



LIFEBLOOD

Image: Bob Newman

Square1@GCSSGallery

6 to 27 October 2018

A group show presenting a snapshot
of the creative community of
Square One Studios, Alexandria

Opening event: Saturday 6 October, 2-4 pm

Finissage: Saturday 27 October, 2-4 pm

Margaret Ackland, Stephen Bird, Jacqueline Butterworth,
Melissa Chalker, Joanna Cole, Lada Dedić, Amy Dynan,
Angus Gardner, Rowena Grace, Vicki Grima, Megan Hales,
Shaun Hayes, Dominique Hindmarsh, Ian Hobbs, Gareth Jenkins,
Johnny Kovacevic, Owen Leong, Pamela Leung, Montessa Maack,
Clare Nicholson, 丕NOT, Sophi Odling, Alison Peters,
Beth Radford, Natalie Rosin, Ralph Stanton, Ingrid
Wahlstrom, Kai Wasikowski, Val Wens & Yioryios

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In an artist's life, a group studio becomes a support system – a network of likeminded people who feed each other and cross-pollinate. This exhibition is a snapshot of a creative community that nurtures and sustains some of Sydney's best known established and emerging artists, including sculptors, cartoonists, painters, installation artists, product designers, writers and ceramicists.

Sydney's North Shore has produced some of the best-known Australian artists: Lloyd Rees, Brett Whitely, Tony Tuckson, Grace Cossington Smith and Margaret Preston to name just a few. In more recent times, the art community and galleries congregate in the inner suburbs around the CBD with only a few notable exceptions. In an act of cross-pollination, artists based at Square1 Studios in inner western Alexandria bring their work north to the Grace Cossington Smith Gallery to acknowledge and celebrate the North Shore's (leafy) natural beauty and rich creative history.

www.sq1.net.au

www.gcsgallery.com.au

Margaret Ackland

My work takes as its reference observations both large and small, profound and whimsical. Here I have documented the many small moments that fill the narrative of a life, as well as continuing to reference events that shape our understanding of this often bewildering world. These small watercolours are rendered directly onto handmade paper with no under-drawing. Each one evolves over the course of a single day, beginning in the early morning and revisited many times to apply layers of transparent pigment. Watercolour is a medium that can seem delicate and even slight, but I hope that as these works accumulate they form a more profound reading of life here and now.

<i>Present Tense</i> Watercolour on handmade paper Various	\$400 and \$750
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Represented by Flinders Lane Gallery

Stephen Bird

Stephen Bird's interests include comic books, English figure and slipware traditions as well as paintings and folk artefacts culled from his extensive travels through India, Asia and Australia. His use of words, collage and found objects as part of the final work, results in powerful multi-dimensional imagery which reflect on the global, transcultural nature of myths and ceramic archetypes.

<i>Saturn eating a man's leg, 2015</i> Glazed earthenware 67 x 35 x 28 cm	\$6,000
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Represented by Olsen Gallery

Jacqueline Butterworth

This *Observable Universe* series of paintings acts as an attempt to translate what I feel every time I think about our universe and everything in it (outside of making my brain hurt). That is to say, very small and insignificant, but consequently, immensely comforted and liberated.

In part, each painting was inspired by various facts and theories I've learned as I read and learn about astronomy, although I find they are equally emulative of all the things we don't know.

<i>Home</i> Oil on canvas 102 x 153 x 3 cm	\$1,600
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<i>Light Waves</i> Oil on canvas 102 x 122 x 3 cm	\$1,560
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Melissa Chalker

My practice is situated within the well-known and established field of minimalism and geometric abstraction, both of which are characteristics of non-objective art. The combined technical aspects of art making; paint and canvas, composition and colour, texture and shape contribute to a non-linear aesthetic practice that presents ideas both within the field of non-objective art and potentially to the fields with which non-objective art is related.

