

# NICK SANTORO

## Libidinal Hymnal

25 NOV - 12 DEC 2020

EXHIBITION CATALOGUE



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Nick Santoro's universe might be a strategy for figuring out the dimensions of capitalism. In an offhand way, the expression Libidinal Hymnal certainly suggests that. And it is a state the late punk thinker Mark Fisher proposed as a kind of entrapment: a political model that leaves little room to dream beyond its own consumptive desires. Acquisition and personal expression might be paramount, but it's pretty fun right? And Santoro offers us a populated grab bag where outcasts and winners launch into speculative encounters in a slippery dimension between local realism and the internet realm. (For example, TESLA's cybertruck confronts the Bindle Bros in a George Soros network of grey pipes located in youtube's blind spots.)

The artist doesn't talk this way though. His associations are easy permutations, not quite this-goes-with-that, but a hypothetical practice where the works propose open-ended scenarios. The space of the painting suggests a theatre stage with the artist presenting as producer/director. The decorative frames might even act as a definitive curtain. One significant work, a cut out of the artist's profile, is a nod to this role as "producer", a piss-take acknowledgement of the figurative painter as a puppet master.

While Santoro's studio and computer offer a collage of reference points and diversions, there are no didactic politics to be found. Santoro does mention the documentary Hypernormalisation, Adam Curtis's densely delivered analysis of the global political landscape from the 1980s onward. But it could be that the artist aligns himself with the jumpy editing and pushed together aesthetic of this film, which guides us from Jane Fonda workouts via Ronald Reagan's astrological decision making to the billionaire factories of the present.

A more clearly political element in the current show is Santoro's workplace drawings. These have been constructed while working at a front desk, doing the kind of part-time monitoring job that allows for an art practice. Here drawing has become a parallel kind of labour embedded within that which is paid by the hour. In Santoro's drawings there is the same detail as seen in the paintings but stripping away colour and surface allows for a richer linear expression. This linearity has then found its way back into recent paintings, where figures are elevated through outline, acquiring an aura of celebrity or transcendence.

Nick Santoro was this year a finalist in the Archibald Prize with his painting of fellow artist Phanos Proestos. The painting "Hewitts Avenue Montage" was exhibited in the John Sulman Prize in 2019 and his work was presented at Melbourne Art Fair 2020 and Sydney Contemporary in 2019. A recent significant installation formed part of Here + Now at the Wollongong Art Gallery near the end of 2018. Santoro was born in 1994 and lives in the Illawarra area.

-Melody Willis







*Warehouse #1, 2020*  
Acrylic on board with hand painted frame  
75 x 121.5 cm  
AUD 5,300 **SOLD**



*Warehouse #2, 2020*  
Acrylic on board with hand painted frame  
72 x 121.5 cm  
AUD 5,300 **SOLD**





*Fountaindale Dream Sequence 1, 2020*  
Acrylic on board with hand painted frame  
132 x 93.5 cm  
AUD 4,900 **SOLD**







*Ariel Pink and Glen Gould by the Castle in the Wind 2020*

Acrylic on board

106 x 60 cm

AUD 1,600



*Paranoid Street*, 2020  
Acrylic on board  
45 x 56 cm  
AUD 1,600





*Insurgency of the Metal Heads, 2020*

Acrylic on board

106 x 47 cm

AUD 3,100



*Tis Not a Bar, Tis a Pop-Up* 2020  
Acrylic on board with hand painted frame  
47 x 63 cm  
AUD 2,200 **SOLD**





*At The Anarchist Encampment, 2020*  
Acrylic on board with hand painted frame  
52 x 52 cm  
AUD 2,200 **SOLD**



*Gerringong Rich House, 2020*  
Acrylic on board with hand painted frame  
52 x 52 cm  
AUD 2,200





*Jeff*, 2020  
Acrylic on board with hand painted frame  
52 x 52 cm  
AUD 2,200





*Dachshunds Are The Breed of Dog Most Likely to Turn On Their Owner*, 2020

Acrylic on board with hand painted frame

52 x 52 cm

AUD 2,200 **SOLD**



*Aquim*, 2020  
Acrylic on board with hand painted frame  
52 x 52 cm  
AUD 2,200





