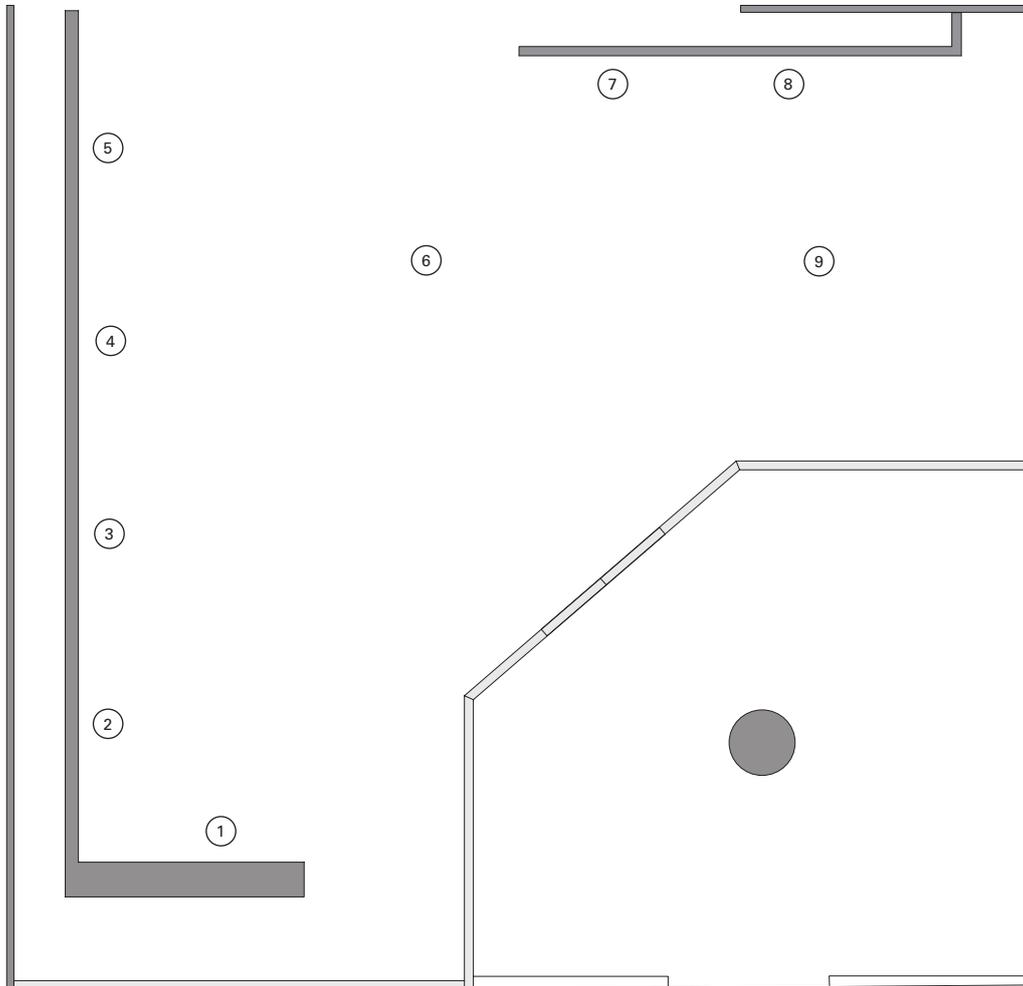


02.10.2022
– 27.11.2022

LINDA BRESCIA, GESI, ENA GROZDANIĆ, SASHA HUNT, HENRY R A LUMBA,
AMY CLAIRE MILLS, MEADOWBROOK OW, OLGA SVYATOVA, CRISTEA NIAN ZHAO

ORGANISED BY AMY TOMA & REBECCA GALLO



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The artists in *Solo* think, play with and share what it means to go it alone. How can an artist working alone in a studio build community? How do you respond when you lose someone to a breakup, or to death? What experiences make us feel isolated, and how can we find ways to move through them in ways that feel bearable, or generative?

Artists are unusually well placed to work through these ideas. Developing a creative practice often means lots of solo time, but most artists do what they do to communicate and connect. The works in this exhibition show how loss of connection, feedback and intimacy can be devastating at times, but solo space and time can also be quietly relieving, or maybe even revelatory.

1. Henry R A Lumba

Hanya Aku Yang Hilang di Kota?, 2022

Hanya Aku Yang Hilang di Kota? (I'm The Only One Lost In City?) is a series of journeys about loneliness during the pandemic which took so many memories for me because a lot of emotions were going on during it. There are three phases of emotion about what I feel and I believe others feel about loneliness during the pandemic.

First Phase: Adaptation

Second Phase: Between Loneliness and Solitude

Three Phase: Reflection

At the end of the day, loneliness and solitude will always be there, we must cherish it because it can be a blessing or a curse during the pandemic. Do you feel lost like me, feel the loneliness or solitude which refreshes your life to start a new chapter?

2. GESI

where i've gone to be alone, 2018

linocut, silkscreen

29.7 x 42 cm each

I have always found it comforting to be alone. Through all the struggles in my life, I found places to run away to; somewhere I could sit in silence with myself for a while. I went down to the train tracks, the cemetery, the park, the river. As a little kid, I didn't know what mindfulness and meditation were but I found myself practicing them.

Each piece is a colour which I associate most strongly with the psychological state I was in when I'd visit that place. The black lino creates a stark contrast between the atmosphere of the space and the physical, urban location. I created this work to celebrate these seemingly ordinary places that I found comfort in. I may not have had a forest or lake to enjoy, but I agree with Thoreau wholeheartedly: I never found the companion that was so companionable as solitude.

