

SKELETON

MORGAN STOKES  
EXHIBITION CATALOGUE  
9 - 26 OCTOBER 2024



CURATORIAL+CO.

Skeleton  
Morgan Stokes  
9-26 October 2024  
Curatorial+Co.

What significance can be found in the structure of something? A skeleton gives shape and coherence to a body. It symbolises the bare essence, the stripped-down truth and thus it also becomes a symbol for the pursuit of authenticity. A skeleton is also death and mortality, like the vanitas, it is a reminder of the transience of life; the temporal against the eternal. Just as the skeletal frame provides both constraint and possibility for movement in a living being, the underlying principles and frameworks in art both limit and liberate.

“We are now offered the illusion of modalities: namely, that matter is incorporeal, weightless and exists optically like a mirage”

- Clement Greenberg, 1967  
(taken from *Art & Objecthood* by Michael Fried, Art Forum 1967)

Following Stokes' previous exhibition with Curatorial+Co., *Skin*, which examined the outermost layer, *Skeleton* flays the surface to examine within. Although the show hums with a naked, elemental current, tensions define the space: lightness vs darkness, lightness vs heaviness, fullness vs emptiness, creation vs destruction. Balance, tone, space and, pertinently, form: the elements of painting have been amputated from one another to be scrutinised in a material dimension. This emphasis on form further serves to underscore a certain physicality thus the show becomes a meditative exploration of not only the medium of painting and what lies beneath its surface, but also the visceral act of sharing space with matter. That is to say, *Skeleton* is an exploration of an unseen essentialness.

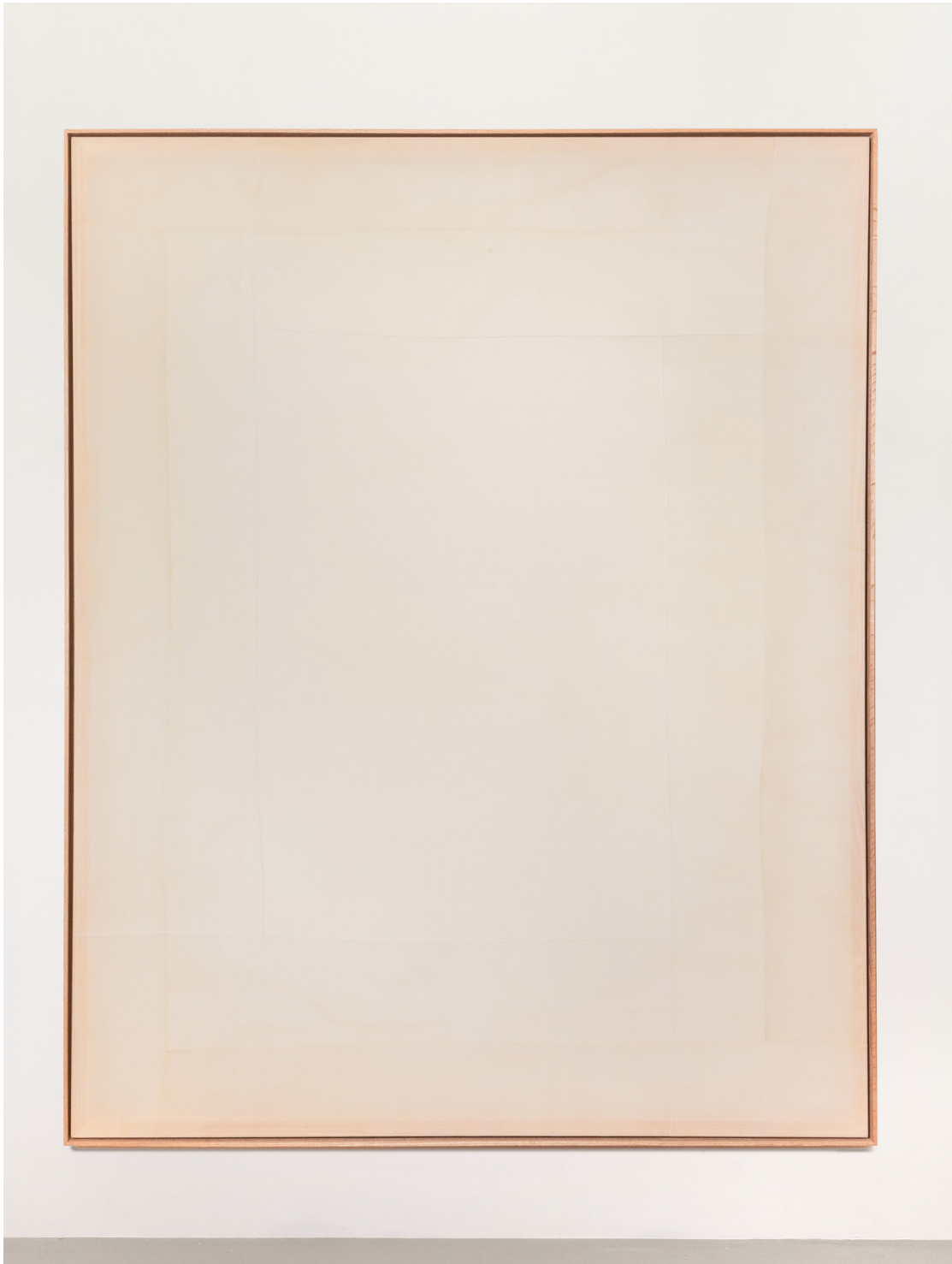
Evident here is Stokes' continuing preoccupation in how our mode of perceptions change as the world becomes increasingly mediated by the screen. The works embody a corporeality, they are studies in matter and not images, and can be seen as formal exercises in reduction to understand the vitality of form and material. Echoing a minimalist aesthetic, the works become performers, they must be experienced in a situation aware of a participant and consequently the beholder becomes the subject. Stokes is not only investigating the objecthood of painting, he seeks to imbue matter with a philosophical resonance in an age of the immaterial.