In my artwork, there is a particular use of the language of abstraction and eccentric methods of making, crossing paths of painting, sculpture and installation. The work, in a contemporary context, reconfigures the language of non-objective art. It examines the accidental meeting of theatricality and anti-theatre in art history and theory. It is examined through the knowledge of painting and the process of exposing what obscurities lie beneath its surface. The paintings illustrate a resistance to principals and ideas of the early 20th century through a 21st century strangeness and irony.

The most current works consist of large-scale paintings where canvas is replaced with transparent acrylic. Although the most recent works introduce a more dynamic approach, they remain grounded in the field of hard-edge geometry. To make the work I use two approaches: one in which I carry out subtle shifts in colour, and the other that consists of predetermined plans, systems, and parameters – almost problem solving that acknowledges contemporary concerns that are planted in this field historically. I have now introduced an emphasis on exposing materials – the skeletal structures and components that build a traditional painting in relation to sculpture. The work is an investigation into the reformation of the narrative affixed to non-objective art, taking an atypical approach that informs the viewer, aiming to challenge typical and chronologic ideologies that have defined non-objective art and demonstrate a new outlook

Placid #2
Acrylic on vinyl
122 x 122 cm

\$800

Joanna Cole

In nature and in sunlight I find health, an abundance and contentedness. I recharge with a vitality when I spend time with nature. Lifeblood translates as that which brings me vitality. It is magnified by showing what I paint to others.

The Bull's Paddock in Summer is an oil on board painting of the feeling of the dry, loose heat of a January morning on a property in the Mid North. The painting is broken horizontally into loose thirds; the pinkish-reddish earth of the paddock, green hills and gum tree foliage, and a pale sky. The scene is simple; there are relaxed brush marks, but there is order. The viewer might imagine the detritus of fencing wire, stubbled grass or undulating land.

The title refers to the wild, the dangerous and the virility of the environment and yet also to the containment. There is no animal evident in the image so again the imagination is probed.

Firstly, I open up to the physicality of the eye to hand to paper process in the initial sketches. Then, I allow the vitality of the visit to be recalled in the studio painting. Finally, I engage with the viewers and memories of a wild, loose, warm, contained, remembered place.

The Bull's Paddock in Summer
Oil on board
82 x 118 cm

\$1,500

Lada Dedić

The brain-mind conundrum has long been the subject of debate and speculation amongst scientists and philosophers. Inspired by a quote cited by Jetsunma Tenzin Palmo in her book *Reflections on a Mountain Lake*, ‘...although we know a lot about the brain, we still have not found the mind.’

Self Portrait; Artist’s Brain is a search for and an exploration of that intangible mind which is illustrated in this piece by the stitched guideline which is also a reflection of the cross-sectional stratification lines used in neuroimaging.

In *Self Portrait; Artist’s Brain*, I utilise the intricate, almost surgical process of repetitive stitching to explore themes of meditative contemplation and the interplay of science and art. The work is an act of endurance and an exploration of duality; chronicling the passage of time.

The ritualistic practice takes time, it is meditative, methodical and rhythmic; supporting an ongoing investigation of the discipline required to remain in the moment while performing an act of endurance where every stitch is purposeful and calculated.

In 1999, I was given the opportunity to volunteer in a longitudinal research program where a series of MRI brain scans were taken periodically every few years putting me in a somewhat unique position of having a range of MRI scans of my own brain spanning decades.

Stitching in silence, I use the rhythmic process for meditative contemplation. The actual image of the brain is not apparent until the final stages of the process. Due to the complexity of making an image which is entirely invisible to the artist, strong single-pointed concentration is required, if errors are made, they are difficult to undo.

