

SALERNO

G A L L E R Y

Face Apart

16th February - 3rd March, 2012

Araby Steen

1. *Brad*, 2011, oil on linen, 100x76cm \$900

Alice Blandeau-Thomas

2. *Erased Identities 1*, 2011, oil on board, 22x29cm \$400
3. *Erased Identities 2*, 2011, oil on board, 22x29cm \$400
4. *Erased Identities 3*, 2011, oil on board, 22x29cm \$400
5. *Erased Identities 4*, 2011, oil on board, 22x29cm \$400
6. *Erased Identities 5*, 2011, oil on board, 22x29cm \$400
7. *Erased Identities 6*, 2011, oil on board, 22x29cm \$400
8. *Erased Identities 7*, 2011, oil on board, 22x29cm \$400
9. *Erased Identities 8*, 2011, oil on board, 22x29cm \$400

Sal Higgens

10. *Mask*, 2009, oil on canvas, 20x25cm \$380
11. *Juju*, 2011, oil on canvas, 61x81cm \$900

Anton Pulvirenti

12. *The Blessed Excellency*, 2009, oil on canvas, PVC and satin, 110x170cm \$3,000
13. *Kaina*, 2009, oil on canvas, PVC and satin, 110x170cm \$3,000

Sal Higgens

14. *Arch of Hysteria*, 2011, oil on canvas, 96x76cm \$1,500
15. *Sons of the Moon*, 2012, oil on canvas, 76x96cm \$1,500

Phil Aston Williams

16. *Power Chords*, 2011, pencil & acrylic on paper & canvas, 180x125cm \$3,200
17. *Veil*, 2012, pencil & acrylic on paper & canvas, 63x76cm \$540
18. *Cloak*, 2012, pencil & acrylic on paper & canvas, 63x76cm \$540

Simon Lovelace

19. *Into the abyss*, 2012, mixed media on board, resin finish, 90 x 114cm \$2,450
20. *Something about a commandment*, 2012, acrylic on canvas, resin finish, 40x50cm \$880
21. *The happiest girl in the World*, 2012, acrylic on canvas, resin finish, 40x50cm \$880

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Alice Blandeau-Thomas

Working primarily within the realm of painting and drawing, I am interested in finding different ways of depicting the human form. Having recently become more aware of the plight for asylum seekers, I have sought to explore various aspects of the issue of identity loss and its effect on our perceptions of so called 'illegal immigrants'. For this body of work I decided to employ portraiture, working from photographs of people who went missing during their travels by boat between Indonesia and Australia in 2010. I wish to convey upon the viewer the notion of loss, loss of identity and of self.

Sal Higgens

Sal Higgens' portraiture veers more towards portraiture of the self than self portraiture. She is interested in a play of forces, the external and the internal. The physical manifestation of these battles expressed in bodily form. In the gladiatorial arena of the self, wars are waged between emotional, biological and spiritual forces.

Anton Pulvirenti

For the past decade Anton's work has addressed a family history of internment. The portraits in this exhibition specifically refer to the Australian First World War internment camps that interned Germans. It depicts men dressed as female singers for a German opera, which was performed in the internment camp at Trial Bay on the mid NSW coast during the First World War. Ambiguous sexuality becomes a symbol of the legal diffusion of the internee. Precise draughtsmanship is a language for accurate memory of the war internments. The naturalism is contradictory however, in that the attempt to precisely remember succeeds only in covering over the events of the past. These works suggest that present policies of detention have a history deeply rooted not only in the past war internments, but in a philosophical Western worldview that has sought to dominate and control all forms of life.

Phil Aston Williams

My practice focuses on developing innovative methods of image construction. Pragmatic transformations of traditional painting techniques lent through ideas born of other media and technology. Casting and sanding paint with a mechanical manufactured instrumentality; Collaging, stenciling and adhering paint in a 'cut copy' approach. Elements of play, kitsch and psychedelia celebrate and lighten the intensity and parable like foundations of experimental and non-representational painting. The incorporation of figuration and line weave narrative and emotion. In particular Pop imagery emphasizes a simplified idealism and transient lifespan which I find akin to abstraction's refined notions of the ephemeral and absolute.

Simon Lovelace

Influenced by pop art culture and surreal narrative, Simon's work explores the themes of pop iconography, mortality, sexuality and the taboo "with meticulous detailing and finishes and imagery appropriated from retro commercial sources... a weird alchemy by which cheesecake, superheroes, bondage and bad language come together as social observation".

Araby Steen

Lisa Mulholland describes Araby's work perfectly when she says "Steen paints images of solitude; they are a glimpse into the intimate, they speak of intimacy-or more precisely extimacy- they are the expression of the intimate unconscious that is actually external to us. Put simply, this is the thing that stirs us, that is part of us yet that which is actually our exteriority. By no means, however are Steen's oil paintings a deliberate expression of symbolic or personal nostalgia; they are expressions in which we can all share".