

ALION

NINETY THREE BOURKE
15 — 31 JULY 2021



ALIGN

ALIGN celebrates drawing for its transcendental ability to form new perspectives through mark-making, foundational line, and gesture. After a year of isolation and pandemic, we retreat to the fundamentals of drawing to explore intricate connections through the interchangeability of a line. Paring back, curators Samantha Houben and Joshua Charadia took comfort in the concept of a display using a monochromatic palette to reconstruct and reconsider connections to the world. Artists Joshua Charadia, Camille Gillybœuf, Madeleine Joy Dawes, Eliza Gosse and Antonia Mrljak respond to the concept with charcoal, ink, linocut, and a site-specific installation. Each work offers a unique response to our contemporary environment, both primal and technical, they are transportive yet grounding. These juxtapositions explore delineations between the subject, artist and audience to synthesise collective experiences. The exhibition considers these nuanced paths through drawings and how artworks interact within our spaces, enter our lives, and continue to exist.

Joshua Charadia's elusive industrial landscapes are transitional perspectives from the train line, passing through passages of time. As a part of the Peripheral View series, Charadia presents a triptych of scenes, revealing brief glimpses of mysterious shipping containers within the built environment. These transitory spaces are rarely considered an endpoint and are often overlooked, but they play a crucial role in connecting within a broader context of globalisation. Charadia replicates these subjects to consider their paths through a unique visual experience, a blurification. Charadia poignantly describes how the experience of viewing his

work is like “being dragged along, doing your best to find focus and take hold of the intangible.” The industrial material of charcoal is manipulated on the paper to create the scenario at dusk. The hazy charcoal further conceals the transient compositions as darkness falls and daytime moves to light another part of the world.

Revealing themselves are the surrealist dreamscapes from French-Australian artist Camille Gillybœuf, which shine through the monochrome palette. The charcoal creates a subtle grain on the surface, absorbing the light and drawing the viewer closer. The pair of textured drawings present a world with natural shapes, negative spaces, and a figure in each work, one monstrous and the other reduced to a minute scale. Magnified by a sense of uncertainty mixed with curiosity, the imaginative depictions form a desire to dive into unfamiliar worlds. Gillybœuf embraces this tension and describes “escapism and comfort as a useful function of the human imagination”. Subjectivities highlight how sightlines are the most tangible visual connection to our physical world.

Madeleine Joy Dawes disrupts these sightlines with exquisite compositions formed using a grid pattern, forcing the eye from complete abstraction to realism. The elements of sand and water form a ripple effect. Entering deeper, ripples transition to repetitions through the grid. The hand-drawn pixelation challenges digital images with technical skill in meticulous detail, alluding to the laborious work involved. The humanisation of dots and dashes as fine art creates meaning and movement incomparable to the vacuous lines on a computer screen. Dawes's renderings remind us of the intricate connections

through marks that create a whole image. Audiences are confronted with an instinctual drive to join the dots, focus, or look for the bigger picture to make sense of the world. In Dawes's works, the formations gather to create an overall image as a calming point of reflection.

The lustrous outlines of Eliza Gosse's lino prints capture the bold architectural façade of the Seidler Lodge. The clean-lined roof carved against ridged mountain tops forms a pointed harmony between the built and natural environments as a place to rest. Gosse's background marks against the landscape hint at a more experimental process with abstract marks on the larger scale print. Like Dawes, the manual process honours the humanity of drawing. These lines are enhanced through the hand-pressed and finished prints as a process of repetition – each one a unique formation. The penetrative series responds to the architecture within the gallery (and Eliza's studio upstairs). Viewers are welcomed into the space through the lines of the brick flooring that guides across the room and rests upon Gosse's work.

Antonia Mrljak's installation directly responds to the exhibition, created in-situ it embraces human interactivity. Mrljak's Italian heritage informs her inclusive and instinctive approach to art making with resilience and openness that brings everything together with gusto. Videographer Flore Vallery-Radot recorded the performance to capture the highly intuitive response to the artworks in the room. Extending beyond the wall, traces of used charcoal and materials spill into the viewer's space as a truly immersive experience. This residue reveals Mrljak's labour, and emphasises her large-scale drawing as a recording of time and energy within the gallery. Mrljak's explorative congregation

formulates a visual representation to celebrate drawing for its boundless ability to form connections across cultures, time zones, the temporality of our worlds.

