

*Method*

Marcin Wojcik & Chris Bond  
BUS Projects  
17 July - 4 August  
Curated by Drew Pettifer

For the 2012 Melbourne Art Fair, BUS Projects is presenting a new body of work by emerging artist Marcin Wojcik. The last time that BUS graced the halls of the Royal Exhibition Building was in 2004 when the then-directors presented work by Chris Bond. As a way of marking these two points in BUS's history we have brought these artists together for an exhibition running alongside the Art Fair in Gallery One. For *Method*, Chris Bond and Marcin Wojcik have worked with curator Drew Pettifer to select works from each other's back catalogue, in a miniature retrospective teasing out some of the nexuses in their practices and highlighting BUS Projects' interest in spatial practices.

In fact, Chris Bond and Marcin Wojcik's works sit very comfortably together. Both artists adopt fiction as a method for making work. Wojcik physically inhabits various training personas, developing props for these characters, whilst Bond creates elaborate fictional narratives as the basis for his art objects.

Sophie Calle is another visual artist who appropriates fictional strategies in her work. In 'The Fake Marriage,' Calle recreates a wedding scene on the steps of a church in Paris to make up for the lack of ceremony in her real shotgun wedding in Las Vegas. She writes: 'the rice, the wedding cake, the white veil – nothing was missing. I crowned, with a fake marriage, the truest story of my life.'<sup>1</sup>

By definition, fiction is a fabrication. It is made up, imagined, pulled out of a hat. In the traditional sense it is defined in opposition to truth. Yet we know that fiction has the ability to tell some of the greatest truths. Fiction allows the artist, of whatever medium, to step outside the limits of the known – to present a complete reimagining of the world.

Most of the time fiction behaves as we expect it to, but sometimes it acts out. Occasionally it steps out as fact and the result is either the best kind of satire or the most incredible deception. It's a fine line, one that is exploited by artists, governments and media alike. Recently, in one of my many day jobs at a bookshop, a customer held up a history book: 'Is it true?' she asked me.

'Do you mean, is it fiction?' I replied. She didn't seem at all satisfied with this response. 'I mean, did it happen?' she said.

There is a certain anxiety in being caught out by fiction, just as there is an anxiety, for some, in being caught out by art. What does it mean? Is it real? Did it *really* happen? These are versions of the same question and they speak to the power of art to provoke and to subvert our very perception in myriad ways.

In *Method* we see Chris Bond and Marcin Wojcik's work engage fiction – be it performative or narrative – in order to speak to failure, the hero, victory, decay and authenticity. We see it used both as a strategy for getting into character and as a vehicle for a complex reflection on art practice itself.

Melody Ellis sits on Board of BUS Projects. She is currently completing a PhD in creative writing at RMIT University.

<sup>1</sup> Calle, S 2003, *M'as-tu vue*, exhibition catalogue, 19 November 2003 – 15 March 2004, Pompidou Centre, Paris, pg 173.

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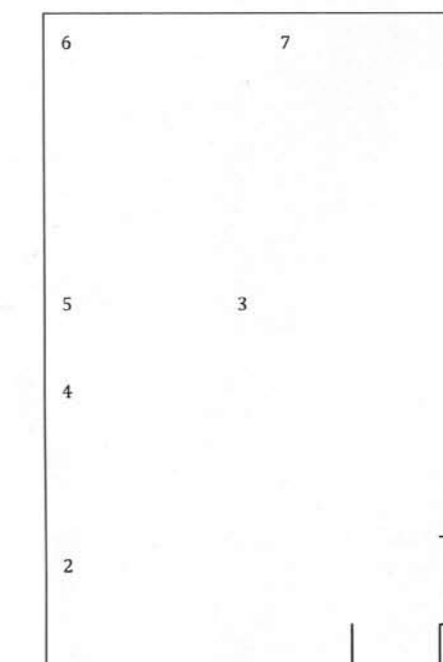
Chris Bond & Marcin Wojcik  
17 July – 4 August 2012  
Gallery 1

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Both Wojcik and Bond use fiction as a strategy for making work. Wojcik physically inhabits various training personas, developing props for these characters, whilst Bond creates elaborate fictional narratives as the basis for his art objects.

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Chris Bond represented by Nellie Castan Gallery



1. Marcin Wojcik, *Artist Run Flag (COSTUME)*, 2011, Lycra, timber dowel, hinge
2. Chris Bond, *Welcome*, 2005, oil on linen, paper, 177 x 111 mm. Private Collection. Courtesy Nellie Castan Gallery.
3. Chris Bond, *In a Northern Light*, 2008, enamel on glass, MDF, acrylic, ink on paper, dimensions variable. Private Collection. Courtesy Nellie Castan Gallery.
4. Chris Bond, *Imaginary Structure, 1916 (as Edith Mayfield)*, 2003, oil on found electricians diary, 170 x 220 mm. Collection of the artist. Courtesy Nellie Castan Gallery.
5. Chris Bond, *Aspect Ratio Key Ring*, 2003 (remade 2012), laminate, steel, 100 x 100 mm. Collection of the artist. Courtesy Nellie Castan Gallery.
6. Marcin Wojcik, *Windsor Dirt Jumps (SCENE)*, 2011, Harwood, Scenic process blue acrylic, steel, plaster, pvc, 130cm X 50cm X 30
7. Chris Bond, *Gianfranco Morosini's Hygograph*, 2002, timber, brass, steel, ink on paper, 200 x 200 mm. Collection of the artist. Courtesy Nellie Castan Gallery.
8. Marcin Wojcik, *Windsor Dirt (BISCUIT)*, 2011, Windsor Gravel, Scenic process blue acrylic, PVA, 5CM
9. Marcin Wojcik, *Mount Ventoux*, 2010, Plaster, bitumen paint, steel, tape
10. Marcin Wojcik, *Vikingskipet Olympic Arena (One Hour Record)*, 2010, Timber, varnish, steel, bearings, tape