

AS LONG AS THE NIGHT IS DARK

13 May – 3 June

* AN EXHIBITION *

Spawned originally for Wagga Wagga Art Gallery this is the butchered touring incarnation of As Long as the Night is Dark, an exhibition that muses on the doomed nature of humanity with playful nihilism and prophetic vision. Attuned to the darker sides of the mind and the spirit, ten contemporary Australian artists respond to the anxiety of the future with the melancholy of the past. Contrasting new mediums and old, this multifarious showcase of artworks is gathered together in joyous celebration of the dark night of the soul.

Iconic artist Bernhard Sachs presents one of the centrepieces of the exhibition, a vast assemblage constructed from the diary pages of his youth. An inspiration for many of the artists exhibiting in As Long as the Night is Dark, Sachs explores the inscrutable process of the ownership of history, its existential thematics and their obsessional underwriting.

Widely renowned for her practice in photography, Linsey Gosper deconstructs identity and has an interest in the fields of the occult and magick. Her images can be exemplified in the striking and foreboding large pigment print The Mouth of Hell.

The paintings of eminent Janenne Eaton question the role of visual arts in the processes of social change, social justice and empowerment. Here in As Long as the Night is Dark, Eaton's dark yet glittering works mingle enamel and mirrors.

In the space between construction and deconstruction, Jordan Wood's contorted ceramic heads evoke a landscape of doomed and purgatorial souls. The unsettling warping of materials is also central to the large work of Talitha Kennedy, whose obsessive hand stitched animal skins summon uncanny sculptural spells.

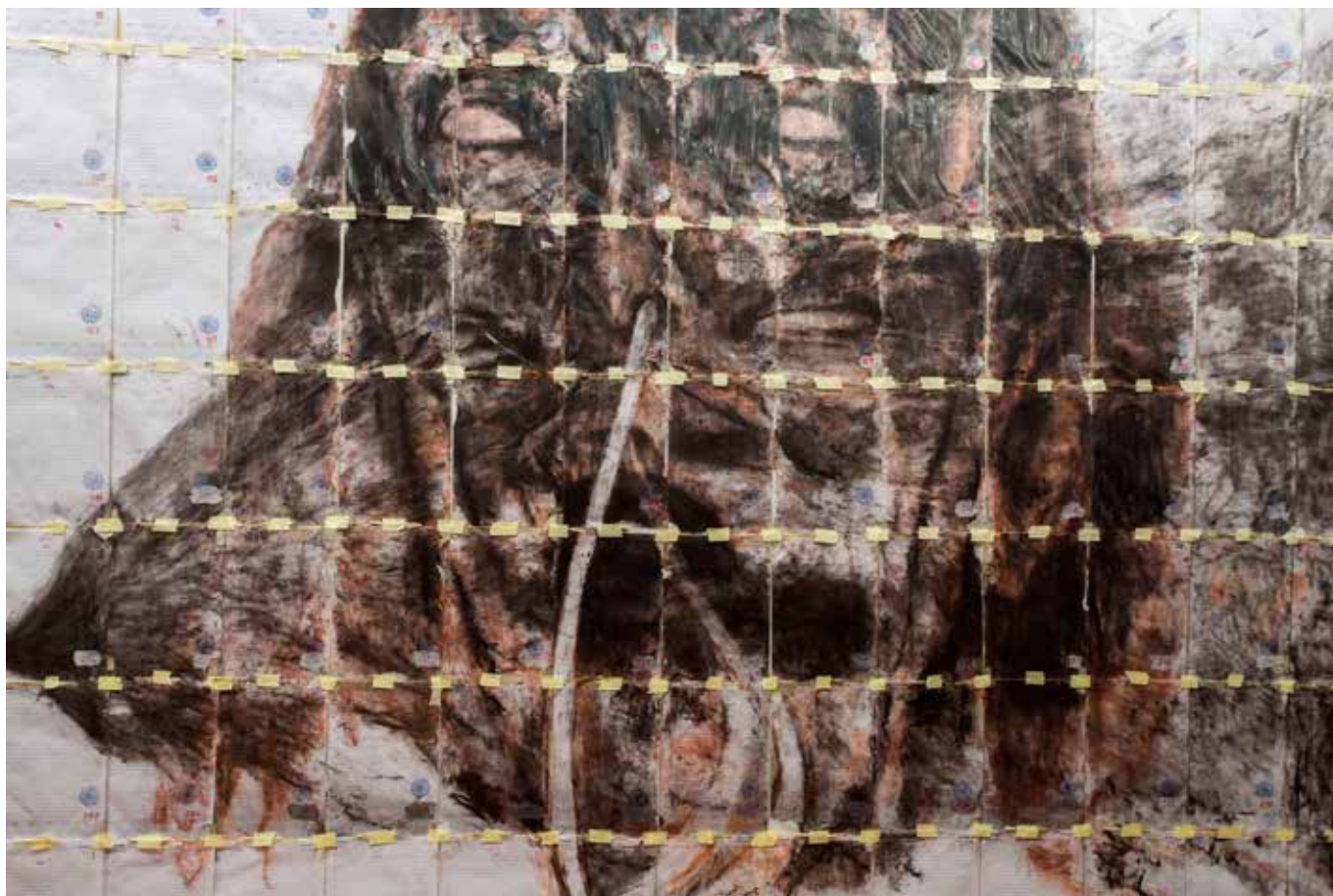
Using found material, Christian Bishop's multimedia installation gives the experience of trespassing into a traumatic memory. Working on large scale acrylic, Adam Boyd draws from the depths of the subconscious mishandling form and language, to evoke phantasmagorical Rorschach maps of skewed time. Juxtaposing the monumental is the concise miniature suite of graphite drawings by Dan Price.

