Post-planning is a group exhibition and a set of shared concerns. It traverses disciplines such as theatre, fashion, design, architecture and art. ‘Post-planning’ is a method of responding reactively to negotiate structural and conceptual ideas. It’s a contemporary way of working that links forms and concepts, the historical and the new. Post-planning also refers to the unplannable, to upturning preconceptions and a willingness to start something before you know where it finishes. The term comes from architecture and urbanism, but has more recently been used to describe ways of working within curatorial practice.

The exhibition Post-planning proposes a curious outlook and engagement with the world. It reveals five artists' methods of self-conducted, idiosyncratic research and reflection and their receptivity to the opportunities provided by materials. It explores the ways in which Damiano Bertoli, Julian Hooper, Andrew Hurle, Alex Martinis Roe and Michelle Nikou employ methods of interpretation, adaptation, collage and construction within these works on display, but also within their ongoing art practices. These artists explore meta-structures and systems. They seek the points of intensity that are produced at places of transition, edges, intervals and intersections.

Swiss curator Hans Ulrich Obrist describes post-planning as a type of flânerie—in the sense that it is a walk of discovery, perhaps around already known subjects, topics, ideas and objects. Obrist suggests that post-planning promotes momentum in support of urgent productivity without necessarily having a particular route or conclusion in mind.

In architecture, post-planning is especially apparent in the way modifications occur; modifications in order to repair or better suit the needs of the user or resident. In this exhibition, curator Bala Starr has invited Melbourne architect Pia Socias to collaborate and instigate a series of architectural propositions that accentuate and support various works within the exhibition.

Andrew Hurle's art takes as points of departure the economies of printed reproduction and market systems. Each of Hurle's works here relates to an idea of deposit banking and forms part of his research into, in his words, 'the subject of counterfeit, the psychology of wealth and the various anxieties that formulate in prosperity's shadow—such as loss, theft and bankruptcy.' Pia Socias has designed a platform of stained black timber sheet to display Hurle's work and 'shadow' some of its qualities: the defunct functionalities, architectural notation and propositional materiality.
Damiano Bertoli’s installation is a purpose-built stage populated by found materials and props, photographic sculptural constructions, projected film and digital imagery. In the context of his ongoing project, *Continuous moment*, which began in 2003, Bertoli employs the grid as a motif to reinterpret and collapse ideas of history and reality, space and time. The installation collages two historical moments and builds from Bertoli’s research into the 1941 Surrealist play by Pablo Picasso titled *Le désir attrapé par la queue* (Desire caught by the tail). The first moment is a 1944 reading of the play in Picasso’s studio, and the second is the play’s only actual staging, organised by French artist Jean-Jacques Lebel in 1967.

Alex Martinis Roe’s work for *Post-planning* explores the specifics of ‘circumstance’ rather than scripted ‘outcome’. Martinis Roe is concerned with relations between people, the language of these associations and the marginalisation of these encounters in history. As such, the work comprises many elements which interrelate, including a sample of the written correspondence between Martinis Roe and Belgian feminist philosopher Luce Irigaray, a video recording of a Skype conversation between two female authors and the documents and sound recordings from a workshop facilitated by Martinis Roe. Collectively, Martinis Roe’s work for *Post-planning* becomes an exploration of the politics of the archive and its relationship to feminist histories.

Michelle Nikou’s sculptural work combines the contemporary domestic with the archaeological. Nikou’s small-scale sculptural works are often comprised of everyday objects cast in bronze or lead. Nikou has, in earlier work, cast chewed mouthfuls of food in bronze and half-eaten biscuits in lead, and wrapped toilet paper rolls in plated silver shells. The alchemical process of combining hot metal with familiar yet fragile objects speaks of Nikou’s process of testing these materials’ limits, of her sensitivity to their unpredictability and instability. Nikou’s work in *Post-planning* is displayed on cast plaster plinths designed by Pia Socias in a way that multiplies the sculptures’ effects.

Julian Hooper renegotiates contained domestic spaces and familiar objects into emblems and fragmented scenarios, investigating in paint different surface effects and spatial dimensions. In Hooper’s paintings iconic designer chairs stand in for torsos and legs while elegant lampshades represent more feminine forms. Conch shells, fruit and flowers on slender stems replace chests, hips, heads and neck. In a 2009 interview Hooper said, ‘I don’t really see them as fantasy images. I see them as ordinary people, and I see them as interesting paintings ... For me it’s more about observations of the way people actually are: the way they lean, the way they walk, the way they stand’. Hooper is interested in the idea of an objective realism in painting that is nonetheless shifting and propositional.