With an audience, drawings are more than lines on paper – perspectives shift from the page to the metaphysical, carrying new meaning. The exhibition offers a retreat through humble drawings with a desire to return to its fundamental capabilities to connect subjects, artists, and audiences within the context of today. Using only grayscale, these talented artists conjure works that demonstrate the power of drawing whilst exposing its vulnerability through the inherent human connections within our world. Ultimately, these exquisite forms of draftsmanship serve to decompress and reconnect audiences with the simple theme – to ALIGN.

Samantha Houben





Joshua Charadia

Peripheral View 70, 2021

willow charcoal on Hahnemühle paper

40 x 30 cm; 55 x 45 cm framed (museum glass)

\$1450



Joshua Charadia

Peripheral View 71, 2021

willow charcoal on Hahnemühle paper

40 x 30 cm; 55 x 45 cm framed (museum glass)

\$1450



Joshua Charadia

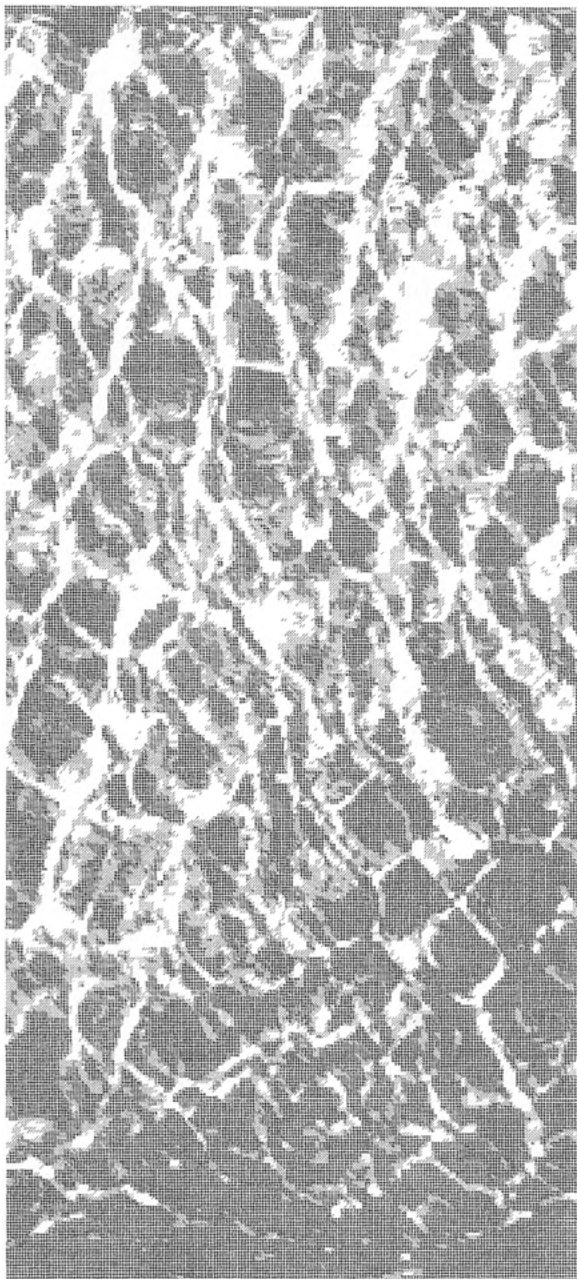
Peripheral View 78, 2021

willow charcoal on Hahnemühle paper

40 x 30 cm; 55 x 45 cm framed (museum glass)

\$1450





Madeleine Joy Dawes

this silence (just the sound of night), 2021 (detail)

