

schmick contemporary

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theTURNING

BLINDSIDE x LILAC STUDIOS

nicholas**BURRIDGE**luis**GREGORY**jacquelineBRADLEY

bridieLUNNEYtaraDENNYsadhbha**COCKBURN**

Oct 7-22

Bridie Lunney

This Endless Becoming (Fragment)

leather, eyelets

2013

Bridie Lunney with Vlaho Burum

Shuck

oyster shuck made from con rod of 350

Chevy, oil rag/Calvin Klein singlet, chrome

stool, oyster shell

2023

Jacqueline Bradley

Lens

cast glass citrus, cardboard fruit trays

2023

Luis Gregory

I find it hard to meditate

windows from a jacuzzi to keep in steam

2023

Jacqueline Bradley

Skins

cast glass citrus, pate de vere

2023

Sadhbha Cockburn

Elegy for La Niña #1

washed gyprock plasterboard mounted on

panel

2022

Sadhbha Cockburn

Elegy for La Niña #2

washed gyprock plasterboard mounted on

panel

2022

Tara Denny

she, her, shed

bronze, handbag

2022

Tara Denny

A Ton of Gold

cast bronze poppies

2023

Nicholas Burrige

Anthropic Rock

basalt cube subjected to varied temperatures

2022

THEturning

artist bios

Tara Denny is a Melbourne (Naarm) based sculptor working with bronze, aluminium, wax, and clay to materialise personal mythologies. Her practice uses feminist methodologies to resist the cultural erasure of women's work, cementing entropic experiences of love and the bittersweet pull of fantastical realities into objects of great permanence. She graduated in 2022 at the Victorian College of Fine Arts (Honours). Recent solo shows include Platform Arts (Geelong), and Melbourne's cultural event 'Open House' Cathedral Cabinet and George Paton Gallery, 2022, Felt Space, 2023 and AirSpace, Sydney, 2023. Recent group shows include Blindsight, 'All World Are Flat' - 2021 and Greenhouse Offsite, Melbourne, 2023.

Nicholas Burridge draws upon practice-based research to unpack the complex relationship between industrialization and nature. His work unpacks the term 'Terraforming' focusing attention upon the ways that humans are re-engineering the earth and our current geologic epoch the Anthropocene. Many of Burridge's projects are site specific with multiple experimental outcomes, this has led to him having research residencies at Melbourne's Living Museum of the West, Canberra Glassworks, The Quarry, and Jacks Magazine, a heritage munitions warehouse. In all these instances the aim has been to reveal latent narratives and metaphors that are embedded in materials.

Jacqueline Bradley is an artist concerned with bodily relationships to the outdoors. Spanning material and installation practices, her recent work focuses on the peach, rich as it is with histories and associations of fertility, decay, and bodily metaphor. Bradley has delivered projects nationally and internationally for galleries including the National Portrait Gallery, European touring exhibition, Futurotextiles and Craft Victoria and the Canberra Glassworks. She works from her studio at the Canberra Glassworks and is a lecturer at the National Art School.

Sadhbha Cockburn is a multidisciplinary artist working across Gadigal and Yuin Country. Making marks in space, her works explore the material connections between body and place. These are made from predominantly biodegradable materials and repurposed industrial waste as a means of 'treading lightly'. She is currently investigating ideas of absence, affect and grief for the more-than-human. For her, images and objects are the traces of a process-based practice of presence and the present.

Luis Gregory uses assemblage to create simple, provisional propositions. He creates large scale interventions using architectural elements like jacuzzies, discarded timber and window frames. In these works, there is little evidence of the artist hand; he places and arranges things to look ordinary, playing on the feeling of the everyday. Gregory chooses objects that have functional uses, deliberate design features and is attentive to distinct colour palettes. In the gallery these objects act in the same way as paint on the canvas. Luis is in the final year of a BFA in the sculpture department at the National Art School.

Bridie Lunney develops her works in relation to the site of presentation, engaging the given context, physical conditions, and poetics. Combining practices of architectural interventions, sculpture, and durational performance, Lunney acknowledges the body as a conduit between our psychological selves and the physical world. She has exhibited extensively including at the TarraWarra Biennial, National Gallery of Victoria, Melbourne International Arts Festival, Artspace and Performance Space. She has been an artist in residence and exhibited in Chile, Saudi Arabia, and Japan. She is currently a Lecturer in Sculpture at the National Art School, Sydney, and an Advisor to Blindsight gallery, Melbourne. Schmick Contemporary acknowledges the land on which we operate as unceded and we pay our respects to past, present and emerging elders of the Eora Nation.

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