‘...a synchronous meeting of metaphysics, art, and science in the artist’s life... the cadent routine, matched the almost surgical discipline of her needlework.’ *The Lancet Neurology*, June 2018

Self Portrait: Artist’s Brain, 2018
Stranded cotton on cotton evenweave
193 x 137 cm (spinal cord dimensions variable)

\$12,000

Amy Dynan

My charcoal drawing practice merges photorealism with abstract sensibilities to explore the notion of *being* in contemporary life. My practice integrates the unifying dynamics of mind and body inherent in drawing as an experience of being and is approached through Zen Buddhist and Taoist philosophies that deal with metaphysical representation. My own physical experience of being is realised in the moving meditation of drawing. For me, notions of embodiment and gestural acts in drawing offer a vehicle to investigate who and what we are. In my drawings I apply the unifying dynamics of light and shade in drawing as a metaphor for interrelated opposites in nature, creating images that hover between dawn and dusk, the material and the ethereal.

Poppies diptych – Stillness in movement
Charcoal on paper
150 x 220 cm

\$8,400 or
\$4,200 each

Represented by Stanley Street Gallery

Angus Gardner

Angus Gardner is an artist currently living and working in Sydney. Using ceramics and painting, his work investigates our behaviours in social interactions. Angus uses clay as a way of documenting the immediate world around him, creating sculptures that reference traditional ceramic wares while pushing the boundaries of functionality and form. He is drawn to the permanence of fired clay and its role in recording and unlocking history.

<i>Pink Face</i> Earthenware and glaze 38 x 33 x 25 cm	\$500
<i>Vase 1, 2</i> Earthenware and glaze 32 x 18 x 18 cm	\$350 each

Rowena Grace

These works were produced during a residency at Fowlers Gap Research Station in far western New South Wales. During the residency I constructed a crown of found kangaroo bones and emu feathers and documented this in the landscape as a meditation on persistence, change and colonisation.

<i>Here a magnificent view greeted the Queen</i> Photographic print on archival paper 59.40 x 84.1 cm	\$750
<i>We have learned of our own country and from now on the Crown will have an added significance for us</i> Photographic print on archival paper 59.40 x 84.1 cm	\$750

Vicki Grima

Starting with small balls of clay, I manipulate this basic yet responsive material, exploring the feel of it in my hands, its strength and its fragility. My aim is to leave evidence of this process – finger prints, compressed edges and ridges, and soft indentations. My work references structures found in architecture and nature – spires, enclosed spaces, chimneys, towers, beehives, bird nests and coral. To create these small sculptural works, I use clay (mid-fire porcelain and various stoneware bodies) together with collected natural objects (coral, stones and driftwood). My recent foray into woodfiring has tapped into my love for the marks left on surfaces, recording human intervention ... records of time passing and previous histories. The passage of flame, the burning ash and the ebb and flow of oxygen leave unique markings on the forms, evidence of the recent history of that small piece of clay in an environment which reaches over 1,250°C. The resulting pieces record not only the making, but also the firing process.

Once I play with the forms and the spaces between them, a story emerges of weathered structures, crumbling edifices, worn surfaces and time passing.

My work spans functional, sculptural and decorative realms.

<i>Group 1 Rolled</i> Woodfired stoneware and mid-fire porcelain h. 10 cm w. 20 cm d. 2.5 cm approximately	\$330
<i>Group 2 Propped</i> woodfired stoneware, mid-fire porcelain and coral h. 10 cm w. 20 cm d. 2.5 cm approximately	\$330
<i>Group 3 Split</i> woodfired stoneware, mid-fire porcelain and coral h. 10 cm, w. 20 cm, d. 2.5 cm approximately.	\$330

Megan Hailes

From supermarket shelves to the edge of the sink, cleaning agents seem to yearn for more; their svelte frames and bold labels promise 'SPARKLE', 'POWER' and 'DIVINE BLENDS'.

Dust Collectors invites us into a 'model' home, where these agents finally live up to their labels. Out of the laundry and into the limelight emerges two trophies. Dressed nozzle to toe in crystal, they swoop into an embrace. It's a match made for the mantelpiece.

Which came first, the chicken or the egg?

Daddy did.

A spring chicken finds itself the plaything of an extravagant rooster and is whisked away in a flurry of meetings, match play and mealtimes.

Daddy adores his little commodity and will in due course devour it. *Daddy Came First* (2017) explores the relationship between the big end and the little end of town.

