

# SNO 121

FEBRUARY 6 – 28 2016

## Foyer

Susie Rosmarin  
*Gingham #3* 2009  
acrylic on canvas, 51 x 51 cm

## Room 1 (clockwise from door)

Andrew Britton  
*Paint Slabs (A)* 2015  
acrylic and various plastic meshes, dimensions variable

Daniel Argyle  
*Untitled* 2015  
duct tape and enamel paint on wood, 68 x 59 x 15 cm

Salvatore Panatteri  
*Untitled* 2014  
single video channel, Digital-Key, acrylic, LEDs, 48 inch 16:9 aspect monitor

## Room 2 (clockwise from door)

Daniel Argyle  
*Untitled* 2013  
plastic, printed duct tape, polyester tape, mdf, 132 x 55 x 9 cm

Salvatore Panatteri  
*Untitled (Palimpsest)* 2015  
light sensitive medical imaging film, 28 cm x 35.6 cm x 76 cm

Andrew Britton  
*Piunk* 2013  
acrylic on canvas, 51 x 51 cm

## Room 3 (clockwise from door)

Andrew Britton  
*Self Portrait of the Artist as Edith Piaf* 2013  
acrylic on found artwork (canvas), 75 x 40 x 5 cm

Daniel Argyle,  
*Untitled* 2016  
concrete, steel, enamel paint, 72 x 33 x 28 cm

Andrew Britton  
*Paint Slabs (B)* 2015  
acrylic and various plastic meshes, dimensions variable

Susie Rosmarin  
*Gingham #1* 2009  
acrylic on canvas, 51 x 51 cm

## Room 4

Daniel Argyle  
*Untitled* 2016  
concrete, steel, enamel paint, 72 x 33 x 28 cm

## **Compelshun**

*That which compels us and that which we shun, hosted within an entity: the artwork.*

Daniel Argyle (Blue Mountains)  
Andrew Britton (Perth)  
Salvatore Panatteri (Sydney)  
Susie Rosmarin (Houston)

This is an exhibition that greets the irrational within forms, and suggests that creative empowerment comes as much through absence as presence. The title, *Compelshun* – a made up word – is to re-conceive compulsion and compulsiveness, in a mock philosophical way, as driven towards that which is irresistibly compelling, yet a revulsion away from something to be shunned. For this exhibition it is significant that the shunned entity is not named, indeed the entity may not even have a name. It also may be quite evident that what is compelling remains elusive.

People, in their daily lives, are subject to all manner of deplorable phenomena. We react to other people, manifest social trends, politics and other life events. A potential vitriolic reaction in one instance might instead be channelled into *work*. The question of whether *work* is able to empower the subject impacted by these hypothetical events is a valid one. Instead of attempting to address this question by discursive means, as a psychologist or sociologist might, the artist has the privilege of enacting the struggle through the non-rational type of work we call *art*; through, if you like, *compelshun*. We will leave aside the question of whether or not artists can claim this privilege without qualification, because that would be to subject their practice to the judgement of precisely the rational terms that cause many artists to work in the way they do, namely *against* the rational.

On a deeper level, there are opposing forces at play within artworks. They come from necessarily opposing forces within art practice, and inevitably these are inextricably linked to the social dialectic. It is a fair supposition to claim that good artworks have an apparent internally reflexive relationship to these opposing forces, whatever they may be. Good, *formally* driven artworks on the other hand are often *insistent* in their elusive sense of something having been omitted, left out. Yet artworks are invariably constructed, however incorporeal they may or may not be. Thus what is absent is, paradoxically, also present.

Compelshun, as a word-idea, is also a bit challenged. It is intended to sound slightly toothless and perhaps illiterate, thus invoking the age old problem of the phonetic trait as it attempts to address art. It is a spluttering attempt to verbalise a complex visual encounter.

Daniel Argyle, January 2016