

A space dedicated to young artists, Periscope is also implicitly experimental. This small, oddly square space has hosted an army of new expressions and new ideas, changing every time with the art presented. This time as well, space has changed.

When you entered the Periscope tonight, did you notice that a special atmosphere is set? The air is channeled to vibrate differently, and we are all seamlessly immersed into a different reality. When we look around and stay with each work for a moment, a feeling appears, something melancholic and hard to define, a calm, distant disquiet.

It's not by chance that Amanda Burzić and Charlotte Brisland are exhibiting together tonight. Clearly, their work differs, but it does not conflict. In fact, within the theoretical part of their practices, they have found a common thread. A particular attitude towards color and a joint tone their pieces emit.

This central idea is suggested with a rather scientifically-sounding title of the exhibition - "Infrasound 17 -19 Hz". It is inspired by the phenomenon of infrasound, or low-frequency inaudible sound, defined by the American National Standards Institute as "sound at frequencies less than 20 Hz." Although hard to detect, infrasound is a natural occurrence, appearing with the activity of volcanoes, avalanches, earthquakes, and meteorites. Ocean waves and storms, as well as hurricanes also generate low frequencies. And in the animal kingdom, elephants, whales and rhinos communicate with infrasound, and Aurora Borealis spectacle also emits a low-frequency noise.

Humans, however, are deaf to it. But, due to the very low frequency, the infrasonic sound can cause the human body to vibrate, particularly the eyes. These strange vibrations manifest as an odd feeling that there is another presence in the room or as hallucinations and are a probable cause of many paranormal experiences. A person could feel as if they are seeing a ghostly figure, and the entire body can feel inexplicable anxiety, melancholy or fear. These low-sounding frequencies are sometimes released by faulty household

appliances as well, allowing a ghostly presence to creep into anyone's home rather easily.

Even though the infrasound is scientifically explained, the feelings it causes are completely irrational. Vibration at such a low rate is unnatural to our bodies, and even an analytical mind can face difficulties in accepting a rational explanation of a seemingly supernatural experience. The infrasound is first felt and then - understood.

It was this idea that led Charlotte Brisland and Amanda Burzić to connect. Starting from their shared perception of color as a communicative means that exists beyond language, the artists uncovered and adopted the theory of infrasonic sound as the metaphor for the distressed atmosphere of their works.

The Importance of Color

The starting point for deliberation of the common atmosphere was one prominent element in the both artists' work - the color.

Charlotte Brisland's study of color started a while ago, springing from her interest in the ignored urban landscape. As ever-present and constant, color stood out as a defining factor in concealment and disregard of the common spaces. These places never changed, always tinted with the same hues that mask their form or purpose. Such suburban corners were the epitome of the usual, unremarkable, unnoticed by the many. Fascinated by the contrast the banal nature of these "edgelands" (how she calls them) makes with their impressive architectural settings, Brisland puts an emphasis on their aesthetics and their meaning by eliminating the color from the picture. Painted in greyscale, these landscapes now become something different, vistas worthy of attention, interesting and universal metaphors for suburban

neglected areas. The focus is placed on composition, atmosphere and the monumentality of a forgotten landscape.

Playing with the idea of presence and absence, Brisland places color on a pedestal as the invisible, yet ruling element of her paintings. Stripped of chromatic vitality, her paintings invite us to reconsider the role color plays in the visual world.

Amanda Burzić shares a similar feeling towards color, focusing on the expressive potential of hues. Exploring the possibilities within tonal values, she utilizes color to generate space, climate, dimensions, and accents in her works, treating color as a living matter. Her color choices are instinctive, dependent on the subject and the emotion she is conveying, applied viscerally, without a plan. The essence of her paintings is found within the paint, in the mixture of random strokes, washes, and drips, and in the light the lines and blotches create.

The painterly practice of Amanda Burzić strongly connected with her poetry, using color as an extra-lingual communication device. Charlotte Brisland does the same by expelling it from her work, stressing its universal importance.

The Inevitable Gesture

Descending into the analysis of these two practices, I've uncovered another common thread that connects them - the powerful gesture.

Process-based and intuitive, the work of Amanda Burzić makes a complex picture of her ideas and experiences. Inspired by her personal observations of people, places, visions, and emotions, her works represent fragments of her life, presented in the form of paintings and poetic texts. In them, we can recognize the weight of every gesture, the physical application of paint onto the canvas, where the final result is meant to describe the vision of the initial

feeling. Every nuance, every stroke she paints carries a segment of the ultimate message, whereas color provides an additional dimension to the action.

Looking at these poignant, emotionally charged paintings, I've found a parallel between the autobiographical approach of Tracey Emin and Burzić's works, shining from the quick strokes depicting faces and messages. Still, although her work examines private life and ruminations, it is not confessional - it is reflective, soul-searching and essentially expressive.

Monochromatic landscapes painted by Charlotte Brisland appear much more controlled when it comes to the application of paint. However, this is not entirely so. Although the composition is solid and the work is rooted in the representational, the four paintings we have on display here have been painted with a "sense of risk and play", with random, bold strokes of black, white and grey. With the color deliberately omitted, Brisland focuses on working on form, allowing herself as much painterly freedom as possible within the self-imposed limits.

Based on a strong conceptual foundation, the painting process both artists engage in is mainly gestural, connected with the practice of mark making. Brushstrokes, blurs, stains, and lines describe and testify to the abstract idea of their works, found either in the absence of color in one or in the poetic writings connected to the other body of work.

The Ultimate Solitude

Considering two main artistic elements in the works of Charlotte Brisland and Amanda Burzić, I've come to the main theme that connects these two individual practices. Hidden in the title "Infrasonic 17-19 Hz" and the atmosphere it implies, what both artists render in their work, each in a very particular manner, is the phenomenon of isolation.

Interested in forgotten landscapes, Charlotte Brisland has been exploring the idea of displacement and alienation throughout her practice. Considering herself removed from the everyday life her paintings imply, she is interested in investigating the scope of urban alienation and isolation. Coming from an ordered society, Brisland parallels the ideas of Edward Hopper, who was among the first to depict solitude and despair in a prosperous postwar American society.

Still, there is a distinct difference between Brisland's and Hopper's approach and it's not related to the locale. While Hopper paints his subjects in a slightly voyeuristic fashion, clearly highlighting certain characters and their situations, Brisland's paintings are free of the human figure. Instead, she invites the viewer to share the spectating position, allowing them to relive her own experience of fascination and detachment prompted by a seemingly usual landscape.

The sense of isolation in the work of Amanda Burzić is a more intimate feeling. Born out of her personal contemplations on life, her pieces tell a more universal story of the human condition, emphasizing the ultimate loneliness everybody is subject to. An intense message is hidden within every brushstroke and nuance, revealing the universe of the artist's thoughts, uncertainties, and regrets. Filled with melancholy, these meditations are conducted in solitude, finally channeled through the artistic work. In a way, they portray one sad truth expressed in a quote by Joseph Conrad: "We live as we dream. Alone."

Feeling the Sound of Isolation

In the end, I would like to return to the acoustical title of the exhibition. Used only as the symbol for the eerie atmosphere it creates, the infrasound is not actually present in the exhibition room today.

Coming from two very different creative backgrounds, both Charlotte Brisland and Amanda Burzić create a metaphorical humming produced by the works that compels us to, unwillingly, consider the sense of detachment and loneliness. Moved by nothing by a feeling created these works, we can find ourselves looking into our inner mirrors, facing fears and regrets, or our odd positions within society. In this deep thought, we are alone, even in a group. And the chimerical infrasonic sound becomes a tangible presence, giving value to isolation.

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