

15. 01. 2023

– 12. 03. 2023

CURATED BY SAMUEL KIRBY, NAOMI SEGAL AND ALEXANDER TANAZEFTI

Intimate and entangled, reflective and opaque, *Reading into Things* gathers artists who poetically engage with materials and objects.

Evoking queer and feminist embodiments, ancestral knowledges and refusals to be completely known, the multivalent works in this exhibition invite close reading: proposing more attentive and open-ended ways to see. Collectively the artists explore what it means to invest attention, care and repair – into objects as well as each other and our shared worlds.

Louis Grant

I love the burning of the dagger from the words that you say, 2022

neon

56x27x7cm

I don't want to live in a man's world anymore, 2022

hot cast and cold worked glass

I lay in silence, but silence talks, 2021

blown and cold worked glass, glue

20x13x13cm

Louis Grant's practice explores the paradox of internal and external self-expression within a queer context. In his work, Grant searches for his authentic voice and exploring the delicate balance of 'performance of self' and the suppression of 'true self'.

He focuses on theories of unbecoming, unmaking and undoing through the 'queer art of failure' to strip back the performance of self to find his authentic, raw and nuanced voice. Using these concepts, Grant pairs back materials to their most pure honest form which allows glass to be both fragile and strong.

Othy Willis

Mushroom paper ball 1, 2023

paper, oyster mushroom grain spawn

5cm

Mushroom paper ball 2, 2023

paper, oyster mushroom grain spawn

5cm

Retroreflective experiment 1 with plaster shelves and Candle, 2023

retroreflective fabric, recycled paper, plaster, steel

dimensions variable

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Retroreflective experiment 2 with plaster shelves and Candle, 2023
retroreflective fabric, recycled paper, plaster, steel
dimensions variable

Retroreflective experiment 3 with plaster shelf, 2023
retroreflective fabric, recycled paper, plaster, steel
dimensions variable

Othy is a writer, artist and repairer working on Cadigal land they pay respect to this land which holds them with such care, they also acknowledge the work of indigenous people in protecting this land and non-extractive ways of life.

Othy works with decomposition, casting and archiving as ways of connection to objects/resources and uses the Opshop as a site of communal care that undermines scarcity, their practice holds objects in their death fermenting new life into them, in this way all the work they have made sprouts new work in a kind of network of care.

Lachlan Marley

Untitled Bar With Chemset and Aluminium, 2023

dimensions variable, approx. 180x20cm

The materials in these works come together through processes that obscure their intended purpose; aluminium sticks to Chemset imitating slag from an aluminium pour in a foundry. The methods I use differ with each material but are driven by an interest in their own unique surface, texture, and language. I hope to make objects that diverge from the traditional or prescribed outcomes of each material that is used, offering an alternate product; one that results in space and that is both obscured and unobscured in stimulating ways.

Paula do Prado

Quarai, 2022

eco dyed cotton & alpaca, acrylic and wool yarn, paper covered wire, pom poms, sewing threads, glass beads, steel frame, river pebbles, clay cockle shell impressions
240x180cm

Quarai is the name of one of the various rivers that forms part of a network of waterways connecting Uruguay, Argentina and Brazil. Rio (river) Quarai is located to north of the Brazil/Uruguay border, it is also the name of a town in Brazil along the rivers edge. In Uruguay the river is known as Rio Cuareim. My paternal family continues to reside on both sides of rio Quarai and nearby towns. My father remembers fishing for bagre a type of catfish in the river in his youth with his older cousins, using snails from his aunt and uncles quinta for bait. I am told I visited nearby areas as a very young child including my grandfather's birthplace, but I don't remember. My own personal connection to Quarai is marked by temporal and

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geographic distance but the river is in me and I am in the river. My remembering and connecting to Quarai at a distance is made possible and facilitated by living nearby to a network of wetlands and swamplands (known as Lachlan Swamp, Centennial Parklands) on Gadigal Land.