Describing the atmosphere of the exhibition that he has brought together Pericich says, "Take comfort in hopelessness cos we are all in this beautiful mess together."

The exhibition is accompanied by a 333-page zine-style catalogue co-corrupted by Travis John who also helped with putting the thing online at <http://as-long-as-the-night-is-dark.tumblr.com>.



JORDAN WOOD
Sunken Heads
2017
Ceramic, concrete, wood.
approx 40cm each. 20 unique states
\$450 each



Detail installation view
Image: Jacob Raupach

Bernhard Sachs
'The Paranoiac-Critical Ratio (one year or two seconds of
ecstasy) Melbourne 3.39.02 am 2005 Dali Cadaver'
2016
Charcoal, ink, comte, rubber stamp, acrylic, texta on diary pages in plastic sheets
\$POA

Courtesy of the artist and NKN Gallery



Adam Boyd
'Dead Reckoning'
2017
Acrylic on four acrylic panels
244 x 240cm
\$5,500



Talitha Kennedy
'Effigy for Repressed Entropy'
2015
Leather, thread, polyester fibre, wire & gravel
Dimensions variable (approx. 350cm height)
P.O.A



Linsey Gosper
'The Mouth of Hell'
2017
Pigment ink print on di-bond
120 x 152 cm
\$2,300



Janenne Eaton
'Pool of Worries'
2015
Enamel, mirrors, Femo on canvas
112 x 132cm
\$9,500



Janenne Eaton
'Deadeye 1&2 (The Tyrant, after Ambrogio Lorenzetti, Allegory of Bad Government, 1399)'
2015
Enamel, mirrors, decal, Femo on canvas
14 x 34 cm each. (pair)
\$2,200 each



Dan Price
untitled (skull & guitar & shirt)
2015-6
Graphite on paper
30 x 40 cm (framed)
\$1,300 each (suite of 3)



Christian Bishop
'Lure'
2014
Found objects, exhumed weed matting, looped video
and audio, duration 3:51
3 x 3 x 2.6m
\$3,500