

ANA YOUNG



CURATORIAL+CO.

The Silvering

6-23 APRIL 2022

SPATIAL IMPRINTS *by Chloé Wolifson*

Ana Young, *The Silvering*, Curatorial+Co, Sydney, April 2022

Have you ever entered a space and felt transported?

It might have been a landscape, it could have been a building. It made an impression on you, a bodily impression, a sensory impression. You take a photograph, hoping to capture that sensation. But later, when you look at it, it's not quite right. Everything is flat. Things aren't where you experienced them, how you experienced them, or where you still feel them to be, in the memory held in your mind and body.

Ana Young isn't interested in pictorially representing scenes. Her paintings channel the moment of entering a space, the moment of slowing down and settling into stillness and silence, where awareness of light, volume, and spatial relationships grow. Allowing the gaze to settle into Young's tonal works, the dense clusters of marks begin to reveal spaces between the layers. Shapes advance and recede, drawing the viewer further into the painting's depths. The canvas expands and contracts, breathing with us despite existing within the finite confines of a stretcher.

Starting vigorously, Young recalls her initial experience of a space when plotting out each painting's substrata. There is architecture inherent in all environments, natural and manmade, and elements of these find their way onto the canvas. After this initial stage, the painting takes over, in a balancing act where tone, volume, space, shape

and density are all at play. Some works softly shimmer, like the exhibition's eponymous painting 'The Silvering', with its symphony of grey tones. Others reveal signs of a struggle, like 'Pieces of Yesterday', in which traces of red and blue are still visible in the grey forms which cut angular paths between vigorous white daubs. Occasionally, a more direct reference to the landscape can be found, such as in the vertical pink columns of 'The Sunset Trees', and the descending daubs of 'Waterfall'.

Young works serially, with the challenges and questions raised in the process of one spatial investigation leading into the next. When pandemic restrictions put paid to encounters in the landscape, the window became the new space for encounter. In the work 'Inside Outside', two oblongs nestle against each other, one a rounded form of soft pinky daubs, the other an angular tangle of grey lines. Not simply a porthole between indoors and out, the view from a window reveals further apertures, and the resulting works draw the gaze through, and through, and through.

Our bodies and minds are imprinted with memories of being transported by a place. Like these sensations, Young's paintings walk slowly through the aisles of a cathedral, listen to the sound of a waterfall in the distance, and breathe with the ebb and flow of the tide. ❖



Cathedral
Acrylic on polycotton
100cm x 140cm
Framed in raw Tasmanian oak
\$5000



The Breath of Tides
Acrylic on polycotton
120cm x 180cm
Framed in raw Tasmanian oak
\$6500



The Silvering
Acrylic on polycotton
120cm x 180cm
Framed in raw Tasmanian oak
\$6500



Carrying the Wind
Acrylic on polycotton
66cm x 76cm
Framed in raw Tasmanian oak
\$1800



Waterfall
Acrylic on polycotton
90cm x 120cm
Framed in raw Tasmanian oak
\$4400



Floating Life
Acrylic on polycotton
100cm x 140cm
Framed in raw Tasmanian oak
\$5000



Pieces of Yesterday
Acrylic on polycotton
120cm x 180cm
Framed in raw Tasmanian oak
\$6500



Sound Suspended
Acrylic on polycotton
61cm x 71cm
Framed in raw Tasmanian oak
\$1600

“Young’s paintings channel the moment of entering a space, the moment of slowing down and settling into stillness and silence, where awareness of light, volume, and spatial relationships grow.”



The Silvering sketches en plein air, I-XX
Acrylic on paper
23cm x 30cm
Framed in raw Tasmanian oak with glass
\$650 each



Elsewhere I
Acrylic on polycotton
81cm x 71cm
Framed in raw Tasmanian oak
\$3000



Elsewhere II
Acrylic on polycotton
81cm x 71cm
Framed in raw Tasmanian oak
\$3000



Elsewhere III
Acrylic on polycotton
81cm x 71cm
Framed in raw Tasmanian oak
\$3000



