

TEXTURA



EMILY HAMANN + KERRIE OLIVER + LEONIE BARTON 21.4-1.5.21



CURATORIAL+CO.

The age-old practice of being 'swaddled' with a piece fabric at birth is something most of us have experienced. This practice mimics the feeling of being inside the womb. The aim was not only to sooth and calm the newborn but, once established, this notion is recalled.

It's not surprising that as we grow, we continue the practice of periodically draping ourselves with fabric.

This cloaking practice is explored throughout this body of work by alluding to the ways in which the fabric can be a powerful prop but also a source of creativity. This represents a symbol of stability amidst the confusing experiences that we must navigate through life: security and insecurity; connection and isolation; expressing emotions and repressing them.

~ Kerrie Oliver

April 2021

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KERRIE OLIVER
Poker Face (2021)
Acrylic on canvas
124.5cm x 95cm
\$4200 Framed



KERRIE OLIVER
Your silence is brutal (2021)
Acrylic on canvas
94.5cm x 94.5cm
\$3800 Framed



KERRIE OLIVER
Please, get off my back (2021)
Acrylic on canvas
79.5cm x 64cm
\$2700 Framed



KERRIE OLIVER
I never seem to connect all the dots (2021)
Acrylic on canvas
94cm x 95cm
\$3800 Framed



KERRIE OLIVER
*Sometimes I just don't know
if I am Arthur or Martha (2021)*
Acrylic on canvas
49cm x 49cm
\$1800 Framed



KERRIE OLIVER
*I seem to be having difficulty
finding the corner you want me to turn (2021)*
Acrylic on canvas
79.5cm x 64cm
\$2800 Framed



KERRIE OLIVER
*I don't know why I bother to find
the essence of your offhand comments (2021)*
Acrylic on canvas
79.5cm x 79.5cm
\$3000 Framed



KERRIE OLIVER
*I can't seem to get your words
out of my mind (2021)*
Acrylic on canvas
49cm x 49cm
\$1800 Framed



KERRIE OLIVER
*There are moments when
I wish Bob was my uncle (2021)*
Acrylic on canvas
64cm x 79.5cm
\$2700 Framed



KERRIE OLIVER
*Sometimes it's what we don't say
that is more important (2021)*
Acrylic on canvas
49cm x 49cm
\$1800 Framed

EMILY HAMANN
Susurro (2021)
Earthenware, ivory underglaze + liquid quartz sealant
44.5cm x 14cm x 19cm
\$900



EMILY HAMANN

Umor (2021)

Earthenware, ivory underglaze + liquid quartz sealant

38cm x 17cm x 20.5cm

\$850



EMILY HAMANN

Altum (2021)

Earthenware, ivory underglaze + liquid quartz sealant

36.5cm x 24cm x 22.5cm

\$750



EMILY HAMANN

Volitare (2021)

Earthenware, ivory underglaze + liquid quartz sealant

26cm x 25.5cm x 26cm

\$550



EMILY HAMANN

Aura (2021)

Earthenware, ivory underglaze + liquid quartz sealant

30cm x 20cm x 17cm

\$500





EMILY HAMANN

Solitus (2021)

Earthenware, ivory underglaze + liquid quartz sealant

31.5cm x 11.5cm x 25cm

\$650

EMILY HAMANN
Corallius (2021)
Earthenware, ivory underglaze + liquid quartz sealant
21cm x 13cm x 23.5cm
\$550



EMILY HAMANN

Momen (2021)

Earthenware, ivory underglaze + liquid quartz sealant

23.5cm x 14.5cm x 16cm

\$450



Textura (Latin), description of a surface, can be both implied or actual.

Creating work during the Northern Beaches lockdown over Christmas, was a time of contemplation about how Covid had etched itself into all our lives, both actual and implied. It has left its deep marks upon us and retains us in the fog of the unknown. Marks that lie just beneath the surface, veiled by the thin layer of 'keeping up appearances'.

Three layers of texture complete these works—the deep gouges that can be only seen with moving light and shadow; the exposed mark-making of removing paint layers; and the implied texture under the multiple thin veils of colour, via non dimensional mark-making.

The fabric of all our lives in this extraordinary time.

~ Leonie Barton

April 2021

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LEONIE BARTON
Headland I + II (2021)
Pigment, oil + wax on birch
102cm x 62cm each
\$3000 each Framed



LEONIE BARTON
Headland III (2021)
Pigment, oil + wax on birch
72cm x 62cm
\$2600 Framed



