

*CATALOGUE*

*Terminal Parlour*

10.05.23 - 07.06.23

Amba Sayal-Bennett  
Matija Čop  
Ethan Caflisch  
Ali Glover  
Charlie Oscar Patterson  
Luke Parry  
Bo Sun

# Amba Sayal-Bennett

Sayal-Bennett's sculptures, made from 3D printed mild-steel, are a response to instances of exclusion. The sculptures incorporate motifs from Moghul miniatures and flower designs that grow over their steel frames. Sayal-Bennett employs ornament as an irritant to act against the rigidity of sanitised geometries. The botanical forms reject the ubiquitous whiteness and sterile emptiness, making space for an encounter between the symbolic order of Modernism and that which threatens its stability. Form does not follow function but instead dictates the work's development in these pieces. Ornamental motifs become autonomous, free-standing structures, fabricated using the same digital methods that have ushered in an ornamental renaissance within contemporary architectural practice.

Sayal-Bennett reimagines architecture as an experiment in future imagining, rather than a tool to carve up or colonise space. Her work has a sci-fi aesthetic that has often been criticised for its colonial overtones and veneration of imperial adventure, characterised by stream-lined Modernist architecture to depict its utopian visions of speed and progress. However, Sayal-Bennett reclaims farness as both a spatial and temporal element, drawing on ornament to create propositional forms directed towards the future. Her formal investigations trace the interconnected and complex relationships between science-fiction, Modernism, and Imperial legacies to present a schematic of resistance. Her architecture of excess enlists excluded and marginalized elements in a project of post-colonial storytelling.

*Mantle*

2023

Powder coated mild steel, PLA, fabric

27 x 9 x 3cm



Amba Sayal-Bennett

# Matija Čop

Čop's artistic approach focuses on exploring the transformative power of "translation" as ideas, structures, and their component materials move between different encapsulating frameworks.

His visual language is built on carefully selected unit elements, which are iteratively combined, reconfigured, and dissolved according to project-specific logics he devises himself. Through these works, viewers are encouraged to reflect on the tensions between order/disorder, manufacture/craft, and unit/system.

In his Series 21, Čop suspends soft sculptures that translate personal sound recordings into three-dimensional columnar forms, using his distinctive interlocking technique. By using sound fragments from intimate exchanges with his partner, such as spoken words and unspoken sounds of physical presence, he produces visual waveforms that reveal sonic relationships between frequency, amplitude, timbre, and duration, which then serve as the compositional elements of each piece. These works are totemic and monumental in scale, yet they remain fragile and hollow, reflecting the impossibility of capturing and materializing something that is inherently ephemeral.