Morgan Stokes' artistic practice delves into the mediums of painting and sculpture, deconstructing them to their fundamental elements. Beginning with the traditional building blocks of each; pigment, cloth, stretcher bars, stone, he embarks upon a process of reinterpretation, interrogating the supposed value of each part and its role within the widely understood formula of what makes an artwork. Both literal and philosophical, *Skeleton* is a dialogue between body and material; a contemplation on what makes a painting in the digital age. Recalling the movements of Arte Povera, Mono-Ha and Material Realism and considered from a post-internet lens, *Skeleton* transcends the canvas, acting as a meditation on creation and art, the seen and the unseen.

*Skeleton* is Stokes' fourth exhibition with the gallery, following *Skin* (2023), *Virtual Gaze* (2022) and *Concerning Existence* (2021).

PAININGS





Pigment and acrylic on stitched silk organza, polyester organza  
Framed in American Oak  
200cm H x 160cm W x 5.5cm D  
\$12,000 AUD

Breathes, Breathes (2024)





Patinated copper  
146cm H x 115cm W x 4cm D  
\$10,800 AUD

Skin, Bones, Body (2024)



Pigment and acrylic on canvas  
150cm H x 118cm W x 4cm D  
\$7,500 AUD

Deliverance Painting (2024)



Stain on polyester organza, Australian pine  
Framed in American Oak  
113cm H x 90cm W x 5.5cm D  
\$6,900 AUD







Pigment and acrylic on stitched linen  
Framed in Tasmanian Oak  
44cm H x 33cm W x 3.5cm D  
\$2,500 AUD

Corrections, Painting (2024)





Pine ash and pigment on stretched linen  
147cm H x 115cm W x 4cm D  
\$7,500 AUD

A Painting Of Itself (2024)









Acrylic on polyester organza  
Framed in aluminium  
71cm H x 53.5cm W x 4.5cm D  
\$4,000 AUD

Painting, Here (2024)









A Painting Within A Painting  
Within A Painting (Dark) (2024)

Acrylic on silk organza, Australian pine  
Framed in Tasmanian Oak  
113cm H x 90cm W x 5.5cm D  
\$6,900 AUD



A Painting Within A Painting  
Within A Painting (Light) (2024)

Acrylic on silk organza, Australian pine  
Framed in Tasmanian Oak  
113cm H x 90cm W x 5.5cm D  
\$6,900 AUD





