

STABLE

19 November - 4 December 2016

FIONA KEMP

The ladder in *Stable* is very old, at least one hundred and fifteen years old. It has come from the stables at Centennial Parklands Equestrian Centre, formally known as Moore Park Showgrounds, the original boarding facility for horses and livestock at The Royal Easter Show. To each row of stables there is a small loft area above one of the horse stalls where fodder was stored and/or people used to sleep. This ladder ran up the side of a stall to one of these lofts, which is why there is this rather unusual ending to the ladder whereby one side is longer than the other. The ladder reveals, through its physical form, palpable memories when it is engaged with. It wears layers of dirt and paint, as well as worn down parts that expose raw wood, the flesh of the ladder. It is hardwood and it is the passing of time. Obscuring the view between the rungs of the ladder horse brands, printed on fabric that has a ghost like quality about it, do not quite reveal themselves. Like the vacillating process of stability and instability, which is memory, they evade capture.

DANICA KNEZEVIC

The formation of self is cultivated by the negotiation of rhythm of what is visible and what is invisible. This rhythm becomes apparent through a physical presence and reflected through the resonance of another's presence. Empathy enables us to introspectively integrate an understanding of the other's experience with our own. Such reflectiveness of the self is the most integral notion of association and responsibility with and for each other. In *Bound by Longing*, I carry my family's photo albums. They consist of pages filled with experiences that are passed on to me, and memories of my own; familiar stories and felt moments, like songs that I know every lyric too. I pile my binding recollections onto my body, one by one, each album adding more weight to balance. They are the weight of my self: my inherited history, my responsibilities and my own history. The balancing act can be destabilizing, as I push them up to create space for new memories but my longings are put aside to care for my family. But I keep pushing and piling, in hope that I'll make space for new moments to be bound by.

STABLE connotes many things including mental, physical, environmental, elemental stability and instability; a shelter for horses; or a bringing together - as in a stable of artists. These ideas are explored in STABLE, a group exhibition by Nuha Saad, Kath Fries, Danica Knezevic and Fiona Kemp who all share mutual interests in exploring both the conceptual and material qualities of their practices, working with site-responsive, experimental and embodied processes. Together the four artists generate new interpretative connections to critique the themes of stability and stables within Articulate Project Space. Their scope is broad, Nuha Saad works with abstracted ornamental objects, Kath Fries with ephemeral forms, Danica Knezevic with durational performance, and Fiona Kemp works conceptually within her multidisciplinary practice. Materiality is a central concern in STABLE, as these artists playfully and thoughtfully push the limits of their practices.

Articulate Project Space
497 Parramatta Rd, Leichhardt, NSW 2040
Friday to Sunday 11am - 5pm
articulate497.blogspot.com

NUHA SAAD

The Sun Casts Many Shadows interposes minimalism, ornament, memory and identity as restive elements; where ornament and its inherent decadence is framed by the minimal; where an inherited self is defined and projected, though anchored to unlined and bespoke experience. Ornamental forms and colours create re-imagined interiors, where Federation, Victorian and other rooms are invoked. The tactile and rough surface of wallpaper - flock by another name - creates a useful relief, these raised ornaments are a pastiche, largely, yet these arabesques are charged forms/shapes. The flat surfaces between these shapes are the 'ground' in this installation and site(s) for radical transformation. Vivid colours are worked and placed, theoretically in one gesture - tertiary and secondary relationships - but in another gesture or movement of the brush, there is dissolution, a diminishment of pure tone and hue. Where there is graduation there is a Cast. *The Sun Casts Many Shadows*, is an archaeological dig of sorts, though here a fine brush adds rather than reveals, leaving colours of a nostalgic hue.

KATH FRIES

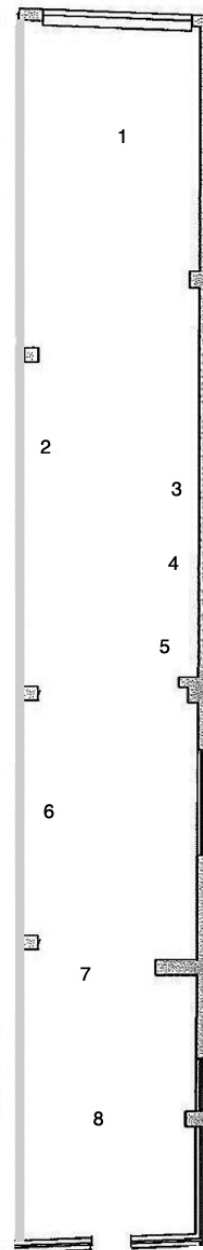
These works are explorations and experimentations with material instability. Such engagements with the tactility of impermanence are central to my practice. I am intrigued by our interpretations of sensory experience, which are inextricably entangled with the continuous changes in the materiality of our surroundings and in ourselves. *Exhale* and *Decant* explore these encounters with beeswax, charcoal, paper, ink, clay and water, inviting corporeal attentiveness to the porousness and flux of matter. Despite the reuse, restaging and various iterations of these materials in my practice, the elemental processes and configurations remain open and unpredictable: shaped by relational engagements, atmosphere, site, accident and circumstance. Observing the palpable transformations of these materials as they gradually crack, crumble, dissolve or disintegrate, can be an embodied experience of time - an engagement with the immediacy of the present moment - converging interconnections between one's self and the world.

FIONA KEMP is a multidisciplinary artist whose body of work explores the way certain objects, images and repetitive practices resonate memory. She has recently exhibited in the 39th Alice Prize, Hidden: Rookwood Cemetery Sculpture Walk and Sculpture by Sea, Bondi. fionakemp.com

NUHA SAAD works across the areas of sculpture, installation and public art and has recently completed two public art commissions for the City of Sydney. Nuha was represented by James Dorahy Project Space in Sydney and has exhibited at Gitte Weise Gallery, Art Gallery of New South Wales, Artspace, Casula Powerhouse Arts Centre and RMIT Gallery. nuhasaad.com

DANICA KNEZEVIC is inspired by the individual's search for self and identity: what lies between visibility and invisibility. She expresses this search through a performative practice, spanning live performance, audiovisual installation, photography and drawing. Danica has recently exhibited at Dominik Mersch Gallery, Airspace Projects, Marrickville Garage, Australian Catholic University Gallery, Delmar Gallery and Sydney College of the Arts Galleries. dijk.com.au

KATH FRIES explores entangled interconnections between our senses and our surroundings in her context responsive practice. She has recently exhibited at Casula Powerhouse Arts Centre, Sydney College of the Arts Galleries, Arteles Creative Centre Finland, Airspace Projects and Hawkesbury Regional Gallery, Windsor. kathfries.com



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1. Fiona Kemp
Stable, 2016
hardwood ladder and photographic prints on organza
275x45.5x5cm
2. Nuha Saad
The Sun Casts Many Shadows, 2016
flock wallpaper, Italian silk, acrylic, vintage wooden post, upholstery trim, upholstery tacks
dimensions variable
3. Danica Knezevic,
Caliper rhythms, 2012-2016
video 4:53 minutes, and caliper
4. Danica Knezevic,
Juggling act, 2016
pigment print on cotton rag paper
70.7x100cm
5. Danica Knezevic,
Bound by longing, 2015
video, 7:55 minutes
live performance 3pm Sunday 4 December 2016
6. Danica Knezevic,
Hold up, 2016
pigment print on cotton rag paper
70.7x100cm
7. Kath Fries
Decant, 2014-2016
unfired ceramic, ink and water
18x104x122cm
8. Kath Fries
Exhale i, ii, iii, 2016
beeswax, charcoal and paper
dimensions variable