

fully (un)formed

14 JANUARY - 24 JANUARY

thehold

This exhibition catalogue documents *fully (un)formed*, an exhibition by Hailey Atkins, Rhiannon Dionysius, Fred Gooch, Ree Hegh, Jack Mitchell and Aish Saffigna held at The Hold Artspace.

The exhibition opened on 14 January 2015 and continued until 24 January.

Front cover

Jack Mitchell, *SHAN*, 2014

Over page

Fred Gooch, *Untitled (surfaces)* (detail), 2014

Next pages

Ree Hegh, *The End of Superheroes* (detail), 2014
Hailey Atkins, *One week in the front room VI*, 2015
Hailey Atkins, *One week in the front room III-VII*, 2015
Aish Saffigna, *Body posture 7, 53, 11*, 2014
Ree Hegh, *The End of Superheroes* (detail), 2014



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Artists' Essay

As emerging artists (and emerging people) we often find ourselves in a state of confusion and wonder, where the boundaries between reality, expectation and desire present tricky obstacles made for tripping. *fully (un)formed* seeks to explore these boundaries by testing the limits of the presupposed, questioning the expected, finding comfort in the familiar and tentatively tickling the unknown. Across a range of developing contemporary practices, we - the six *fully (un)formed* artists - present our sometimes awkward, sometimes chaotic, sometimes brave but always honest attempts at forming our identities, our practices and our understandings of the world around us.

Jack Mitchell engages the possibility of alternate narratives in her series of assembled observational paintings. Using her own social surroundings as the context for ambiguous narrative construction and manipulation, she blurs the lines between truth and assumption with her unplanned painterly marks, transparent layering, murky tones and brittle, nervous surfaces to impose character on figures of the known and unknown alike. Each figure, unclear and seemingly undone, works to expose the effects small assumptions can have on a big picture scale; while allowing the viewer make narrative assumptions themselves.

In **Fred Gooch's** work it is not only the content and imagery, but also the process, medium and traditions of printmaking which are given the possibility of multiple viewpoints and understandings. Through a combination of layered processes and selected drawing mediums, techniques, surfaces and colours, he seeks to imply rather than define





narrative. By contrasting the mechanical, repetitive and often de-humanising qualities of the print making process with a more man made, gestural and un-mediated approach, the unintentional becomes the hero, reproducibility becomes irrelevant and the uniqueness of the mistake, often frowned upon in edition printmaking, is celebrated.

Ree Hegh's installation *The End of Superheroes* is the anti-celebration; a dimly lit aftermath of familiar connections broken down. Her work often ponders the destructive potential that lies in the imbalance in human-technological engagement and the uncertainty of where our relationship with the animated inanimate is leading us. Here she presents a possible reality; a future landscape in which technology remembers us in our absence, in an ambience of fading optimism and looming questions regarding our ever present popular culture belief systems.

