

MEDIA RELEASE: FOR IMMEDIATE RELEASE

SUBSET (CONICAL GETS SHANGHAI'D)

DANIEL ARGYLE (VIC)

BILLY GRUNER (NSW)

KYLE JENKINS (QLD))

TILMAN (BRUSSELS)

CURATED BY TILMAN

JULY 26 – AUGUST 16 2008

SUBSET at Conical is directly related to the recent **MY EYES KEEP ME IN TROUBLE (MEK)** touring exhibition, a much broader group project produced by the Centre for Contemporary Non Objective Art (CCNOA) in Brussels, Belgium (www.ccnoa.org). Conical chose to have a more personalised exhibition made for Melbourne. This was also done in Sydney with related shows held at Peloton and Sydney Non Objective (SNO) - as co-organised by the SNO Group and, Matthias Gerber and Giles Ryder from Peloton in June.

SUBSET is a discreet local event – an outcome of a deliberated process that emerges from the larger, salon context of MEK. MEK premiered in April 2007 at Nieuwe Vide, Haarlem (NL) and travelled in June to the Sydney College of the Arts Gallery, Sydney (AUS). In August it will move to The Physics Room, Christchurch, New Zealand (www.physicsroom.org.nz). The series of exhibitions under the MEK moniker have been curated by German artist and curator, Tilman.

SUBSET at Conical is seen as an integral part of the overall MEK exhibition, yet with a more tuned presentation of one interrelated group – a small gathering who have been working closely together, both at home and abroad, for some time. Notes from the broader MEK touring exhibition are below.

Billy Gruner, SNO Contemporary Art Projects - Sydney

For **CURATORS NOTES** on **MY EYES KEEP ME IN TROUBLE** see

http://www.conical.org.au/exhibitions_fs.html

Contact Adrien Allen at CONICAL at adrien@conical.org.au for more information

Curator's notes:

“**MY EYES KEEP ME IN TROUBLE** is the title of a song with lyrics and music by blues legend R.L. Burnside. The seemingly innocent yet conscious title of this blues song triggered the idea to form or formulate a dialogue between the different positions and concerns of a number of artists whose practice revolves around the idea of non-representational, reductive or concrete art as the essential approach towards art-making”.

“The thoughts of Josef Albers on the 'reductive' – 'to open the eyes' or 'the eye is thinking' – immediately came to mind. These ideas, deeply grounded in the history of non-representational art or more precisely of reductive art, and their ongoing influence on artists today, the crossovers with other art movements and even the resurgence of the idea of the 'concrete' are the givens for this exhibition project”.

The kind of work that can be seen for instance, may be regarded as the bass line of the visual artist's very own song. The artist today may no longer be caught by the inner mysteries of life or the metaphysical subjects or theories and –isms, which developed in their wake as an almost logical response. Many artists today live in a totally visual world and react to it, are drawn into it, without that undermining his/her intimate outlook on the world. This often creates a close relationship with the objects/subjects of daily life. The resulting works of art would seem to convey the idea of being environmental property in which the distinction between the personal and mass culture starts to blur, but the discrete and the intimate remain”.

This exhibition like its other variations can be perceived as a compilation, a gathering of certain localised and generalised information, thought, content and context relating to today's artistic practice in the realm of reductive art. The key underlying message may be no more than the message of possibility and a reinstatement of phenomenology, the act of self-seeing. It is the personal eye, which is fascinated by what it discovers. Anything which catches the artist's eye can be appropriated and used to create a personal language, filtered into the intimate language of art-making spurred by the received ideas and philosophical tenets surrounding the subject of the 'reductive'. At the same time the forgotten language of visual environmental sensation resurfaces and the value of individual properties is reinstated. With the application of different means and media the artist has a great variety of options for expressing his/her involvement with the personalized subjects that are now part of the aesthetic of art making. The end result is a personal journey in