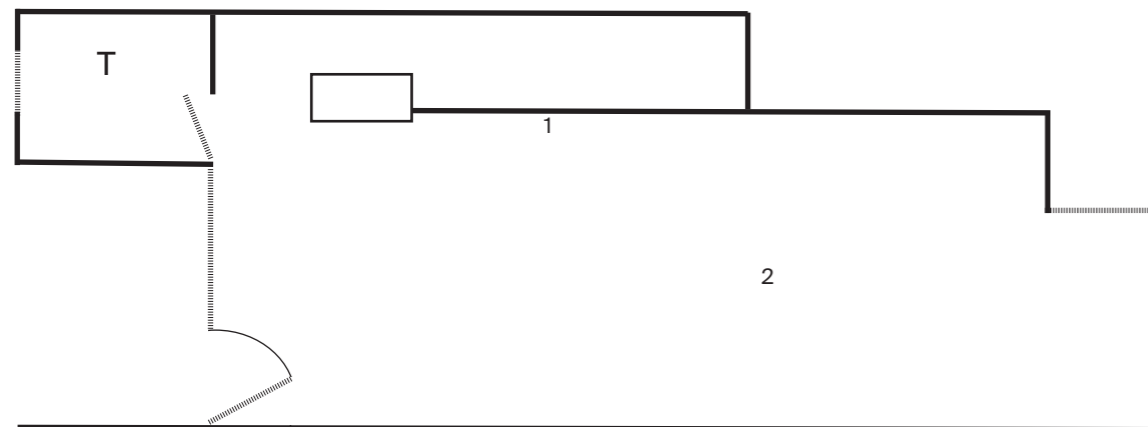


List of works

1. Andrew Atchison,
Objet de Grève, 2021
José Esteban Muñoz quote, neon,
aluminium, mixed media
2. Andrew Atchison,
*Evacuated Figure in the Round (shaped by
a vision that is always structure through
his own multiple horizons of experience)*,
2019-ongoing
Stained glass, lead, mixed media
Irregular dimensions

All works courtesy of the artist.



Andrew Atchison

...shaped by a vision that is always structured through his own multiple horizons of experience...

Gertrude Glasshouse
Friday 12 March - Saturday 17 April 2021

What does a 'redacted aesthetic' look like in 2021? Specifically, one that excludes images of the body, didactic text, expository self-documentary, or agitprop signifiers characteristically associated with 'redacted' art.

What occurs when a 'redacted' artist's legacy is translated into text—which biographical elements are promoted and which neglected? In what unruly ways do multiple essences dilute and tint one another to inform an oeuvre?

Andrew Atchison's exhibition *...shaped by a vision that is always structured through his own multiple horizons of experience...* at Gertrude Glasshouse addresses a series of questions on the relationship of language and history to 'redacted' art and artists. The exhibition proposes that the complexity inherent to 'redacted' can be reclaimed through a retranslation from text into visual language—a re-sublimation toward entwined co-efficiencies, measured illegibility, and opacity accented by connotation.

This two-part exhibition is comprised of a constellation of stained-glass elements that shift and recombine continuously relative to the viewer's position. The second work proposes a cool, calm and calculated resistance to legibility. A redacted text, halted at the moment of publication to remain on the horizon of definition.

Andrew Atchison is an artist who works across sculpture, drawing, curation, writing and education. He completed a Master of Fine Arts (research) at MADA, Monash University in 2018. He has exhibited extensively, including at Incinerator Gallery, Linden New Art, Testing Grounds, Greenwood Street Projects, Light Projects, First Draft, West Space, Kings ARI, TCB Art Inc, Seventh Gallery, First Site Gallery, and Next Wave and Midsumma Festivals. In 2019 he curated the exhibition *...(illegible)...* at MADA Faculty Gallery. He is currently undertaking a two-year residency at Gertrude Contemporary, and later in 2021 will commence collaborative residency with artist Mathew Jones at the Boyd Studio through the City of Melbourne.

This exhibition has been supported by a Vic Arts grant through Creative Victoria.

Andrew would like to thank his fellow studio artists and the staff at Gertrude Contemporary, and Michael Schwarz and David Clouston.

Gertrude Glasshouse is generously supported by Michael Schwarz and David Clouston.

The 2021 Gertrude Glasshouse exhibition program is generously supported by The City of Yarra.



Gertrude Contemporary acknowledges the Wurundjeri people as the traditional owners and custodians of this land and pays respect to their Elders past, present and emerging.

For some time, Andrew Atchison's works have taken on a circular or spherical form, which hold an axial and tangential relationship with various fulcrums. From the meditative walking of circumambulation, the imagined gestalt of rainbows, mobiles that rotate on a central wire, the ideological personifications of public statuary, the figure in the round and now, exhibited here at Gertrude Glasshouse, a series of multiple and plural horizons in stained glass shown alongside a redacted neon text. Through Atchison's engagement with these pivotal, nebulous relations he has maintained a highly consistent focus on the perceptual and bodily orientations that determine and disperse certain ways of dis/orienting the self.

