

Aggregate|2021

Aggregate by **Gale MASON** presents a series of artworks that are the culmination of her PhD research. Through focusing on process, facture and traditional materials, these figurative paintings are composed as so-called aggregates or collections of diverse elements, of disconnected figures and objects that capture forces or tensions, rendering visible that which cannot be seen in order to make a painting that is compelling.

To be officially opened by Associate Professor **Lyndall ADAMS**
and Dr **Nicola KAYE**

Gallery25

Opening event: 29 July 2021 5pm - 7pm, speeches to commence at 5.45pm

Exhibition dates: 30 July - 19 August 2021

Gallery opening hours: Tuesday to Friday 10:00am - 4:00pm

CREAtec Floor Talk: 11 August 2021 12.30pm - 1.30pm

Building 10, 2 Bradford St, Mount Lawley

For all sale enquiries of works please contact the artist directly via
galem@our.ecu.edu.au

ECU Galleries



Biography:

Gale Mason is a London born figurative painter who has also lived and studied in Germany and is now based in Western Australia. Through focussing on process and material, and how painting is regarded as a contemporary medium, she creates theatrical settings which are inhabited by disconnected figures. Gale is a current PhD candidate at Edith Cowan University conducting a practice-led research involving channelling into painting Žižek's idea of the Event and Deleuze's Sensation with its unseen forces. She utilizes the oeuvre of painters from the New Leipzig School as a lens and considers the impact of the fall of the Berlin wall upon them. Frequent travels to Germany have enabled her to further her investigation of these artists. In 2015, she was nominated for the *Hatched* Exhibition at PICA, and has been awarded a Research Training Scholarship as part of her doctoral research.

Artist Statement:

The main thread which runs through my doctoral research pivots on examining the validity of the ancient medium of painting and how it continues to assert its power alongside the nascent explosion of digital technologies and visual media. The focus centres on painting's materiality and its tactile presence as well as the corporeal connection between the painted object and the painter and how this stands in direct opposition to the proliferation of ephemeral and virtual imagery of the digital age, its significance as a slow medium and the critical bearing of these factors in maintaining painting's status in contemporary art discourse. Interweaving the concepts of Event and Deleuzian Sensation and applying them into a painting practice provide the armature for this practice-led research. The theorist, Slavoj Žižek presents the Event as a philosophical system which is framed as a rupture or unseen force which can only be experienced through its effects. These works seek to illuminate how process, facture and the materiality of paint can capture the Evental rupture through Gilles Deleuze's ideas of Sensation in figurative painting, that is, avoiding narrative and aiming for a direct, bodily response. The paintings are collage-like compositions of imagined, artificial scenarios, in the genre of the *mis-en-scene*, which are inhabited by disparate figures or protagonists, who although are linked by colour, are separated from each other by scale, space and time and who engage neither with the viewer nor each other. This results in the scene rendered as destabilised and uncertain, echoing Žižek's rupture and presenting a scenario that is "out of joint". A significant source of reference is the work of selected painters who are associated with the loose assembly of figurative artists known as the New Leipzig School, who have their own version of the Event through their response to the fall of the Berlin wall.

1

Untitled, 2017, 75 x 50 cm, oil on linen

2

Study, 2019, 130 x 120cm, oil on canvas

- 3 Hybrid No. 1, 2018, 160 x 120cm, oil on canvas
- 4 **Untitled**, 2017, 110 x 128cm, oil on canvas (on loan, courtesy of private collection, Dr. Sten Langmann)
- 5 **Seb**, 2019, 90 x 128cm, oil on linen
- 6 **Seb**, 2019, 110 x 128cm, oil on linen
- 7 **Hybrid No. 2**, 2018, 115 x 260cm (diptych), oil on canvas
- 8 **Untitled**, 2017, 85 x 110cm, oil on canvas
- 9 **Untitled**, 2017, 85 x 110cm, oil on canvas
- 10 **Hybrid No. 4**, 2020, 190 x 150 cm, oil on linen
- 11 **Hybrid No. 6**, 2021, 190 x 150cm, oil on linen
- 12 **Lyndall**, 2020, 110 x 130 cm, oil on linen
- 13 **Hybrid No. 5**, 2021, 190 x 150cm, oil on linen
- 14 **Chris**, 2019, 110 x 130cm, oil on linen
- 15 **Hybrid No. 3**, 2019, 1200 x 160cm, oil on linen

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