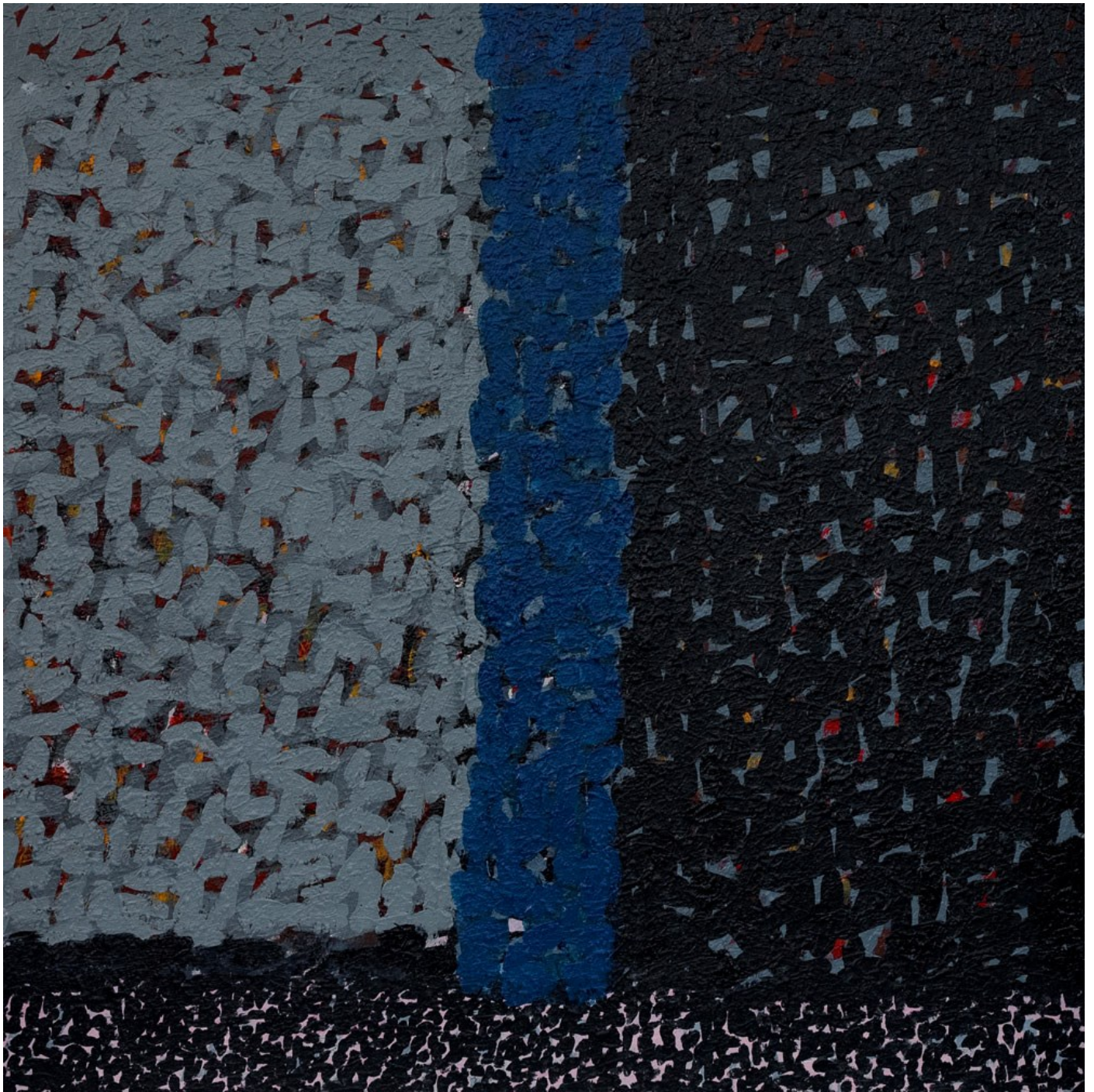
Elsewhere IV
Acrylic on polycotton
81cm x 71cm
Framed in raw Tasmanian oak
\$3000



Elsewhere V
Acrylic on polycotton
81cm x 71cm
Framed in raw Tasmanian oak
\$3000



Elsewhere VI
Acrylic on polycotton
81cm x 71cm
Framed in raw Tasmanian oak
\$3000



Grove
Acrylic on polycotton
100cm x 100cm
Framed in raw Tasmanian oak
\$4000



Inside Outside I
Acrylic on polycotton
100cm x 100cm
Framed in raw Tasmanian oak
\$4000



The Sunset Trees
Acrylic on polycotton
100cm x 100cm
Framed in raw Tasmanian oak
\$4000



Inside Outside II
Acrylic on polycotton
100cm x 100cm
Framed in raw Tasmanian oak
\$4000

*“Our bodies and minds are imprinted with memories of being transported by a place....
walk slowly through the aisles of a cathedral, listen to the sound of a waterfall in the
distance, and breathe with the ebb and flow of the tide.”*



Upon My Skin, I-XIII
Mixed media sculpture series
Sizes variable
\$600 each



Photo: Jasmine Higgins



CURATORIAL+CO.

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Curatorial+Co. acknowledges the Traditional Custodians of the country on which the gallery stands, 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.