

EXHIBITION CALENDAR



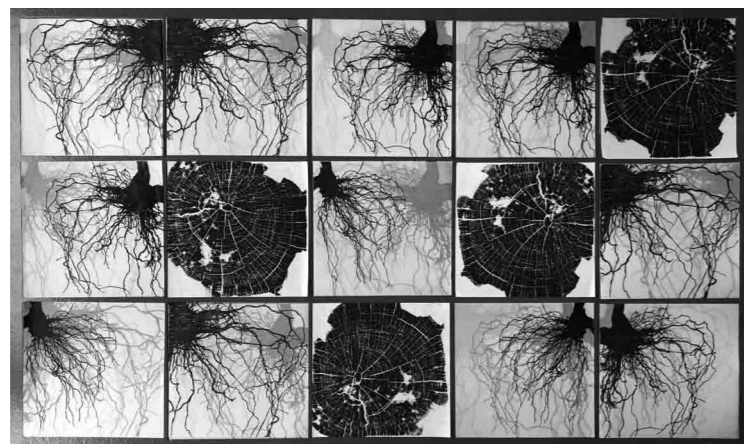
► **PETER TILLEY, *Seeing the Shadow***

18 April to 12 May 2018

A shadow that gives an insight into the human figure's character and situation is the aim of this body of work. Not so much the figure or object, but the shadow it casts, a shadow that in some way reveals more about the figure than would normally be revealed, the inner self. The psychological aspects that can be associated with the shadow form a relatively important component. The focus is on how, through materiality and form, the shadow as a three-dimensional medium may be capable of revealing the nature of the individual.

Peter Tilley, *Above and Below* 2017, painted resin, timber frame, 60.5 x 25 x 12cm

Helen Mueller
root studies 1 2018
layered woodblock
prints, wax on Kozo
paper - 15 panels
30 x 29cm each



► **HELEN MUELLER, *Roots***

18 April to 12 May 2018

I have taken my cue for this project from the remnants of root architecture that I found at the base of upturned trees. On this occasion, it is the meanderings, rhythm and poetry of root systems that interest me more than biology or metaphor. In their fully functional form, roots reside in the shadows of the seen and known. It is only in their lifeless state, once the tree has been uprooted, that we get a glimpse of what might have been.

Through the woodblock carving and printing process, I have imagined something of the depth, complexity and mystery of a system elemental to a life. As a starting point for my matrix, I have used industrial grade and discarded timbers, ones that struggle to still show traces of the miracles of their origin. It is in searching out those traces that I find hidden and unexpected form.



► **PAUL WHITE
*Dirty Diesel & Dusty Deeds***
16 May to 2 June 2018

Paul White, *Backyard Brock* (detail) 2017
pencil on paper, 77 x 95cm

Cover: Paul White, *Running on Empty* (detail) 2017
pencil on paper, 90 x 120cm

Dirty Diesel & Dusty Deeds conflates the relationship between human and land through snapshot style drawings of the Australian outback. While at first glance they may seem reminiscent of holiday snaps, these drawings depict the effect of human intervention on the landscape.

From the seemingly insignificant to the devastating and daunting, *Dirty Diesel & Dusty Deeds* brings the viewer face to face with the ways in which their hand has cracked and moulded this red earth.

► **DANIEL SHIPP, *Botanical Inquiry***

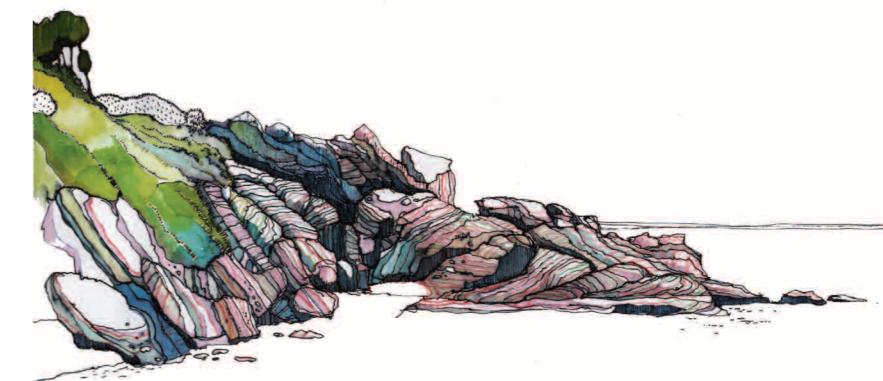
16 May to 2 June 2018

Botanical Inquiry is a series of photographic studies that depict familiar but fictional environments.

In these compositions the physical characteristics of the unremarkable plants I have collected from suburban streets become narrative elements which, when staged against the backdrop of common urban environments, question the contentious relationship between humans and nature. This relationship is reflected in the real / unreal qualities of the images, achieved in some part by manipulating the optical and staging properties of photography with a device that I have constructed that allows me to create the images "in camera" without relying on digital compositing techniques.



Daniel Shipp, *Botanical Inquiry #13 'Sheltered Urban Extremity* 2015
pigment Inkjet on Museum Etching paper, edition of 10, 86 cm x 68.5cm



► **MATT CHUN
*Still***
6 to 23 June 2018

Matt Chun
Still (detail) 2017
ink and watercolour on paper
30 x 42cm

A series of recent memento mori and plein air travelogues in watercolour, pencil and mixed media. These introspective observational drawings represent the current phase of my ongoing creative engagement with the landscape, material and community of the far south coast of NSW (Yuin country); an astonishingly beautiful yet inherently troubling and culturally dissonant stretch of regional Australia.

