

An abstract painting featuring several stylized human figures. The figures are rendered in bright yellow and white, with dark brown outlines. They are set against a background of thick, expressive brushstrokes in shades of pink, red, and white. The overall style is gestural and expressive, with a focus on color and form rather than realistic detail.

GEORGIA SPAIN

ONE TO ANOTHER

30 JUNE - 31 JULY





GEORGIA SPAIN
Bouncing Back, 2021
acrylic on canvas
110 x 120cm
AUD 4,100

THE MESSAGE IS THE PAINTING (ONE TO ANOTHER)

WORDS BY GEORGIA SPAIN

It is easy to wonder “why make a painting?” A question I won’t attempt to answer, but sometimes a line from an Arthur Russell song or the sight of two people arriving at a diner on horseback, or teenage lovers sharing a slice of cake, or mist moving through the valley like a fat white slug, or the bright vermilion coat of a woman on an overcast day, or the emptiness of Hope Beach or a newfound belief in ghosts, is simply enough.

And perhaps, more importantly, sometimes the shared experience and breadth of everyday life is enough.

I have always been a flitterer. As a child I would flit between extra curricular activities, various musical instruments, friendship groups and deciding on my favorite flavor of ice cream. I have realized that painting is one thing I have persevered with for longer and with the most diligence, than almost anything else in my life. Perhaps this is because within my practice, and within the action of making new marks on a blank surface, there is so much space to flit between ideas. The choice of what to paint is limitless – something that is both a burden and a blessing.

Now perhaps I look for romance and drama in everyday gestures but I can’t help thinking about Guston when I see pink and red and I’m moved by sisters linking arms and Michael Longley reciting his poem ‘The Ice Cream Man’.

I like to believe in poetry as a fountain, painting as a dance partner and Anne Carson as the sky. I look for faces on toilet walls, photograph windows in black and white, and feverishly attempt to make what Katherine Bradford calls ‘brave paintings’.

There is something relentless about our ability to hold on to images and memories. A memory bank that is both continually expanding and constantly re-editing itself in ones mind.

What is so compelling about the three women in “The Gleaners? A green canoe or a boat’s course relative to the direction of the wind? The opening scene of San Soleil (three children on a road in Iceland)? An Olympic gymnast waiting for her score? Two images that have no apparent relation?

A mother braiding her daughters’ hair, the continual marvel of how small things look from a plane, a cowboy’s first rodeo or a Grandmothers warm embrace?



THE MESSAGE IS THE PAINTING (ONE TO ANOTHER)

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The word 'tangent' is derived from the Latin 'tangens' meaning 'touching'. I like the sense that ideas themselves are just touching, never running in a straight line, always meandering to get to the destination; a departure, interposition, parenthesis, digression, interpolation, an aside, a drifting.

These gestures in themselves are tangents;

the theatricality of the Maenads ripping apart the body of Pentheus, a slow motion Taekwon-do video on Youtube, two mango cheeks on a terracotta plate, a woman dissecting fish in a Bruegel painting, the feeling of falling over in front of a crowd.

Does an object have a spirit?

What is it about a body of water on a still day?

Or a body inside a body?

Why is there something oddly poetic about a man trapped inside a telephone box, and a swarm of people gathered on a platform waiting for a train?

I am starting to see my practice less in terms of separate bodies of work about particular topics, and more as a series of tangents. While I sometimes set out with a specific idea in mind, I tend to find that more often than not I have drifted from my original intention; moving rapidly from one idea to the next. Each group of paintings feeling more like a short story collection than a novel.

I am beginning to see this mode of making akin to a kombucha scoby or 'mother' - a concept I cannot claim to be my own but I have borrowed from the essay 'On messmates' by Helen Johnson about the work of Jahnne Pasco-White. While Johnson's idea that the 'painting has a sort of mother' and is constantly growing and evolving, is specific to Pasco-White's work and particularly her process, I have found this description parallels my own way of making work. While there are plenty of analogies that feel apt to describe the process of making a body of work or a series of paintings - a patchwork quilt, sowings seeds in a garden, a spiders web - I am drawn to this image of the 'mother' and the idea that the 'paintings are fed, they digest and excrete'.

