

RECURSION

I OF II

15.02.23 - 22.02.23

EXCURSION

II OF II

08.03.23 - 22.03.23

Ellie Antoniou
Marco Bizzarri
Sonya Derviz
Xiaochi Dong
Tim H H Lee

Ellie Antoniou

Ellie Antoniou's practice is a meditation on screens and the absorption of this absurd object as a normative element of contemporary society. It is an introspection and an invitation for reflection; a dialectic process of interrogating proposed notions of singularity. Thoughts on light and acceleration guide her research on spacetime and the increasingly disappearing present. Her images reveal enigmatic forms and speculative spaces vulnerable to interpretation. Antoniou weaves a fluid language across digital and physical means of making, employing an array of processes; from chemical and mechanical treatment of metallic plates to the creation of computer generated environments. Fragments of her esoteric world are revealed in the form of steel engravings, video, computer games and digital prints.

Dark Night
2021
Treated mild steel
13 x 32cm



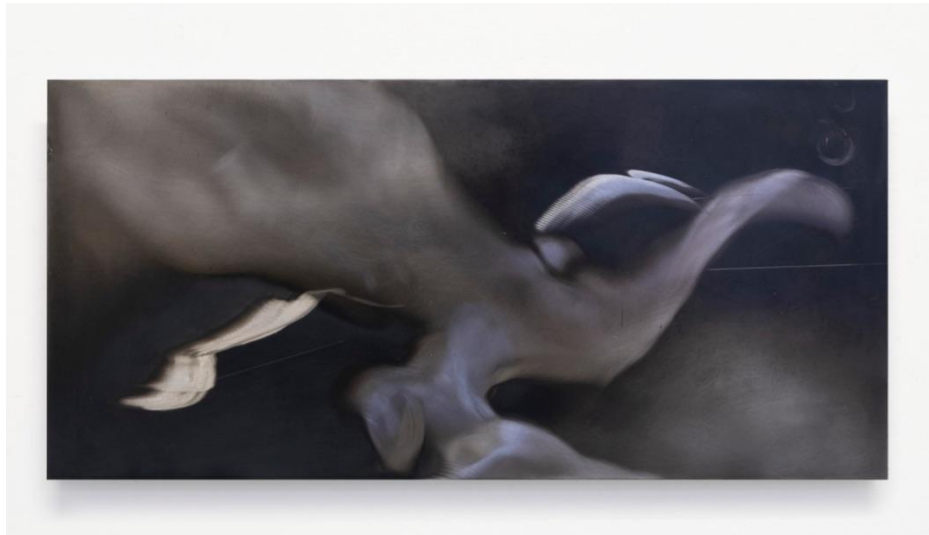
Ellie Antoniou

Steel Life

2021

Treated mild steel

20 x 42cm



Ellie Antoniou

LMB
2020
Treated mild Steel
16 x 32cm



Ellie Antoniou

*Reconciliation of nothingness and the
disintegration of vision - night mode*

2022

Treated mild steel

50 x 65cm



Ellie Antoniou

*Glimmer in the absorbent; a desire for luminosity
and the manipulation of night*

2022

Treated mild steel

70 x 70cm



Ellie Antoniou

Offering
2022
Treated mild steel
80 x 90cm



Ellie Antoniou

Marco Bizzarri

His paintings respond to the exercise of collection and transposition. In order to save and conserve, Marco carries out pictorial exercises that aim to fix elements/images that will be affected by the passage of time. By rescuing objects, events, people or places that run the risk of being forgotten in the cycle of exchange of images - due to the hierarchy of the thickness of everyday life - the artist composes situations that link different spaces, times and actors in a single image. An exercise that responds to the need to give visibility to those fleeting things coming from an autobiographical context that reveals events of the artist's everyday life, however, charged with strangeness. With regard to the relationship between materiality and pictorial technique, the gesture of concealing, through sandblasting, refers to a double movement: it is shown and hidden, revealed and concealed, manifested and reserved. In this exercise, light, as a material and compositional problem, is essential. In this sense, Marco's paintings are resonant objects, that is, the record of objects from the past that are summoned in the present, vibrating. This appearance of what is represented is presented in memory and in the future, in an overlapping of times. As in memory, they all "occur" simultaneously, inhabiting the same temporal and spatial dimension, independent of the moment in which they were produced.

