

CURATORIAL+CO.

PRESENCE

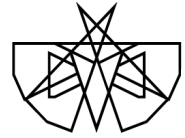
a sense of time + place

ANTONIA MRLJAK | KEVIN PERKINS | RACHAEL McCULLY KERWICK
NATALIE ROSIN | BETTINA WILLNER-BROWNE | MARIA KOSTAREVA

22-31 MAY 2018 | COMBER ST STUDIOS

OPENING RECEPTION 6-8PM WEDNESDAY 23 MAY
SATURDAY AFTERNOON DRINKS 2-5PM 26 MAY

5 COMBER ST PADDINGTON SYDNEY | OPEN MON-SUN 10AM-6PM
@CURATORIALANDCO #PRESENCESHOW CURATORIALANDCO.COM



CURATORIAL+CO.

PRESENCE

a sense of time + place

a moment of strength + grounding

a stillness + knowing

The works of four painters and two ceramic sculptors come together to form a collection of outstanding artworks grounded in the concept of PRESENCE. Each piece captures a moment in time where real strength and purpose takes place; where the artist seeks to contain an understanding of their environment, self or other in a limited space. Looking into what appears to us to be the everyday – a forest, a train station, an architectural element, a figure or shape whether human or inanimate – the artist stops time to create a stillness and knowing of their surroundings. Painting: Antonia Mrljak, Kevin Perkins, Maria Kostareva, Rachael McCully Kerwick. Sculpture: Natalie Rosin, Bettina Willner-Browne.

22-31 MAY 2018 | COMBER ST STUDIOS PADDINGTON

KEVIN PERKINS

PRESENCE

22-31 MAY COMBER ST STUDIOS
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UNTITLED

OIL, OIL STICK + ACRYLIC ON CANVAS

111CM X 101CM

\$2350 FRAMED

KEVIN PERKINS

PRESENCE

22-31 MAY COMBER ST STUDIOS
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UNTITLED

OIL + ACRYLIC ON CANVAS

49CM X 64CM

\$1100 FRAMED

KEVIN PERKINS

PRESENCE

22-31 MAY COMBER ST STUDIOS
CURATORIALANDCO.COM



SELF PORTRAIT IN NATURE
OIL + ACRYLIC ON CANVAS
64CM X 54CM
\$1150 FRAMED

PORTRAIT OF A WOMAN (AFTER HODLER)
OIL + ACRYLIC ON CANVAS
38.5CM X 41CM
\$820 FRAMED

KEVIN PERKINS

PRESENCE

22-31 MAY COMBER ST STUDIOS
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UNTITLED

OIL + ACRYLIC ON CANVAS

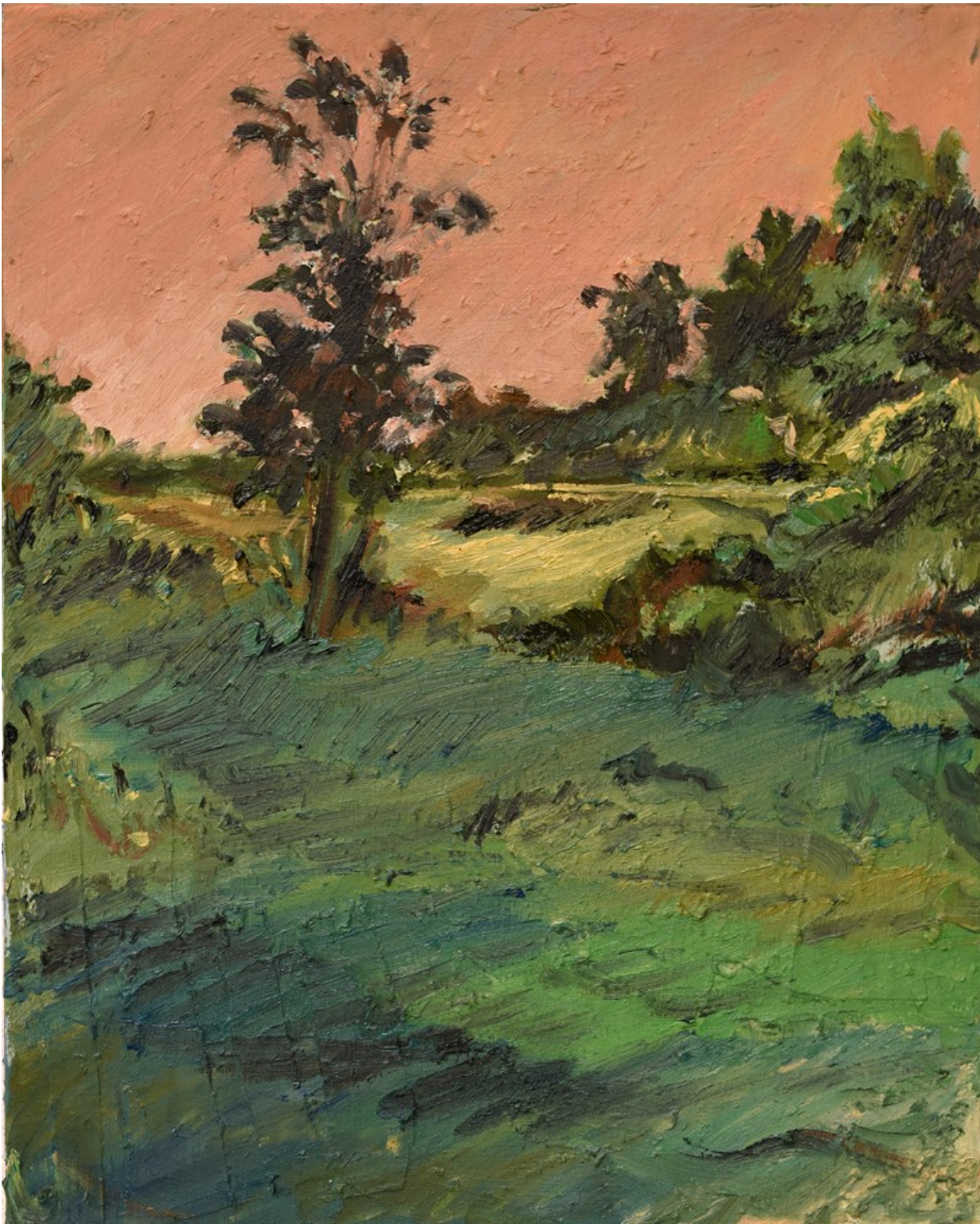
74CM X 59CM

\$1350 FRAMED

KEVIN PERKINS

PRESENCE

22-31 MAY COMBER ST STUDIOS
CURATORIALANDCO.COM



TREES AND SHRUBBERY (AFTER BANNISTER)

