

Clare Peake

Teelah George
Shannon Lyons
Clare Peake

Dust, 2014
Studio remnants
Variable dimensions
Photographer: Eva Fernandez

16 Oct – 15 Nov, 2014
Hugo Michell Gallery

Win / Win



Teelah George

Picking rocks, 2014
Blu-tack on found cardboard
1760 x 1680 x 60mm (framed)
Photographer: Thomas Rowe

Shannon Lyons

I want to stand out, but I don't know how (or, making every effort to produce the optimal viewing conditions for contemplation of the individual character of artworks) (detail), 2014
Wall painting, paint on board, polymer plaster, ink and blu-tac
Variable dimensions
Image: Courtesy of the artist



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There is an instant in the life of exhibitions when the work is installed, the elements come together and for a time the exhibition seems complete. It usually happens in the transitory moments before the show opens when all your thinking clarifies and the show is selfishly yours.

When I started out as a curator in an independent space it was my job every three weeks to paint out the walls and space fill the holes. This methodical discipline was occasionally punctuated by seeing a mark on a wall, a texture or surface that one felt could be incorporated into an artwork somehow or, maybe it was already a work in itself? It reminds me of Robert Ryman all of that white of course, and the important considerations of how a picture might hit the wall, but also of his job as a guard at MOMA – maybe after a while you stop looking at the pictures and instead see the space between them?

The artists in Win/Win, for the most part, similarly respond to the physicality of curating or more broadly exhibition making; the way objects are placed or dispersed across space and the meaning inherent within systems of display.

Teelah George and Shannon Lyons work with the tropes of display (in Lyons case) and acquisition (more so in George's dealing as it does with conservation) in a particular way. Both get behind the façade of what we might see in an exhibition once the labels are up and the room-sheets are printed. It is work that coalesces within the context of an exhibition; its natural habitat is the gallery space rather than the studio.

Clare Peake's work on the other hand reconfigures detritus of a different kind, the discarded leftover remnants of artworks, which then become artworks in their own right turning the process of making on its head.

Common to all three is the interplay between conscious and self conscious – trying to find the space when you start making without being aware of the accumulations you might create by chance or, does chance become another media which to use.

They make works that function as objects and scenarios wavering close to disappearance and their immateriality is heightened within the context of a commercial space which functions as a kind of purgatory. After this moment all their fates are uncertain, their destinations unclear – a return to the studio, a collector, the museum, a skip?

The double-barrelled title of the exhibition is apt. Lewer, the curator, has an ongoing interest in the dynamics of sport and this reference is obvious. It casts the curator in the role of coach egging on the team (the show), which is made up of individuals (the artists) desperately trying, like the old saying, to build either a champion team or a team of champions.

Glenn Barkley is an independent curator, gardener and ceramacist based in Sydney and Berry, NSW.

Hugo Michell Gallery
60 Portrush Road
Beulah Park
SA 5067

Phone: 08 8331 8000
Fax: 08 8331 7000

mail@hugomichellgallery.com
www.hugomichellgallery.com

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