



Ian Greig, *In an unguarded moment*, 2019, Courtesy the artist and Arthouse Gallery

MEDIA RELEASE

26 June - 31 July 2021

(re)arrangements

Includes

Louise Allerton, Laura Badertscher, Sarah Edmondson, Ian Greig, Blake Griffiths, Kirtika Kain, Heidi Melamed, Rebecca Shanahan, Stuart Smith and Tom Yousif

The investigations undertaken by the artists in *(re)arrangements* result in new logics, new orders. These artists rearrange form or idea, seeking new intent by repurposing an existing one. A car part found by the roadside turned 3D glyph; a repainted detail from an early 20th century naturist magazine; an abstracted fragment of a vehicle-borne improvised explosive device.

(re)arrangements explores how strategies of redeployment and recontextualization can generate new ways of seeing and understanding. Coordinated by Stuart Smith, the exhibition brings together the work of ten artists with transformative approaches to a diverse range of media and subject matter. By fragmenting and transforming existing artworks, objects and found images, the works in *(re)arrangements* enable new ideas and forms to take shape.

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26 June – 31 July 2021

Opening Event

Postponed

Saturday 26 June between 2-4pm

Short statement:

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Left - Right

Louise Allerton

Fleshtones, 2021, Digital anaglyph, printed on Hahnemühle photo rag, 55 x 54 cm

Unearthing value in the unvalued, Allerton photographs found fragments of automobile parts. These objects become the subject of stereoscopic images which hover before the viewer's eyes, occupying an uncertain in-between space.

Laura Badertscher

Eheglück & Liebesleben 2, 2019, Oil on linen, 40 x 32 cm

Badertscher reinterprets photographic imagery sourced from old naturist magazines in her figurative paintings, exploring the influences of print media and pop culture while revaluing lowbrow subject material within a high art genre.

Sarah Edmondson

Sorry for the Disruption, 2020, Wool, nylon, reflective fabric and faux fur on canvas, 105 x 102 cm

Edmondson uses a random number generator to produce glitchy compositions that take text beyond legible meaning into an abstract zone. These compositions form the basis for needlepoint tapestries which bring together accident and laborious intent.

Ian Greig

Both Ends Burning, 2019, Oil on canvas, 165 x 112 cm

Greig's paintings are inspired by the transient realities conjured by the reflective surface of water. The impetus for each work comes from images glimpsed in a book, on a phone, or a digitalised detail of an earlier painting. Represented by Arthouse Gallery, Sydney

Blake Griffiths

I am what I am that is me (the mystery we are) (detail), 2020, Cotton, rayon, 3 panels 96.5 x 180 cm

Griffiths weaves technology's history back into itself. His portraits are constructed of digitally printed fabrics that have been sliced and re-woven. Playing with weft and warp, the result is a confluence of identities.

Kirtika Kain

The Solar Line XXVIII, 2020, Screen printing emulsion, gold foil, rice paper, adhesive on disused silk screen, 40 x 68 cm

An Australian-raised woman born into the historically oppressed Dalit or "Untouchable" caste group within India, Kain traces fragments of photographic archives, early Dalit literature, family accounts and newspaper articles to create a contemporary expression of Dalit art and culture. Represented by Roslyn Oxley9 Gallery.

Heidi Melamed

Geomystical Space, 2019, Perspex, spray paint, glitter, plywood, 40 x 40 x 5 cm

Melamed's practice in the expanded field of painting traverses the boundaries of painting, sculpture and installation. Her mixed media sculptures use the arc of a parabola to explore possibilities of colour, light and form. Represented by Gallery Sally Dan-Cuthbert, Sydney

Rebecca Shanahan

the invisible hand (fragment), 2021, Silk, single channel digital video, textile dimensions 51 x 92 cm, video duration 07:58 min

Shanahan uses textiles, performance, photography, and video for her ongoing enquiry into the emotional registers of materiality, trace, and transience. This work uses weaving, performance and video to centre women's labour and consider post-digital materiality.

Stuart Smith

SUV, 2020, Oil on panel, 60 x 60 cm

Smith sources images of vehicle-born improvised explosive devices (IEDs) from the web, paints them, and then re-uses these painted images in new works. Smith's abstract structures prompt audiences to question and decode prevailing narratives.

Tom Yousif

King Ashurbanipal II, 2020, UV Print on Reinforced Concrete, 41 x 30 cm

Yousif's paintings are created by reinterpreting his own photographs and appropriated images of well-known western artworks. He manipulates and edits digital files utilising cut-and-paste software, in order to transform, renew and present existing material afresh.