► **MUGGED!**

6 to 23 June 2018

To add some winter warmth to our Gallery this June, we have invited artists to make a selection of unique mugs. Each Saturday at 11am, we will fill purchased mugs with a complementary hot beverage, so that gallery-goers can escape the cold and enjoy the shows with a warming drink in hand.

MUGGED! will include specially made pieces by emerging, mid-career and established artists with varying approaches to making, allowing for diverse interpretations of this ubiquitous object.

Join us for warming winter refreshments:

- > Saturday 9 June: tea morning
- > Saturday 16 June: coffee morning
- > Saturday 23 June: hot chocolate morning



Ruth Li, *Cup* 2016
celadon glaze on
Jingdezhen porcelain
8 x 9 x 9cm



Natalie Rosin, *stream of consciousness no 1* 2018
ceramic, 8.5 x 9.5cm



Janet Tavener, *Green Globe* 2018
chromaluxe aluminium, 91 x 91cm

► JANET TAVENER, *The Last Seed*
27 June to 21 July 2018

The series titled *The Last Seed* draws its content from Svalbard Global Seed Vault in Norway, which houses 5,000 species of essential food crops deep within the Arctic permafrost. The vault was supposed to be an impenetrable, modern-day Noah's ark for plants, a life raft against climate change and catastrophe. But a recent flood threatened its security - heavy rain occurred at a time of year when the temperature was usually well below freezing.

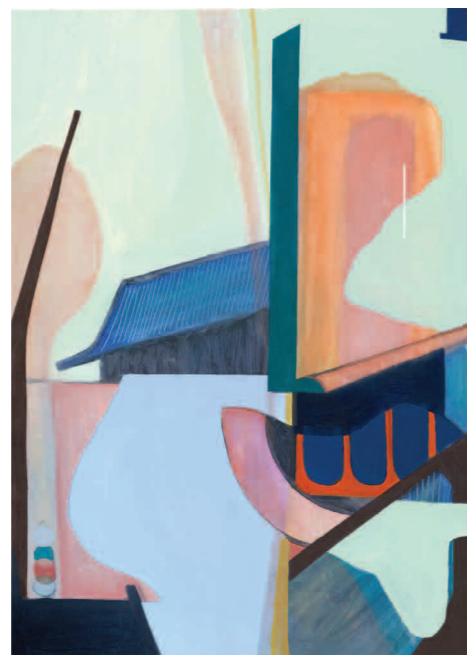
Scientists are building repositories of everything from seeds to mammal milk in a race to preserve a natural order. Creating cabinets of curiosity serving to remind us of our own mortality, of our mistakes and failures – a modern day Memento Mori.

► DANIEL O'TOOLE, *The Long Tomorrow*
27 June to 21 July 2018

In late 2016, I travelled to Lyon, France to embark on a studio residency with Taverne Gutenberg that transformed the way I approach abstraction. In the first few days of arriving, my sketches of local architecture became an obvious choice of focus for the paintings to come. I was enthralled by the geometry of gothic churches, Roman ruins, and classic French design. The colour palette of the city's landscape and fashion influenced my work as soon as I started painting.

There will be an accompanying video showing concurrently in Black Box Projects.

Daniel O'Toole, *Split signal* 2017
acrylic and oil on canvas 92 x 65cm



BLACK BOX PROJECTS



TANIA SMITH
Untitled (walking)
18 April to 12 May 2018

Untitled (walking) shows a woman in high heels navigating back and forth over a range of surfaces - rocky cliffs, sand dunes, or man-made spaces such as offices and bathrooms. Each surface creates its own set of challenges for the faceless woman, who persists onwards in a continual march across the terrain and back and forth across the screen.

Tania Smith, *Untitled (walking)* (detail) 2017
video - 7:13mins, edition of 3 + 1AP



TODD FULLER
Idaho - they're only words
16 May to 2 June 2018

Starting in 2004, Idaho Day (17 May) has established itself as the most important international day for LGBTIQ+ communities and as a monumental International Day Against Homophobia, Transphobia and Biphobia. In recognition of this important day, MAY SPACE is screening *they're only words*, an early film by Todd Fuller and collaborator Amy Hill. Created in 2010, the young artists animate slurs and other verbal assaults they endured on the bodies of their peers to manifest the physical scars created by discriminatory words.

Todd Fuller + Amy Hill, *They're only words* (detail) 2009, film - 2:42mins



ALEX KARACONJI
The Flaneur
6 to 23 June 2018

The Flaneur depicts a loosely autobiographical walk from Taylor Square to Circular Quay. The term 'flaneur' originated in Paris during the 19th century and it refers to a solitary person (at the time, male) who aimlessly strolls around the city. The concept of the flaneur helped to facilitate my pursuit of what Charles Baudelaire once described as "the epic side of actual life". It is my attempt to capture the epic side of urban life as seen through the slightly distorted lens of a city-wandering artist."

Alex Karaconji, *The Flaneur* (detail) 2016,
DVD film - 7:16mins, edition of 5

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