*Right Now*

2023

Ethylene-vinyl acetate

210 x 50 x 50cm



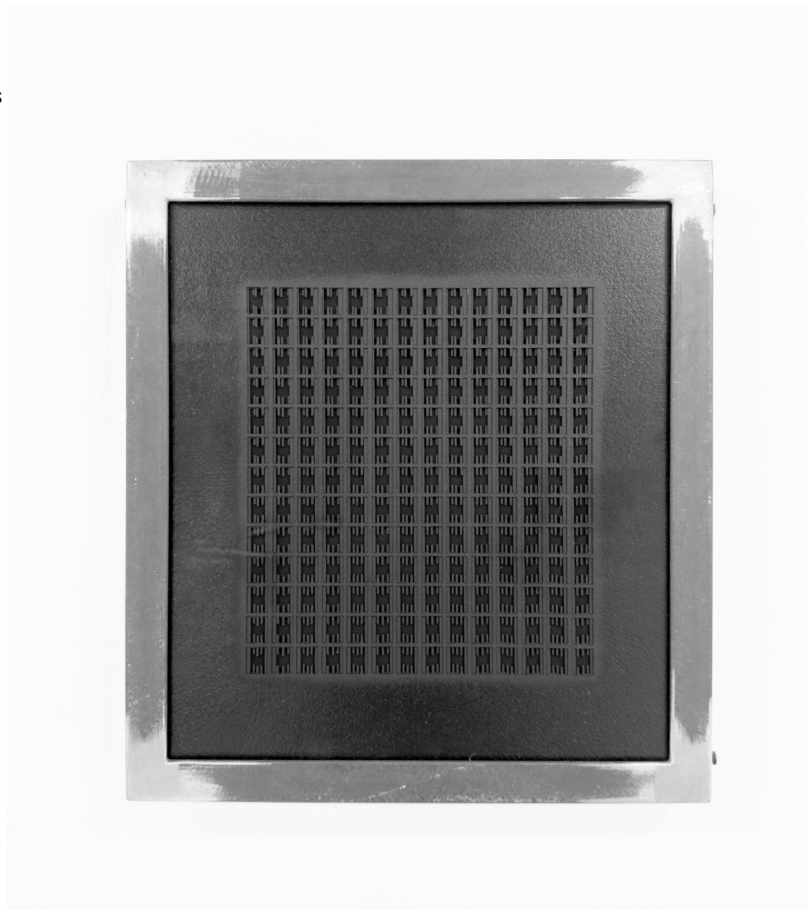
Matija Čop

*I've got no place*

2023

Oil and gouache on 300gsm cold pressed Arches

28 x 31cm



Matija Čop

# Ethan Caflisch

Ethan's creative practice is rooted in a combination of material, process, and form. His artistic journey began with ceramics and has since evolved to include a range of other media, such as sculpture, quilted textile paintings, photography, and progressively acrylic and oil painting. He continually pushes his practice forward by exploring new materials and techniques, while still maintaining a foundation in sculpture and painting.

Although the artist's work spans across a variety of forms, there are a few core concepts that remain consistent. These include material as material, architectural thresholds, interior/exterior relationships, and most recently, the figure. Each new piece that he creates is informed by his previous works, through exploring the boundaries and possibilities of translation through different mediums.

There is a delicate balance of precision and tolerance in the artist's work. While they meticulously plan out their pieces, they also allow for unexpected changes and adaptations during the creation process. This approach enables the artwork to evolve and take on a life of its own. Caflisch's new projects begin with an exploration of materials, which they then refine mathematically to achieve a high degree of accuracy. However, the artist also values the natural imperfections that come with handcrafted work. The process of creating the piece is just as important as the final product, as it allows for a level of depth and complexity that cannot be achieved through a purely calculated approach. Ultimately, the artist believes that true perfection can only be attained by letting go of the conscious pursuit of it.

*Nothing I ain't scared of, again*

2023

Acrylic and gouache on canvas, pine and brass brad frame

31.5 x 31.5 cm



Ethan Caflisch



*Dying for a while (film still XXVII)*

2022

Acrylic on linen, pine and brass brad frame

31.5 x 31.5 cm



Ethan Caflisch

*Dying for a while (film still XXIV)*

2022

Acrylic, gouache, and charcoal on linen, pine and brass brad frame

21.5 x 21.5 cm



Ethan Caflisch

# Luke Parry

Through the use of minimal assemblage, Parry engages in a speculative exploration of material functionality in the absence of environmental codes. Employing wood, metal, and plastic, they seek to strike a delicate balance between sculpture and industrial design. His works consist of singular planes arranged in momentum, evocative of mechanical vertebrae and indicative of the artist's recent experimentation with essential forms.

What sets the Parry's work apart is their technique of exposing the modes of assembly, which serves to distance the fixtures from their original industrial intention. In doing so, he invites the viewer to consider the objects in a new light, one that is free from their original context and imbued reflection and interpretation.

But form is not the artist's sole focus. They are equally intrigued by the role of lighting in their works, recognizing its capacity to both attract and repel the viewer's eye. By thoughtfully incorporating lighting into their pieces, the artist seeks to create a multi-sensory experience that engages the viewer on multiple levels, going beyond just visual perception to also stimulate their tactile and sensory awareness. In this way, the Perry creates a dynamic interplay between the object and the viewer, an interaction that is both intellectual and visceral, challenging and rewarding.