This work is part of my ongoing conversations with Rio Quarai, with the African Bantu Kongo ancestors that found themselves reliant on the river and the Charrúa, Arachan and Guarani ancestors who had always been there. Quarai is a weaving in progress. It is intersecting narratives, hicotéa thinking and the various species of turtles, lizards, snakes and other life that inhabits the river. It is the Bantu story of the lizard and the chameleon, messages and timing. It is a reference to the cerritos and the sambaqui shell and burial mounds that hold ancestral memory. It is a remembering in thread, pebble and clay.

Emily Greenwood

Food For Thoughts: A Question of Intergenerational Memory?, 2021

series of 9 hand crafted glass canes, kiln formed
approximately 20x20x2cm each

Emily Greenwood is a mixed-Tongan artist and writer based on the unceded lands of the Darug people. Their work consists of themes involving body dysmorphia, intergenerational trauma, loss of culture, sexism, racism and classism. Recently they have begun to investigate the intersections of Pasifika and Eurocentric art histories through their conceptual exploration of cultural appropriation and adaptation. Their most significant work to date is their self written, produced, and published intersectional feminist zine GRRL ZINE.

The Tongan Ta'ovala is a fabric of great importance and is considered a sacred material. The process of Ta'ovala starts with the forming of the weaving fibres, created from natural materials. The importance of the Ta'ovala is derived from this specific process, as the connection to land regenerates the Ta'ovala's sacred status. Each glass 'swatch' is a sculptural abstraction of the traditional Ta'ovala. As I was creating the work, I started to understand the parallels with my work and the ancient practice of my ancestors. The energy it took for ancestors to create natural fibres for weaving the Ta'ovala paralleled the energy it took me to pull canes in the hot glass studio, to then slump and fuse in the warm glass studio. The fragile materiality of the glass parallels the sacredness of the Ta'ovala. Through the creation process of this work I have created a stronger connection to my ancestors and my culture. Translating sacred cultural practices in my work, for a post-colonial contemporary context.

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Simone Brown*Ray Tracing*, 2022

graphite on paper

each pane 29.7x42cm

Ray Tracing explores the physicality of a work through both its materiality and its relation to space. The reflective quality of the polished surface provides the work with a level of fluidity that allows it to respond and conform to the physical space around the work. Notions of the physicality of space are compounded by the decorative motifs of leadlight windows which provide glimpses into, and out of, spaces, both domestic and public. The title, *Ray Tracing*, borrows from the technique used to map reflected or refracted light through space and makes reference to the use of tracing paper as a substrate for the drawings.

Sally Craven*circuit breaker*, 2021-2022

kiln-formed glass chain, diamante chain

hanging height 3 metres

a body without organs (1, 2 and 3), 2021-2022plaster, silica, kiln-formed glass, terracotta dust, diamante bracelets, aquarium gravel
each piece 35x19x21cm

Ethereal, tender and wonder-filled combinations of varied materials become inquiries into political narrative. Using methods that include hot glass techniques, glass kiln-casting, pouring and assemblage—leakages reveal themselves as material investigations. The formlessness that refuses to take shape, to behave as an object.

Small breaks in the glass during the annealing process cause vulnerability and weakness, but also opportunity to connect.

I find it funny that people try and hide their leaks. That we're so scared to cry in public, that no one should ever see us pee, that when we sneeze and phlegm leaves our mouth, we hide it in our hand until we can find a tissue, or a tap to wash it off secretly. I find it funny that it makes us feel put together, to never reveal these excretes. And that in our yards, no matter how big or small, a perfectly kept lawn can help us hold it all together, even though we may feel weary and sad and bursting at the seams from within.

— excerpt from Josie Dillon's text responding to Sally Craven's work first presented at Cement Fondu, 2022.