Dust Collectors

Crystal, acrylonitrile butadiene styrene, enamel
35 x 45 x 73 cm

\$2,800

Daddy Came First, 2017

Acrylic on canvas
100 x 150 cm

\$2,800

Shaun Hayes

My art practice revolves around using ceramics to convey humour. Combining elements of a typical ceramic vessel with slip cast toy parts, moulded plastics, and other throwaway everyday objects, both enhances the individual parts while challenging the ideal ceramic vessel. Humour is created through the juxtaposition of ceramic shapes that hold significant reference to cultural history and the past with contemporary objects. My work responds to this blend of past and present, adored and discarded.

Influenced by a trip to China in 2013, and moved by the juxtaposition of past, present, new and old in the everyday environment, the experience exposed me to traditional ceramic techniques and modern methods of production that cater to a contemporary market. I became interested in the visual dynamic between the unchanging permanence of traditional wares and the seeming impermanence of mass produced miscellanea that creates simultaneous unease and harmony.

Recent works have evolved to not only reference Chinese pottery, but also include Greco Roman influences. The ceramic vessel acts as the base or background, with the addition of moulded doll and toy parts, cut and arranged to act as a decorative feature encasing the work. Through the surreal imagery of dissected doll parts and the use of repetition, the work creates a tension that conveys the sense of unease and harmony that drives my current practice.

Crawl before you can walk

Glazed stoneware
20 pieces approximately 36 x 28 x 20 cm each

\$250 each

Represented by Stanley Street Gallery

Dominique Hindmarsh

Dominique Hindmarsh uses painting, drawing and collage to create wall installations that explore the notion of shared psychological landscapes. By collapsing imagery from public spaces within the built and natural environments, she creates a playful discussion about everyday experiences in the social imaginary.

Don't Underestimate the Ordinary Things

Pen, enamel, glitter on paper, silver leaf (imitation), canvas and board
295 x 129 cm

\$650

Ian Hobbs

How can you not think of a blackout image? This is a sister work to *Through My Own Eyes*. From about 2000 to 2014 I regularly visited our local Quakers' church. While I sat there meditating I thought about my life as a photographer making images in an institution where no images were present. Fast forward to the present – another agency of control disturbs protocols of representation.

Consequences

42" monitor, sound

Size variable

NFS

Gareth Jenkins

A preoccupation with text in its hand written and printed form, on paper, acetate and in film font sees these collage works inhabit the abstract edge of concrete poetry. By situating letters and punctuation in unfamiliar contexts or by distorting their form, Gareth seeks to defamiliarise them, reminding the viewer that they are just patterns we have come to associate with particular sounds and meanings.

Text elements are layered with a wide range of coloured paper and primary personal material: a letter written to the artist by a student, receipts of financial transactions, photographic negatives of his childhood and material kept from years of travel. While these materials are included primarily for their pictorial features, Gareth is interested in the way their irreplaceability engages with notions of value.

All material is hand-stitched together with the patterns of perforations and thread playing both a functional and aesthetic role.

This is her ticket – but you don't leave together

Paper, airline ticket, fly screen, cotton thread, film font

21 x 15 cm

\$250

A student with bandaged hands writes you an adoring letter

Paper, calligraphy, photographic negative, letter on waxed paper, cotton thread, film font

21 x 15 cm

\$250

You are lifted only momentarily out of sequence into breath

Paper, travel ticket, dried flower, photographic negative, fly screen, film font, cotton thread

21 x 15 cm

\$250

You watch life through many doorways

Paper, photographic negative, fly screen, film font, cotton thread

21 x 15 cm

\$250

The Big G: So Kaminsky says, 'The Letter is an explosion, the Word – a flock of explosions.' And the gs are the still point of many black wings flapping all the other letters into existence.

