

Violent Delights

A solo exhibition by
Joshua Kane Gomes



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In his second solo exhibition, *Violent Delights*, Gomes' narrates the anxieties and expectations of reconciling the dual timelines of a 30-year-old artist versus a 30-year-old adult. Through the mediums of sculpture and installation, Gomes raises concerns of long-term stability and sustainability with consideration to conventional responsibilities such as filial duty and self-care.

The necessitation of cost to one's self in relation to creative output is called into question in works such as *All That Glitters Isn't Gold*, a series of skeletal unicorn pinatas, gutted with almost comically oversized pink plastic cake knives, offering up sweets to viewers as they bleed rainbow hues.

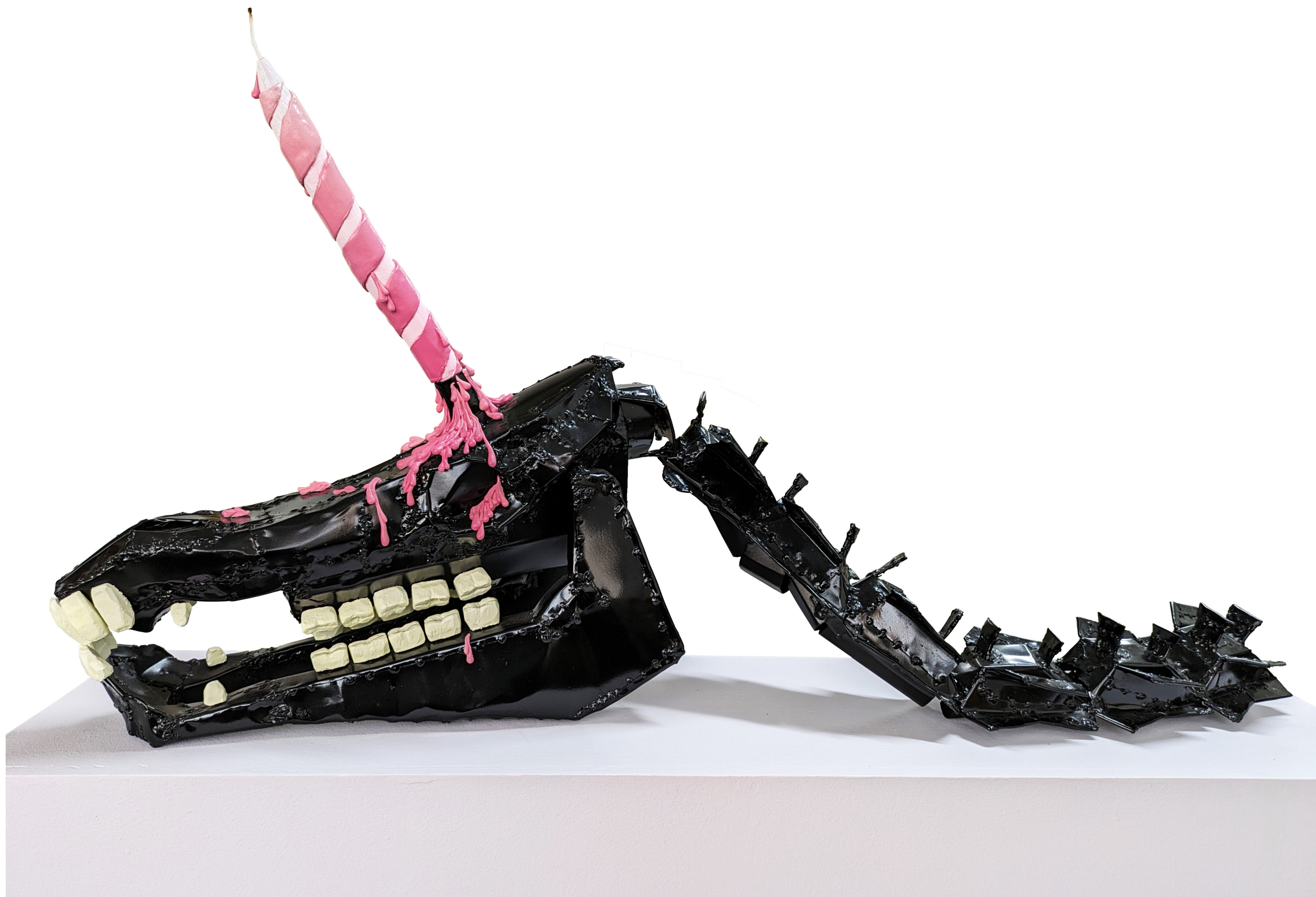
Text also plays a significant role in Gomes' presented works, combined with objects into amalgamations that confront the viewer with moods oscillating from mania to melancholy, such the exhibition's namesake: *VIOLENTDELIGHTS*, a spiked baseball bat with soft embroidered text, hinting at roots of tenderness in self-destructive behaviours. Gomes continues down this line of inquiry in works such as *Echo and Spaces Once Held*, posing phrases in familiar objects that express feelings of avoidance, yearning and loss.

While whimsical and playful with an emphasis on birthday paraphernalia, there is an atmosphere of world-weary heaviness to Gomes' sculptures, this body of works are presented as equal parts a tongue in cheek commentary on millennial woes; and a sincere expression of existential angst, self-doubt and vulnerability.

