Foyer

Susie Rosmarin
Gingham #3 2009
acrylic on canvas, 51 x 51 cm

Room 1 (clockwise from door)

Andrew Britton
Paint Slabs (A) 2015
acrylic and various plastic meshes, dimensions variable

Daniel Argyle
Untitled 2015
duct tape and enamel paint on wood, 68 x 59 x 15 cm

Salvatore Panatteri
Untitled 2014
single video channel, Digital-Key, acrylic, LEDs, 48 inch 16:9 aspect monitor

Room 2 (clockwise from door)

Daniel Argyle
Untitled 2013
plastic, printed duct tape, polyester tape, mdf, 132 x 55 x 9 cm

Salvatore Panatteri
Untitled (Palimpsest) 2015
light sensitive medical imaging film, 28 cm x 35.6 cm x 76 cm

Andrew Britton
Piunk 2013
acrylic on canvas, 51 x 51 cm

Room 3 (clockwise from door)

Andrew Britton
Self Portrait of the Artist as Edith Piaf 2013
acrylic on found artwork (canvas), 75 x 40 x 5 cm

Daniel Argyle,
Untitled 2016
concrete, steel, enamel paint, 72 x 33 x 28 cm

Andrew Britton
Paint Slabs (B) 2015
acrylic and various plastic meshes, dimensions variable

Susie Rosmarin
Gingham #1 2009
acrylic on canvas, 51 x 51 cm

Room 4

Daniel Argyle
Untitled 2016
concrete, steel, enamel paint, 72 x 33 x 28 cm
Compelshun

That which compels us and that which we shun, hosted within an entity: the artwork.

Daniel Argyle (Blue Mountains)
Andrew Britton (Perth)
Salvatore Panatteri (Sydney)
Susie Rosmarin (Houston)

This is an exhibition that greets the irrational within forms, and suggests that creative empowerment comes as much through absence as presence. The title, Compelshun – a made up word – is to re-conceive compulsion and compulsiveness, in a mock philosophical way, as driven towards that which is irresistibly compelling, yet a revulsion away from something to be shunned. For this exhibition it is significant that the shunned entity is not named, indeed the entity may not even have a name. It also may be quite evident that what is compelling remains elusive.

People, in their daily lives, are subject to all manner of deplorable phenomena. We react to other people, manifest social trends, politics and other life events. A potential vitriolic reaction in one instance might instead be channelled into work. The question of whether work is able to empower the subject impacted by these hypothetical events is a valid one. Instead of attempting to address this question by discursive means, as a psychologist or sociologist might, the artist has the privilege of enacting the struggle through the non-rational type of work we call art; through, if you like, compelshun. We will leave aside the question of whether or not artists can claim this privilege without qualification, because that would be to subject their practice to the judgement of precisely the rational terms that cause many artists to work in the way they do, namely against the rational.

On a deeper level, there are opposing forces at play within artworks. They come from necessarily opposing forces within art practice, and inevitably these are inextricably linked to the social dialectic. It is a fair supposition to claim that good artworks have an apparent internally reflexive relationship to these opposing forces, whatever they may be. Good, formally driven artworks on the other hand are often insistent in their elusive sense of something having been omitted, left out. Yet artworks are invariably constructed, however incorporeal they may or may not be. Thus what is absent is, paradoxically, also present.

Compelshun, as a word-idea, is also a bit challenged. It is intended to sound slightly toothless and perhaps illiterate, thus invoking the age old problem of the phonetic trait as it attempts to address art. It is a spluttering attempt to verbalise a complex visual encounter.

Daniel Argyle, January 2016