

For Lease

Reinterpreting place

6 – 30 March 2014
Opening Thursday 6 March, 6-8pm

David Eastwood
Michael Lindeman
Kenzee Patterson
J.D. Reforma
Joan Ross
Jake Walker

Curated by Chloé Wolifson

breezeblock.com.au

Breezeblock
Shop 10, 24-30 Springfield Ave
Potts Point NSW 2011

Exhibition opening hours:
Saturdays & Sundays, 1pm-6pm

Artist talks:
David Eastwood & Joan Ross
3pm, Sunday 30 March 2014

For Lease: Reinterpreting Place

My friends L and J live in a rented house adjoining their landlord's mirror image abode. L describes looking across the shared central courtyard to the closed blinds of the neighbouring house. The blinds never open, but she is still constantly aware of the owners' potential presence, and the possibility of being seen scurrying past half undressed while looking for an errant t-shirt. 'You can live here,' the closed blinds suggest, 'but don't get too comfortable.'

Breezblock operates from an unoccupied retail space. Until recently this included a Reading Room, an ante-chamber whose existing boardroom furniture was temporarily co-opted into a place for artist publications and talks. A *FOR LEASE* sign sat ever-present on the wall, looking out over the crates and journals, surveying its domain. The all too familiar situation faced by artist-run initiatives, writ large. 'You are here for now, but don't get too comfortable.' Sure enough, less than two weeks before *For Lease: Reinterpreting Place* was due to open, the Reading Room of Breezblock ceased to be. Arrangements have changed, but Breezblock persists, its frontline having been adjusted.

Security grilles are the frontline of suburbia. Kenzee Patterson's grilles contain the floral emblems of Australian states and territories, combining the delicate and the rigid into a symbolic and idealised concept of nationhood with the familiarity and reality of suburban life. They suggest an irony about the principles and signifiers of this country, who and what is contained inside it and out.

Joan Ross' digital animation is also concerned with containment. The romanticised watercolour landscape of colonialism and the contemporary encroachment of high-vis uniforms share a darker motivation of occupation and control. Ross acknowledges rather than denies the human desire to trespass (as well as the opposing protective reflex), which can manifest in as innocent an action as touching someone else's shopping.

Michael Lindeman's work reinterprets the geography of the canvas to create paintings that at first glance might not seem like paintings at all. By impersonating other media such as classified listings, department store advertising, and in the case of *Dear Real Estate Agent*, handwritten notes, they seduce the viewer via a subtle humour, playing upon these formats to reveal an interrogation of the role of painting now and in the future.

