

firstdraft

Gallery 1

12 Jan – 13 Feb 2022

Circling the Sun

Holly Anderson, Trent Crawford,
András Cséfalvay, Kalanjay Dhir, Alex
Gawronski, Vande Grey, David Haines,
Joyce Hinterding, Emma Hamilton, Greg
Stanford, David Suyasa, NASA Solar
Dynamics Observatory
Curated by Tim Marvin

Circling the Sun examines the techniques utilised by artists to capture and visualise the sun. The exhibition investigates how creative practitioners render the sun by drawing upon a myriad of political, economic, and social frameworks that harness it (solar energy, agriculture), conceptualise it (astrophysics, mathematics), orientate towards it (transmissions, reflections, sun gazing, photography) and squander it (oil drilling, mining, market economies). To elaborate on these concerns means displaying the various intersections of scientific, religious, political, and apocalyptic knowledge that are embedded within the historical, cross-cultural, and aesthetic contexts of the sun presented in this show. Instead of exploring a conventional history or mythology of the sun as merely an analogy of ideal knowledge or primitive creation, this exhibition critically evaluates how artists have utilised multi-disciplinary approaches to explore its diverse effects and conditions.

Tim Marvin's exhibition *Circline the Sun* is powered by Lūpa Media Player.
More information at lupaplayer.com

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Gallery 2

Lectus

Spence Messih

Gallery 3

Lesser palace

Sofiyah Ruqayah

Gallery 4

Haunting In Kensington

Blake Lawrence

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Forever evading our optical gaze – which is confined to the visible light spectrum – the Sun's blinding rays must pass through mediating technologies, situations, and artistic techniques in order to be aesthetically visualised. Whether as an antiquated installation, trace, squint, shadow, burn, disaster, poetic, phosphene, or reflection, each artist mobilises a representative substitute of the Sun's elusive form and effects. Artists in this show will predominantly use scientific and educational models to document aspects of the sun through technical apparatuses – such as the compass, NASA satellite imaging, solar reflectors – and scientific discourses that measure, frame, and evaluate the Sun's various capacities and how they exceed beyond ocular-centric traditions of perception.

Simultaneously threatening and supporting existence, human economies revolve and organise around the Sun's ceaseless expenditure. Amidst ongoing ecological and economic crises whose effects are unevenly felt and distributed across the globe, this exhibition positions the Sun within an entanglement of creative relationships between these artists and society more broadly. By networking these artistic practices, *Circling the Sun* compels a type of contemplation that considers the ancient and enduring presence of the Sun as an equally philosophical, catastrophic, scientific, political, and embodied encounter.

Tim Marvin is an emerging curator, artist, and aspiring art historian based on Darug land. He is interested in critical and Marxist theories of global art, contemporary painting, and histories of the image. He has a Bachelor of Art Theory (Honours) from UNSW Art & Design, and currently holds positions at Smith & Singer and Artspace, Sydney. Previous curatorial and artistic projects have included *Poetics of the Line*, 2019, Kudos Gallery, and *(dis)assembling care*, 2020, curated by Nicole Beck and Amelia Lazberger, Airspace, and *several interventions*, Waiting Room Project, 2019, Sydney.

Thank you to all the artists involved in the show, and all my family and friends who have helped out along the way. Special thanks to Noah Innes-Afitu, Gary Singer & Geoffrey Smith, and David Suyasa who made the install possible.

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Artworks walls (clockwise from left, up to down)

David Suyasa

Gaze: San Francisco, 2020

three C-Type photographic prints

17.8 × 12.7 cm each (installed dimensions variable)

Holly Anderson

Eleven, 2021

oil on panel composition board

26 × 20 cm

Blips, 2018

oil on canvas

60.9 × 76.2 cm

Kalanjay Dhir

DIY Solar Reflector, 2019

stretched mylar, timber and blue tape

76 × 66 × 9.5 cm

András Cséfalvay

Newtoniana, 2018

single channel video and audio

9 minutes 42 seconds

NASA Solar Dynamics Observatory

SDO Sun Feed: Singly Ionized Helium (He II)

Channel (3/1/22 – 7/1/22), 2010 – ongoing

single channel video

53 minutes

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Trent Crawford

Newclear (Single story reinforced masonry block house), 2017

Newclear (Two story brick & cinder block house with basement shelters), 2017

Newclear (Single story frame house rambler with reinforced concrete bathroom), 2017

Newclear (LP Gas pumping and distribution station), 2017

Four silver gelatin prints

60 × 47.5 cm

Vande Grey

The Radiance that Falls to the Floor, 2020-2022

oil, pencil and marker pen on linen, fabric, felt and velvet. Stretched wool and plywood base.

204.5 × 190 cm × 170 cm

David Haines

Transmission to the Sun, 2016

edition of 3 +1AP

twelve ultrachrome pigment print on Canson Rag Photographique

50 × 35cm each (installed dimensions variable)

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David Suyasa

Practice for Looking at the Sun, 2019
single channel video
6 minutes 8 seconds

Vande Grey

Opaque Glasnost Love, 2020
touch on velvet
25 cm diameter

Alex Gawronski

Sick Mood at Sunset (etc.), 2018
Ply, timber, stain, wall-mounted lamps,
amplifier, mini-CD player, speakers and wiring
Installed dimensions variable

David Suyasa

Path, 2020-2021,
UV digital print on opal acrylic in handmade
lightbox
Edition of 3 + 1 A/P
62.5 × 44 × 15 cm

Greg Stanford

Sequence of Ash II, 2020
Canson platine photo paper
99 × 124 cm

Vande Grey

Concrete Ether Flare of Bejahung, 2019
clear gesso and graphite on mirror
12 cm diameter

Joyce Hinterding

Carbon Copy Reactor #1, 2015
electrostatic carbon on rag paper
120 × 86 cm

Greg Stanford

Diurnal, 2021
dye-sublimation print on glass in nickel plated
frame support
66 × 55 × 10 cm

Nocturnal

Nocturnal, 2021
dye-sublimation print on glass in nickel plated
frame support
66 × 55 × 10 cm

Tim Marvin

Curatorial provocations::
4chan sun meme
Kuwait oil well Google image
J. M. W Turner, Sunset c.1845, Watercolour on
paper, 24 × 31.5 cm
Three inkjet prints on A4 paper and blue tape
dimensions variable

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floor (clockwise)

Vande Grey

Einsoph Compass on the Life Raft of Anomaly,
2019-2022

oil, acrylic, pencil, marker pen and touch on felt,
silk, linen and wool. Stretched wool and plywood
base.

110 cm x 160 cm

Emma Hamilton

Sundial Book, 2021

textile cyanotype book bound by gnomon stick
sundial

40 x 49 cm

Kalanjay Dhir

Mirror Test #4 (Mini-Aruna), 2021

6mm glass, one-way solar reflective gold mirror
film from Shenzhen, mild steel, wood, casters,
deity key ring, woven IEC to C14 rack extension
cables, monitor and single channel video

70 x 160 x 50 cm, 12 minutes 22 seconds

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