Paper, travel ticket, dried flowers, photographic negative, fly screen, film font, cotton thread, photos, canvas, pianola roll, bubble gum wrapper from Kenya

125 x 105 cm

\$1,250

Johnny Kovacevic

8.5 degrees with strong winds

Oil on board

64 x 95 x 5 cm (Tasmanian Oak frame)

\$1,350

High Plateau, Megalong Valley

Oil on board

64 x 95 x 5 cm (Tasmanian Oak frame)

\$1,350

Owen Leong

Metabolic Compositions. In this series of sculptures, the artist's face and hands are cast in concrete, smashed into fragments and reassembled into accretions with shimmering black tourmaline, warm rose quartz chunks, and ginger cast in hydrostone. These are emotional aggregations of the human form with natural stone, plant forms, and crystals.

Leong was interested in the poetic resonance of the body's internal processes of creation and destruction. Metabolism is a process of life-sustaining chemical transformations within living beings, usually divided into catabolism – breaking down – which releases energy, and anabolism – building up – which consumes energy.

These small sculptural studies explore selfhood through cycles of regeneration and decay. Leong uses personal mythologies to describe creation and obliteration of the self through artistic processes of casting, destroying, assembling and recasting. These works symbolise the journey towards original nature, to experience a deeper awareness within everyday consciousness. There is a looking inwards to explore the life inside of things, and to find worlds within worlds.

<i>Metabolic Composition 1</i> Concrete, hydrostone, rose quartz, black tourmaline, steel 17 x 11 x 15 cm 20 cm diameter (base)	\$1,200
<i>Metabolic Composition 3</i> Concrete, hydrostone, rose quartz, black tourmaline, steel 15 x 12 x 16 cm 20 cm diameter (base)	\$1,200
<i>Metabolic Composition 5</i> Concrete, hydrostone, rose quartz, black tourmaline, steel 11 x 18 x 13 cm 20 cm diameter (base)	\$1,200
Represented by Arterreal Gallery	

Pamela Leung

Pamela Leung's artworks are often integral to the migratory experience. They underpin relationships and customs, which are profoundly affected by displacement and diaspora. Leung's found materials and everyday objects epitomise the routines of daily life, while their functionality provides a symbolic reading for her drawing, sculpture and installations, in which red and white connect to the cultural, spiritual, Zen, meditation, memories and emotions.

<i>Got lost on the way home 1, 2018</i> Mixed media 90 x 150 cm	\$2,000
<i>Got lost on the way home 2, 2018</i> Mixed media 90 x 150 cm	\$2,000

Montessa Maack

Montessa Maack is an emerging ceramic artist with a particular interest in the processes of woodfired ceramics.

'I am interested in life, and by extension I am interested in art. Art objects and artistic practices can enlarge or expose our ways of thinking, our values and our behaviours. Crossovers, where one object becomes another, one idea becomes another, are points of vital interest to me. I am interested in our choices, which can be revealed by the processes of making. I am interested in the closeness of seemingly opposite things; the closeness of beauty and ugliness for example. I see the actual physical art object as expressing human-ness. The way that art exists is like way that we exist. There is seemingly no reason for it, it is strange and yet it is wonderful.'

When we return we will speak the same language
Ceramic vessels, ceramics shards and found objects
h.140 x w.200 x d.25 cm

\$900 or \$140 ea.

Clare Nicholson

Traditionally equine art suggests sovereignty, political power and heroism. Within this sport-obsessed nation there is much 'riding' on the racehorse's back in terms of aspiration, hope, greed, elitism and celebration. But concealed behind the performativity of glamorous race day facades of champagne and fascinators, the life of the racehorse is anything but triumphant. My work probes and dismantles classical narratives in order to shift the focus instead onto the denial of equine subjectivity.

