

*Airspace Projects acknowledge the Traditional Custodians of the land on which we stand today, the Gadigal and Wangal people of the Eora Nation. We would like to pay our respects to their Elders, past, present and ever emerging. We would also like to acknowledge all other Aboriginal and Torres Strait Islander people who come to the gallery to participate in its program of exhibitions and events. Sovereignty was never ceded*

## **HAUNTED**

Charné, Edwina Darling, Ró Sín

6.10.23 – 22.10.23

This exhibition displays works from three emerging female artists that look at the darker aspects of self expression and sexuality as a female, focussing on the pressures and the expectations that come with it. Each of these artworks are installation pieces that focus on pushing the binaries of their medium. Featuring paint, screen-print, video and photography. This exhibition highlights the future of art, combining mediums and expanding on their given uses. The core detail that links all the works together is movement. The works include: Charné's *The Unseen (Self)* (2022) a large-scale abstract oil painting with a representational video projected on top of it. Ró Sín's *Hollywood Honeys* (2022) consists of a video piece and three screen prints which amalgamate vintage erotica with video synthesis. Finally, Edwina Darling's *Youth By Any Other Name* (2022) the third work is a large scale photograph based on Gentileschi's *Judith Slaying Holofernes* (1612-1613), which 'bleeds' fake blood dripping from the image.

### ***The Unseen (Self), 2022 (#2 in set of 3 works)***

**Charné**

*The Unseen (Self)* (2022) is a multi-media installation reflecting on the recurrent process of perceiving one's sense of self. The concept of self-perception is explored focusing on themes of gender identity, sexuality and feminism. These themes are reinforced by the artist's self-portrait references to 1920's non-binary artist Claude Cahun. Three large panels of oil-on-canvas paintings are placed side by side, with a video performance of the artist projected onto the surface. The artist treats the video performance as part of the painted surface, it leaves traces as it moves from left to right across the surface, allowing for the interaction of the 2D and 3D planes. While the act of perception is continual throughout life, the artist divides their phases of experiencing self-perception into these three canvas panels. Each canvas represents critical phases experienced by the artist in the act of self-perception during their young adulthood. Respectively the phases are - limitation, reflection and change, realisation and manifestation.

### ***The Other Self, 2023 Youth By Any Other Name, 2022***

**Charné, photographed by Isabelle Bianca Virrey**

In this series of self-portraits, the artist personifies the internalised feelings of shame and homophobia toward themselves. They enact a clown or mime like character, as a symbol of 'the outcast' performing for validation. The artist separates the negativity toward themselves into this 'other self' in a process of accepting their gender identity and sexuality.

## **Youth By Any Other Name, 2022** **Edwina Darling**

This work, titled Youth By Any Other Name, is a recreation of Artemisia Gentileschi's Judith Slaying Holofernes (1612-1613), her second rendition of this scene. The story of 'Judith Slaying Holofernes' had been painted numerous times by multiple artists at the time however Gentilesechi's version differs from the rest. Gentileschi's Judith's both capable and engrossed in the murder, in comparison to her passive involvement that was depicted by the likes of Caravaggio. This work explores the concept of transitions and the unknown. When faced with the unknown there are two paths one can take. Either airing on the side of blissful ignorance or purposefully choosing to invite discomfort. Judith in Gentileschi's depiction is representative of facing the unknown even if it's uncomfortable. This parallels to Gentileschi's personal reality as she was put on public trial for an assault that occurred, she was tortured to ensure truth, and publicly dishonoured for being a 'used' woman. Yet throughout this Gentileschi remained honest to herself despite not knowing how this would alter her life. This work is a copy, and cannot be untied from the associated meanings of Gentileschi's original. Looking at this from the lens of art as a tool for processing it could be argued that perhaps Gentileschi's interest in Judith's story was a way of processing her own experiences and an account of her own feelings. Judith is facing fear and confronting the unknown, as is Gentileschi.

## **Hollywood Honeys, 2023** **Ró Sín**

Amalgamating analogue technologies of video synthesis with traditional modes of printmaking, Ró Sín re-awakens the erotic ghost to rebut the historical objectification of women. The distorted appropriation of early 20th century erotica electrically fuses the esoteric with the erotic. The appropriated imagery originates from erotic postcards and vintage stripteases produced in the early 20th century. In working with this imagery, the oppressive conditions in which the erotica was produced is also awoken. In an attempt to set the ghosts free from their pornographic purgatory, Ró Sín employs video synthesisers as agents of disruption and distortion. The circuit-bent technology of the synthesiser conceived the defiant and disruptive potential of the glitch. The glitch in Hollywood Honeys enacts as a disruption to the predisposed objectification of women, this being achieved through its visual severance of male-curated sexualisation.

## **Works**

### ***from left to right***

1-3 Untitled 1, Untitled 2, Untitled 3, 2023. Archival ink-jet print, thread. 29x37cm.

\$260.

4-6 Untitled 1, Untitled 2, Untitled 3, 2023. Screen-print, 80x100cm (framed), \$850 each.

7 Hollywood Honeys, 2023. video piece. Not for sale.

8 Youth By Any Other Name, 2022. photographic installation. Not for sale.

9-10, 12 The Other Self, 2023. digital photographs, 30x48cm, \$150 each

11 The Unseen (Self), 2022 (#2 in set of 3 works). Multi-media video performance projections, oil on canvas. Not for sale.