

The background is an abstract composition of two main colors: a vibrant blue on the left and a bright red on the right. The colors are separated by a jagged, organic boundary. Both colors have a fine, woven texture, similar to canvas or a heavy fabric. The overall effect is a tactile, painterly quality.

Every Day

Hailey Atkins
Loki Groves
Ibadiou Piko

beaut
STABLE

12–13 April 2019

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Most of our lives are pretty ordinary. To embrace a cliché, humans are creatures of habit, driven towards familiar necessities and comforts. No matter how much the actual content of our daily lives diverges from the imagined human 'normal,' people universally share the adaptive capacity to reconceive of as ordinary the weird, tedious, and even distressing 'stuff' of our daily lives. While an objective and idealised normalcy seems at best fallacious, at a baseline people are pretty similar. Aware or not (or maybe in denial), we're all just fleshy meat sacks who are determined to find some kind of meaningful pursuit or purpose that'll sustain us for hopefully a good seventy to ninety years. Extraordinary aside, I think we all just want to look back and see we've at least done something at all.

I imagine that humans have always been like this—impelled by a need to be (or at minimum, feel) productive, but I'd say the rise of global capitalism has turned that dial to full throttle. Maybe it's some kind of existential anxiety, but the world seems to be moving at a sprint and I'm just an unfit twenty-something-year-old, who's not even wearing the right shoes to keep pace. Ordinary, day-to-day life seems harder for the people around me to maintain or at least keep up appearances. I hate to say it, but maybe it's a millennial thing. I'm speculating, but the ordinariness of mundane experience seems increasingly farcical and anxiety inducing, in equal parts.

Things that once seemed like a sentence to monotony, like the structure of daily routine, now seem a welcome comfort in a world with too many ever-changing options. For the artists in *Every Day*—Hailey Atkins, Loki Groves & labadiou Piko—the process of near-daily making is one that allows them to unravel the structures of everyday life. Working to tease apart and respond to the 'everyday' inevitably becomes personal and through daily engagement in their practices, each of these artists has developed processes to reflect on their own experiences.

The small, hand-built sculptures of Hailey Atkins emit a sense of familiarity and perhaps even domesticity. Looking at the irregular, textured quality of her works, there is an awareness of Atkins' presence as maker, as much as there is a kind of anthropomorphism to the objects. Held up by sturdy legs or encroaching on the viewer's space with thin, protruding arms, her sculptures appear to me as having a subjective presence—like you could talk to them and they'd listen. Playful and humorous, Atkins' works seem to exist as frisky instances of experimentation, whose measured awkwardness and absurdity encompass an anxious energy at the core. Brightly coloured and applied with purposeful naivety, Atkins works are less child-like, and more comedic in their ability to convey a humanistic sense of uncertainty.

While Atkins' works act as an outlet for the artist to process and humorously undermine the mundane, the painted works of both Loki Groves and labadiou Piko function as abstracted spaces for both the artists and viewer to reflect emotionally. Groves' works combine texture and colour through a wholly abstracted picture plane and ultimately, must be 'felt' as an experience, rather than merely seen. His paintings create a space in which the mind can wander and gain respite, becoming a distinctly spatial experience—perhaps one that serves as escapism from the relatively unemotional nature of everyday tasks and responsibilities. Looking at the works, I imagine Groves in his studio, habitually feeling out the emotive plane of paintings. Painting daily, Groves' works accumulate his intuitive self-reflection, over time building spaces of contemplation that exist only in paint. Subsuming and serving as a space to engage with emotion outside the typical structures of 'everyday' life, Groves' process negates the human productive drive we are ordinarily ruled by.

Like Atkins and Groves, Piko's works too have a sense of spontaneity, as hastily applied forms cover the surfaces of his paintings. Yet, as with his co-exhibitors, Piko's gestural use of paint seems to be a developed process, somewhat measured as the output of a daily urge to create. His works are poetic, driven by a sense of rhythm facilitated through colour and line. Conversely to Groves, whose painted spaces do not exist outside the borders of his works, Piko's paintings convey the essence of the places, people and events that occur in his daily life. His works encapsulate a robust spectrum of emotion, from joy, to curiosity through to anxiety. As all the works in *Every Day*, they must be approached not just visually, but empathetically as a humbling and raw engagement.

Soph Kubler