*Black rock sands*

2023

Reflective fabric, plywood, galvanised steel channel,  
assorted steel fasteners, light batten, fluorescent tube light

200 x 50 x 20cm



Luke Parry

*Infinity Module*

2022

plywood, extruded acrylic tube, assorted steel fasteners

165 x 25 x 25 cm



Luke Parry

# Ali glover

Ali Glover is an interdisciplinary artist who specializes in site-specific interventions that examine the impact of architectural infrastructure on systemic structures in daily life. The artist explores the concept of constraint in urban environments and how it influences behavior, movement, and psychological patterns. Rather than focusing on the main space, Glover is intrigued by the peripheral areas, which can act as a page margin and allow idle thoughts to be passed through to the main space, thereby influencing the subject occupying that environment.

The artist incorporates moments from other forms within his interventions, allowing markers in time to be made with the goal of collapsing them simultaneously. Glover also explores the politics of daydreaming through field recordings, questioning areas of productivity and boredom. When combined with structural installations, his work serves as a commentary on the constitutional aspects of an individual's mental space and society's expectations of uniformity.

Glover's interventions explore the impact of constraining places and how they alter behavioral and movement patterns. These structures act like hauntings within the confines of the environment, using architectural, visual, and sonic signs to influence the subject's experience. The artist's work engages with the politics of space and questions the societal expectations placed on individuals in a uniform way.

*When the Seeping Starts*

2022

Engraved mild steel

59.5 x 59.5cm



Ali Glover

# Charlie Oscar Patterson

Patterson's practice is characterised by the production of multiple bodies of work that seamlessly blend elements of minimalism and abstraction while merging sculpture and painting in a modernist tradition. Patterson's approach prioritizes the physicality of the canvas and downplays its decorative qualities, inviting viewers on a transformative journey of discovery that challenges traditional notions of space and light.

Patterson reveals his fascination with light, as he builds multiple layers of dense oil paint to create a singular colour tone that enlivens the canvas, emphasizing its surface, highlights, and shadows. As viewers move around the artwork and the light changes, the canvas takes on new dimensions of colour and shape, illuminating its physical presence.

Patterson's emphasis on the physical presence of the artwork itself underscores his belief in the importance of form over self-expression. This is exemplified in his monochrome pieces, which showcase his exceptional skill in highlighting the subtle nuances of a single color tone. Through his art, Patterson encourages viewers to experience the interplay between color, light, and form in new ways, unveiling the transformative power of the canvas.



No.11-5 Black & White  
2023  
Oil and acrylic on canvas  
103 x 103 x 12cm



Charlie Oscar Patterson

# Bo sun

Bo Sun's artwork represents a significant exploration of the intersection between anatomy and mechanics in the contemporary post-humanist era. Through the use of industrial materials such as aluminium, perspex, resin, and metal fixtures, the artist reconstructs biomorphic forms to investigate the merging outcomes of combining natural organic shapes with synthetic materials. This approach defies conventional perceptions of the relationship between bone structures and fabricated objects, and instead, emphasizes the fusion of incompatible materials.

Sun's artistic practice involves a critical investigation of the underlying patterns and structures within industrial design. By focusing on exoskeletons and other structural elements, the artist challenges the traditional dichotomy between natural and artificial forms, and highlights the potential for convergence and integration between them. Through this process, Sun raises important questions about the relationship between humans and technology in the contemporary era, and the ways in which the two can be harmoniously integrated.

Bo Sun's work is a compelling exploration of the fusion between anatomy and mechanics, utilizing industrial materials to reconstruct natural organic forms. The artist's focus on exoskeletons and other structural elements challenges conventional notions of the relationship between natural and artificial forms, highlighting the potential for convergence and integration between the two. Ultimately, Sun's work prompts important questions about the role of technology in the contemporary era and its potential impact on humanity.

Grafting

2023

Aluminium, Perspex, metal fixtures, silicone, PLA

21cm x 50cm x 19cm



Bo Sun

Lithops

2023

Aluminium, Perspex, metal fixtures, silicone, resin

20cm x 70cm x 6cm



Bo Sun