

SNO 146

11 AUGUST – 9 SEPTEMBER 2018

ROBBIE FRASER (NZ)

CLOCKWISE FROM GALLERY ENTRANCE

Woke Up, Woke Up I 2018
350 x 400mm oil on canvas

Woke Up, Woke Up III 2018
350 x 400mm oil on canvas

Woke Up, Woke Up II 2018
350 x 400mm oil on canvas

Alive Inside 2017
180 x 200mm oil on canvas

Grey Powers 2017
200 x 220mm oil on canvas

What's Wrong with You 2017
200 x 220mm oil on canvas

PATRICK GIBSON

soundwork

"*On The Area Steps*" - an ongoing project, Aug 2011- ?

'Vexare' - takes one iteration of 'Vexations' - the Satie piece meant to be performed something like 840 times over 24 hours - and chops it into about 8 or 9 pieces, then spaces them out roughly in reference to the first few numerals of Pi - like 10 sec, 40 sec, etc, whatever it is. Vexare is some sort of Latin root of Vexation ...

About Robbie Fraser

Robbie Fraser (Ngati Porou ki Hauraki), b.1979, works and resides in Tamaki Makaurau, Aotearoa. He graduated from AUT University with a Masters in Art & Design (First Class Honours) in 2013 and was a founding member of FERARI, an ex-artist run space based in Auckland. His recent shows include A Standard of Measurement (2016) with Hugo Lindsay at Papakura Art Gallery, Painting: A Transitive Space (2016) at St Paul Gallery III, Rematerialized (2017) at DEMO, and Morning/Homework Town (2018) at Green St Projects, Wellington.

Robbie Fraser's practice explores issues related to aesthetics and various value systems deemed inherent in visual and wider cultures. The methods employed to explore and scrutinise these systems are as follows, but not limited to, the role of exactitude in geometry, authenticity in colour related to its spectral and elusive contextual nature and how a flexible obedience of personal rules in the modes and codes of painting can play a major but also subtle role in the process of making and presentation. The intended outcome is to open up discussion of the possibility of a fertile and mutable space, not for a point of personal positioning, but to highlight a point of transient positions between dualities such as truth and deception, abstraction and representation, and historical and contemporary modes of art practice.

It is also about colour and shape and harmony – not the articulation of untroublesome relationships, but an exploration of what happens when these relations miss the mark; get difficult. This work insists on stopping short of expectation, insists on slipping from propriety – not as a declaration of perversity that sets out to fuck things up, but more as a probing of boundaries and a critical examination of rectitude itself. It draws up close to fine-tuned beauty, but at the last moment shies away from the anaesthetic affect of complacent aesthetics, and turns towards the more enlivening sensation of discomfort. What happens when things get a little disorientated, even nauseous? What happens when harmony plays with dissonance, or when purity turns – starts to curdle or cloy? What happens when colour's singing takes on a hard aspect, or when its hosting shape goes out of whack? In taking a look back, this work throws a very different perspective on its heritage.

Texts : Andy Thomson & Ian Jervis

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