The more paintings that I make, the more I remind myself that it is in the process and not the outcome that meaning is found. The gesture of doing it, over and over and over. That one can find meaning in anything if one looks for it. The same painting can be about breakfast, or the lack of rainfall in a year, or the state of politics depending on how you look at it.

So perhaps it is with a thin and tenuous thread that I attempt to weave together these reflections with any kind of narrative; that ultimately all these ideas, images, thoughts, words are just an excuse to put paint on a surface and move it around, with the hope that that in itself is the frame. That these works are merely stepping-stones to the next works; and that it's ok to move from one to another, sometimes going backwards, sometimes sidestepping, and sometimes leaping ahead. Rose Wylie sums it up for me: "The painting isn't about something...The message is the painting."





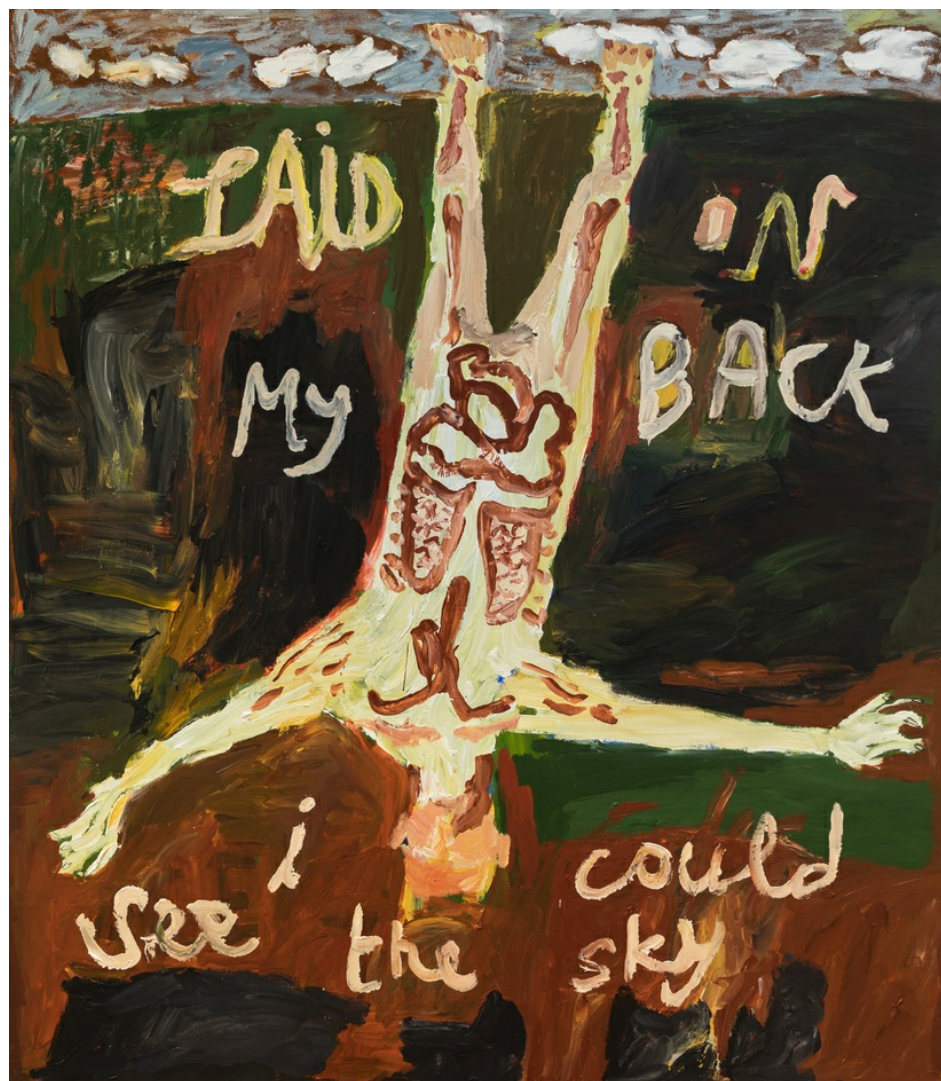
GEORGIA SPAIN
Pantomime, 2021
Acrylic on canvas
134.5 x 113cm
AUD 4,500