Pack
2022
Acrylic on linen
50 x 76cm



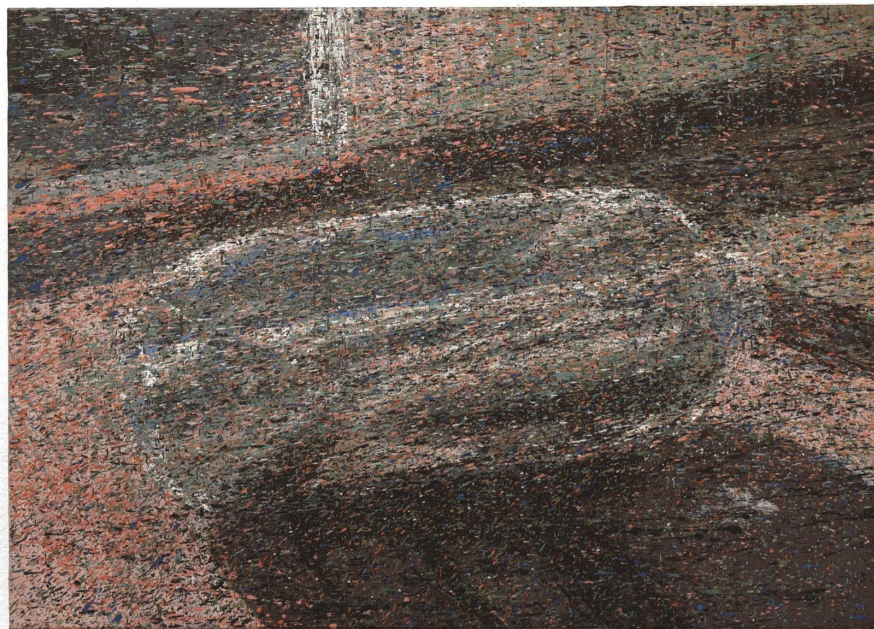
Marco Bizzarri

Relicario

2023

Acrylic and oil on canvas

50 x 70cm



Marco Bizzarri

Relicario II

2023

Acrylic and oil on canvas

40 x 50cm



Marco Bizzarri

Sonya Derviz

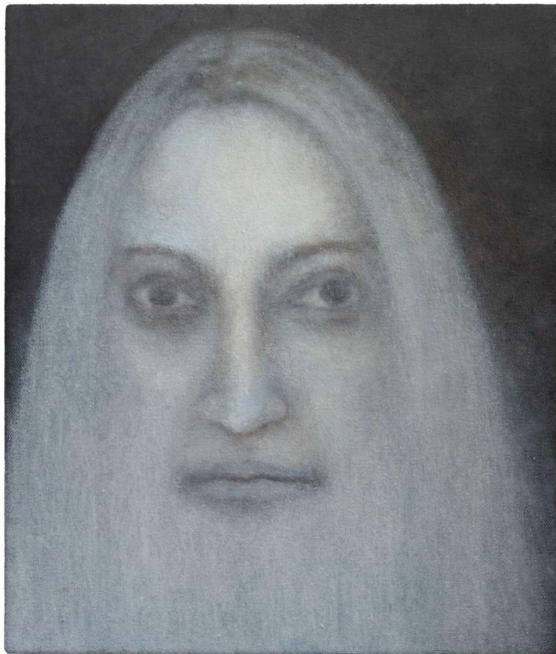
Although recognisable, the figures present in Derviz' works are mined from the subconscious. In her Wise Young Girl series, the artist continues her investigation into unspoken behaviours and the human psyche. Derviz may begin by materialising her painting through memory, familiar faces or references to visual cultures, but she then enters uncharted territory: It is a repetitive process of “letting go” and accepting the intuitive relationship between the subconscious and the physicality of the painting, or as she states, “accepting the familiar, finding something new.” The works evoke notions of isolation and abandonment. They are worked and re-worked; their final appearance connecting images with sensations and memories.

Wise Young Girl

2022

Oil on canvas

30 x 20cm



Sonya Darviz

Wise Young Girl

2022

Oil on canvas

30 x 20cm



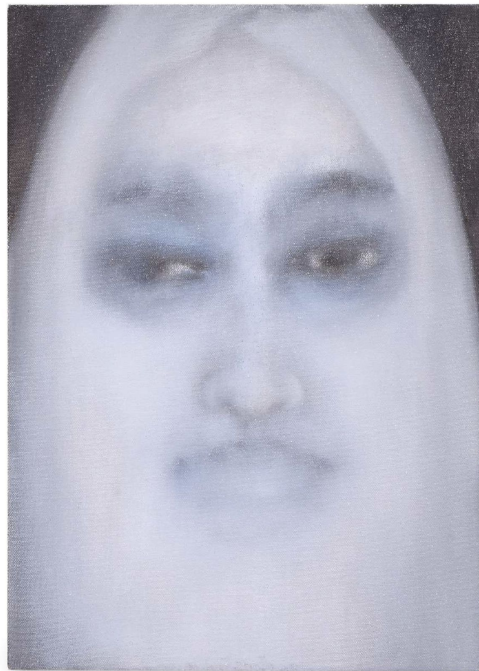
Sonya Darviz

Wise Young Girl

2022

Oil on canvas

30 x 20cm



Sonya Darviz

Xiaochi Dong

Xiaochi tends not to use specific subject matter as a starting point in his creative process. Rather, he makes a determined dash into playing a mind-entertaining and spirit-elevating simulation game on the canvas, drawing his inspiration from "Wòyóu", a traditional Chinese aesthetic concept that expresses the idea of "spiritual excursion".

Through this sort of spiritual excursion, Dong has a strong urge to step into a threefold conceptual realm composed of fragments of memories, ideals and pure fantasies, a realm that is isolated from current affairs and popular topics of our time.