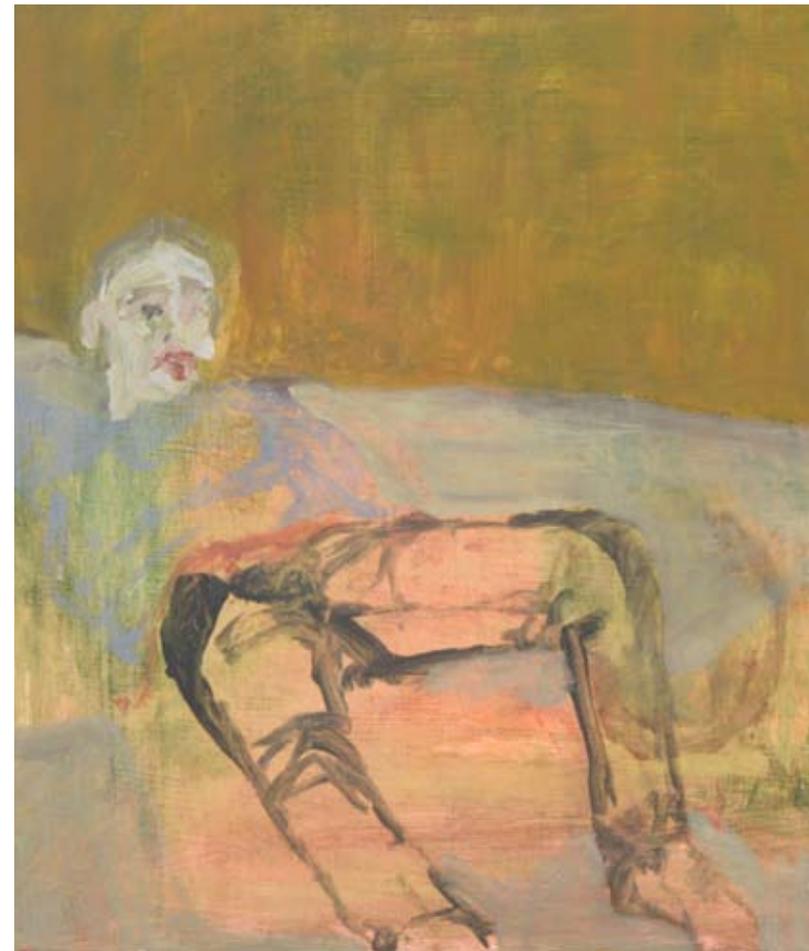
Rhiannon Dionsysius gives us an ambiguous negotiation of gendered and sexual spaces and expectations with her strange and oddly sexual bodily forms. Her work is an exploration into the multitude of possible experiences the body is exposed to - contextualised and re-contextualised as it moves through any given space. In an attempt to strengthen her own understandings she does away with the clear binary oppositions attributed to the 'normal' bodily experience and creates instead a fragmented, transgressive body which simultaneously experiences good and bad, ugly and beautiful, male and female. The fleshy looking objects, suspended for our inspection, evoke this ambiguous and varied nature as they both repulse and attract the viewer.

Aish Saffigna similarly plays with common contradictions in her honest and raw charcoal drawings and assembled sculptures. She contrasts the immediacy of drawing with the longevity of their substrates (everyday building materials) and the intimacy of self as subject with the queerness of the found object and experiments with composition, texture and material to question the validity of each and their sum.

From left: Fred Gooch, *Untitled (pink, brown)*, 2014
Fred Gooch, *Untitled (green, red)*, 2014
Fred Gooch, *Untitled (red brown)*, 2014
Fred Gooch, *Untitled (brown, orange)*, 2014
Fred Gooch, *Untitled (green, pink)*, 2014



Hailey Atkins, *One week in the front room, I*, 2015



Left: Fred Gooch, *Untitled (surfaces)*, 2015
Right: Jack Mitchell, *bagMAN (detail)*, 2014

Lastly, **Hailey Atkins'** series of awkward and intimate sculptures are her testament to the right to be unsure. Lone limbs, bits of torsos and incomplete odd bods reflect a hesitation to engage fully with the subjects that stir her - each fragment an example of the disabling nature of being two (or five) minded. Here sexuality and apathy go hand in hand, independence and a want to be wanted hang side by side. Materiality is an important factor in her work; a waxy surface does not necessarily imply a waxy constitution. Each figure, clay at its core, is confident in its languid, vulnerable or amatory state - simply because it can be.

As a group, we are bound by uncertainties which are both unapologetic and bold. If there is doubt in our movements, our exploration and observation - we make no attempts to excuse it! In a time when perspective is brought in for questioning now even at the highest of levels, making up our minds is harder than ever. But this in itself is a beautiful thing; we are given the freedom, nay - the luxury, to make up our minds ourselves. Within these walls we propose a discussion. A space where each question and idea can bounce freely off the next - the same as they might in everyday conversations about the things which nag, terrify, confuse, consume, entertain and elate us. This exhibition is our celebration of curiosity and development and of all things unformed.

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This page: Rhiannon Dionysius, *Untitled (body parts)*, 2014

Next page: Jack Mitchell, *Bobby's*, 2014







Left: Rhiannon Dionysius, *Leg 2*, 2014
Right: Hailey Atkins, *two times a day*, 2014



This page: Aish Saffigna, *Eric*, 2014

Next page: Ree Hegh, *The End of Superheroes* (detail), 2014



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A R T S P A C E