OIL + ACRYLIC ON CANVAS

44.5CM X 54CM

\$950 FRAMED

KEVIN PERKINS

PRESENCE

22-31 MAY COMBER ST STUDIOS
CURATORIALANDCO.COM



COAST

OIL + ACRYLIC ON CANVAS

49CM X 64CM

\$1100 FRAMED



BY THE LAKE

OIL + ACRYLIC ON CANVAS

33.5CM X 33.5CM

\$710 FRAMED

KEVIN PERKINS

PRESENCE

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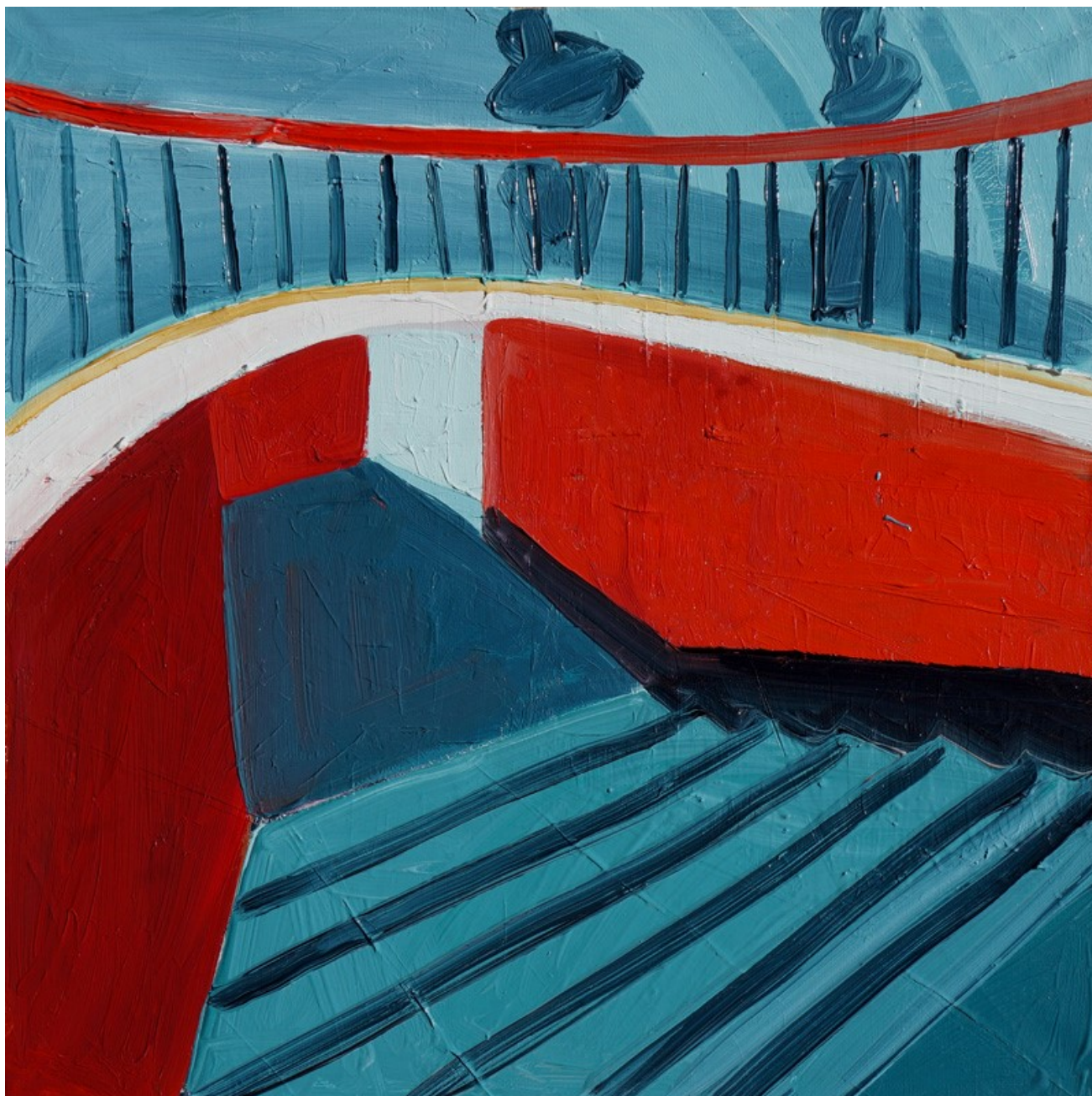


WHITE ROCK PARK
OIL + ACRYLIC ON CANVAS
78.5M X 64CM
\$1450 FRAMED

MARIA KOSTAREVA

PRESENCE

22-31 MAY COMBER ST STUDIOS
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BETWEEN BLUE & GREEN

OIL ON CANVAS

40CM X 40CM

\$990 FRAMED

MARIA KOSTAREVA

PRESENCE

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BEFORE SUNRISE
OIL ON CANVAS
35CM X 45CM
\$990 FRAMED

MARIA KOSTAREVA

PRESENCE

22-31 MAY COMBER ST STUDIOS
CURATORIALANDCO.COM



NEW EXIT
OIL ON CANVAS
40CM X 40CM
\$990 FRAMED

MARIA KOSTAREVA

PRESENCE

22-31 MAY COMBER ST STUDIOS
CURATORIALANDCO.COM



WAITING
OIL ON CANVAS
40CM X 40CM
\$990 FRAMED

MARIA KOSTAREVA

PRESENCE

22-31 MAY COMBER ST STUDIOS
CURATORIALANDCO.COM



BRIDGE
OIL ON CANVAS
50CM X 50CM
\$1080 FRAMED

MARIA KOSTAREVA

PRESENCE

22-31 MAY COMBER ST STUDIOS
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THE COAT
OIL ON CANVAS
50CM X 50CM
\$1080 FRAMED

BETTINA WILLNER-BROWNE

PRESENCE

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ANTONIA'S PALACE

HAND-BUILT STONEWARE, PINK GLAZE + LUSTRE

44CM X 16CM

\$1100

BETTINA WILLNER-BROWNE

PRESENCE

22-31 MAY COMBER ST STUDIOS
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PALAZZO #4

HAND-BUILT STONEWARE, BLACK GLAZE

45CM X 20CM

\$900



LA FONTAINE #3
HAND-BUILT STONEWARE, LUSTRE
31CM X 10CM
\$600

LA FONTAINE #4
HAND-BUILT BLACK CLAY, LUSTRE
26CM X 22CM
\$700

BETTINA WILLNER-BROWNE

PRESENCE

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PALAZZO #5

HAND-BUILT BLACK CLAY, LUSTRE

46CM X 14CM (2 COMPONENTS)

