

In the 90s, I spent a lot of time seeing underground bands from the Melbourne metal scene. It wasn't an angst thing. I enjoyed the visceral sound. I was particularly captivated by the atmosphere created by the modest-sized venues, the small number of devout followers, and the realisation that what was being witnessed was incredibly raw, very immediate and temporary. The memory of these performances has a transient feel.

After I moved away from Melbourne, I made the transition to techno. My favourite producers went under the name of Basic Channel, then later Rhythm and Sound. I was drawn to their work because of the sonic texture of their compositions. Part of their obvious debt to dub and reggae was their use of tape echo and delay. I was fascinated by the spaciousness of their sound and the way that they used eroded samples almost as soundscapes to situate newly manufactured percussion, bass lines, and harmonic chord progressions.

It seemed as though they were engaging with sound as a medium, achieving a level of synergy with their hardware to work through processes to deliver their concept. This tendency to resample, reuse, and push a kind of degradation was also illustrated in the centre label stickers of the BC records. In chronological order with each release, the previous label graphic seems to have been scanned and reproduced without attempting to camouflage any resultant entropic effects. Here too, it seemed as though they were engaging with deterioration as a generative process in itself.

When I was an art student, I encountered a dumpster containing books and administrative material. In it, I came across a copy of *Art of the Avant-Garde in Russia: Selections from the George Costakis Collection*. The book was in poor condition and some of its pages had been ripped out. I've always assumed that this is why it had been de-accessioned. I instantly became the new owner of the text. I was very much engaged by the imagery in it – I had never seen anything like it before. I was compelled by the constructive work shown in it. But because I had never seen the actual works, I had no objective knowledge of them in the primary form. I subconsciously attributed to the works an aura similar to that of ancient, other-worldly artefacts. My perception of them was led only by the reproductions. In many cases the black and white images were reprints of damaged photos of works, meaning they were twice removed from their original that was often lost or destroyed. I felt as though I could almost sense the potency of the original objects by looking through the grainy reproductions. To me, the pieces represented had become inseparable from the history and noise they were bathed in. It was obvious to me that these Constructivist works were chronologically and geographically distant as well as de-contextualised in the political sense, but in reproduction they had outlived their makers and transcended their own time.

Most things refer to, or are a reproduction of something else, even if only a bare concept. To me, reproduction is like a passage that bridges the divide between something in its transitory states. In thinking about it, I find myself drawn to the idea of time – the way it passes, the way the present recedes into the past. I've found that by making work that refers to present situations that have become past ones in reproduction, the work becomes historical in a way, being 'about' something no longer knowable in its original state. The further my work travels along this trajectory from what is to what was, the more abstract it appears to me.

I see my work as being 'temporal arcs'. That's the only way I can describe it. As images of independent moments stacked on top of each other, each work becomes a kind of manifold or arc that brings separate events together in a specific way. The role of the work is to visually refer to these different moments instantly – they are composite representations of time, a flattened visual trace of events. What my works are of is not real in the way that reality applies to you or I. They are documentary images of a reality specific to them.

They are beyond time.

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