

MEDIA RELEASE: FOR IMMEDIATE RELEASE

***Incandescence* 1 June to 9 July 2016**

Justin Henderson, Warren Langley, Cinnamon Lee, Tom Loveday, Dani Marti, Eugenia Raskopoulos, Giles Ryder, Jason Sims, Brendan van Hek and John Wright.

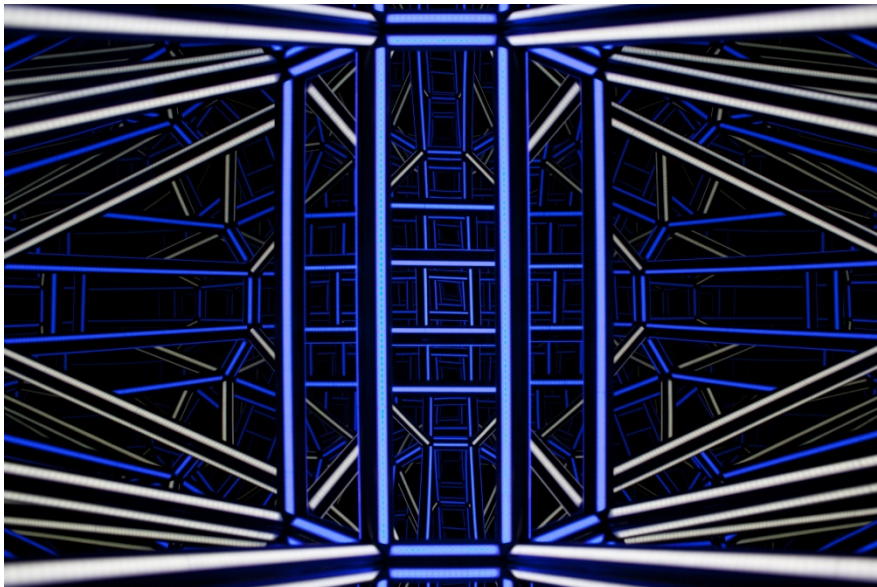
Incandescence is an exhibition responding to the materiality of light.

The word 'incandescence' refers to the emission of visible light and other forms of radiation from excited atoms.

Incandescence investigates the visibility of light, linking our direct sensory experience of the world with the invisible and imaginary world of physics.

It makes us feel light is real.

Incandescence juxtaposes artists who use a range of technical and industrial processes and devices that produce light and colour. Each artist has a personal way of using light to achieve interpretations that reflect aspects of our contemporary global culture; such as migration, the environment, economics and politics. These artists explore the endless possibilities of light, allowing artworks to create an illusion, an experience and an imaginary space



Jason Sims

Diametric, 2015

wood, reflective glass,
mirror, stainless steel, MDF
and LED lighting

91.5 x 88.5 x 84cm (including
plinth).

Photo: Pippy Mount.

Represented by MARS
Gallery, Melbourne.

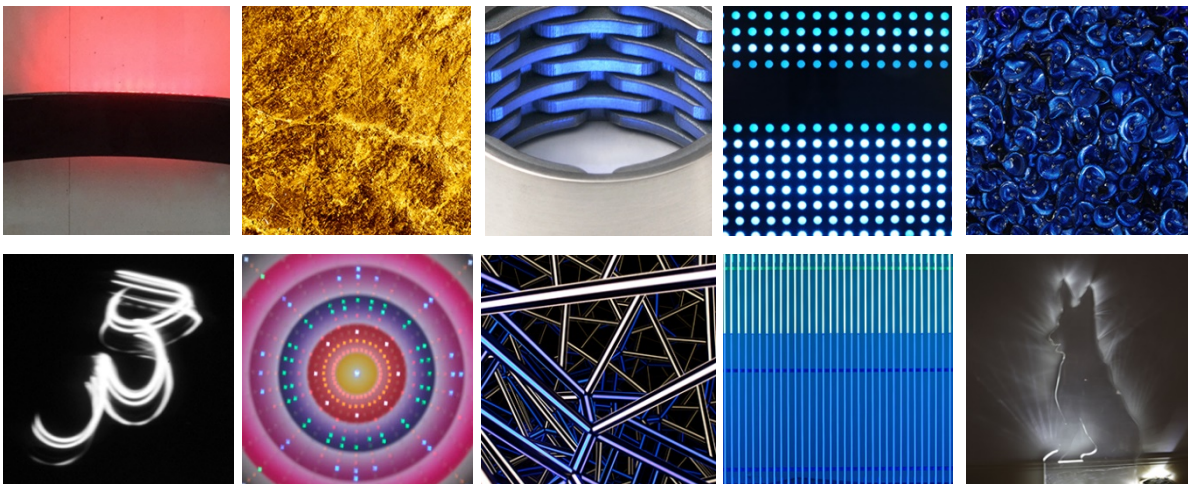
The **Grace Cossington Smith Gallery** is a not-for-profit gallery, run by Abbotsleigh, serving the public through free admission and a changing exhibition program.

