

COMA

MASTER OF THREE WORLDS

-
EXHIBITION CATALOGUE

SETH BIRCHALL
EUGENE CHOI
CHRISTOPHER DAY
MASON KIMBER
JASON PHU
TOM POLO
MARIAN TUBBS



SETH BIRCHALL

Seth Birchall creates series of works examining moments of overexpansiveness and undue grandiosity. The paintings are alive with intense colours and dark depths. Birchall has spent years exploring the relationship between emotion, colour, film, science fiction, and celebrity status. The work leaves the viewer wondering and speculating about what may have transpired at the locations Birchall depicts.



Seth Birchall

Untitled, 2017

Oil on Linen

56.5 x 46.5 cm



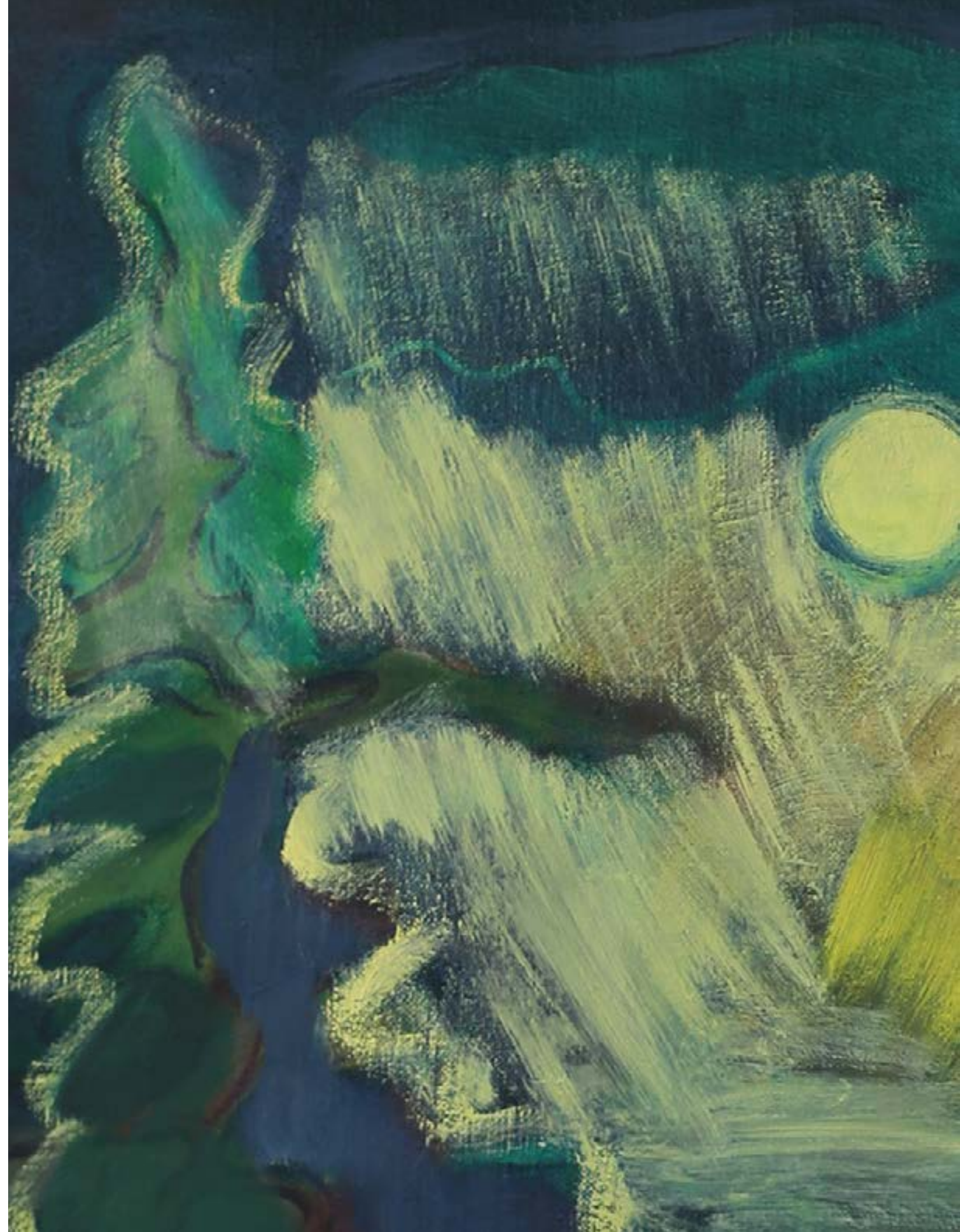
Seth Birchall

Untitled, 2017

Oil on Polyester

41.5 x 36.5 cm

www.comagallery.com



EUGENE CHOI

Eugene Choi is a performance-based artist whose practice has evolved around the physicality of constructing internal and external structures. Often influenced by the body in movement, Choi's practice travels between controlled and uncontrolled states by engaging herself in unfamiliar, yet composed situations, relying on the live response of her physical and emotional body. A self-made system of geometry becomes integral between objects, bodies and space, attempting to achieve equilibrium.