\$950



PALAZZO #6

HAND-BUILT STONEWARE, PINK + BLACK GLAZE, LUSTRE
69CM X 17CM (2 COMPONENTS)
\$1900

PALAZZO #3

HAND-BUILT STONEWARE, PINK GLAZE, LUSTRE
36CM X 13CM
\$950



LA FONTAINE #1
HAND-BUILT STONEWARE, PINK GLAZE, LUSTRE
24CM X 18CM
\$650

LA FONTAINE #2
HAND-BUILT STONEWARE, PINK GLAZE, LUSTRE
32CM X 9CM
\$550

BETTINA WILLNER-BROWNE

PRESENCE

22-31 MAY COMBER ST STUDIOS
CURATORIALANDCO.COM



PALAZZO #3

HAND-BUILT STONEWARE, PINK GLAZE, LUSTRE

35CM X 13CM

\$950

ANTONIA MRLJAK

PRESENCE

22-31 MAY COMBER ST STUDIOS
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TIME: 2AM

ACRYLIC, INK + OIL PASTEL ON HAHNEMUEHLE PAPER

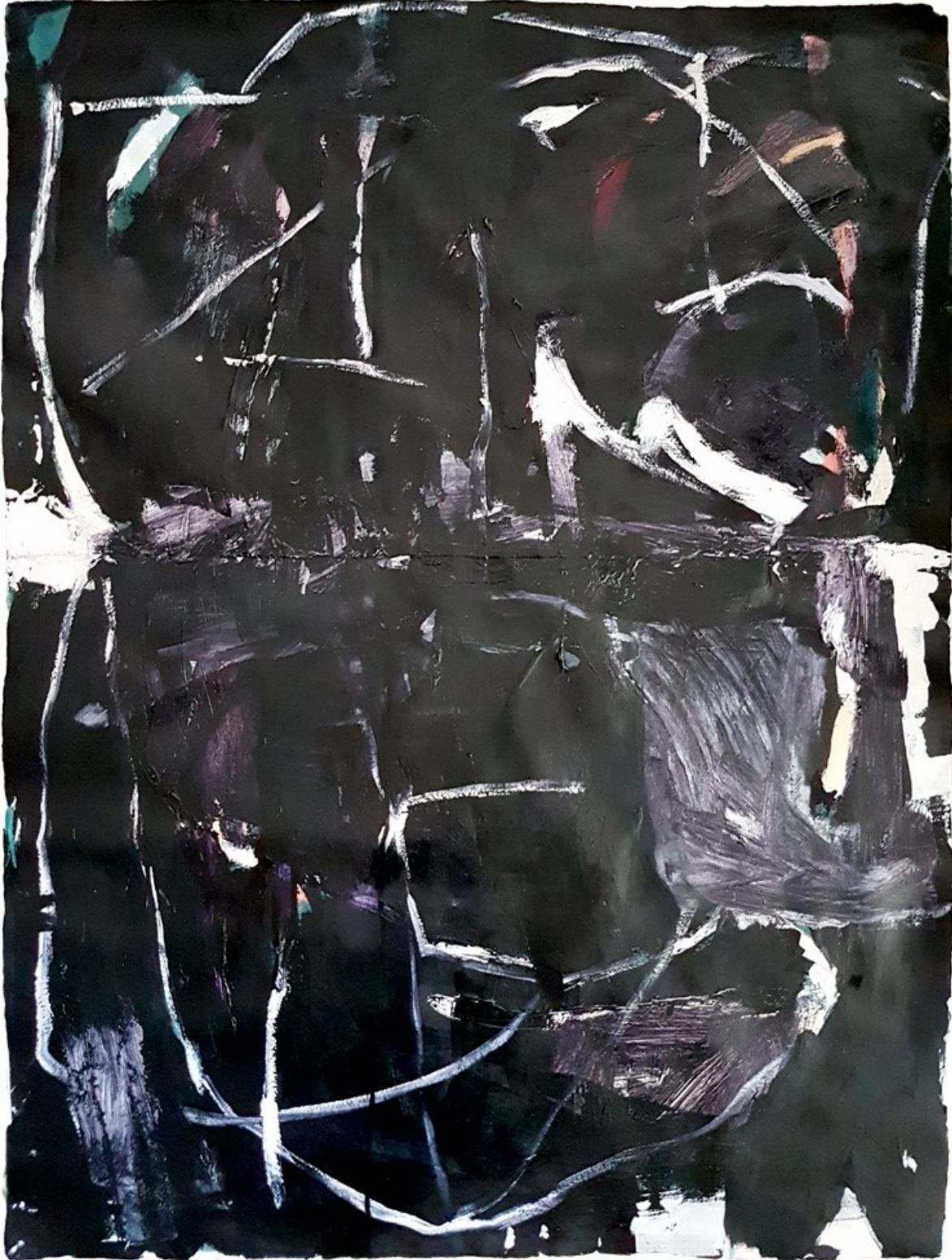
126CM X 98CM

\$2950 FRAMED

ANTONIA MRLJAK

PRESENCE

22-31 MAY COMBER ST STUDIOS
CURATORIALANDCO.COM



TIME: 4.55AM

ACRYLIC, INK + OIL PASTEL ON HAHNEMUEHLE PAPER

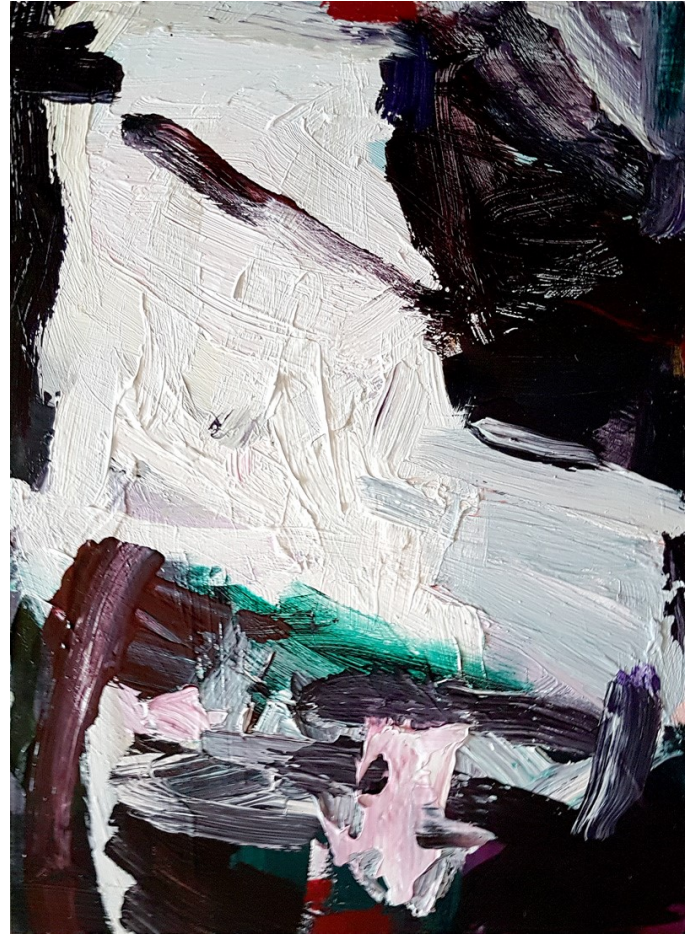
126CM X 98CM

\$2950 FRAMED

ANTONIA MRLJAK

PRESENCE

22-31 MAY COMBER ST STUDIOS
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TIME: 4.35AM
ACRYLIC ON BOARD
46CM X 35CM
\$720