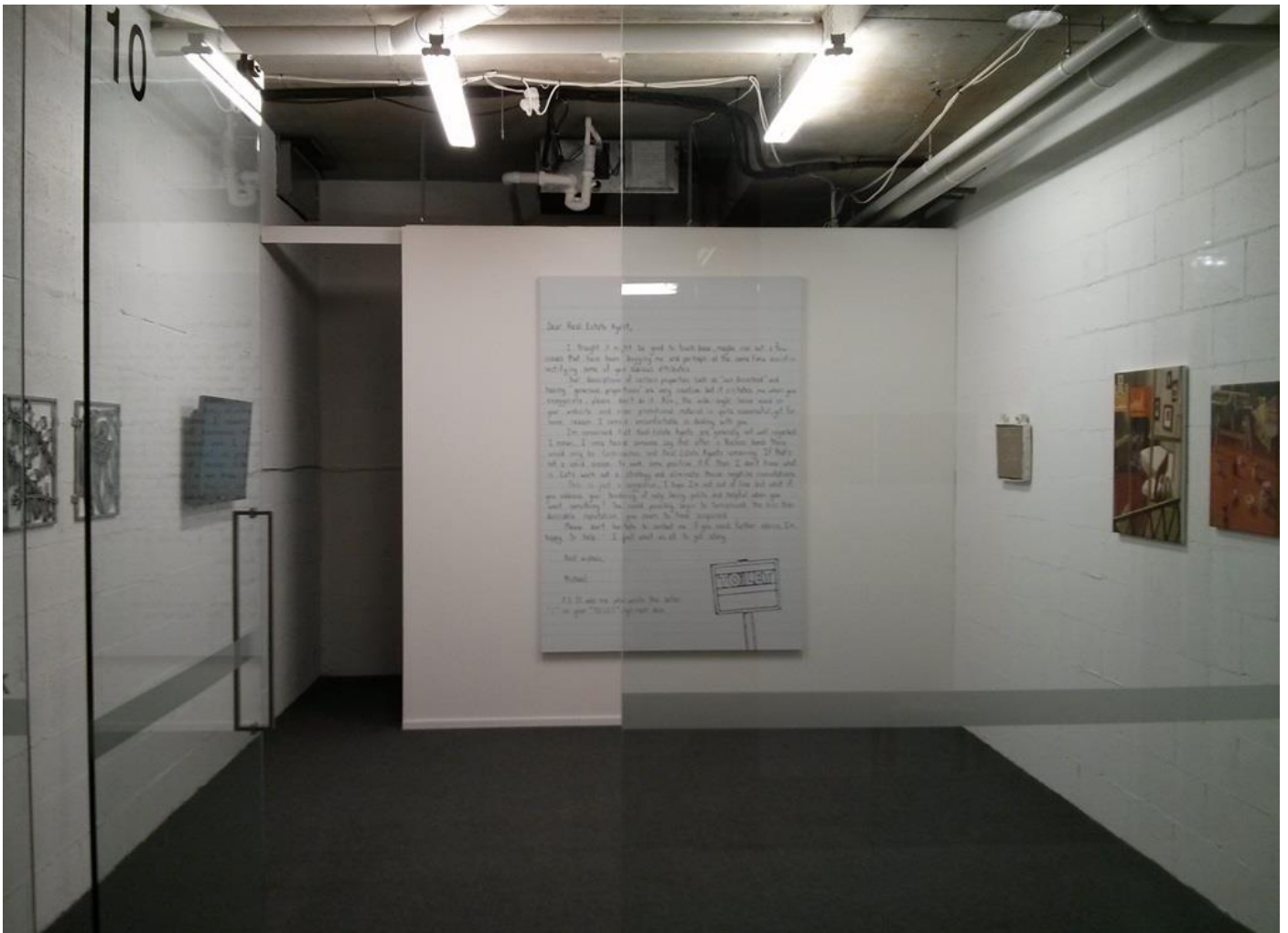
Jake Walker has used his ongoing interest in the work of New Zealand architect Ian Athfield to address the architecture of painting. Chimneys, walls and windowsills are formed in Walker's ceramic frames which surround course jute canvases. The front of *Athfield framed painting 3* appears lightly flecked with paint, a result of primer applied to the reverse of the canvas which has oozed through. This is painting to encapsulate the sensation of inhabiting a particular architectural environment, just as the body moving through space is a form of painting too.

The architecture of artists' studios is the preoccupation of David Eastwood. Eastwood's diorama-like reconstruction of Giorgio Morandi's studio (upon which these paintings are based) was guided by various sources of documentation rather than a physical experience, an approach echoing the ongoing reconfiguration and renovation of the original studio itself. *Peep* affords the viewer a voyeuristic vantage point of Morandi's bed, while *Quadri Spagliati* (a term describing the artist's habit of scraping wet paint off unsatisfactory works in progress) shows the view below the easel rather than beyond it. Eastwood's reinterpretation of Morandi's studio poses questions about the perceived authenticity of the artist's studio in relation to the works which emerge from it.

J.D. Reforma's practice dwells at the meeting point of the personal, the historical, and the (sometimes pop-) cultural. In *Marathon*, the urban and suburban, the natural and the human-made, the inert and the dynamic converge, as Reforma travels through a number of physical, ideological and biological places examining various notions of distance.

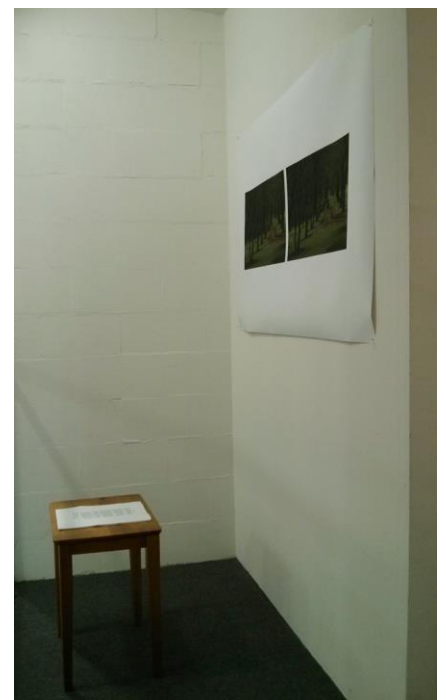
The works in *For Lease: Reinterpreting Place* seem like ideal temporary occupants of Breezblock. Though they approach from different directions, each artist in this exhibition draws on aspects of cultural and social histories, and like the space they currently inhabit, they re-examine supposed certainties of place, creating something new in the process.