Ruptured Lullaby
Wood, stainless steel, leather, bronze, paint
168 x 127 x 57 cm

\$19,990

Nicking Gaze
Bronze, glass
26 x 20 x 20 cm

\$8,750

Nicking Hope
Bronze, glass
24 x 12 x 12 cm

\$8,650

False Favourite
Bronze, Carrara marble
40 x 33 x 49 cm

\$11,500

丕 NOT

The secret story of the songbird *Emberiza aureola* resonates so powerfully for the artist 丕 NOT. Migrating annually between Europe and Asia, the yellow-breasted bunting or 'rice bird' is very much a symbol of our transnational age. It is a creature that knows no bounds or borders – sadly at its peril. Cruelly hunted in China for its aphrodisiacal qualities, it is now nearing extinction. Like the end of an empire, it is a species in ruins. When will we cease to hear its song?

Song dynasty (5)
Five solid, hot-formed, cold-worked, lead-crystal, black glass sculptures
13 x 6 x 10 cm

\$500 each

Represented by Kronenberg Wright Artist Projects

Sophi Odling

The people, streets and way of life. These are my spectacle.

Diversity in human nature, faces and public artistic expression are what define and inspire me. The beauty of cultural variety is what I explore in hope to spread appreciation through my paintings on walls and canvas.

Travel opens my mind. I reflect on the people and environments that I encounter. These experiences and visions are formed into paint through the use of colour, graphic line work and geometric forms.

Ongoing travels are the main source of inspiration for my art that celebrates the acceptance of cultural diversity and aims to provide awareness of our current social and global climate.

<i>Conductors</i> Spray paint on canvas 120 x 90 x 4 cm	\$1,440
<i>Future</i> Spray paint and mixed media on canvas, oak frame 79 x 79 x 5 cm	\$1,020
<i>Time Stoppers</i> Spray paint and mixed media on canvas, oak frame 79 x 79 x 5 cm	\$1,020

Alison Peters

Alison is a multi-disciplinary artist based at Square 1 Studios since 2016. She completed a Master of Art at University of New South Wales Art and Design (formerly COFA), has been a finalist in several awards and won the 2016 International Women's Day Woman on Boards Art Prize. Her work is held in private collections across Australia.

Her practice is informed by her background as a television journalist and writer. She has explored ideas around media saturation, war reportage, symbols and memory and is particularly interested in the impact of technology on our relationships with the environment, our community and each other.

Her current body of work is a pared back, process-driven series, with interwoven layers of matte gestural forms exploring materiality, line and depth. They reflect her love of post-war abstractionists Pierre Soulages, Franz Klein and Tony Tuckson.

The images are not representative, nor a conscious effort to pre-empt a particular response. Rather, they are a meditation on social, spiritual and environmental connections; a way of making those frameworks visible, and a comforting reminder of the lines between us, the past, the future and everything else.

<i>A Past We Might Have Lived</i> Acrylic on board 44.5 x 32.5 cm	\$650
<i>Hear what we never saw</i> Acrylic on board 44.5 x 32.5 cm	\$650
<i>Beginning</i> Acrylic on board 44.5 x 32.5 cm	\$650

Beth Radford

My cubescape works are an attempt to represent the relationship between the worldly and the infinite. Just as the world, as we experience it, is composed of distinct moments and events that are part of something continuous and eternal, each painting is constructed from discrete parts, cubical shapes that interlock and overlap to create a fluid and immense pattern that swells and moves and is constrained only by the limited space of the canvas.

<i>Solar Flare</i> Acrylic on canvas 91 x 122 cm	\$4,600
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Natalie Rosin

This series of sculptures for *Lifeblood* continue my ongoing interest in the material properties and temperament of clay as a medium and how this translates into architectural sculptures. These works are directly influenced by the subjects in Grace Cossington Smith's art, the Sydney Harbour Bridge, as well as where her art is housed, Vindin House. In doing so, I aim to encourage a deeper appreciation for local architecture and heritage, focusing on Sydney design and the broader Australian landscape as an influence.

