a thick black moustache which contours pink bulbous lips. The quiet presence in which this 'other' holds within this temporal space does not go unnoticed. It's the colour that first grabs onlookers' attention. A loaded contrast to the flat toned surrounds. Fluoresce of purple, green and gold push the foreground subject into close observation. These captured pixels, rendered into a poster the image of a proud human mannequin. Draped in cloth, which boasts a name inscribed in white:

HUGO BOSS.

Interrupted by a sleek red city car doofing music that reverberates the chassis of all that stand around. The limited and repetitious discography pumps memories of a weekend gone awash with patterned coloured lights and white lines on toilet tops. It pumps droned tones that says, I'm here! Pumps a tune that begs you survive the week but for its end. Pumps out of character for a car so small. And pumps away down the road. The driver updates his status: #YOLO #livin4theweekend. And those that stand around can't not notice the red city car, thudding nightclub beats, at six o'clock on a Saturday evening.

Their music, either taste in - or - volume of, gabs the attention of one passer-by, wearing an unwashed army green jacket and a matching disfigured bushman's hat. Yelling apostrophic exhalations at anyone who might listen, walking all the while with a tattered plastic bag in hand. Striding on with purpose preaching ramblings noticed by all yet all forgotten by supper. Reinventing a version of an age old fable called scripture, LOVE your neighbour as you DO YOPURSELF! But confusing it with something over heard on talkback radio: Except 'em extremists, FUCK 'EM! Extremists!

Unnoticed noise flutters by the couple locking lips, morphed into a unison mass - engrosses in wrapped arms their bodies pressed hot against a sandstone pillar. With one exception, their matching satchels, which push in awkward warped dried-hide angles askew and away from their purposefully ignorant appendages. One body, breathes heavy and deep like the person who


And so like animated statues they secure their place in it all. Two trees of five in a row. Stand naked. As if refusing natures call to bloom. As if they just said: "fuck it!"

A melody plays high pitched in modulating loops - syncopating. It flies between trees and races down wind-corridors Conditioned to hear the pitch of a late night baby's cry Conditioned to move with haste.

A call to which they comply.

Something tells them "no stopping!" Employed in the imperative mood. And adopted. But only mandatory on weekdays Mon - Fri 6am-8pm.

Discussing a congregation balances uneven against a tall circle table stiff.



eats while ascending a staircase. A pair of little arms struggle with inability to reach 'dat ass.' Intermittently they pull back to smile at each other; suave words are said as hands struggle to push between the seam covering crack. Success! as they slide down the sweaty recess until thumbs rest over the back of the denim pant lip and the remaining fingers SQUEEZE. The other body holds stiff despite giving into the forwardly imposed feeling of invasion between layers of cloth and self. Self-conscious? But only of the paradox that is their exposed vulnerability and anonymity.

The entrée arrives at the onset of hunger. A minimalist platter presents scattered disappointment, that seems to proclaim: less is more – what of it? The central feature a cut of blue cheese.

A park-bench rooted in concrete ribbed and sectioned as not to invite rest as not to invite sleep.

They wear white shirts black ties And matching suits

FRAMEWORK