Atchison's work stems from a type of post-minimalism, rooted in a reflective and personal take on various drawing and sculptural strategies. The strategies tightly intersect historical tropes, connotative materials, viewer identification and the multiplicity of views that can proliferate (to the point of atomising) when one is positioned, yet in motion, in relation to something else. This is perhaps most notable in his ongoing works, which utilise and expand on the classical trope of *figure in the round*. Through a series of works (2016-ongoing), consistently titled *Figure in the Round* accompanied by an adjunct parenthetical, Atchison has explored the disorienting and unfixed classical sculptural strategy in-line with a swathe of references he has put into physical and metaphorical play.

Discussed lucidly in James Hall's book *The World as Sculpture* (1999) we get a sense that the figure in the round has always been a somewhat maligned sculptural strategy, due to an institutional preference for the rationalism that can be found in frontally oriented reliefs and paintings. The figure in the round in comparison indicates a kind of digression and bodily disorientation, which undercuts the mathematical perfectionism and singular viewpoint of perspective. It is no wonder that the few notable examples highlighted by Hall can be found as the libidinous forms of Bacchus and Dionysius inhabiting the garden, both deities with certain erotic and fecund predilections set as fountains or nude garden statues. The presence of Bacchus or Dionysius denotes a social-space of lowered inhibitions and casual encounters, one that is mirrored in the disorienting drama of the movement implicit in their visual presentation, as we are encouraged to wade around them at our leisure.

This delirium of movement, of no single perspective, is a mutable part of this type of sculpture, where compositional hierarchies are dissolved due to there being no ideal vantage point from which to control or ideate the visual experience. Atchison conceptually takes this inferred delirium and disorientation further, incorporating a spectrum of colours, references to garage and punk music, counter-cultural motifs and phenomenological strategies to unpack the figure in the round as a historical form of queer escapism and perceptual liberation. Taking this to its nth degree was perhaps Atchison's work *Figure in the Round (Smoke ring)* (2018) where the notion of the figure in the round distorted the viewer in a range of reflective anodised, coloured balls and then atomised the experience further through the pervasive olfactory incense wafting from the sculpture. The figure in the round in this instance is not a dynamic played out between a body and object but one that infiltrates our senses and pores, an elating and spatially pervasive presence, inducing alternative states.

In this new suite of works presented at Glasshouse, Atchison looks to the horizon as a real and imagined space, one with a perspectival lineage in art, phenomenology, personal history and theory. It is a motif that has preoccupied many artists, Monet, Tacita Dean, Felix Gonzalez-Torres and Tamsin Green to name a few. It has taken on a speculative role in feminism and queer thought, and has a fundamental perceptual relationship to our understanding of global and cosmic orientations. Phenomenologist Otto Bollnow discusses the double bind of the horizon, as something that 'defines the limit which humans cannot reach, but also the area we extend ourselves through vision and wishes'. The horizon is an imaginary line differentiated from the equator which can be measured and physically mapped. Rather, it is a space that seems to infinitely extend out yet borders our edge of knowing. From Atchison's perspective this unknowable line also exists as a multiplicity, a space of coming and goings, of memory accrual and ideas. A space of infinite bounds where the sunrise and sunset take on a similar lustre, disorienting our sense of space, time, place and possibility.

The exhibition title *...shaped by a vision that is always structured through his own multiple horizons of experience...* borrows from a quote by José Esteban Muñoz describing the multiplicity of selves that come to inhabit and settle in the work of Cuban-American artist Felix Gonzalez-Torres. Known for their spare, tight and frighteningly poignant conceptual takes on place, personhood and relationships, Torres's works manage to be at once highly personal yet tinged with an emotional universality. They neither reductively distil his queer, Cuban identity nor do they deny it, rather they—as Robert Storr and Muñoz point out—embody the multiplicity of personhood that are structured by his horizons of experience. All of these aspects of Gonzalez-Torres personhood have affected him and are expressed in attitude, form and image through his works.

...shaped by a vision that is always structured through his own multiple horizons of experience... could be seen as an argument to hold onto this ideal of artistic practice. A formal, material and conceptual openness that is not dictated by the overt recourse to autobiography or a social emphasis, with highly legible and digestible signification, that has come to define much contemporary art discourse. As Atchison points back towards the phenomenological properties of light, colour and physical-conceptual interplays as a way for the viewer to define many of their own horizons of experience. As we stand in front of the multiple stained glass pieces shimmering towards the end of Glasshouse, a kind of suburban St Chapelle, we can recall our own sunrises and sunsets; the oceanic steps in Broome, the rising colours of the sky when leaving The Peel in the early hours of the morning or the unsuspected and arresting colours of twilight-beginnings when walking home from work.

At these moments words fail us. The experience is visual, physical, multiple and it lingers. Much like the resonance of a quote, a term or an idea, which atomises in the mind like coloured light escaping the restraints of redaction. Here ideas, selves and experiences accumulate and multiply and art becomes a way to give form to this experience of being with all of its facets of projection, pleasure and not knowing. It is a disorienting and delirious vision that we see and feel through our own multiple horizons of experience.

Jeremy Eaton, 2021