

Martina Copley & Lou Hubbard,  
'pant and  
doorbell  
thump

is wants wants'

Bringing two or more texts together to talk to one another and write notes in the crevice, this work asks what writing as art can be. Parataxis and the play of making become central.

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THE THE DOCTOR SAILOR VISITS DOG TOMMY and Eileen based based on on the the Golden Golden Book Book THE TOMMY SAILOR Visits DOG the Doctor By By Margaret Wise Brown Jean H. Seligmann & and Milton I. Levine M.D. Pictures Pictures by by Garth Williams Richard Scarry New York: Golden Book 1953. Golden Press Wisconsin Publishing Company 1962.

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PARATAXIS: the placing of clauses or phrases one after another, without words to indicate coordination or subordination, as in Tell me, how are you?  
*Is that a Paris taxi?*

THE SAILOR DOG By Margaret Wise Brown Pictures by Garth Williams New York: Golden Book, 1953. (915 words).

TOMMY VISITS THE DOCTOR By Jean H. Seligmann and Milton I. Levine M.D./Pictures by Richard Scarry /1962 (873 words)

Martina Copley is an artist, curator and writer interested in different modalities of practice and the annotative space. Working in film and sound, drawing and installation, her doctoral research project at the Victorian College of the Arts, University of Melbourne, 2019, considered the transposition of the rhetorical figure of the aside as a poetic strategy in art.

An apprehension of contingent orders, the work doesn't have a set form. Sound idea, object and modality are collated to set up a structural space for something to exist, a space in which the work moves towards an opening and at the same time asks questions about itself.

Recent exhibition projects and publications include Doubting Writing/Writing Doubt, ACCA + RMIT non-fiction Lab, 2019; No Notes (This is writing), with Francesca Rendle-Short, 2017; Unhidden, Counihan Gallery, Melbourne, 2017; Between these worlds there is no ordinary continuity, Melbourne Festival, 2016; FM[X] What would a feminist methodology sound like? WestSpace, Melbourne, 2015; A Listener's guide to bowing, Melbourne School of Architecture & Design., 2015; Black Painting, seventh, Melbourne, 2014; New Ancestors, City & Docklands Libraries, Melbourne, 2014; At dawn the image rings a dissonant tune that is inaudible to our ears and cannot be recalled, with Michaela Bruton, BUS Projects, 2014.

Martina is gallery coordinator and Artistic Director at BLINDSIDE and teaches at Latrobe College of Art + Design and RMIT.

[martinacopley.com/work](http://martinacopley.com/work)  
[@martinacopley](https://www.instagram.com/martinacopley)

Lou Hubbard operates surgically on words and objects such as lolly eyeballs, rubber horses, and inflatable walking frames. Her videos, assemblages and lectures realize an unconscious steeped in training, measuring and sentimentality. Hubbard often subjects objects to various modes of duress through which they must yield to her rules. Basic materials of domestic and institutional utility (and very often personal objects) are tried and tested, then shaped into formal relationships, and emotional resonances are drawn out through careful selection and placement of these found and readily-at-hand objects. Sometimes Hubbard captures her operations on film; sometimes the actions become sculptural assemblages that are fitted and measured and precariously balanced. She uses a combination of both rudimentary and refined approaches in her practice and refuses any tendency toward embellishment or inscrutable artifice.

Recent exhibitions, performances and publications include Train Crossing, Zatezalo Press 2020, The Léger Melee (for Mona Foma) Queen Victoria Museum and Art Gallery Launceston 2019; Departed Acts # 4 Bus Projects at ACCA 2018; With Compliments Bus Projects 2018; Overdrawn Margaret Lawrence Gallery Melbourne and Lim Hak Tai Gallery NAFA Singapore 2018; 21st Century Art Australian Contemporary Collection NGVA Melbourne 2017; Accidental Hero, Hero Building Billboard Russell St Melbourne 2017; Table Land Sarah Scout Presents; Att: Main Reception 1 12 Waratah PI Melbourne VIC 3000 TCB 2016; Lurid Beauty: Australian Surrealism and its Echoes National Gallery of Victoria 2015; Neverwhere Gaia Gallery Istanbul 2015; Guirguis New Art Prize, Ballarat 2015 (awarded); Dead Still Standing West Space Melbourne 2015.

Lou Hubbard teaches in the School of Art, VCA and is represented by Sarah Scout Presents Melbourne.

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Bus Projects acknowledges the traditional custodians of the land on which we operate: the Wurundjeri people and Elders past and present of the Kulin nations.

Bus Projects is supported by the Victorian Government through Creative Victoria and by the Australian Government through the Australia Council, its arts funding and advisory body. Bus Projects' 2017–19 Program is supported by the City of Yarra.

4

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1. Lou Hubbard  
*Tallboy*  
2020  
cardboard, packaging handles, foil happy balloon  
145 x 73 x 40cm
2. Lou Hubbard  
*Seated*  
2020  
bar stool, cotton bed sheet, nail scissors, safety pins,  
castor cups  
115 x 45 x 45cm
3. Lou Hubbard  
*Legs crossed*  
2020  
ironing boards, stretch strap, cotton bed sheet, safety  
pins  
150 x 120 x 40cm
4. Lou Hubbard  
*Pane across*  
2020  
shower screen, polaroid photograph circa 1985,  
trestle legs  
70 x 150 x 40cm

## Martina Copley

*all still on. the you other sound. tall white fountain. misprecision. words won't come when you want them too. memory foam. being wrong about. superposition. for the thing to go thud. the world's oldest living thing. too much time on hands. a bushel of oranges. unconcerned because. entity contact eases emotion (MMB). from previous recording. companioned. fray from there. a property of island. hold. golden. seep. blind drawing. blk. under full sail. therapist. out with this collective song. l'acqua é scappata dall'orecchio. being wrong about. superposition. magic is infrequent. 46% blur. to be cont.. from other people. FROM. Dylan's drawing. irregular reading. (M & L installing together in person). between I and thou. scupper stutter. scaled to human (dog) proportions. that kind of dog. M & L installing together (in person). ABUT. spat copy. From the inner knowing to the outer world. Something greater than you will guide you. wait out and listen. forest hut. listing ship, not yet sunk. how it swells over. Fortunate one. who goes through life. with no taste of trouble. seed bed. days are dogs CH. Dylan's spider. As they say. On, pants!. Having finished the last of it. by bye. doorbell. taller. middle mouth. the wind blew it. went home and wrote a poem MB. at a loose end. something other than. maudlin score. Hallow. somebody else is lonely too. how pleased Daddy. having finished the last. still good. X. 8. (8). stow. and was ship other. teeth. Pegasus. LUL. lul. Visit. Venus. was so erotic. Doctor flashlight. blue trunk. Clara's angel. green bed. bracket. shoes and socks. that's a fine looking cat. and Eileen. 915 words. stethoscope. rockinghorse. in your own space. the many ways we dance.*

2020

ink, acrylic ink, graphite, chalk, chalk board paint, coloured pencil, gouache, printer's ink, plastic, glue, White Out, HubbaBubba, tape, rubber bands, press studs, found objects, photocopy, digital print, drawing on 185gsm Canson watercolour paper and transparency film 99 pages, each 29.7 x 21cm  
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