He employs certain techniques such as repetitive layering of brush strokes, hand movements that are reminiscent of East Asian calligraphy and audacious uses of negative space and greyscale to create a visual impression that blurs the boundary between the material and the abstract.

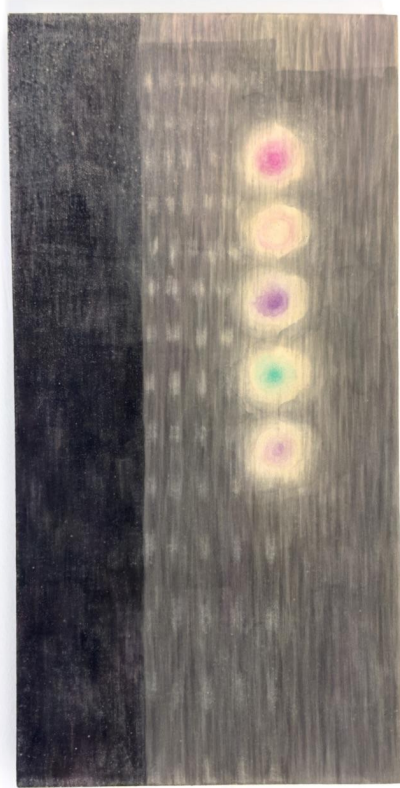
Dong believes that his work makes no difference to looking after bonsai or terrarium. It is the "means" that matter, as opposed to the "ends".

Into the Neon Rain

2022

Ink, mineral pigment, volcanic clay and gauze on a wood panel

50.8 x 25cm



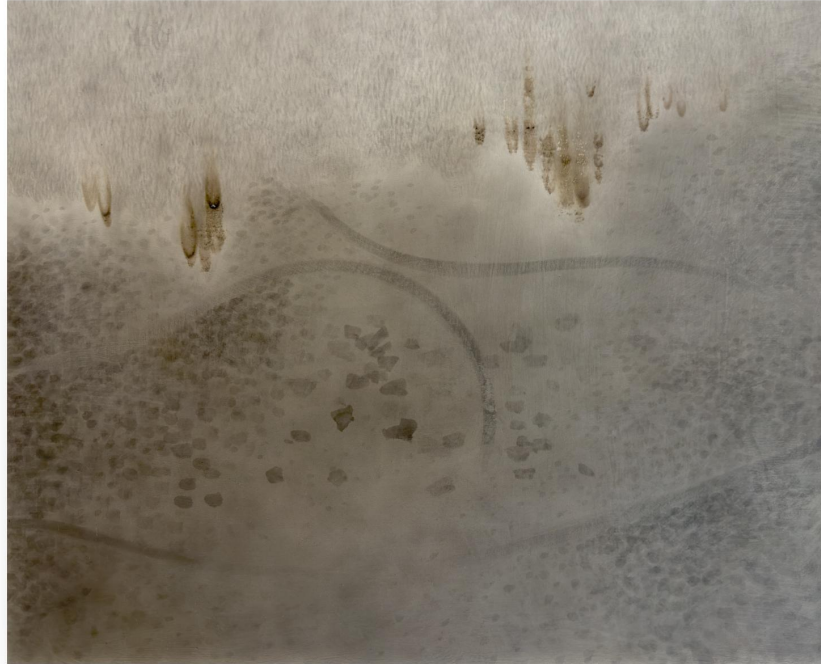
Xiaochi Dong

A Roving Ink

2022

Fire and volcanic clay on wood panel

51 x 61cm



Xiaochi Dong

Would Bamboo Bloom

Ink and volcanic clay on Linen

2022

130 x 160cm



Xiaochi Dong

Tim H H Lee

A small description by Lee on his own practise: For me, making art is a surrogate for a modern-day ritual, akin to a form of contemplative practice. It allows me to be in tune with ideas of selfhood and heritage. My Chinese background informs many elements of my paintings, acknowledging the limitations of language, the losses in translation, and the tensions arising from often-opposing ideologies.

My work features symbols and objects of spiritual belief. I'm interested in how artifacts and icons appear to our contemporaneous gaze - what happens to their sacred or profane values when they become untethered from their original context - when they are digitized and/or become commodified?

How do we repurpose or disavow the adornments and perspectives inherited from history (or place) to live in this modern age?

The manner in which I work is as important as the end product. I like to keep a hand-made quality or a sense that the hand is at play in my work - it's important to me not to lose touch with some traditional approaches. I select and edit images that I feel deserve a second take. The action of painting provides space for me to re-interpret or re-evaluate the tone of the original. I'm looking to test the limit of meaning – to the point where it becomes meaningless and vice versa - when does form become abstract? (and again, vice-versa).

And It Drew a Figure of Ape

2021

Ink on Xuan paper

72 x 50cm



Tim H H Lee

Oxymorons

2021

Ink on rice paper laid on panel

48 x 30cm



Tim H H Lee

As Though the Self Was a Thing I Could Help

2021

Ink on Xuan paper

58 x 40 cm



Tim H H Lee