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3. Ena Grozdanić

mo(u)rning rituals, 2022

single channel digital video, 5:30

timesick, 2022

digital audio, 5:30

This work asks us to consider how we understand displacement and process loss: while we recognise displacement as a rupture in space, can we also understand it as a fissure in time—a dislocation of past/present/future?

mo(u)rning rituals transforms the quotidian experience of brewing traditional Turkish coffee into a site of discovery and disclosure. This otherwise mundane act is performed with the significance and beauty of ritual, becoming a remembrance ceremony. The audio work *timesick* captures the haunting of past lives, past cities, disappeared possibilities. It asks: can we escape unwanted futures?

4. Linda Brescia

Common Ground Series, 2019

12 portraits, oil on wood panel (framed)

20 x 25 cm each

Common Ground

(in the name of womanhood.....sisterhood.....neighbourhood)

I find myself continually consuming stories of women, what they said and did, how they lived, how they died. Searching for common ground and sometimes being taken aback by their expressions of my own private thoughts.

Reverently painting portraits of women who have influenced me through their art, writing or lifestyle is a way of bringing them to life. Realistically I can't know someone that I have never met, yet by analysing their images and stories I strive to conjure them up.

5. Cristea Nian Zhao

Next Travel will be to see you Again, 2021

mixed media

dimensions variable

Next Travel will be to see you Again is a video installation seeking to destabilise the authority of autobiographical narrative through reintroducing its own diegetic narration. This is not my love story, the same way the letter couldn't be correctly interpreted, and the trip couldn't be further proceeded. It generates its own life, and it thrives in it.

At the start of the coronavirus pandemic, I received an illegible letter from my soon-to-be ex-partner, promising a trip together to Vietnam. The country suspended issuing visas to Chinese citizens at the time after my flights were booked. This relationship was soon doomed, with a letter unable to be read, and a trip unable to be made.

Next Travel will be to see you Again intends to generate its own narrative space beyond this autobiographical story through the manipulation (erasure, addendum and appropriation) of the original letter and a fake travel vlog that was shot in front of a blue screen. It aims to dissolve the mechanism where the authenticity of an autobiographical text/narrative is inherently validated through the reference and identity of its author. The distinction of fact and fiction, reality and virtuality, genuineness and fake thus no longer exists. The blurred boundaries manifest a moment of relaxation and freedom in between two fixed, structurally opposed binaries.

6. Sasha Hunt

Marge, 2022

ticket machine & game controller

139.5 x 51 x 32 cm

Sasha Hunt (b. 1995) is an earlier career artist working out of Gadigal, Wangal & Wallumedegal land, Sydney. Majoring in sculpture Hunt graduated with a BFA from the National Art School in 2021, Hunt's sculptural practice is informed by his background in carpentry and graffiti art.

Having a history of chronic illness, he has become increasingly interested in notions of transience which he explores through interventions with discarded material often left on footpaths for council collection.

These gentle interventions are often a playful reconfiguration of found components that are allowed to resonate beyond their normal use and design function resulting in surprising sculptural propositions.

Hunt's practice draws from the long tradition of elevating the quotidian by means of assemblage and collage to remind us that neither meaning or function are fixed, and that all is in flux, including our socially constructed perception of the objects around us.

7. Olga Svyatova

Call Dad, 2022

vinyl on wall

25 x 19 cm

Grief includes a lot of admin: from calling your boss at work, sending emails to

cancel meetings, scrubbing off all your plans, etc. *Call Dad* is a thought I had when I saw a notification on my phone a couple of days after my father passed away, the event in my calendar which now can be permanently deleted.

8. Meadowbrook Ow

Aero, 2018

single channel video work with audio

3:21

Plagued with fatigue and joint pain, I felt imprisoned in the stillness and concrete walls of my apartment. The only movement of air could come from a soundproofing balcony door that didn't have a flyscreen - I kept it shut. To swat away a fly meant to use my body - to expend energy I didn't have. To hear the outside world, traffic and birds, meant hearing the time pass - to hear people's lives go on while I felt my world had gone still. I switched on the desk fan - it danced to life in a steady patient manner. I watched it sway and rotate slowly left and right - so much effort for such a feeble and ineffective breeze. I felt its efforts in the tiredness of my limbs.

Aero was born out of the grief I felt at losing my youth and my past self to a physical body which I felt dictated by. Is a young person with arthritis a young person at all? *Aero* is a sort of self-portrait of who I was before experiencing chronic illness. Tirelessly hopeful and ambitious, *Aero* doesn't stop dancing or smiling even under attack - keeping its steady rhythm and refusing to falter.

9. Amy Claire Mills

Isolation isn't comfortable, 2022

Textiles: cotton, linen, polyester, wool, wadding, glitter, fusible interfacing

Soft sculpture fruit: dimensions variable, Quilt: 152 x 154 cm

What does isolation mean to the disabled community?

Isolation is a symptom, the effect of restricted and denied access that disabled people encounter daily. To deny someone's access needs is a form of ableism, as it goes under the assumption that to accommodate is to burden and disrupt. Yet as a disabled woman, I'm expected to accept there is no place for me.

Crafted together are elements of a whimsical and imagined picnic landscape that provides a vessel for community care, connection, collectivism, and joy. Through the creative process of sensory exploration, you can explore resilience, tactility, empathy and care, connecting with what accessibility and agency mean.

Inviting you to rest with me asks if you will take the time to accommodate, be vulnerable, be soft and make space for those who have been excluded.