TIME: 10.15AM
ACRYLIC ON BOARD
46CM X 35CM
\$720

ANTONIA MRLJAK

PRESENCE

22-31 MAY COMBER ST STUDIOS
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TIME: 6.30PM
ACRYLIC ON BOARD
46CM X 35CM
\$720

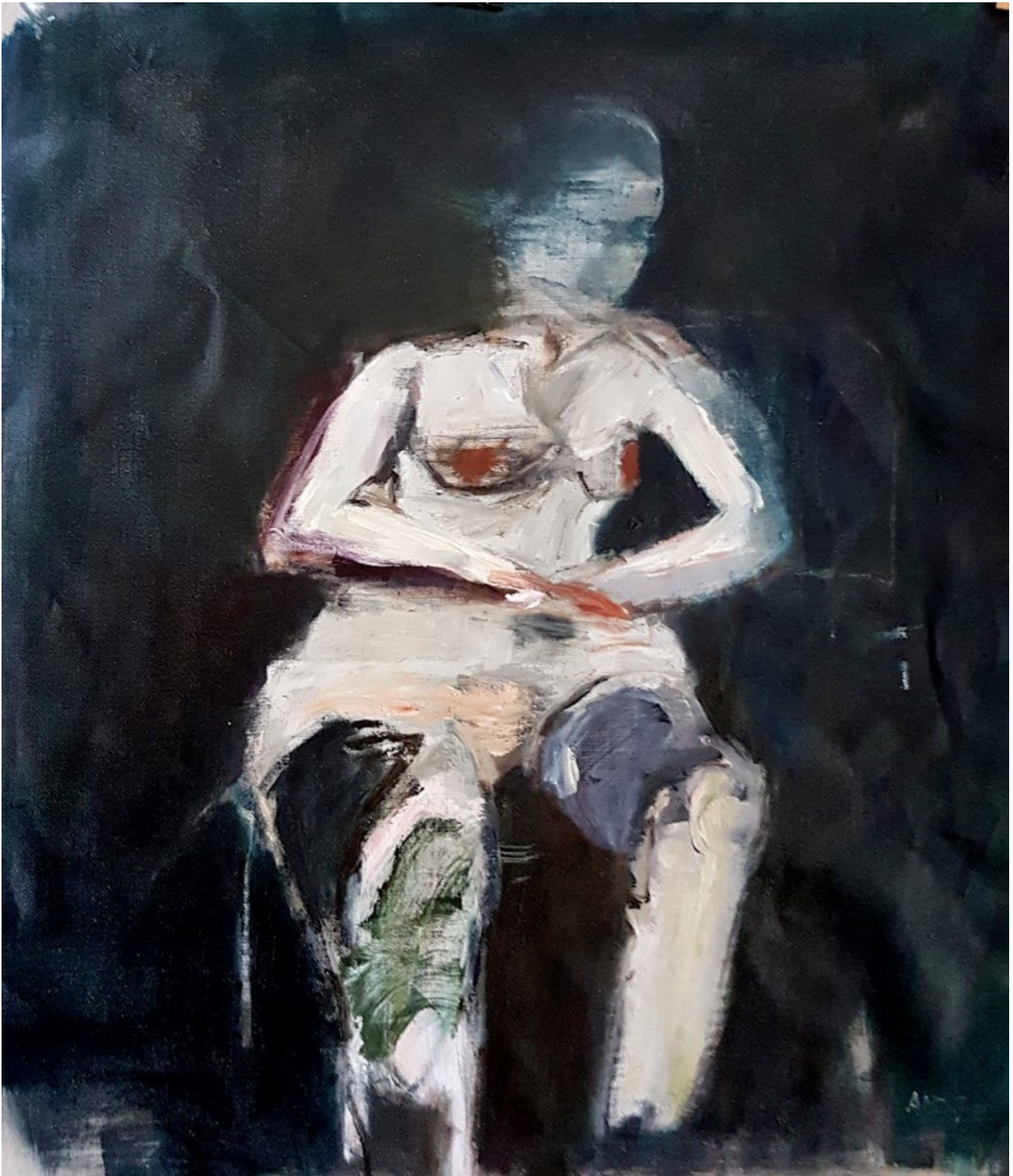


TIME: 10PM
ACRYLIC ON BOARD
46CM X 35CM
\$720

ANTONIA MRLJAK

PRESENCE

22-31 MAY COMBER ST STUDIOS
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TIME: 2.15PM
OIL ON LINEN
77CM X 68CM
\$3250 FRAMED