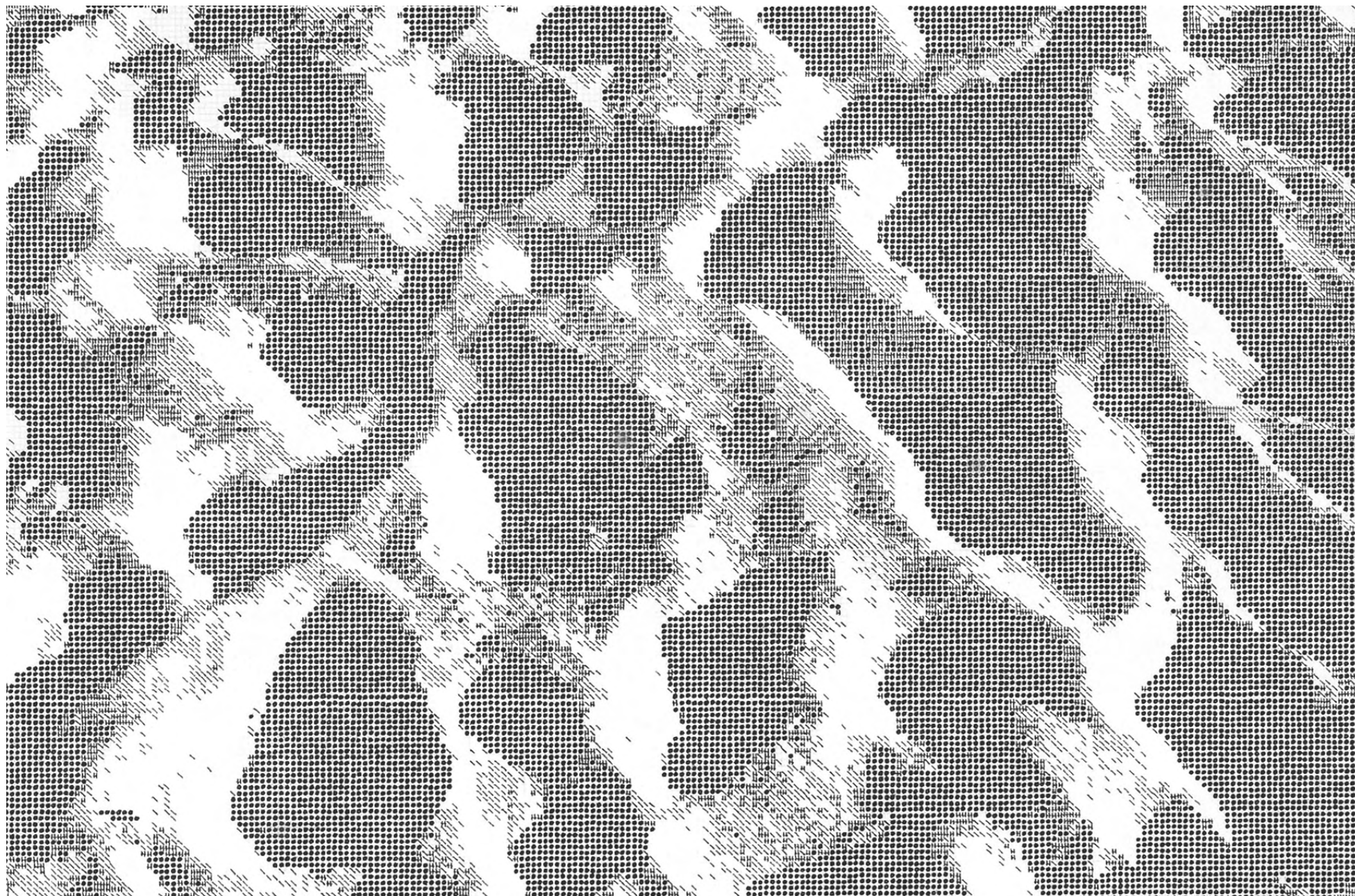
pen on cotton rag

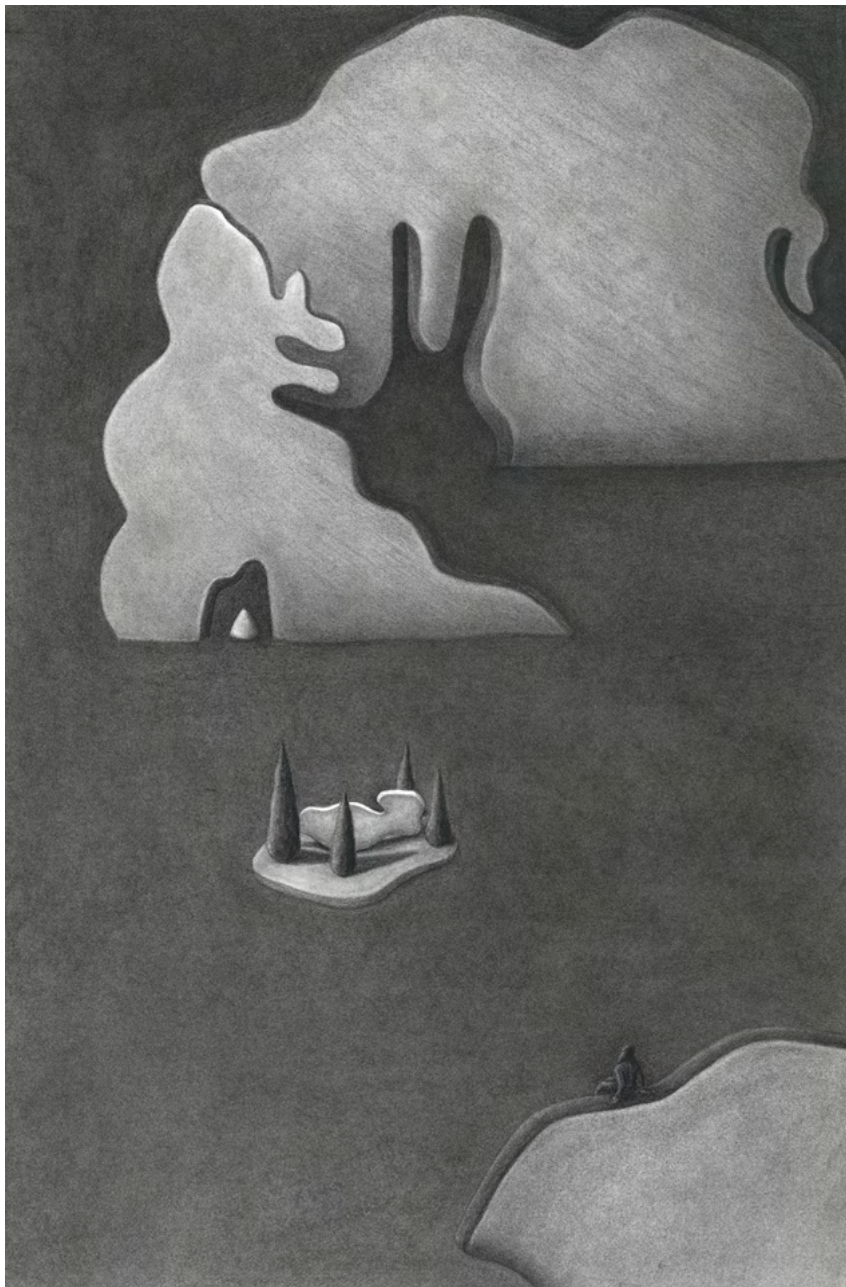
57 x 40 cm; 71 x 54.5 cm framed

\$1800

Madeleine Joy Dawes
in my mind (the voices that tear me apart), 2021 (detail)
pen on cotton rag
76 x 56 cm; 89.5 x 71 cm framed
\$2100







