

ethan frome –

Harry de Vries & Jennifer Mathews

Crudo

Four piano frames; the cast armatures inside that suspend the tons of pressure required to keep the strings harmonic are shrunk into small, redundant, aluminium forms. The negative spaces are filled with sagging masses of silicone and extruded into glittering prisms of plastic, hinged to the wall like a piano lid or relaxing on the floor.

By playing with the material of functionality, and yet being entirely devoid of any purpose to which these forms refer, the objects repose as impure ornament. Their delight in non-function refers instead to the leisurely qualities of the objects they resemble. The space that would otherwise produce sound and resonance is now processed from an empty plate to a physical quantity.

(Clockwise, from left wall)

Toccata, 2025

Laser cut aluminium, PET plastic, piano hinge,
hardware
25 x 26 x 50 cm

Fugue, 2025

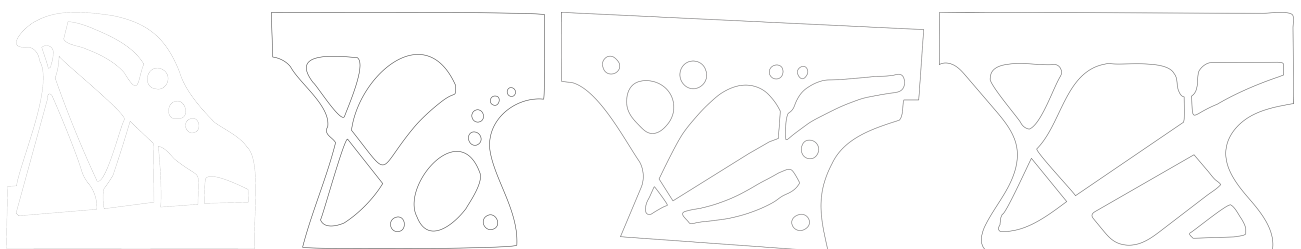
Laser cut aluminium, silicone, pigment
Approx. 50 x 37 x 25 cm

Passacaglia, 2025

Laser cut aluminium, silicone, pigment
Approx. 50 x 40 x 25 cm

Fantasia, 2025

Laser cut aluminium, PET plastic, piano hinge,
hardware
25 x 28 x 50 cm



Jennifer Mathews (b.1994) is a sculpture and installation artist based in South Australia. Her practice weighs up the semiotic strength of various forms, architectural or purely symbolic, testing their capacity to contain different material histories or deliver shifting forms of meaning. Recent projects consider human dominion over the non-human and the architectural impulse to measure and contain. She engages these themes with a focus on the absurdity and alienation inherent in space, drawing upon language and found imagery. Working with materials such as metal, resin, and light, Mathews combines traditional and industrial processes—such as welding, casting, and moulding—to reflect, obscure, and poeticise the environments that inform her work.

Harry de Vries (b. 1999) is an artist and writer based on Gadigal and Wangal land in Sydney, Australia. His creative practice is situated in the tension between the material of daily life and simulacra; props, replicas, poor imitations, and objects which have no referent in the 'real' world. Objects are brought into the studio and extended through processes of replication, casting, or reproduction, before being returned into the 'real world' as installations alongside found objects. The resulting work undermines the necessity of everyday life and generates a kind of 'thin place' where new ways of being in and seeing the world are possible.