ANTONIA MRLJAK

PRESENCE

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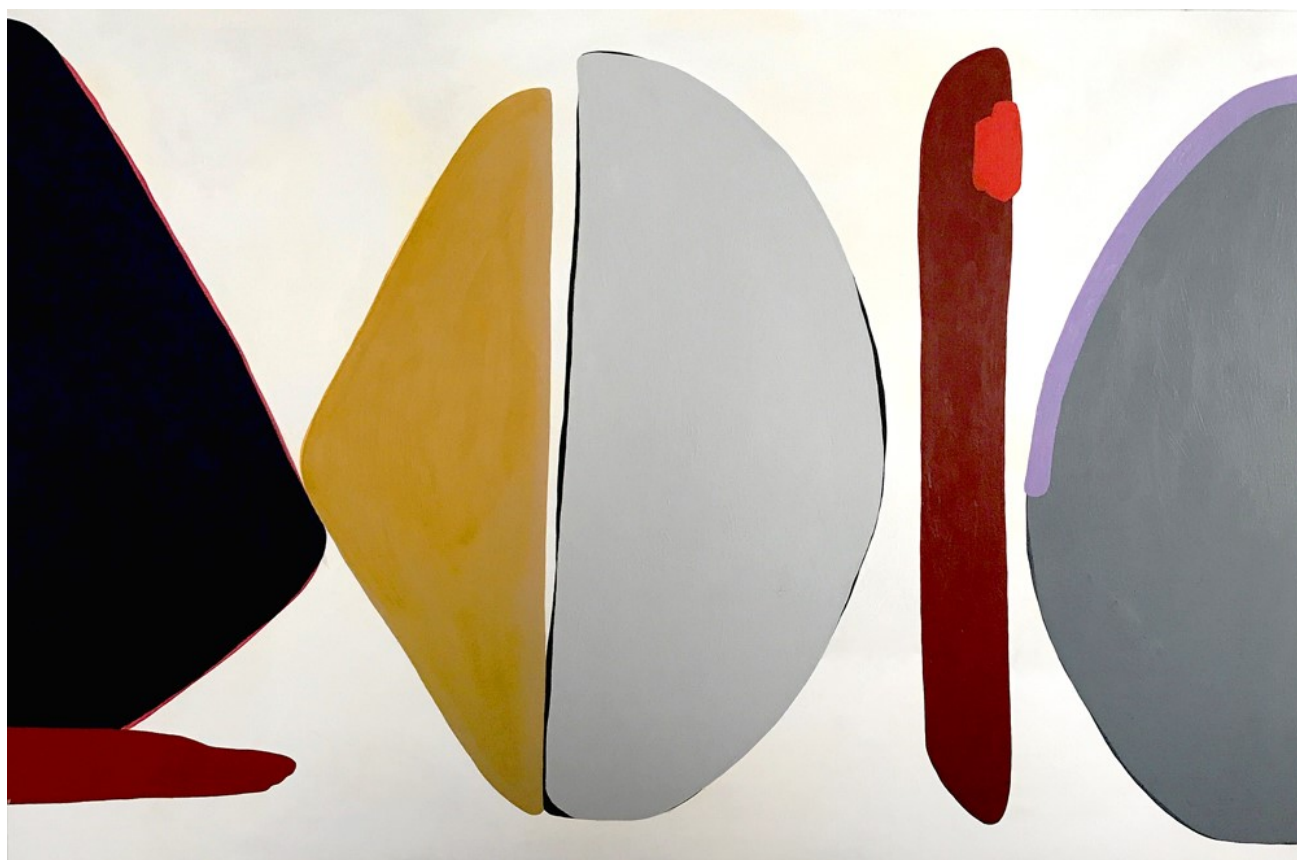


TIME: 10.45PM
OIL ON LINEN
77CM X 68CM
\$3250 FRAMED

RACHAEL McCULLY KERWICK

PRESENCE

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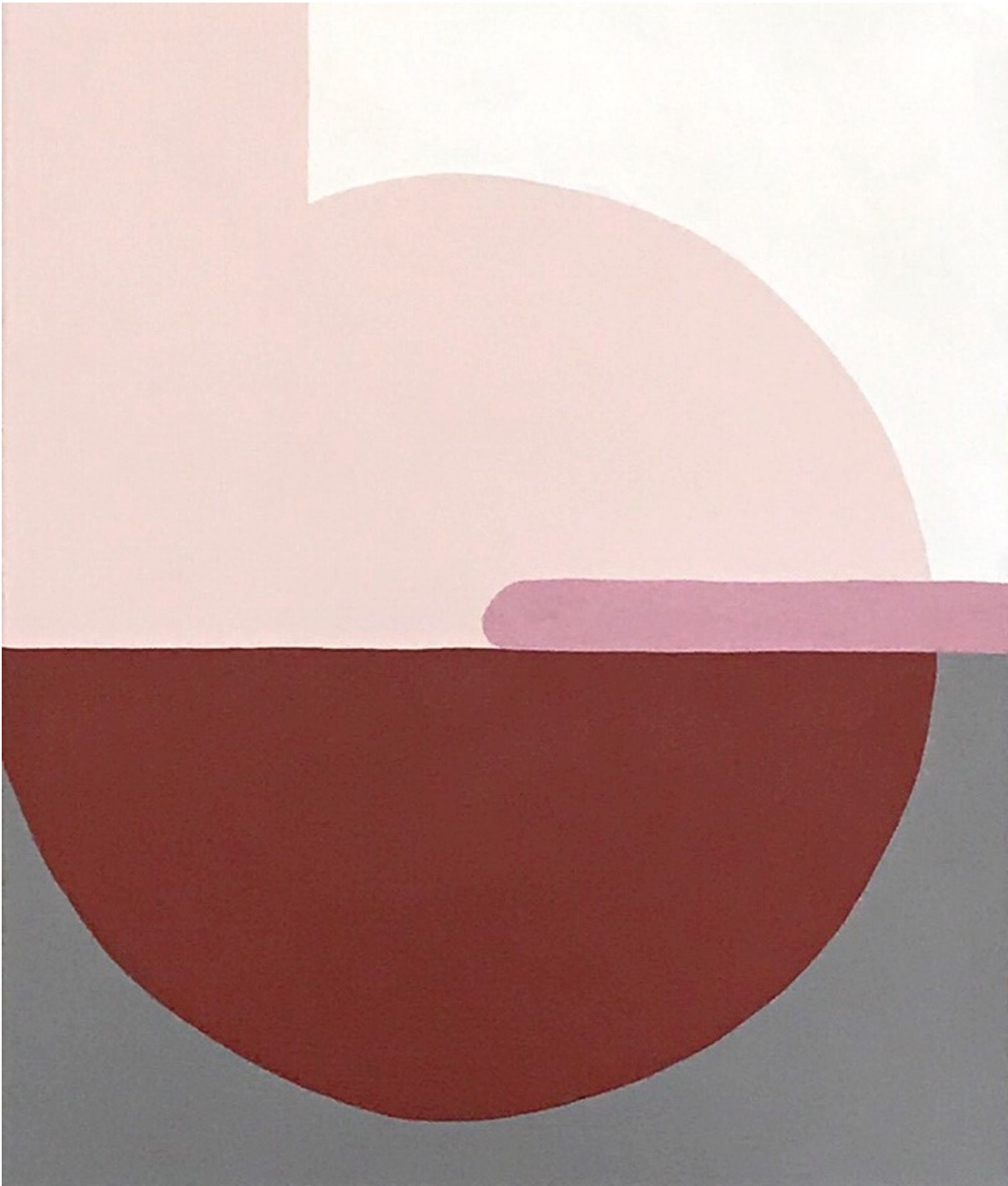


