

Fell out of a velvet couch

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Join us as we delve into the rich tapestry of collage, where images are not merely assembled, but crafted, transformed, and reimagined. expanding our understanding of this versatile medium and embracing its infinite possibilities. The exhibition features works by eight diverse artists, each bringing their unique approach to image-making, From traditional cut-and-paste techniques to innovative digital manipulation. Offering fresh perspectives and redefining collage itself



Rosemary Lee, 24-3 (Strathfield swan), Oil and wax based pigment on paper, 2024



Samuel Hodge, 'Untitled', Digital prints, glue, ink, 2022

Ephemira

The act of collecting photographs serves as a gateway to the ethereal traces of memory, blurring the boundaries between past and future. It endeavors to encapsulate the essence of our collective journey, a mosaic of life punctuated by its inevitable convergence with death, yet illuminated by the indelible imprints we impart. Within this visual odyssey, we contemplate the continuum of existence, where endings seamlessly intertwine with beginnings, unveiling a narrative rich with the enigmas of life.

Here, the legacy of memory assumes the dual role of both lens and mirror, providing a fleeting glimpse into the timeless dialogue between the soul and the fleeting nature of existence.

-Madeline Castelli



Amelia Skelton, 'Hands', Digital print on Belgian linen, wadding, found fabric, cotton thread, 2024

Collage as expanded quilting

One of the earliest dated patchwork quilts was made in 1718, the creator and origin of which is unknown. The quilt, affectionately known as 'The 1718 Coverlet' features a kaleidoscopic array of colour and geometric patterns. The composition is detailed and rich, with hundreds of small pieces of silk and velvet patchworked together to form complex shapes and repeated patterns. Upon close inspection, one can find a collection of representational motifs such as birds, cats, and flowers hidden amongst the many almost cubist-like fabric blocks that together form the patchwork.

The patchworking process of quilting, that is the act of cutting up and bringing together singular bits and pieces of fabric to create a larger whole is not dissimilar to the process of creating a collage. Google defines collage as "a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing". By definition and methodology, one could argue that quilting is fundamentally a form of expanded collage, or perhaps (and chronologically more likely) collage is a form of expanded quilting.

Famously, collage is said to have been invented by either Pablo Picasso or Georges Braque in the early 1900s, with Picasso popularising this new technique with the creation of 'Still Life with Chair Caning' (1912). One could speculate, however, that Picasso and Braque got the idea for their new technique from a patchwork quilt. By the 1900s, quilting was a popular activity, considered an appropriate way for women to express themselves and pass the time. Due to a range of socio-political factors such as gender, race and class, forms of needlework such as quilting were considered craft and in turn, of poor taste. Therefore, it is not inconceivable that Picasso or Braque choose not to credit this invention of what was considered a ground-breaking technique to a patchwork quilt.

-Amelia Skelton



Tango Conway, 'It was a great idea at the time,' Pigment liner on paper, 2024

Drawing as Collage

As I write this I'm sitting in Doha international airport on a stopover between Sydney to Barcelona. My eyes are weary and raw from the unique combination of two Valium, 14 hours of recycled air, screen fatigue and disrupted sleep. Needless to say, I'm acutely aware of how inadequate my eyes are to be staring at my computer let alone to be conjuring a connection with my brain in order to write about sight itself.

When you look out the window of a moving train, car or plane for that matter, your eyes flick back and forth, left to right, right to left and again until you look away. As you do this your brain pieces together a landscape made from a quick succession of flitting snapshots.

Of course, your brain is always unconsciously sifting through the never ending stream of visual data it sees day-in-day-out. From the banal to the spectacular, the cinematic to tacky or the unfamiliar and gruesome we see a wide range of visual material yet unless we are drawing it we don't realise how much we are actually seeing.

When you draw an image you are consciously digesting this data flow. The existence of your subject gets scattered across the floor of your mind before it whips back into focus both in the blink of an eye and also over the sustained length of the drawing. At least, this is how I feel when I draw. Absorbing the excruciating detail in order to define form, proportion, composition and tone.

Like a collage, drawing combines these fundamental elements together and tessellates them on the picture plane via a series of marks. Mark-making, in this sense, is a summary of the visual spectrum you see structured by the way in which your brain chooses to assemble it. Drawing allows you to find the frequency where your mind is in tune with what you're seeing and encourages you to construct it all into one image.

It is amazing though, that no matter how much you're seeing and despite the layers and layers of observation and mark-making you can still miss important details such as fingers, entire faces or even the genitals of a figure. Sight has a funny way of seeing nothing too.

-Tango Conway



Chris Burton, 'Eagle express', Toner transfer, Graphite, Aluminium, Paper mounted on board, 2024

Eagle Express

Urban spaces are inherently provisional landscapes, constantly evolving and redeveloping. Within these urban spaces, abandoned buildings stand as poignant symbols of transition. The voids left by these relics prompt introspection and curiosity about their past lives and the eventual toll of their redevelopment.

As we navigate these spaces, the presence of these relics serves as a reminder of the impermanence of structures and the malleability of urban identity. This is reflected in Eagle Express by the use of a personal archive image of a building in Marrickville that has been demolished.

Layering is used between toner transfer, negative space and abstract drawing. More subtle themes of layering can also be observed in drawing strokes which appear to mimic the printing process. Layering techniques are used to reflect the seemingly constant overlap between demolition and construction within urban Sydney landscape.

-Chris Burton



Marcus Dyer-Harrison, 'Crossing', Toner Transfer, Acrylic paint, Wax, Paper mounted on board, 2024

Ambiguity and Collage

Removed from its original context, an image becomes untethered, its previously defined significance lost. Without its initial context, the image transforms from a definitive statement to an open-ended question, inviting dialogue. This liberates the image, granting it a new kind of fluidity and making it a platform for engagement rather than a fixed message.

The act of juxtaposing such images intensifies this effect, creating a dynamic and unstable blend of meanings that shifts with the perspectives of each viewer. Viewers become co-creators, interpreting the images through the lens of their personal experiences, beliefs, and concerns, thus participating in a continuous process of meaning-making.

This interactive process turns the image into a vessel for viewer-derived meaning, reflecting contemporary issues, societal debates, and individual thoughts. It underscores the power of images as communicative tools that foster reflection and dialogue, highlighting the fluid nature of meaning and the non-static, variable essence of interpretation.

By engaging with images stripped of their original narrative and reassembling them in novel ways, viewers are invited to infuse them with personal significance. This not only reveals the dynamic relationship between the viewer and the image but also emphasizes the importance of interpretative space. It showcases how meaning is not fixed but is instead an evolving dialogue between the image and its interpreter.

-Marcus Dyer-Harrison



Emily Galicek, 'Untitled (Arthur)', 2023, acrylic on canvas, 2024

Emily Galicek - 'Untitled (Arthur)'	\$750
Amelia Skelton - 'Hands'	\$450
Madeline Castelli - 'Untitled'	\$400
Samuel Hodge - 'Untitled'	\$400
Chris Burton - 'Eagle express'	\$450
Tango Conway - 'It was a great idea at the time'	\$900
Marcus Dyer-Harrison - 'Crosssing'	\$450
Rosemary Lee - '24-3 (Strathfield swan)'	\$900