*Glen at the Bakery, 2020*

Pen and ink on paper

47 x 42 cm

AUD 2,200



*Morandi Shrine*, 2018

Pen on paper with collage, framed

45 x 55 cm

AUD 2,200



*Someone's Letter in Vienna & Exile* 2018

Pen on paper with collage, framed

47.5 x 62.5 cm

AUD 2,600





*Behind the Security Desk (Caretaker), 2020*

Pen on paper

76 x 95.5 cm

AUD 3,600 **SOLD**



# NICK SANTORO

## CV

Born 1994 Wollongong, NSW, Australia  
Based in Bulli, NSW, Australia

### EDUCATION

2017 Bachelor of Fine Arts (Drawing and Printmaking), UNSW Art & Design, Sydney, NSW

### SOLO EXHIBITIONS

2020 Libidinal Hymnal, The Egg & Dart, Thirroul, NSW  
Melbourne Art Fair 2020, online  
3MOTION1, The Egg & Dart, Thirroul, NSW  
Pizza Pie Party Town, AirSpace Projects, Sydney, NSW  
2018 The Chronicles of Corey Worthington & Other Misadventures, Edwina Corlette Gallery, Brisbane, QLD  
6-8, Wellington St Projects, Sydney, NSW  
Serving Suggestion, The Egg & Dart, Thirroul, NSW

### GROUP EXHIBITIONS

2020 Holding Pattern, The Egg & Dart, Thirroul, NSW  
2019 Sydney Contemporary 2019, Carriageworks, Sydney, NSW  
The Paper Salon, Ambush Gallery, Sydney, NSW  
2018 Here + Now, Wollongong Art Gallery, Wollongong, NSW  
2017 Salon de Sydney, Ambush Gallery, Sydney, NSW  
The Egg & Dart Family & Friends Exhibition, The Egg & Dart, Thirroul, NSW  
2016 The Egg & Dart on Excursion, The Casula Powerhouse Arts Center, Sydney, NSW  
Locals Lonely, The Egg & Dart, Thirroul, NSW  
Inhabiting Place, Inhabiting Space, Gaffa, Sydney, NSW  
2015 Drawing the Line, Clifton School of Arts, Clifton, NSW  
He's Tru Blue, Kudos Gallery, Sydney, NSW  
Hard in the Paint, Space 101, Sydney, NSW  
Apathetic Issue 2 "Floored" Magazine Launch, Good-Space, Sydney, NSW  
Identify, Monster Mouse Studios, Sydney, NSW  
Reflector Lad, Three Foot Square UNSW Art & Design, Sydney, NSW

2015 - 2018 The Annual Egg & Dart Christmas Show, The Egg & Dart, Thirroul, NSW  
2014 1200k West, Ad Space, Sydney, NSW  
Object and Image, Ad Space, Sydney, NSW  
Zephyr Magazine Launch, Project Contemporary Art Space, Wollongong, NSW

### GRANTS, AWARDS, PUBLICATIONS & INTERVIEWS

2020 Archibald Prize (finalist), Art Gallery of NSW, Sydney, NSW  
Salon des Refusés (finalist), S. H. Ervin Gallery, Sydney, NSW  
2019 Hazelhurst Art on Paper (finalist), Hazelhurst Regional Gallery, Gympie, NSW  
Kilgour Prize, Newcastle Art Gallery, Newcastle, NSW  
Sulman Prize (finalist), Art Gallery of NSW, Sydney, NSW  
2018 Brett Whiteley Travelling Art Scholarship (finalist), Brett Whiteley Studios, Sydney, NSW  
The Churchie National Emerging Art Prize (finalist), QUT Art Museum, Brisbane, QLD  
Salon des Refusés (finalist), S. H. Ervin Gallery, Sydney, NSW  
2017 Brett Whiteley Travelling Art Scholarship (finalist), Brett Whiteley Studios, Sydney, NSW  
Runway Magazine video interview by Eilish Fitzpatrick, runway.org.au  
2016 The Mankind Diary (interview), themankinddiary.com  
2015 Kudos Award (finalist), UNSW Art & Design, Sydney, NSW  
Apathetic (Issue 2)  
Split (Issue 2)  
2014 Zephyr Magazine (Issue 1)  
Hammered Brink (Issue 1)





The Egg & Dart would like to thank Coal Coast Brewing and Dulux paints for their continued support of the gallery

The Egg & Dart acknowledges the Traditional Custodians of the land on which we live and work, the Wodi Wodi people of the Darawal nation, and recognise their connection to land, water, and community. We pay respect to elders past, present, and emerging.