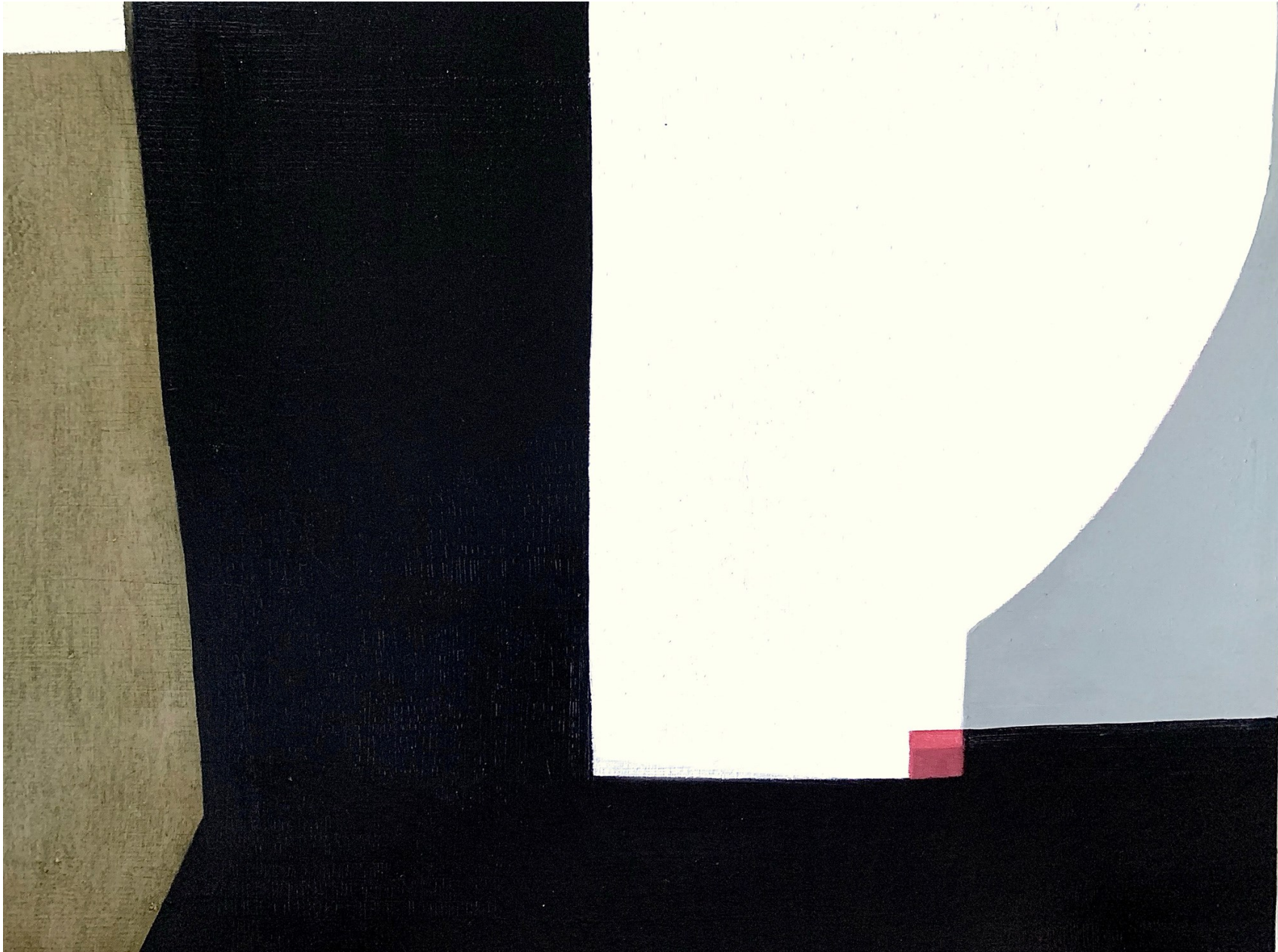
LEONIE BARTON
The Inlet (2021)
Pigment, oil + wax on birch
122cm x 122cm
\$4800 Framed



LEONIE BARTON
The Pier (2021)
Pigment, oil + wax on birch
62cm x 62cm
\$2200 Framed



LEONIE BARTON
The Pond (2021)
Pigment, oil + wax on birch
62cm x 62cm
\$2200 Framed



LEONIE BARTON
The Boardwalk (2021)
Pigment, oil + wax on birch
32cm x 42cm
\$1000 Framed



***KERRIE OLIVER** is originally from NSW, Australia, but in 2014 she and her family relocated to Saskatchewan, Canada. The endless, pristine plains covered in luminous white powder blended seamlessly into winter skies, in contrast to the sweltering earth tones of her homeland. However, both are isolated geographies with extreme climatic conditions that evoke beauty and fear in the artist. Kerrie is interested in conveying her emotional and psychological landscape, alluding to a sense of displacement, personal fears, quiet solitude, and intimacy with her environment.*

Kerrie is currently exploring a new thematic focus which she has titled 'Under the Onkaparinga'. Onkaparinga is the brand name of her childhood blanket. Like so many children, she turned to this blanket as a source of comfort and imaginative play. A number of her titles allude to the ways in which a childhood blanket can be both a powerful prop and source of creativity, as well as a symbol of the confusing experiences that we navigate: security and insecurity, connection and isolation; emotional expression and repression.

Kerrie holds a Bachelor of Fine Arts from UNSW College of Fine Arts (now UNSW Art & Design).



***EMILY HAMANN** the creator of Ignem Terrae Ceramics is an artist and designer based in Sydney, Australia. After more than a decade designing for the fashion industry Emily switched disciplines; replacing the soft and often unpredictable medium of fabric with a more malleable, grounding material that is clay.*

Emily's artistic practise is primarily concerned with the contrast between soft organic forms and sharp sinuous lines. A practice informed by a love of draping fabrics on a mannequin, often involving the cutting and deconstruction of classical shapes to be reinvented to create unique and unexpected sculptural forms.

Emily holds a Bachelor of Design from RMIT in Melbourne. Curatorial+Co.is thrilled to host Emily's first ceramics show.



***LEONIE BARTON** is a self-taught artist based in Avalon Beach in Sydney's picturesque Pittwater area. The environment feeds into her practice as she follows the changing seasons around her and how the complexity of nature is in constant flux.*

Both the power and stillness of the outdoors informs her practice, whether it's her drawings, paintings, ephemeral installations, or the large format photography from solo travels through remote areas of the world.

Leonie's latest series of paintings explores texture and layering of paint on board—a practice she began when working on her successful ephemeral photography series where found objects on the beach were flat-layed and photographed before being washed away. Leonie transfers those same design elements of texture, layering, colour and form to create abstract painted works that are almost sculptural in their surface treatment.

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CURATORIAL+CO.

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Curatorial+Co. acknowledges the Traditional Custodians of the country on which the gallery sits, the Gadigal People of the Eora Nation, and recognises their continuing connection to land, waters and cultures. We pay our respects to their Elders past, present and emerging.