

EXHIBITION CALENDAR



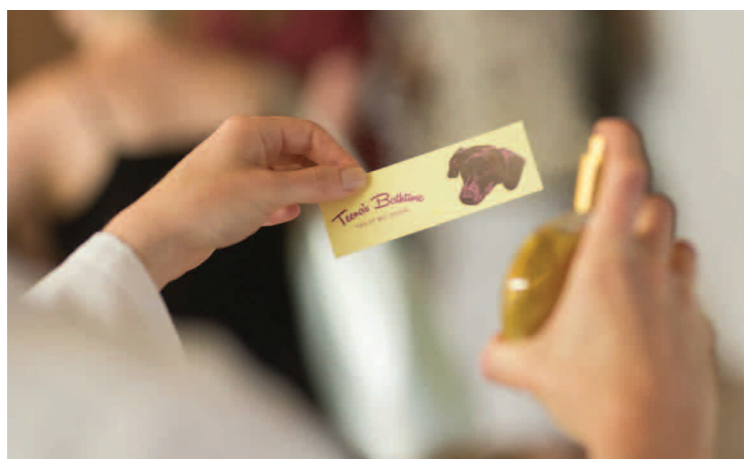
Liz Henderson, *Untitled* 2013
mixed media, dimensions variable

► **reminiSCENT**
curated by Megan Fizell
25 July to 11 August 2018

reminiSCENT surveys contemporary artists initiating multisensory experiences through olfactory encounters. Smelling is classified as a “bodily sense” in that along with touch and taste, in order to be ‘known’ or perceived, they need to be experienced with the body. Scent receptors are located in the olfactory cortex, a zone of the brain that overlaps with the limbic system, the area responsible for some memories and emotion. As a result, scents are often linked to memories and form associations that are highly individualised and subjective. The artworks in this exhibition privilege the sense of smell over that of vision and emphasise language and memory as understood through bodily engagement.



Melinda Young
The caress of your scent lingered long, even after you had left...Neckpiece, 2018
frankincense, silk thread



David Capra, *Eau de Wet Dogge* 2015 – 16, glass, perfume, label, 12 x 12cm



► **SYBIL CURTIS, *Travelling South***
15 August to 1 September 2018

Sybil Curtis, *Fuel Tanks & Snow* 2017
oil on linen, 35 x 35cm

Cover: Sybil Curtis, *What are they Storing?* (detail)
2017, oil on linen, 90 x 120cm

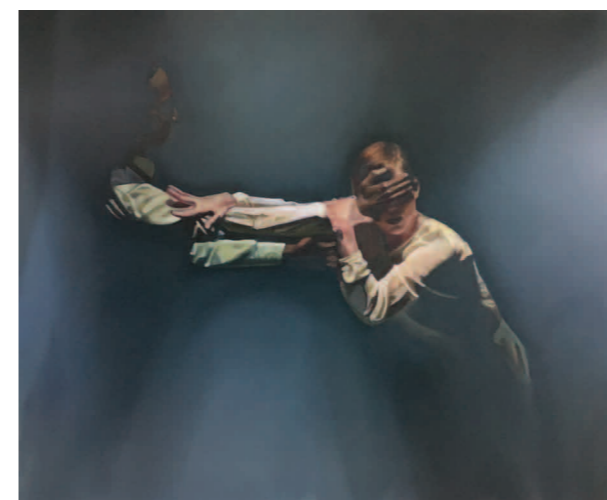
In summer 2016, I journeyed to Antarctica on the ship “Spirit of Enderby”. This series of paintings is based on man-made structures around the Ross Sea, one of the few places where it is possible to land on the Antarctic. One feels transient and insignificant by the sheer scale and hostility of the place. Visually it is stunning and the snow is like a canvas onto which the weather projects different moods.

The images are based on the historic huts of Scott and Shackleton, and those from America’s McMurdo Station and New Zealand’s Scott Base. Looming over the landscape is the active volcano Mt Erebus and it is incorporated into works much as Japanese artists use Mt Fuji.

► **BRIDGET DOLAN, *Reach***
15 August to 1 September 2018

I want to make work that communicates the complicated nature of human relationships. What civility means in contemporary life and how we reach each other across cultural and ideological divides. I draw on my experience in the performing arts as a dancer and theatre maker to paint work that holds tension between brave vulnerability, tenderness and fear.

Bridget Dolan, *Reach* 2017
oil on polyester, 130 x 170cm



► **Sydney Contemporary (Booth F01)**
13 to 16 September 2018

The Gallery will be presenting Charlie Sheard’s new body of work in the fourth edition of Sydney Contemporary, Australasia’s premier international contemporary art fair.