THE PARTY
ACRYLIC ON CANVAS
104CM X 154CM
\$3000 FRAMED

RACHAEL McCULLY KERWICK

PRESENCE

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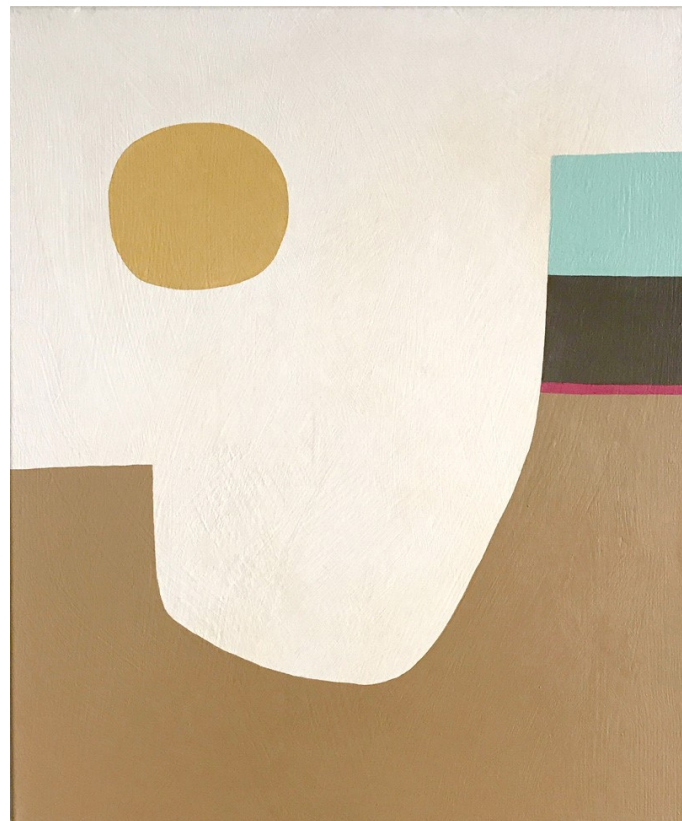


CANARY SONG
ACRYLIC ON CANVAS
60CM X 50CM
\$850 FRAMED

RACHAEL McCULLY KERWICK

PRESENCE

22-31 MAY COMBER ST STUDIOS
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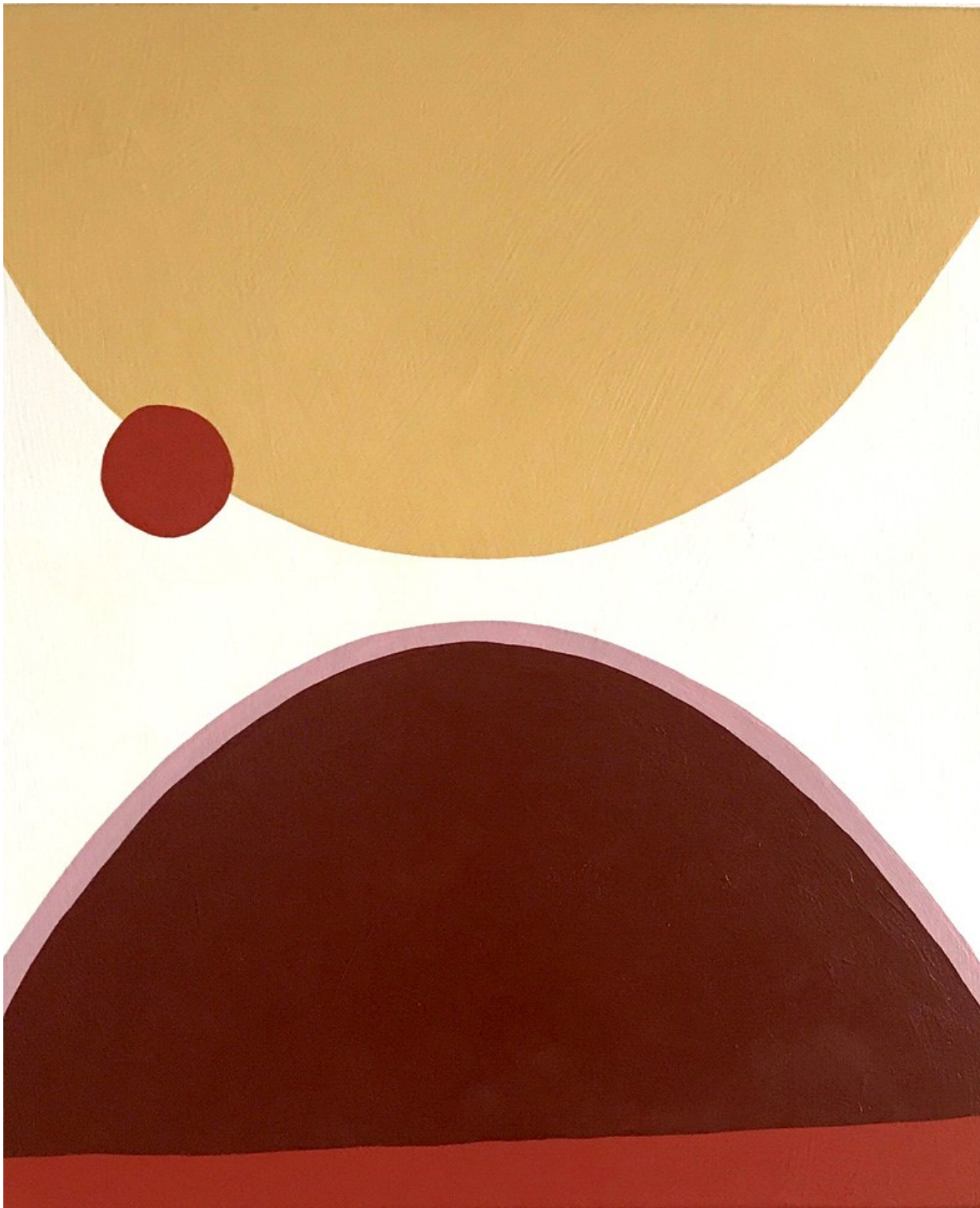
PERIPETEIA
ACRYLIC ON CANVAS
60CM X 50CM
\$850 FRAMED