Chloé Wolifson



Above, L-R: Kenzee Patterson, Joan Ross, Michael Lindeman, Jake Walker, David Eastwood

Below left, L-R: Michael Lindeman, Jake Walker, David Eastwood. Below right: J.D. Reforma



Installation photography: C. Wolfson

Biographies:

David Eastwood works primarily in drawing and painting, using the interior as a genre through which to reinterpret historical periods and locations. His work is currently focussed on posthumously reconstructed artists' studios. He is represented by Robin Gibson Gallery in Sydney, and is a lecturer at the College of Fine Arts, University of New South Wales.

Michael Lindeman lives and works in Sydney. His deadpan text paintings are an exploration into the possibilities of current conceptual practice, resulting in a satirical humour with social reach. Lindeman has exhibited in a number of exhibitions nationally and internationally and in 2013 and 2011 was a finalist in the Archibald Prize at the Art Gallery of New South Wales. He is represented by Sullivan + Strumpf, Sydney.

Kenzee Patterson is based in Sydney and is a founding director of Locksmith Project Space, Alexandria, Sydney (2007 – 2011). His practice employs materials and forms from non-art contexts while conflating terminologies to create double meanings. He has held regular solo exhibitions for half a decade and his work has been included in several group exhibitions throughout Australia. He is represented by Darren Knight Gallery, Sydney.

J.D. Reforma is a Sydney-based artist, writer and curator, and a current Master of Fine Arts Research candidate at the College of Fine Arts, University of New South Wales. His work encompasses sculpture, performance, installation, photography and video, and has been widely exhibited in solo and group exhibitions in artist-run spaces and regional galleries. He is currently a Co-Director of Firstdraft Gallery, Sydney.

Joan Ross is a Sydney-based artist. Her recent works combine visual elements from a variety of early colonial Australian paintings and contemporary life in order to re-conceptualise and problematise our relationship to both. She has been collected by the National Gallery of Australia, several NSW and Queensland regional galleries and features in many important private collections such as *John Kaldor Projects*. She is represented by Michael Reid Gallery.

Jake Walker lives and works in Wellington, New Zealand. Solo exhibitions of Walker's work have been held in New Zealand and Australia. Walker has been included in numerous group exhibitions in Sydney, Melbourne, Hobart and New Zealand. His work was highly commended in the RBS Emerging Artist Award 2010 and Jake Walker won the inaugural Arkley Award at NOTFAIR, Melbourne. He is represented by Gallery 9, Sydney.

Chloé Wolifson is an independent arts writer and curator based in Sydney. She is a recipient of the Gertrude Contemporary / ARTAND Australia Emerging Writers Program (2013), and Firstdraft Emerging Writers Program (2012). She has written for ARTAND Australia, Art Monthly, HEAT, and UN Magazine. In 2012 she curated a six-month exhibition program at SLOT, Redfern, and in 2011 co-curated (with Marni Williams) *Subtext: Art for Literacy* at Carriageworks. She is currently a board member of Runway Australian Experimental Art.

List of works:

David Eastwood

Peep 2013

acrylic on polyester

61 x 51 cm

Quadri Spagliati 2014

acrylic on polyester

46 x 38 cm

Courtesy the artist and Robin Gibson Gallery,
Sydney

Michael Lindeman

Dear Real Estate Agent 2014

pencil & acrylic on canvas

204 x 142 cm

Courtesy the artist and Sullivan+Strumpf, Sydney

Kenzee Patterson

Cookstown Orchid 2013

Pink Heath 2013

Blue Gum 2013

each:

hot-dip galvanised steel

35 x 40 cm

Courtesy the artist and Darren Knight Gallery,
Sydney

J.D. Reforma

Marathon 2013

inkjet photograph on newsprint and artist
text with extracts from *The Swimmer* by
John Cheever, first published 18 July
1964 in *The New Yorker*

31.5 x 92 cm (photograph), 21 x 29.7 cm
(text)

Photography: Hugh Marchant

This work originally commissioned for
Das Superpaper Issue #28, September
2013

Courtesy the artist

Joan Ross

Touching other people's butterflies 2013

digital animation

2'45"

Edition of 6 + 2APs

Courtesy the artist and Michael Reid
Gallery

Jake Walker

Athfield framed painting 3 2013

gesso on linen in glazed stoneware
artist's frame

35 x 36 cm

Courtesy the artist and Gallery 9, Sydney

For enquiries about purchasing these artworks please contact the artist's representative gallery listed above,
or email chloe@chloewolifson.com.

Michael Lindeman's project has been assisted by the Australian Government through the Australia Council
for the Arts, its arts funding and advisory body.



Chloé Wolifson wishes to thank the artists & their respective galleries, Sean Rafferty, and David Emerson.