Charlie Sheard
Pure Abstraction
[Flash] 2017 – 2018
acrylic mediums
on polyester
214 x 198cm



► **CHARLIE SHEARD, *DIGONOS***
5 to 22 September 2018

Dionysos, ancient Greek God of nature, ecstasy and transformation, is DIGONOS, the “twice-born”. In his *Canto XLVIII*, the poet Ezra Pound relates the transformative powers of Dionysos to Dante’s journey in *The Divine Comedy*. Pound uses the ancient Greek word Δίγωνος [DIGONOS] to denote a transformation that will only manifest out of being lost in the forest for three years. I have worked on this group of paintings for the last three years.

Charlie Sheard, *Pure Abstraction [Eldreyik]* 2017 – 2018
oil and acrylic on polyester, 214 x 198cm



BLACK BOX PROJECTS



TYLER PAYNE
Womanhours

15 August to 1 September 2018

My series, *Womanhours*, investigates how women's body-correcting practices have transformed the social construction of women's gender. The body-correcting practices studied include body-contour wear, Brazilian waxing, anal bleaching, salt water cleansing and fake tanning. This group of practices has become part of women's everyday experience. Their normalisation has established a strong cultural expectation toward their performance. Self-portraiture is an effective way to critique and undermine the normative regime of media's body-correcting practices. My artwork confronts the lens' male gaze with the awkward, comic labour of body-correcting practices. The 'natural' camera image present in media is hence denaturalised.

Tyler Payne, *Brazilian Wax* (detail) 2016
DSLR video - 18:40mins, edition of 6



SYDNEY CONTEMPORARY
MAY SPACE Video Program
13 to 16 September 2018

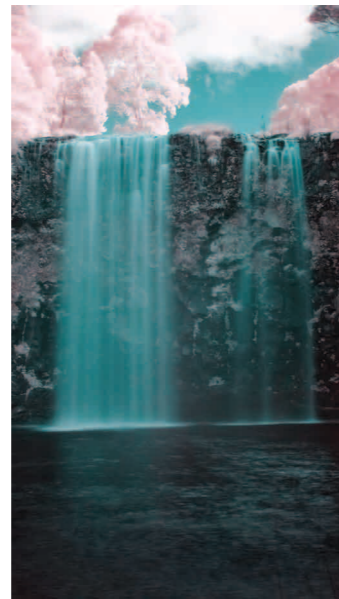
Alongside our presentation of new paintings by Charlie Sheard, we will be presenting new video artworks by our represented artists, Todd Fuller, Mylyn Nguyen, Nicole Welch, plus Claire Anna Watson at Sydney Contemporary. This video suite will be concurrently screening in Black Box Projects.



Top: Todd Fuller, *1872* (still) 2018

Middle: Nicole Welch, *Transformation: the prelude* (still) 2018, Infrared timelapse

Bottom: Mylyn Nguyen, *Here After* (still) 2018



GALLERY NEWS



JANET TAVENER

► We are delighted to announce the representation of Janet Tavener.



JANET TAVENER

► *Janet Tavener and Rew Hanks: In the Ice*, Gosford Regional Gallery, 14 April to 20 May 2018.



TODD FULLER

► Purchased by Gympie Regional Gallery, 2018.

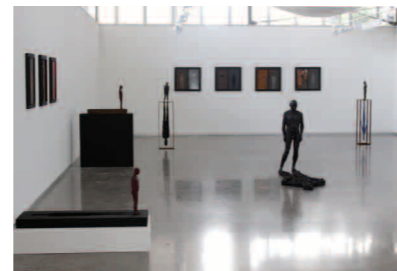
Todd Fuller, *self portrait rowing with dugong (how to raise a siren)* 2016, acrylic, chalk and charcoal on paper 57 x 75cm



TODD FULLER

► Acquired by Collection of the National Art School, Sydney, 2018.

Todd Fuller, *Untitled 6 (Postcards to the Pope)* 2013, chalk, charcoal, watercolour + acrylic on paper, 50 x 70cm



PETER TILLEY

► *Seeing the Shadow*, The University Gallery, The University of Newcastle, 21 March to 14 April 2018.



CATHERINE O'DONNELL

► *2168; Estate of Tomorrow*, Casula Powerhouse Arts Centre, 28 July to 16 September 2018.

MAY SPACE
409b George Street
Waterloo NSW 2017
www.mayspace.com.au
info@mayspace.com.au
t. +61 2 9318 1122
tuesday to saturday 10-5

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