Out with each other.

Imagining an old cottage. The walls are warped, the floorboards wavy and the light above your head keeps flickering. The house is physically marked by the domestic histories of the families who have lived here. As you turn your head, you see that the fabric of the building is saturated with the consequences of time. From the soot in the chimney to the impressions left on the bannister, a hole in a roof, a process as much as a place. Furthermore, one can see the house as a collective product, with each successive body adding to it.

Out

The collaborative practice of Sally Underwood and Roxy Walsh similarly engages in the thematic of habitation as well as an absorption in material biographies. Living in Berlin and London respectively, the artists have found inspiration in acts of transformation and translation. In comparison to the usual distinction of a two-person exhibition, the artists have worked on a number of exhibitions over the last 4 years that have dissolved the ideological lines. Much like early modernity seen outside the gallery, productive, social and recuperative functions; the store, like the tree, suggested multiple

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The Ticklish Tree

When I was a child I thought that trees were the nerve endings of the world and thinking one would literally cause an earthquake somewhere. From John Constable to Caspar David Friedrich, trees in art have often stood as proxies for the human subject. At the centre of the exhibition, Underwood has fashioned a large tree from pieces of timber. Surrounded by a makeshift wall made from construction bricks and tiles, any intended elegance is thwarted by the rudimentary materials. In comparison to the clean modern lines of the campus architecture, the tree offers a radical potential as both subject and another, too big for the gallery yet not quite sturdy enough to withstand the weather. It is an equivocal tree, an operative metaphor yet one hindered by the lack of stabilizing roots.

Underwood's tree acts as an anchor around which Walsh's amphibious paintings are like curtains or blinds. Typically, the paintings blur distinctions between figurative and abstract elements. Small works on panels are hung in clusters and situated amongst wall hangings. Underwood's conditional sculptures and Walsh's liquid paintings provide a tension in acts of transformation and translation. The recent paintings are often more economical with divisions of colour veiled under layers of glazing. Underwood's conditional sculptures and Walsh's liquid paintings provide a tension between humility and refuge, something contemplative and realistic. Throughout and onto. Forms are repeated and translated across the room, creating a type of visual reverber. This deliberate spatial compression flattens hierarchies between mythologies and approaches. Much like early modernity, displays show objects aligned in pure form, rather than chronological and ideological lines. If one were to extend the metaphor of the home, the combined work can often feel like the chatter around a kitchen table, a polyphony of competing but familiar voices.

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