Camille Gillybœuf

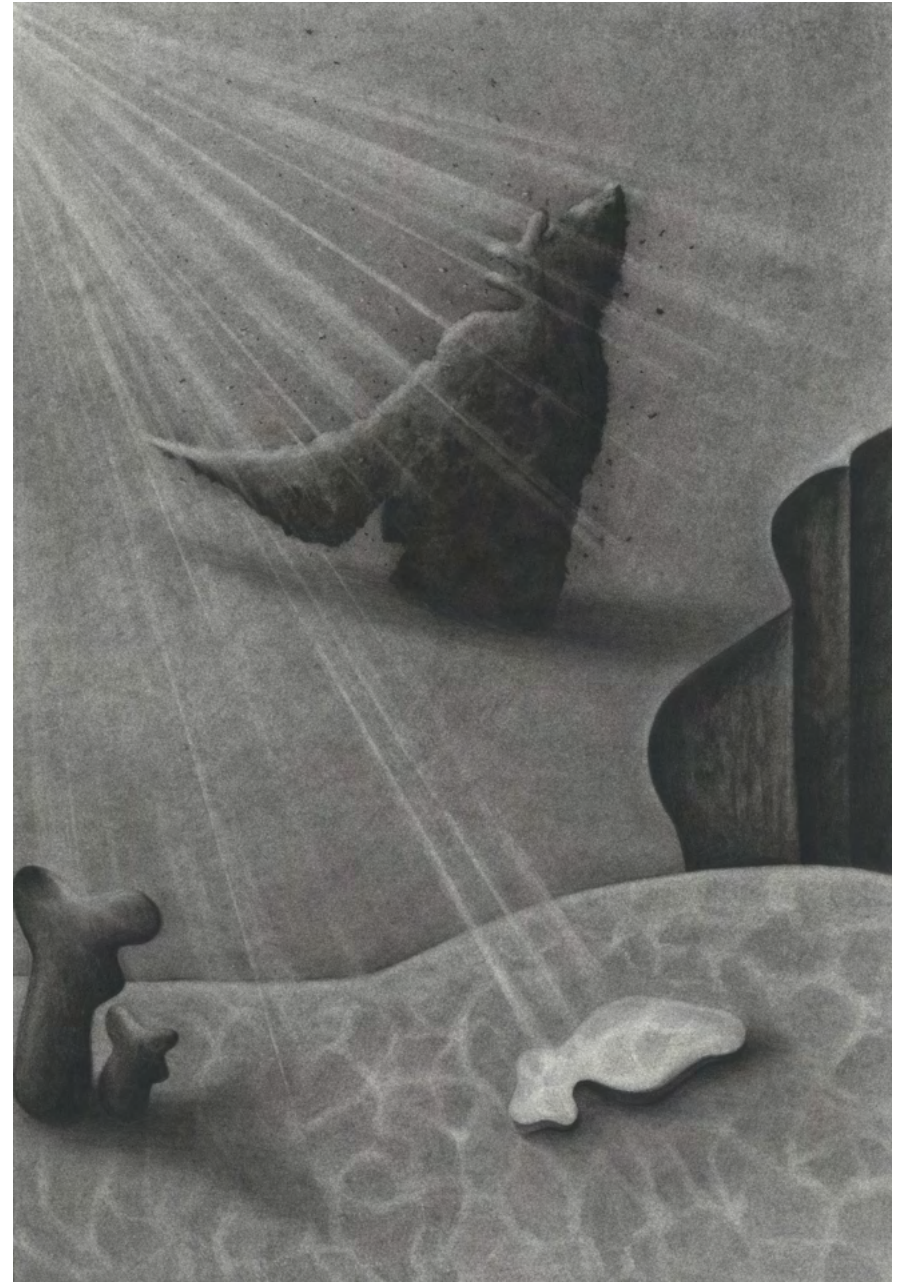
Le Lapin Endormi (Sleeping Bunny), 2019

charcoal on paper

56.3 x 38.1 cm; 72.6 x 53.2 x 2 cm framed

\$1500

Camille Gillybœuf
Shipwreck, 2021
charcoal on paper
56.2 x 38.1 cm; 72.6 x 53.2 x 2 cm framed
\$1500







Antonia Mrljak

Transparence, 2021

ink, acrylic, charcoal and oil stick on canvas

200 x 150 cm

NFS (enquire)



Eliza Gosse

Spoonfuls of Milo at Kosciuszko, 2021
hand pressed lino print (edition of 10)
63 x 53 cm; 66 x 56 cm framed
\$550 unframed, \$700 framed

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JOSHUA CHARADIA, MADELEINE JOY DAWES,
CAMILLE GILLYBŒUF, ELIZA GOSSE, ANTONIA MRLJAK

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CURATED BY SAMANTHA HOUBEN AND JOSHUA CHARADIA

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