Exhibition Summary

List of Works





Wish-maker (2023)
Steel, XPS foam & polymer clay
49(h) x 98 x 22 cm



scurra (noun) - jester, joker, wit, clown



All That Glitters Isn't Gold I (2023)
Steel, XPS foam, polymer clay, 3D-printed PLA,
epoxy resin & candy
64(h) x 118 x 67 cm



If the road to hell is paved with good intentions; maybe the path to self-actualization is slow burn self-annihilation.

All That Glitters Isn't Gold II (2023)
Steel, XPS foam, polymer clay, 3D-printed PLA,
epoxy resin & candy
54(h) x 119 x 85 cm



No Strings on Me (2024)
Steel, PE foam, polymer clay, fabric, polyester fiber fill,
acrylic paint & modelling paste
38(h) x 119 x 86 cm



To whole-heartedly accept that there are no high powers, nor cosmic entities, even
remotely interested in toying with your life is rather demoralizing.





The Weight of Your Silver Linings (2024)

Embroidery thread, plastic, epoxy putty, epoxy resin & silicone
12(h) x 23 x 9 cm



The trepidation of watching you grow up too quick, paid back in full by the helplessness of watching them grey.



Spaces Once Held (2024)
Steel, enamel coated foam, chain, carabiners, PVC
pipe & flanges
21(h) x 96 x 109 cm



"Blessed are the forgetful, for they get the better even of their blunders."
- Nietzsche



Echo (2019)
Framed acrylic mirror & neon
95(h) x 65 x 13 cm

Echo fell in love with
Narcissus; Narcissus with
himself.

One after the other, they
wasted away, consumed by
a love that could not be.



VIOLENTDELIGHTS (2024)
Steel, aluminium, embroidery
thread, ribbon & nails
94(h) x 15 x 15 cm

Deep breaths now,
and slowly count down from ten

paperbagbreaths I (2024)

Past exhibition catalogues, annealed steel wire, chain & cleat hooks
95(h) x 65 x 13 cm



10 9 8 7 6 5 4 3 2 1



paperbagbreaths II (2024)

Past exhibition catalogues, annealed steel wire, chain & cleat hooks
95(h) x 65 x 13 cm

Artist Profile



Joshua Kane Gomes (b.1993, Malaysia) documents his mental states through sculpture and installation. The introspective nature of Gomes' practice focuses on captured moments of vulnerability with sprinklings of levity as he explores the line between rational and sentimental sensibilities within our interpersonal relationships, leveraging the art-making process into a platform for conversations often held behind closed doors.

Further information on the artist's portfolio is available at:

<https://joshuakanegomes.com/>

Curriculum Vitae

Education

- 2017 Diploma in Fine Arts (Distinction), Nanyang Academy of Fine Arts, Singapore
- 2019 **Art Expo Malaysia**, MATRADE Exhibition and Convention Centre, Kuala Lumpur, Malaysia (Richard Koh Fine Art)

Solo exhibitions

- 2024 **Violent Delights**, temu house, Petaling Jaya, Selangor, Malaysia
- START at Gillman Barracks**, Gillman Barracks, Singapore

Awards & Residencies

- 2019 **These Things We Do**, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2023 **Acme Studios, Khazanah Residency Programme**, Khazanah Nasional Associate Artist Residency, London, England
- 2017 **Cheong Kam Hee Art Prize**, Nanyang Academy of Fine Arts Grad Awards, Singapore
- 2014 **Tuition Grand for Art Institutions**, Ministry of Education, Singapore

Selected group exhibitions

- 2024 **S.E.A. Focus: Serial and Massively Parallel**, Tanjong Pagar Distripark, Singapore (Richard Koh Fine Art)
- 2023 **Art Basel Hong Kong**, Hong Kong Convention & Exhibition Centre, Hong Kong, China (Richard Koh Fine Art)
- 2022 **Hotel Art Fair**, The Standard, Bangkok Mahanakhon, Bangkok, Thailand (Richard Koh Fine Art)

Art Jakarta, Jakarta Convention Centre (JCC) Senayan, Jakarta, Indonesia (Richard Koh Fine Art)

Bread Crumbs, duo exhibition with Sarah Radzi, Richard Koh Fine Art, Gillman Barracks, Singapore

- 2020 **In Our Own Frame**, RKFA-SG 10th Anniversary Show, Richard Koh Fine Art Gillman Barracks, Singapore

Right Here! Right Now!, Art Gallery Weekend, Artemis Art, The Back Room KL, Core Design, Suma Orientalis, and Richard Koh Fine Art, Kuala Lumpur, Malaysia

TOUCH ME, Digital exhibition, London, England. Curated by Veronika Neukirch

The Foot Beneath the Flower: Camp. Kitsch. Art. Southeast Asia., ADM Gallery, Nanyang Technological University, Singapore. Curated by Louis Ho

Locating Malaysian Contemporary Art: The Echo Boomers, Richard Koh Fine Art, Kuala Lumpur, Malaysia

S.E.A. Focus, Gillman Barracks, Singapore (Richard Koh Fine Art)

Emerging: Collection Singapore Contemporary Art - Selections from the DUO collection, The Private Museum, Singapore



