

Beneath the Radiant Southern Cross|2021

Beneath the Radiant Southern Cross by **Matthew McALPINE** is a collection of recent paintings that reflect upon the intersection and toxicity of colonialism and nationalism in contemporary Australia.

Matthew McALPINE is a recipient of the Edith Cowan University Painting Artist in Residence Program

To be opened by **Gregory PRYOR**,
Coordinator of Painting, Edith Cowan University

Spectrum Project Space

Opening: 21 October 2021 5pm - 7pm
Exhibition dates: 22 October - 11 November 2021
Artist floor talk: 6 November 2021 2pm - 3pm
Gallery opening hours: Tuesday to Friday 10am - 4pm
Building 3, 2 Bradford St, Mount Lawley

For all sale enquiries of works please contact the artist directly via
contact@matthewmcalpine.com

ECU Galleries



Biography

Matthew McAlpine is an artist predominantly working in painting and sculpture and currently living and working in Wadjuk Nyoongar boodja (Perth, Western Australia). McAlpine graduated from Curtin University in 2016 with a Bachelor of Arts (Honours) and has been exhibiting regularly ever since. His practice aims to explore the complexities and problems that arise from celebrating colonial legacies. While McAlpine draws upon a range of disciplines to interrogate these ideas, his practice is brought together by its poetic and material sensibilities. McAlpine's processes often appropriate and subvert colonial legacies or symbols of nationalism, such as colonial frames and the Australian national anthem.

www.matthewmcalpine.com
Instagram: @matthewmcalpine

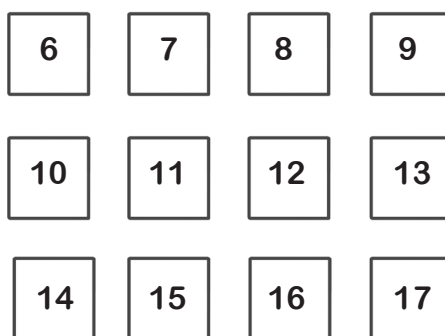
Artist Statement

Beneath the Radiant Southern Cross by Matthew McAlpine is a collection of recent paintings that reflect upon the intersection and toxicity of colonialism and nationalism in contemporary Australia. The artworks, rendered in a selective palette with a thick and gritty surface, directly reference land, mining industries and toxic chemicals while playfully subverting national propaganda such as the anthem, the Southern Cross and the Union Jack.

The paintings attempt to poetically reference both landscape and the leaching of toxins into the environment. Fragments of an ornate frame have been placed in a number of the paintings, drawing upon the continued presence of colonial legacies in contemporary Australia. The use of hi-vis colours references the fossil fuel industry and their complicity in environmental degradation and exploitation. Some of the paintings include fictitious Government Departments, highlighting the role that government play in colonial perpetuation.

The sculptural works from the series 'The colonial frame', interrogate the celebration of James Stirling's legacy. Stirling, the founding Governor of Western Australia was the man initially responsible for the invasion and subsequent occupation of Nyoongar country. The artwork, 'The colonial frame (skewing the James Stirling portrait frame)' sits skewed, partly against the wall and partly the floor. The artwork leaves behind the rigid structure one would expect from a frame, opening up the colonial frame to critique and questioning its status as a symbol of power. The artwork encourages viewers to question the way monuments to colonial history are displayed and privileged in contemporary Australia.

- 1 **Beneath the Radiant Southern Cross (Stirling)**, 2021, 122 x 366cm, acrylic, sand, fluorescent pigment, binder and cast acrylic paint on canvas. \$5400.
- 2 **In Strains (Stirling)**, 2020, 122 x 122cm, acrylic, sand, fluorescent pigment, binder and cast acrylic paint on canvas. \$1800
- 3 **Department of Land Theft (Flag)**, 2021, 122 x 152cm, acrylic, sand, fluorescent pigment, binder and cast acrylic paint on canvas. \$2200.
- 4 **The colonial frame (collapsing the James Stirling portrait frame)**, 2020, dimensions variable, cast sand and binder. \$1800.
- 5 **Dare a Foot to Land (Stirling)**, 2021, 90 x 100cm, acrylic, sand, fluorescent pigment, binder and cast acrylic paint on board. \$1400.
- 6 - 17 **Study for Beneath the Radiant Southern Cross 1-12**, 2021, 24 x 24cm, acrylic, sand and binder on board. \$280 each.



- 18 **The colonial frame (skewing the James Stirling portrait frame)**, 2020, dimensions variable, cast acrylic paint, sand, muslin and binder. \$1800.
- 19 **For Toil (Stirling)**, 2020, acrylic, sand, fluorescent pigment, binder and cast acrylic paint on canvas, 61 x 61cm. \$900.
- 20 **In Histories Staged (Stirling)**, 2020, acrylic, sand, fluorescent pigment, binder and cast acrylic paint on canvas, 61 x 61cm. \$900.
- 21 **Department of Denial (Stirling)**, 2020, 101 x 202cm, acrylic, sand, fluorescent pigment, binder and cast acrylic paint on canvas. \$2400.

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