

Interrobang 11232
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Theadora Frost
Hearing you
I could see your lips move
June 22—July 1, 2025

It wouldn't work for me, it would just overwhelm me.

A friend says to take everything out of the room and just put back what you want in there. Then, you deal with the remainders by either putting the item in the room it should go in, and separate by discard, donate, and maybe. I get bogged down in the 'maybe' pile. Some would say put the 'maybe' items in a box and see if you miss it or forget it. I'm not sure about that.

I do know I get tired of tidying the same thing and realizing I will never use it. Sometimes it is about the memories, so I take a photo and then get rid of it. But, the obvious is usually so obvious you can't even see it.

Some people might think if the room looks tidy, then it means you don't have clutter. So, this might be a way to force themselves to rethink everything. It can be scary to loosen a tie, like it'll be more of an annoyance someplace else than right here. Then again, would that be so bad?

I put sheets over things so I only have to deal with one sight at a time. I put a box in each room for things that belong elsewhere, so at least they are together. I also do look for things I definitely want to keep, not just things I want to go away. I will get there. Maybe not as fast as if I did big exiles, but I will get there.

Sometimes I do get in a mood and hit a group I am definitely over, and then I can get a bunch out of the house at once. Trying to do this makes me see lots of things can pile up, it's not just objects. Many masses of something can hurt you. Yea, too much can be 'uncomfortable', but it could always be worse.

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Theadora Frost's exhibition presents itself in 3 variations: pre-, during-, and post-.

In pre-, the gallery's overhead lighting floods a brightness onto artworks and equipment for a performance. Lining the room are 5 small rare earth neodymium magnets screwed through their center directly into the wall. Each is approximately 5–6 feet off the ground, and centered on its surface.

A rotating column fan is interfered with by 2 sound-amps on a burgundy bedside rug. This microphoning does not necessarily "change" its function, but its unavoidable quality of sound-making (a by-product of its intended use for cooling and comfort) is extended. The familiar becomes flexible. A speed makes a sound; when that speed is kept away from chaos, it is consistent, soothing, a "sound" environment. Inside any fan is a tiny helicopter kept confined.

Two "Screen" paintings by Theadora Frost and Jake Manning are made to fit into the windowsill, becoming 2 large black spaces on a now covered wall. The "screen" on the left is slightly smaller, allowing the window which is covered to be seen through a crack. The glass of the windows is completely black, although daytime is assumed to be bright outdoors.

In during-, all light sources are removed, leaving the audience in complete darkness. Frost presents a performance of 3 interwoven sound and light works; *Steam*, *O,o,o (Oculus ->Orifice ->Orb)*, and *Sunset*. *Steam*—a pre-mixed roughly 13-minute sound piece—begins at the start of the performance and plays throughout. It is composed from many hours of field recordings of a heating pipe in the artist's apartment during the preceding winter.

A couple minutes into the run of *Steam*, Frost adds in the performance *O,o,o (Oculus ->Orifice ->Orb)* which begins with a bright small spotlight slowly making its way along the surface of *Screen 5* and up onto the ceiling, traveling along the perimeter of the space. After this, Frost plays the rotating column fan using the adjustment knobs on the 2 connected sound-amps. An ice-cast sculpture of the artist's right foot sits on one of the amps, slowly melting. A small red bicycle light, held in her mouth, is used to "scan" the ice foot; once scanning is complete, *Sunset* begins.

The ice foot melts, absorbing into a smaller burgundy rug nearby. Meanwhile, Frost moves around the room, connecting 5 orange flare lights—used to delineate an area post-accident—to the 5 rare earth magnets comprising *You-Hole*. The orange flare lights resemble the screen-grab of HAL from Kubrick's *2002: A Space Odyssey* which was used in the exhibition flyer.

In an e-mail leading up to the exhibition, Frost writes: "*I can only hope that this performance will overwhelm, and spellbind, 'where the You-Hole fills with projections from my dark core' (Notley).*"

After the performance concludes, the overhead lights remain off, and the room is lit solely by the 5 red-orange flare lights magnetically fixed to *You-Hole*.

All works in the show, with exception of Frost and Manning's *Screens*, are titled from the late Alice Notley's poem *Breaking An Unsound Barrier*.

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Both Really You and really a hole, 2025

battery powered stereo amplifiers, contact mics, convex mirror, fan, and bedside (accent) rug
dimensions variable

Screen 4, 2025

**Theadora Frost and Jake Manning

ink jet film, plastic bag, ink, and glue

72" x 32"

Screen 5, 2025

**Theadora Frost and Jake Manning

ink jet film, plastic bag, ink, and glue

72" x 32"

You-Hole, 2025

rare earth neodymium cup magnets with holes, and screws
each 0.79" x 0.79" x 0.19"

Untitled, unknown year

**Alfred Dussault

photograph (borrowed from Grandmother for the exhibition)

4" x 5"

Steam, 2025

performance (sound and light)

RT approx. 13:00 min

O,o,o (Oculus ->Orifice ->Orb), 2025

performance (sound and light)

RT approx. 7:00 min

Sunset, 2025

performance (sound and light)

RT approx. 1:30 min