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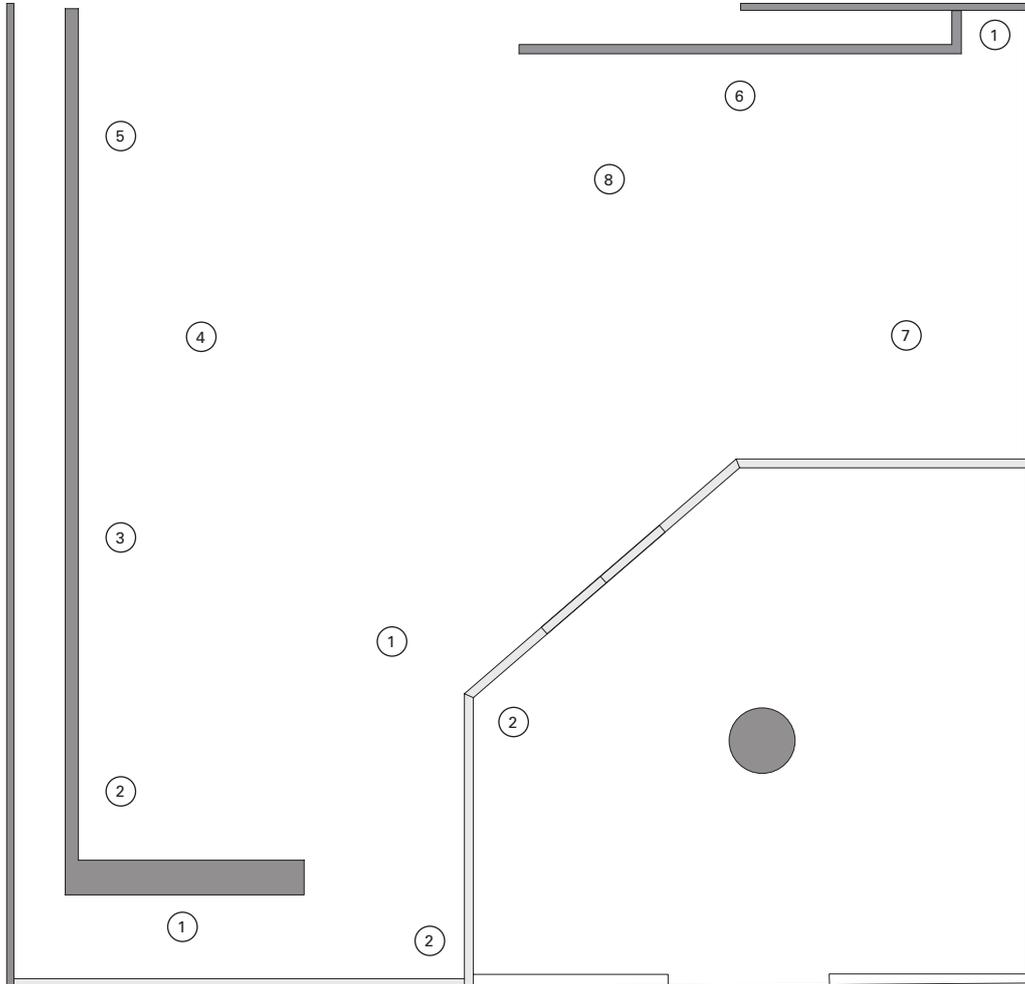
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Harry Copas*Bowling over what came before, 2021*terrazzo concrete bocce set made to competition size, epoxy resin, paper
dimensions variable

Bowling over what came before is a conglomerate of histories and memories, mapping the reunification of places within Warrang/Sydney to make way for redevelopment and gentrification. The Pari version includes rubble from several demolished sites within walking distance of the gallery, places which once contributed to the social fabric of the suburb. Eight competition size bocce balls are grouped around a resin pallina, made from development applications, community consultation forms and environmental assessment reports. The playful form of the bocce set is laid out like the constellation Carina, which due to its instability is expected to implode relatively soon. This instability is mirrored in Sydney's real estate market and the ecological effects of overdevelopment.

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