VANILLA GLAZE
ACRYLIC ON CANVAS
60CM X 50CM
\$850 FRAMED

RACHAEL McCULLY KERWICK

PRESENCE

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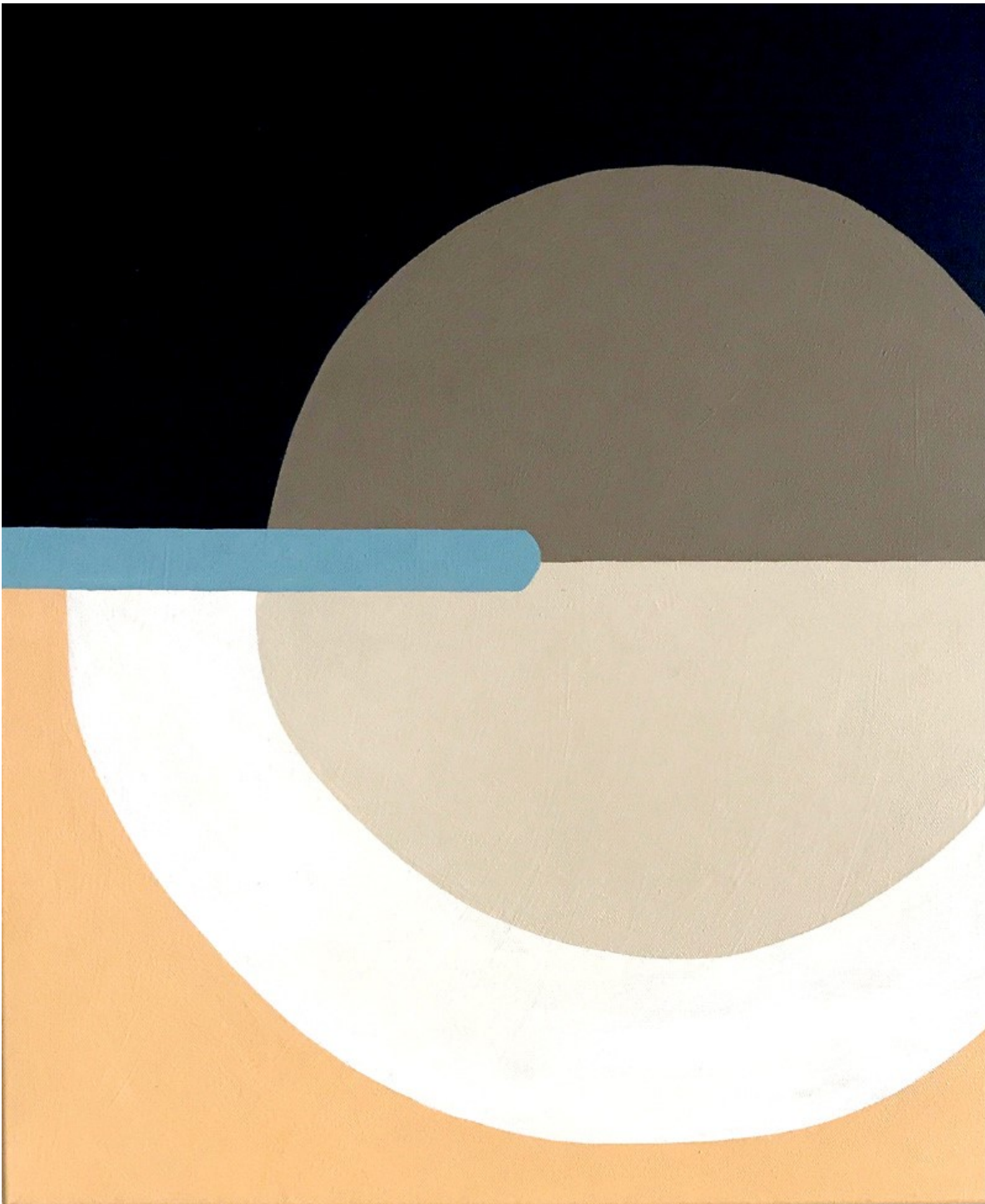


RETURNING
ACRYLIC ON CANVAS
60CM X 50CM
\$850 FRAMED

RACHAEL McCULLY KERWICK

PRESENCE

22-31 MAY COMBER ST STUDIOS
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BIVOUAC
ACRYLIC ON CANVAS
60CM X 50CM
\$850 FRAMED

NATALIE ROSIN

PRESENCE

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MULTISTOREY

CERAMIC STONEWARE, BLACK GLOSS GLAZE

9CM L X 8CM W X 20.5CM H

\$340

NATALIE ROSIN

PRESENCE

22-31 MAY COMBER ST STUDIOS
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HORIZON

SANDY BUFF RAKUCLAY, WHITE OYSTER GLOSS

31CM L X 20CM W X 13CM H

\$770



MLC

SANDY BUFF RAKU CLAY, WHITE MATT GLAZE

26.5CM D X 18CM

\$600

NATALIE ROSIN

PRESENCE

22-31 MAY COMBER ST STUDIOS
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SIRIUS

WHITE CERAMIC STONEWARE, WHITE SATIN GLAZE

35CM L X 15CM W X 26CM H

\$1580

NATALIE ROSIN

PRESENCE

22-31 MAY COMBER ST STUDIOS
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KILLARA
SANDY RAKU CLAY, WHITE SATIN GLAZE
29CM L X 9.5CM W X 12CM H
\$340



BREEZEBLOCKS II
WHITE CERAMIC STONEWARE, WHITE SATIN GLAZE
22CM L X 6.5CM W X 25CM H
\$590

NATALIE ROSIN

PRESENCE

22-31 MAY COMBER ST STUDIOS
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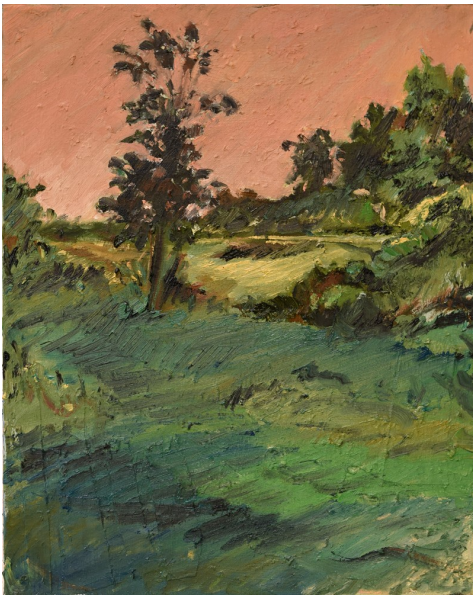


VITREOUS MEDIUM DENSITY

WHITE CERAMIC STONEWARE, GALVANISED STEEL WIRE

25CM D X 40CM H

\$590



KEVIN PERKINS

Kevin Perkins is an American artist working from his studio in Dallas, Texas. His practice encompasses landscape and figurative paintings in which he pulls technique and material from the canon of art history as well as life experience.

Painting moments of wonder in nature, Kevin explains his process for this series for PRESENCE: “My landscapes are not just about painting the outdoors. Often a painting will develop out of a feeling or mood rather than an attempt to paint a particular place. My interest in the landscape as a subject comes out of my belief that the land holds a depth, life and death, history. In this way, painting a landscape can never be benign. The simple recording of a place does not hold or sustain my interest because it lacks this depth. Therefore, these paintings are not a specific locale; they are an expression of feeling carried through brushstroke and colour through the platform of nature.

“Most of my landscapes are painted from memory or start from a photo that I’ve taken. The forms change and the colors evolve in an intuitive way. The paintings in this show display an evolution in my process as I am moving more in the direction of a raw, unfiltered approach to the canvas.”



MARIA KOSTAREVA

Maria Kostareva was born in small village in the Kalininskaya region of USSR, but from the age of 17 has lived and worked in Moscow, Russia. Moving from a rural area to the city greatly influenced the formation of the artist's aesthetic viewpoint. Being an outside observer, she formed her own understanding of the position of people within urban spaces and was able to focus her art practice on making those mundane spaces and actions of daily urban experiences the subjects of her work. Even casual passers-by of Moscow's many underpasses secure a place in her memory as bearers of meaning.