GEORGIA SPAIN
Splitting the Body, 2021
Acrylic on canvas
135 x 135cm
AUD 5,750





GEORGIA SPAIN
Laid on My Back, 2021
Acrylic on canvas
132 x 116cm
AUD 4,500





GEORGIA SPAIN
Messenger, 2021
acrylic on canvas
58 x 79cm
AUD 2,250





GEORGIA SPAIN
Generations, 2021
Acrylic on canvas
77 x 67cm
AUD 2,450





GEORGIA SPAIN
Standing, Waiting, Kissing, Waving, etc., 2021
Acrylic on canvas
150 x 200cm
AUD 9,500





GEORGIA SPAIN
Faceless Placeless, 2021
acrylic on canvas
80 x 71cm
AUD 2,550





GEORGIA SPAIN
Wading Through Water, 2021
acrylic on canvas
95 x 109.5cm
AUD 3,900



GEORGIA SPAIN

CV

Born 1993 London, UK
Based in Sandford, TAS, Australia

EDUCATION

2015 Bachelor of Fine Arts (Painting), First Class Honours, (Honours), Victorian College of the Arts, Melbourne, VIC

SOLO EXHIBITIONS

2021 One to Another, THE EGG & DART, Thirroul, NSW
2021 Body Party, GOOD GRIEF, Hobart, TAS
2020 (Beginning in Blue) Left in Red, THE EGG & DART, Thirroul, NSW
2019 The Spectators, SCHOOLHOUSE GALLERY, Melbourne, VIC
2018 Strange Family, THE DIGGERS STORE, Campbells Creek, VIC

SELECTED GROUP EXHIBITIONS

2020 Sydney Contemporary Presents 2020, THE EGG & DART, Thirroul, NSW
2019 The Egg & Dart Xmas Salon, THE EGG & DART, Thirroul, NSW
2015 VCA Graduate Exhibition, VCA, Melbourne, VIC
Another, another; ONE, EASEY STREET ARTIST STUDIO AND GALLERY, Melbourne, VIC
Majlis Travelling Scholarship, MARGARET LAWRENCE GALLERY, Melbourne, VIC
Two Fields of Thought, VCA STUDENT GALLERY, Melbourne, VIC
2015-14 Proud, MARGARET LAWRENCE GALLERY, Melbourne, VIC
2013 Painting, VCA STUDENT GALLERY, Melbourne, VIC

AWARDS

2021 Winner, Women's Art Prize Tasmania, Devenport, TAS
2021 Winner, Sir John Sulman Prize, ART GALLERY OF NEW SOUTH WALES, Sydney, NSW
2020 Winner, Brett Whiteley Travelling Art Scholarship, BRETT WHITELEY STUDIO, Sydney, NSW
2015 Finalist in Majlis Travelling Scholarship, MARGARET LAWRENCE GALLERY, Melbourne, VIC
Recipient of Lionel Gell Foundation Scholarship, UNIVERSITY OF MELBOURNE, Melbourne, VIC

PERFORMANCE

2016 Work Show, Performer for Katherine Connolly, at the Meat Market and Artshouse, Melbourne, VIC
2015 Lights No Eyes Can See, Performer for Kate Daw's 5-day piece performed at the Melbourne Town Hall, facilitated by ACCA
ArtBar, Core performer for Kate Daw and Emily Floyd's curated Artbar at the Museum of Contemporary Art (Sydney)
2014 Performance alongside Jon Campbell at the National Gallery of Victoria

PROFESSIONAL EXPERIENCE

2019 Artist included in Arena Theatre Company residency program at Footscray City Primary, Melbourne, VIC
2016 Tate Modern, general gallery assistant volunteer, London, UK
2014 Artist Assistant to Nick Selenitsch, Chalk and Clay exhibition, Sutton Gallery, Melbourne, VIC



egganddart.com.au
info@egganddart.com.au
(02) 4268-4885

