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22.04—

27.05.23

p r o j e c t 8

Wurundjeri Country
Level 2, 417 Collins St, Melbourne VIC 3000
11 am–6 pm, Wednesday–Saturday
project8.gallery

Reduction and expansion were once twin faces of abstract art. In time, once robustly held distinctions between void and surface or grid and formlessness would dissolve into endlessly oscillating plays of difference and repetition. Echoing the distant image of these now historical horizons of dialectical opposition, this exhibition points toward aesthetic realms in which artistic reduction and expansion still invite us to look beyond that which literally meets the eye.

Few historical developments in art have attracted as many origin myths as abstraction. Today, it is no longer synonymous with moments and ideologies long passed. But are there particular characteristics that continue to matter? And if so, how do they present themselves?

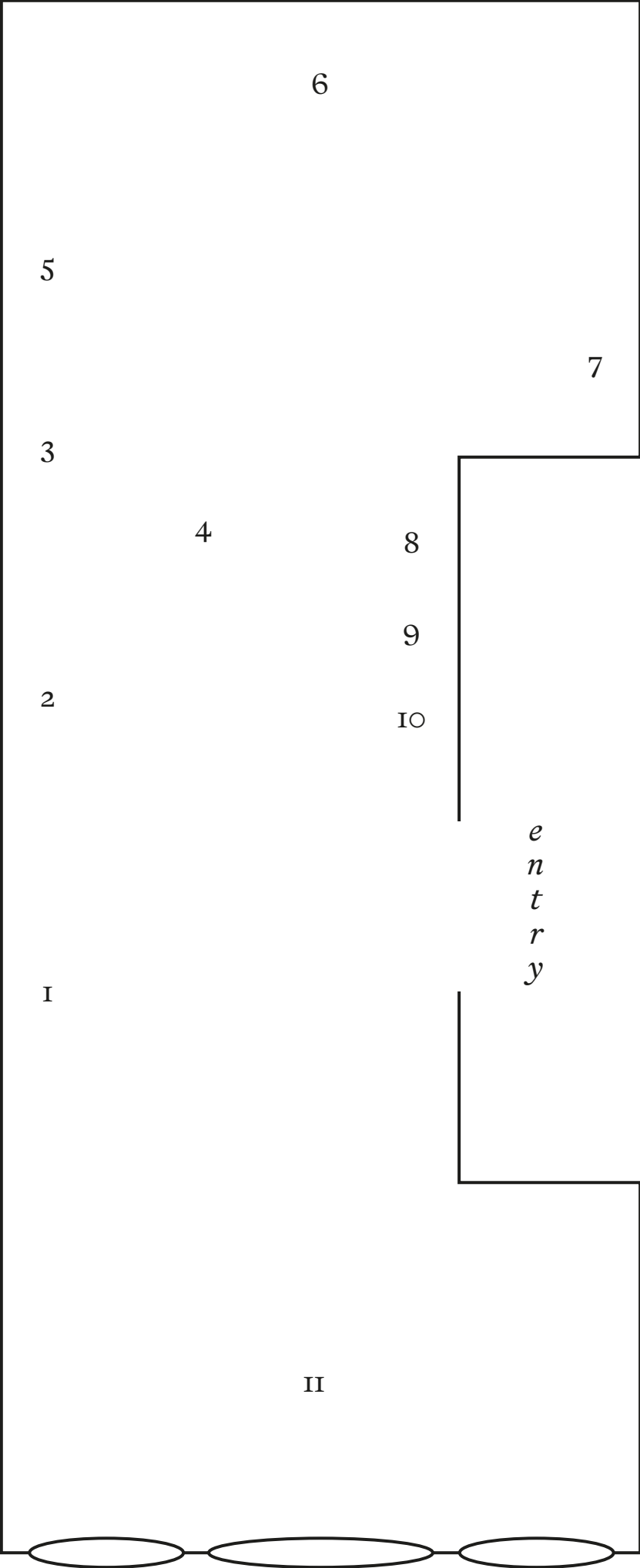
Historically, abstraction was often seen as overcoming or repressing verbal language. Today, abstraction and representation have effectively merged as possible artistic languages, and contemporary post-conceptual art is fertilised by hypothetically infinite materials and activities. Drawing from a broad range of media and disciplinary configurations, the artists presented in < > filter vastly divergent interests through languages of abstraction. From algae-based bioplastics to digital noise, painting, projection, fashion, architectural intervention, quilting and photography, these artists continue to explore ever-expanding networks of form, reference and influence.

