

SENSE OF COLOUR
5 OCTOBER – 2 NOVEMBER 2024
SIOUX GARSIDE

Sioux Garside lives and works in the Hunter Valley.

Foyer

1	Rainbow in curved air [after Terry Riley], 2024, acrylic and oil on board, 40.5 x 40.5 cm	\$790
2	Mandorla, 2024, acrylic on board, 40.5 x 40.5 cm	\$660
3	Light blocks, 2024, acrylic and oil stick on board, 40.5 x 40.5 cm	\$660
4	Crossing paths, 2024, acrylic on board, 40.7 x 40.7 cm	\$790
5	Crossing paths again, 2024, acrylic on board, 40 x 40 cm	\$790
6	Because the world is round, 2024, acrylic and oil on board, 30.5 x 61.3 cm	\$770
7	Shell, 2023, acrylic on canvas, 61 x 61 cm	\$1,500
8	Shells I, 2023, acrylic on canvas, 77 x 76 cm	\$1,200

Room 3

9	Supersymmetry II, 2024, acrylic on board, 61 x 61 cm	\$1,300
10	Supersymmetry, 2024, acrylic and oil stick on board, 61 x 61 cm	\$1,300
11	Unfold IV, 2022, acrylic on board, 40.7 x 40.7 cm	\$660
12	Unfold III, 2023, acrylic and pigment on board, 50 x 50 cm	\$770
13	Intersecting arc, 2024, acrylic and oil stick on canvas, 71 x 71 cm	\$1,300
14	Dark matter, 2024, acrylic on board, 61 x 46 cm	\$980
15	Scattering light, 2024, acrylic on board, 61.0 x 46 cm	\$980
16	Colour prism II, 2023, acrylic on board, 30 x 30 cm	\$660
17	Photons, 2023, acrylic on board, 30.5 x 30.5 cm	\$660
18	Rainbow prism, 2023, acrylic on board, 30.5 x 30.5 cm	\$570
19	Pixels 1, 2023, acrylic on board, 30.5 x 30.5 cm	\$570
20	Colour pixels, 2023, acrylic on board, 30.5 x 30.5 cm	\$570
21	Crossing paths I, 2024, acrylic on board, 30.5 x 30.5 cm	\$570
22	Crossing paths II, 2024, acrylic on board, 30.5 x 30.5 cm	\$570
23	Lapis II, pigment on glazed stoneware, 27 x 29 x 10 cm	\$370
24	Aureole, 2024, oil and acrylic on board, 30 x 30 cm	\$660
25	Lapis I, 2020, pigment on glazed stoneware 27 x 30 x 11 cm	\$570
26	Black lapis, 2020, pigment on glazed stoneware 22 x 32 x 12 cm	\$470

Artist statement

Scientists have enabled us to extend our vision beyond visible light to see into the subatomic microworld revealing the inner structure of the atom and out into the cosmos. My paintings are improvisations on the colour spectrum, the wavelengths of colour that we perceive in a rainbow as an octave in the electromagnetic spectrum, wavelengths of blue light are half that of red. As an abstract painter I search for a sense of shifting possibilities beyond the blue horizon, activating the spatial field with geometric form.

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RACHEL M SCOTT

Rachel Scott was born in Singapore in 1970, and lives and works in Sydney.

Foyer

1 UNTITLED (POR AMOR), 2014, acrylic and oil on canvas, 152 x 152 cm \$5,000

Room 1

2 UNTITLED, 2024, oil on linen, 35 x 51 cm \$850
3 UNTITLED, c.2020, oil on linen, 23 x 31 cm \$750
4 UNTITLED, 2021, oil on linen, 50 x 65 cm \$950
5 UNTITLED (LYNTON), 2023, oil on canvas, 30.5 x 40.5 cm \$650
6 JUICE, 2024, acrylic and oil on canvas, 180 x 180 cm \$4,000
7 UNTITLED, c.2019, oil on canvas, 40.5 x 51 cm \$650
8 UNTITLED, 2020, oil on linen, 50 x 65 cm \$950
9 UNTITLED, 2018, oil on canvas, 31 x 31 cm \$500

Room 2

10 UNTITLED (LET IT BE), 2024, oil on canvas, 31 x 41 cm \$650
11 GRACE, 2024, oil on canvas, 280 x 190 cm \$5,000
12 UNTITLED, 2021, oil on linen, 61 x 76 cm \$1,250
13 UNTITLED (), 2023, oil on canvas, 20 x 25 cm \$500
14 UNTITLED, c.2020-21, oil on linen, 46 x 61 cm \$950
15 MC, 2024, oil on linen, 40 x 60.5 cm \$850
16 DELFT, 2024, oil on linen, 50 x 60 cm \$950
17 CHEVALIER, 2024, oil on linen, 50 x 61 cm \$950
18 UNTITLED (ADJUSTMENT), 2023-24, oil on canvas, 20.5 x 25 cm \$650

Artist statement

“Manifesto of the Amorphic School

It has been said of Picasso that he studied an object as a surgeon dissects a corpse. With those disgusting corpses called objects we will have nothing to do. Light is enough for us. Light absorbs objects, and the only value of objects lies in the light that bathes them. Matter is nothing but a reflection and an aspect of universal energy, from the relationship between that reflection and its cause, which is luminous energy, are born what are improperly called objects and thus is established that contradiction, which is form. It is our duty to indicate these relationships. The viewer, the one who looks, must reconstitute the form, which is at once absent and necessarily alive. You see nothing at first. Keep on looking. With time you will see how the water comes to your mouth. That is what Amorphism is.”

– Uncertainly authored by Victor Méric, *Les hommes du jour*, Paris, 6 May, 1913 & *Camera Work*, New York, June 1913.

L'avant garde ne c'est rend pas.