<i>Vindin House, 2018</i> Glazed white ceramic stoneware 11 x 20 x 20 cm	\$550
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<i>Under construction, 2018</i> Two pieces glazed white ceramic stoneware 11 x 65 x 4 cm	\$620
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<i>Complete, 2018</i> Glazed white ceramic stoneware 13 x 51 x 4 cm	\$780
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Ralph Stanton

My work is non-representational, in that there is no narrative or commentary. I seek to evoke feeling, space and atmosphere, with no particular story or message. More an 'inner landscape of the mind', often strong in mood, they are contemplative pieces to be taken in at leisure, in different lights. I imagine it somewhat as music, speaking directly to the viewer, suggesting an often unnamed emotional state. But I am interested in beauty.

<i>Turquoise II</i> Acrylic 75 x 75 cm	\$1,850
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<i>Turquoise III</i> Acrylic 75 x 75 cm	\$1,850
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Ingrid Wahlstrom

I produce work within the restraints of a reductive palette. I still use a full colour range as I mix all my own greys, whites and, on occasion, blacks, using the primaries and combinations of complementary colours. My abstracted works are loosely based on landscapes, rural, urban, intimate interiors or my own emotional space. Intentionally, the subject matter is rarely obvious as I want the viewer to decide what they feel they are connecting to. It is what they see that is important – it is personal. My process is predominantly intuitive; each layer of paint informs my next move. I like to include elements of collage, sgraffito, scarring, sanding back and layering to highlight, destroy, subdue or reveal elements within the work. Behind the façade of the final surface layer, the viewer is invited to discover the history, time and process within each piece.

<i>Absence With Energy #6/Steal My Sleep</i> Oil, collage and mixed media on birch panel 30 x 30 cm	\$650
<i>Absence With Energy #7/Night Vices</i> Oil, collage and mixed media on birch panel 30 x 30 cm	\$650
<i>Absence With Energy #14</i> Oil, mixed media on birch panel 40 x 40 cm	\$800
<i>Absence With Energy #15</i> Oil, mixed media on birch panel 42 x 60 cm	\$1,050

Kai Wasikowski

<i>Moments of love and apathy #5, ed. of 3 + 1AP</i> pure pigment on cotton rag 58 x 52 cm	\$550
<i>Natural artefact #1, version of 3 + 1AP</i> pure pigment water transfer on synthetic foliage, pigment on cotton rag 44 x 34 cm	\$1,600
<i>Moments of love and apathy #2, ed. of 3 + 1AP</i> pure pigment on cotton rag 56 x 83 cm	\$1,250

Val Wens

Through photography and video, Val Wens's practice is an exploration of the complexities of identity within a contemporary visual arts context. In his current project, Wens refers to an Indonesian ethnic minority, the Osing ethnic group of East Java and also the landscape of Banyuwangi (East Java).

This body of work references the identity struggle among the minority Osing population within a hegemonic and hetero-normative mainstream Muslim Javanese culture, which describes the Osing as a sub-Javanese group (the artist himself is from the mainstream Javanese group).

Performing juggling and balancing acts in several locations in Banyuwangi, Wens creates metaphors to do with human struggle, where people are engaged in daily 'balancing acts' in order to adjust to life in their immediate, contested environments. These struggles also echo Wens's own personal struggles as a gay Indonesian man and religious sceptic, brought up in both Islamic and Catholic households. Further, photographs of Wens's juggling and balancing function as performance documentation in terms of aesthetic investigations and gesture.

Alas Purwo + Kawah Ijen (Ancient Forest + Ijen Crater), 2018

Media: dual-channel HD video

Duration: 09:19

Two large flat TV monitors

384 x 108 cm

\$3,500

Represented by Kronenberg Wright Artist Projects

Yioryios

Yioryios creates organic architectural forms which are grounded in the framework and mentality of painting, but realised in the form of sculpture. Working with aluminium and acrylic paints, the artist bends, folds, contorts and manipulates his materials – a process which culminates in the creation of works defined by a sense of energy and movement.

POI 28 Burnt Umber, Cadmium Red Deep and Neutral Grey

Aluminium and acrylic paint

100 x 65 x 48 cm

\$2,800

Represented by Arterreal Gallery