Curated by Cūrā8

FEATURING

Kjell Bjørgeengen
Irina Danilovah
Rachael Daisy Dodd
Jessie French
Elizabeth Gower
Ripley Kavara (aka Lakatoi)
Carol Cheng Mastroianni
Salvatore Panatteri
Phebe Parisia
Layla Vardo
Oscar Yanez
Alan Zhao

(see project8.gallery for more information)



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II

Clockwise from entrance

I

JESSIE FRENCH

Sunlight for Breakfast, 2022

Algae-based material developed by the artist, dust and shavings of oak, maple and American walnut timbers, artist mounts (mild steel, aluminium)

234 × 111 cm (variable)

\$6,800

A Feeling of Damage I, 2023

Algae-based material developed by the artist, *Athropspira platensis* microalgae as pigment, charcoal as pigment, mineral pigments, artist mounts (Tasmanian ash, stainless steel)

110 × 126 cm

\$3,900

A Feeling of Damage II, 2023

Algae-based material developed by the artist, *Athropspira platensis* microalgae as pigment, charcoal as pigment, mineral pigments, artist mounts (Tasmanian ash, stainless steel)

110 × 72.5 cm

\$3,700

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ELIZABETH GOWER

Collage Compilations, 2020–23

Cut paper on drafting film, sizes and configurations variable

Installation 136 × 290 cm

Works from \$950–\$2200

Courtesy of the artist and Sutton Gallery

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CAROL CHENG MASTROIANNI

人生如画, 2023

Oil on acrylic on canvas

152.5 × 122 cm

\$5,000

紫气升腾, 2023

Oil on acrylic on canvas

152.5 × 76 cm

\$3,800

生命就是力量 I, 2023

生命就是力量 II, 2023

Both acrylic on canvas

51 × 40.5 cm

\$1,380 each

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PHEBE PARISIA

I Can't Stop Thinking About the Sad Yayoi Robot (1.0), 2023

Powder-coated steel, stainless steel, magnets

150 × 57 × 28 cm

Digitally printed silk crepe de chine scarf, hand-edged (AP)

130 × 130 cm

\$1,982

I Can't Stop Thinking About the Sad Yayoi Robot (2.0), 2023

Powder-coated steel, stainless steel, magnets

45 × 15 × 15 cm

Digitally printed silk crepe de chine scarf, hand-edged (AP)

65 × 65 cm

\$1,125

I Can't Stop Thinking About the Sad Yayoi Robot (limited editions), 2023

Digitally printed silk crepe de chine scarf, hand-edged

Edition 1–8 (65 × 65 cm) \$280

Edition 1–8 (130 × 130 cm) \$560

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IRINA DANILOVAH

Colour Wheel II, 2023

> 59 ties

187 × 180 cm

\$5,959 (reassembled on support)

6

SALVATORE PANATTERI

Untitled, 2023

Video loop, aspect ratio adjustable (1920 x 1080 or 2384 x 1080)

PAL, 25 fps, interlaced video, Apple ProRes 4444

Edition 1–3 + 2 AP

\$6,898

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KJELL BJØRGEENGEN, SALVATORE PANATTERI

Untitled (Icon series), 2022

Photo from video to 4:5 aspect ratio, giclée print on Canson matt

Baryta paper 310 gsm

125 × 100 cm

Edition 1–5 + 2 AP

\$8,800 framed and mounted. \$5,800 unframed

8

ALAN ZHAO

IFSSA-01, 2023

Facemount Duratrans lightbox, handfinished bespoke Victorian ash,

123 × 172 cm

Drone photography with Hasselblad camera. Image Pixel: 14,173 ×

19,846

Latitude: 33° 53' 2.124" S Longitude: 138° 10' 48.042" E

Edition 1–3 + 2 AP \$8,888

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LAYLA VARDO

Interstices I, 2023

Acrylic paint, digital video, video projector and media player

Dimensions variable (160 × 160 cm installation)

POA

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RACHAEL DAISY DODD

Up Down and All Around, 2020

Cotton fabric, hand and machine stitching

138 × 136 cm

\$6,800

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OSCAR YANEZ

Fool's Gold, 2006/2023

Acrylic wall painting and architectural intervention

Scalable and site responsive

POA

Sometimes Always, 2023

El Corte Inglés, 2023

Both Fujiflex prints

Both edition 1-8 + 2 AP

\$3,300 each

The Echo Fades, 2023

Standard Deviation, 2023

Inter Tropical, 2023

Torque Pound, 2023

Primal Scream, 2023

Original Lead, 2023

Spiritual Bling, 2023

Ex Voto, 2023

All oil on canvas

45.7 × 40.5 cm

\$5,800 each

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RIPLEY KAVARA (AKA LAKATOI)

Float, 2023

Performance / DJ set

6-8pm, 19 May 2023