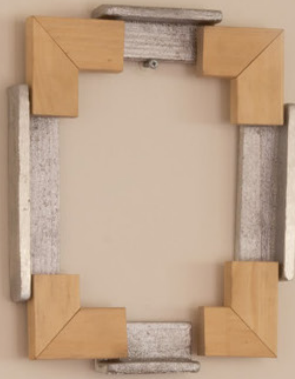


Patinated copper  
23.5cm H x 19cm W x 2.5cm D  
\$1,600 AUD

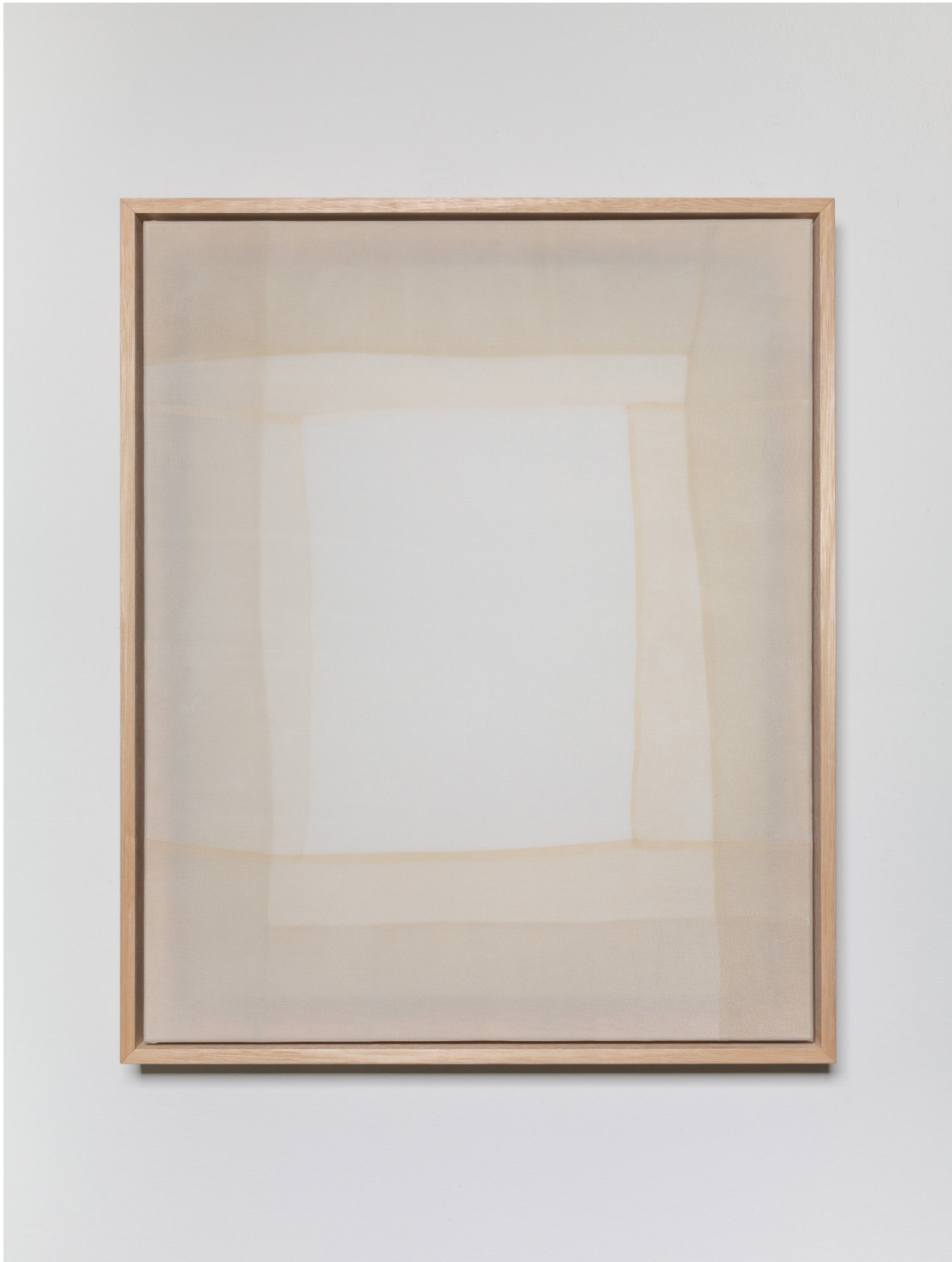




Cast aluminium, Tasmanian Oak, Australian Pine  
32.5cm H x 26.5cm W x 3.5cm D (each)  
\$4,500 AUD







Acrylic on dyed silk organza, polyester organza, Australian pine  
Framed in Tasmanian Oak  
58cm H x 48cm W x 5.5cm D  
\$3,500 AUD

Painting, Form (2024)



Pigment and acrylic on linen  
20.5cm H x 24cm W x 2.5cm D  
\$1,200 AUD





Pigment and thread on linen  
20cm H x 26.5cm W x 2.5cm D  
\$1,200 AUD



Pigment and thread on linen  
25cm H x 18cm W x 2.5cm D  
\$1,200 AUD







Patinated copper and brass  
Framed in Tasmanian Oak  
113cm H x 93cm W x 5.5cm D  
\$8,000 AUD

On Becoming 4 (2024)





Patinated copper and brass  
Framed in Tasmanian Oak  
103cm H x 83cm W x 5.5cm D  
\$7,500 AUD

On Becoming 5 (2024)



SCULPTURES





Bronze, aluminium, Wiagdon granite  
14cm H x 36cm W x 22cm D, 9kg  
\$4,800 AUD

Child Sculpture (2024)



Mother Sculpture (Installation) (2024)

Wiagdon granite, cast aluminium, chain, plinths, water  
Dimensions variable.  
\$15,000 AUD







CURATORIAL+CO.

ART GALLERY + ART CONSULTANCY

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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.