Maria explains her influences for the works in this show: "The feeling of PRESENCE for me is a special mode of being in the world. It is a fragile state when the world opens to me. The world does not show up on a viewing screen; it shows up in the situations in which we find ourselves. We spontaneously squint our eyes and shift our head and body position to keep things in view. In this way we exhibit our sensitivity to the fragility of our access to the world.

"It seems to me that when everyday spaces within a city become so utilitarian and impersonal, a place for the person themselves is paradoxically liberated. When you do not need to think about how to cross the street safely, you can devote those minutes to anything you like. If you switch off the automatic mode of repetitive actions, you can start to pay attention to visual images around you.

"I see my work as an example of such a way of existence in the city. When planning the movements around the city requires little mental effort, you suddenly notice how shadows are beautifully refracted at midday or how a fleeting silhouette appears on the window glass. By its supposed detachment the city spaces allow a person to return to themselves."



BETTINA WILLNER-BROWNE

Bettina Willner-Browne is a Melbourne-based ceramics artist. The functional and philosophical aspects of life are recurring themes of Bettina's studio practice, and her ceramics are a response to and exploration of our everyday lives — lines and their continuum are representative of thoughts, emotions and the whirring of the human psyche. The patterns within these lines chart growth, call upon life cycles and often imply a seemingly infinite continuum.

Says Bettina of her series created for PRESENCE: “The ancient ruins I travelled to as a child with my family have played a significant part in my life. I returned 10 years later to revisit, explore further around Europe and beyond. I chose to live there to be surrounded by old cities. It was an important part of realising my identity and feeling connected to my ancestry. Since then I have returned another three times, always being drawn to the sites where people gather – fountains, piazzas, monumental buildings. These ceramic sculptures are my visceral response to an ancient place – not formally representative or site specific but instead a dream-like, abstract interpretation of these moments.”

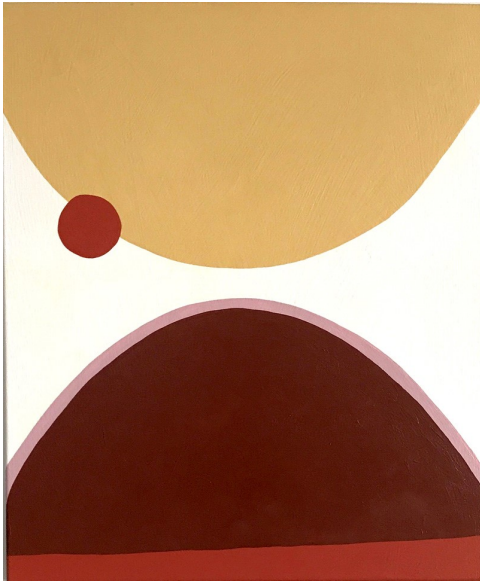


ANTONIA MRLJAK

Antonia Mrljak is a Sydney-based artist whose particular approach to painting sees her vivid storage of memory and experiences finding themselves in the movement and definitive marks she leaves on paper and canvas. This comes from a past full of vibrancy and culture, but also turbulence and conflict. Her connection to memory is an embodied and figurative one, which is naturally processed through painting and drawings.

For her new series for PRESENCE titled *Time*, Antonia broke down her day into exact moments – a process that saw her look deeply into every stroke she painted as a true reflection of what she was thinking and feeling as that time. “I painted the two figures in the same seated position at two different times to experiment to see what type of emotion is extracted at different times. Sometimes you can have a method of painting, and you think you can somewhat repeat the mark or the idea of an image onto a canvas, and then potentially at a different time achieve a similar result. But, in fact, by looking at the two figures at two different times I have achieved completely different results. Instead, I have a relationship to what I’m thinking about and my emotional state of mind. Every moment is therefore a new beginning with new potential.

“By titling the pieces as times of day and night, you can see when I am most active as a painter. I often wake at 4.30am and paint. Then there’s a flurry of activity in my house throughout the day, and I start painting again at 10pm. There are times when I am very active and my house is very emotional – like dinnertime and leaving time for school and work. When painting early morning I’m extracting the emotional aspects of those times, going through my thoughts and influences of the day. You can see what it’s like to paint in that time period and why each work has different marks and palettes.”



RACHAEL McCULLY KERWICK

A new artist from Melbourne, Rachael's restrained sense of form and elegant colour palette steeped in nostalgia are connected by a pared back aesthetic. "I've always been driven to create harmony in my environment, working intuitively with colour and form to create what I feel is a perfect balance," says Rachael. "The juxtaposition of shapes and the power of negative space in creating a narrative is something I continue to explore in whatever medium I work with. By placing simple forms and soothing tones in harmonious relationships, I aim to reflect the essence of simple beauty found in the everyday, and create a sense of calm in the viewers' subconscious."

Rachael's new series for PRESENCE is inspired by personal moments in her own history. "This particular series was inspired by autobiographical moments in time, each formative in their own way, and how the passing of time can allow one to reflect on the past with a higher level of understanding and gratitude for even the most painful of experiences."

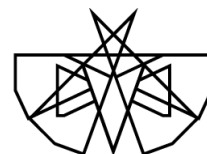


NATALIE ROSIN

Natalie is an architectural graduate and ceramicist practising in Sydney. Her work involves the intersection, conflict and dialogue between these disciplines, forming both functional and sculptural handmade ceramic forms.

This collection of striking sculptures for PRESENCE focuses ceramics as a tool for design and representation of architectural ideas and spatial concepts. “My aim is to encourage a deeper appreciation for local architecture, focusing on Sydney design and the broader Australian landscape as an influence,” explains Natalie. “Certain objects on exhibition may be recognizable as a 1:1 scale model equivalent sitting within the current Sydney landscape. Others are more abstract and less methodical in the creation process, embracing the concept of thinking with the hand and sketching ideas with clay rather than on a page with pencil or ink.”

From the humble breeze block often simple in form yet visually transformed through repeating elements, to the iconic Sirius building around which a whole movement was formed to try to save this fine example of Brutalist architecture, Natalie has hand built visually arresting forms showing a deep understanding of the beauty of clay and its connection to architectural rhythm, pattern, balance and structure.



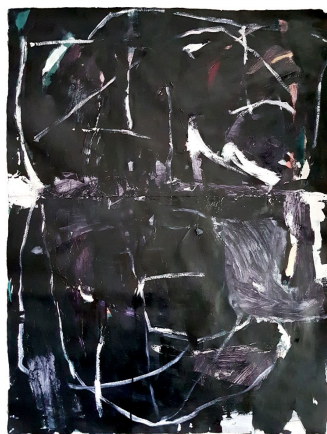
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