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'Men must live
and create.
Live to the
point of tears.'

- Albert Camus

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'The most frightening
thing in the world
is to discover
the abnormal
in that which
is closest to us.'

- Kōbō Abe

Corinna Berndt

Rachel Ang

Chris Hamnett

Gaby Montejo

Chloe Rose Taylor

Pip Ryan

Ross Vaughan

Megan Archer

Zhonghao Chen

Emily Galicek

No Exit

26.9.19 - 13.10.19

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TINNING STREET
PRESENTS

Chris Hamnett throws himself into the monotony of the 9-5 in *Business as Usual*. Describing the task as 'pointless, but nevertheless persisting', Hamnett's numbers are reminiscent of the financial world and endless growth. In this work, endless pages epitomise the Sisyphian task of finding purpose in repetition.

Pip Ryan holds us between horror and humour. Suspicious characters and monster-like men take us to the uncanny, while their soft tones and amusing acts allow us to laugh. Yet, under our giggles is recognition that these figures are a side of ourselves, one we prefer tucked away.

Yolks and background blend together in **Emily Galicek's** *What Do U Want For Breakfast*. A seemingly simple text has a plethora of answers as Galicek offers up bacon, eggs and emojis. Catchphrases and soup cans also come in for a say, as Galicek offers us no answers, leaving us to make up our own minds. Perhaps shrimp and spaghetti?

Chloe Rose Taylor melds the seemingly opposite. Literally soldering high-brow with the low, Taylor exalts and disrupts the role of bad taste, revealing the often arbitrary factors that make up what we deem 'good'. Diamantes meet leather, tennis balls with studs, and we are given the opportunity to wear (and subvert) the traditional role of jewellery.

Corinna Berndt combines the aesthetics of the internet with the self in a playful commentary on the absurdity of western material culture. In her work, peanut butter becomes the secret ingredient for alchemy and party dress ups reveal the arbitrary nature of value and occasion. With obscured context and fruitless outcomes, we become observers to ourselves in a world fixated on (manufactured) value.

Zhonghao Chen piles the canvas like a plate. Describing the works as 'collapsed', this series questions time, the void, and contemporary life's 'unavoidable excessiveness'. Chen's work consumes endless pigment, each layer an effort to solve the unsolvable – the metaphysical problem of painting itself.

Dreams are front and centre for **Rachel Ang**. Taken from her recent comic 'Waking Dreams' – a collection of stories taken from her dreams – Ang pairs those that are similar but not the same. Playing with the line between meaning and the random, Ang moves through psychoanalytic narratives that explore the subconscious and its relationship to the outside world.

Ross Vaughan holds the tension between the monumental and the visceral in a mash up of popular culture mythology and the yesteryear. High drama mixes with uncomfortable detail to pull us in but push us away. Layered and obscured the strange juxtaposition of Vaughan's paintings show how the absurd can leave us searching for meaning, making way for the surreal.

West is North sees **Gaby Montejo** flip town planning on its head. In response to the Council submissions for the Christchurch rebuild, Montejo pejoratively plays with the zoning of 'precincts', and how change is limited by our imaginations. In this case, change is distorted by bureaucratic entropy, only to produce more of what has been before.

Megan Archer's collages are simple yet uncanny. Taking clippings from vintage porn and recipe books, Archer makes other worlds that pull and repel, thwarting first assumptions and catching us by surprise. By conflating advertising's glossy, manufactured imagery, Archer subverts the notion of desirability and taste.