The Gallery is open Monday to Friday from 10 am-5 pm and Saturday 9am – 4pm. Enter via Gate 7, 1666 Pacific Highway Wahroonga. Phone: 02 9483 7878

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Short statement 50 words

Incandescence explores the endless possibilities of light allowing artworks to create an illusion, an experience and an imaginary space. The artists in the exhibition are: **Justin Henderson, Warren Langley, Cinnamon Lee, Tom Loveday, Dani Marti, Eugenia Raskopoulos, Giles Ryder, Jason Sims, Brendan Van Hek and John Wright.**



Justin Henderson
Eugenia Raskopoulos

Warren Langley
Giles Ryder

Cinnamon Lee
Jason Sims

Tom Loveday
Brendan Van Hek

Dani Marti
John Wright

High Res images available.

Justin Henderson

Spoiler, 2015

Found objects play a significant role in Justin Henderson's work. The spoiler is an automotive aerodynamic device. Its actual function as a car part is as much a sign of power as a physical enhancement. Mounted on a white wall it appears other worldly, a synthetic moth, a prayer object from an unknown cult or an abstract sculptural artwork. From under the glossy black form a pinky red glow of the brake light emits, and further produces, connotations perhaps part erotic and part ominous, everything had stopped for the moment.

Warren Langley

Closed System Ocean, 2016, and Closed System Wealth, 2016

Warren Langley works with light and glass in sculpture and architecture. Among his many commissions are public artworks for government and corporate clients.

These digitally imaged glass and light constructions are from a series of works on the nature of closed systems.

They use images of profound natural beauty embedded with geometrically closed lighting constructions to elicit comment on the fragility and delicate balance of our own planetary closed system. Represented by the Australian Galleries Sydney

Cinnamon Lee

Covert Jewels, 2015

Cinnamon Lee specialises in jewellery and lighting design practices. She works with 3D computer modelling and rapid manufacturing processes, in conjunction with traditional gold and silver smithing techniques, to produce work that explores the intersection between technology, the machine and the hand-made.

In a world which seems to exercise largely extroverted displays of wealth, character and status, the *Covert Jewels* series pays tribute to the value of discretion by focusing on the intimate relationships that can exist between object and wearer, rather than onlooker.

Tom Loveday

Dark Matter, 2009

Tom Loveday is an academic and conceptual artist producing oil and acrylic paintings, installations, and videos.

Dark Matter draws visual ideas from the standard currency symbol, the pound as well as the stock market signs in which share values are presented to the "floor." The work frames this imagery, of the world of money and investment, as "Dark Matter" a substance invisible to science and yet which has been mathematically theorized as making up most of the matter in the universe. Represented by Conny Dietzschold Gallery

Dani Marti

Pointless, 2016

Dani Marti works across video, textile, installation and public art and his works address ideas about portraiture and sexuality in minimalism and geometric abstraction.

The three works from the *Pointless* series are large woven circles incorporating customised corner cube reflectors and glass beads. They continue his work with the interlinking and weaving of images and fascination with industrial materials. Represented by Dominik Mersch Gallery, Sydney, ARC ONE Gallery, Melbourne and Greenaway Art Gallery, Adelaide

Eugenia Raskopoulos

Broken Tongue 1, 2002; *Broken Tongue 3*, 2002; *Seeping*, 1994

Eugenia Raskopoulos explores the margins of photography and video, synthesising performance, writing, drawing and installation.

The work explores language as a visual form through its connection to gesture, writing, drawing and materiality. Through language, whether written or spoken, we can construct and deconstruct the definition of self. Her interest is in the pivot of the meaning of language, a place where language comes from the unconscious, where the unconscious speaks to us, where language becomes scrambled. Represented by William Wright Artists Projects, Sydney and ARC ONE Gallery, Melbourne.

Giles Ryder

Mandala for the Lost, (three works) 2015

Giles Ryder is a painter known for his subtle installations that combine industrial materials in conjunction with the influences of modern life and its embedded cultural associations. He uses the hard, reflective surfaces of advertising and consumerism in coordination with pared back, geometric paintings.

In the *Mandala* series he has worked with readymade light structures from Cambodia, traditionally found behind statues of Buddha in temples. He has layered Thai street vernacular with a minimalist aesthetic. He currently lives in Thailand. Represented by MARS Gallery, Melbourne.

Jason Sims

Diametric, 2015

Jason Sims is an Adelaide artist whose sculptural works inventively explore light and space.

Diametric is a series of light boxes creating an immersive space and the illusion of a seemingly infinite void. These playful optical illusions draw the eye deeper and deeper blurring the space between reality and illusion.

Represented by MARS Gallery, Melbourne.

Brendan Van Hek

Portable Horizon (aquamarine, midnight blue), 2015

Brendan Van Hek is a multidisciplinary artist whose practice largely spans sculpture, installation and drawing. Works produced in recent years investigate the potential of neon and mirror.

Portable Horizon (aquamarine, midnight blue), 2015, is part of an ongoing series of works that focus on the idea of the horizon line as a point of illusion, fantasy and idealism. A perceived line that marks the illusory meeting point between sky and land or sea, the horizon is magnetic, intrinsically romantic and forever unattainable. We can easily lose ourselves in the fantasy of that unattainable place. Represented by Sarah Cottier Gallery, Sydney.

John Wright

Sea of People, 2014

John Wright is a sculptor with a preference for drawing in space with steel and wire but his work in *Incandescence* shows him drawing in space with light. *Sea of People* is constructed from acrylic, catching the sunlight during the day and at night illuminated by LED lights. The life-size figures have a mysterious presence and absence.