Eugene Choi

My mother only speaks Shanghainese when she talks to her brother on the phone every Sunday (these plants are a gift for her), 2017

2 Channel Video Installation, Galvanized Steel Pipe, Cast Steel Clamps, Plywood, Various Plants, Plastic Tubs, Edition 1 of 3

Duration 9:07 / 11:27



CHRISTOPHER DAY

Christopher Day brings together imagery from the artist's own photographic archive, combining myriad unexpected historical and contemporary ideas that do not function as a narrative or series. Rather than seeking to communicate one reading, the artist asks viewers to interpret each image according to their own reading of it without the need to find clear rationale or logical reasoning.



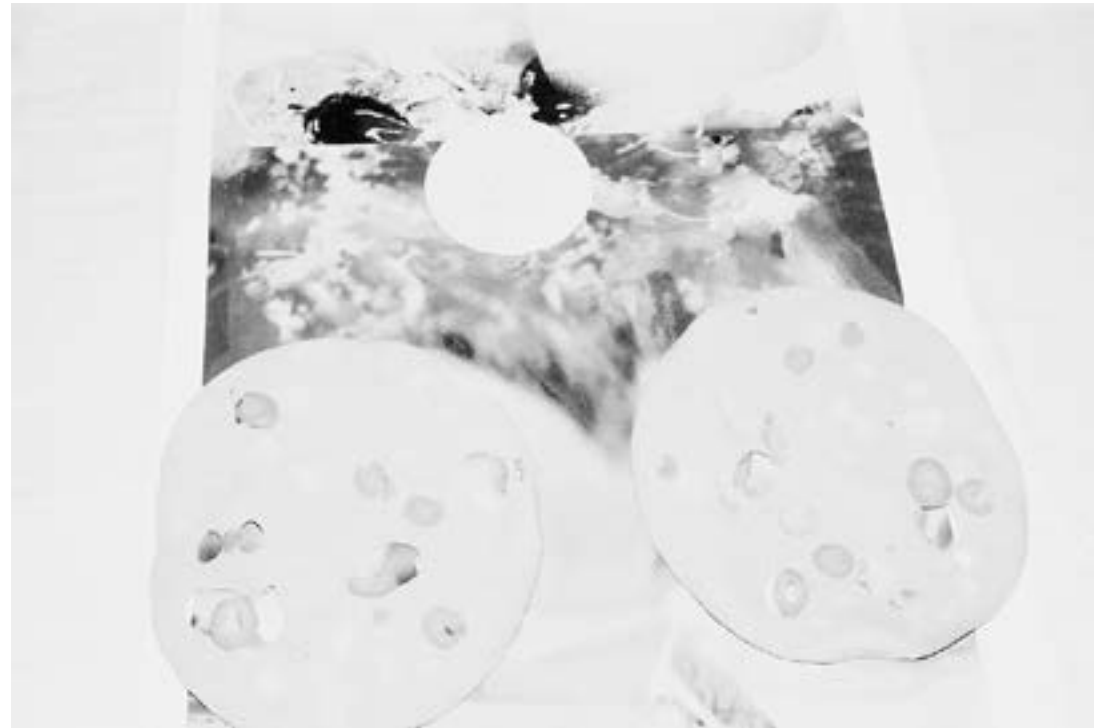
Christopher Day

Peach, 2008

Pigment Print, Edition of 5, +2 AP

143 x 98 cm

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Christopher Day

untitled, 2016

Pigment Print, Edition of 4, +1 AP

31 x 44 cm

www.comagallery.com



Christopher Day

untitled, 2017

Pigment Print, Edition of 5, +2 AP

31 x 44 cm

www.comagallery.com

MASON KIMBER

Mason Kimber's painting practice collects and reconfigures architectural and cinematic space and conflates it with imagined and experienced places. These are often then presented in painted environments that evoke interior architectures rendered in two-dimensional planes of colour. In *Master of Three Worlds*, Mason has expanded on this and opened up a dialogue physicality of the sculptural elements of his practice.



Mason Kimber

Surface/Passage, 2017

*Acrylic, Plaster, Pigment Transfer, Clear Gesso, Sealant, Fabric Glue, Nylon Mesh
on Wooden Frame*

200.5 x 126.5 x 10.5 cm

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Mason Kimber

Stone/Drift, 2017

Acrylic, Clear Gesso, Sealant, Plaster on Hessian

70.5 x 56.5 cm

www.comagallery.com



Mason Kimber

Corner/Glide, 2017

Acrylic, Clear Gesso, Sealant, Plaster on Hessian

74.5 x 60.5 cm

www.comagallery.com

JASON PHU

Jason Phu's artwork deals with the mixed cultural identities of Australians. Drawing upon his own cultural heritage as a Chinese Australian he makes light of the dislocation and disassociation that he and others around him have experienced. Chinese culture and the elements of Chan Buddhism and Taoism have always been essential to his understanding of life, and to his art.



Jason Phu

where do I begin? where do I end (play)?, 2017

Mixed Media Installation

Dimensions Variable



Jason Phu

*This is the start. I won some money and then I went travelling.
The end, 2017*

*Ballpoint Pen, Ink and Synthetic Polymer Paint on
Restaurant Docket Book*

16 x 9.5 cm



Jason Phu

*I rode seven horses across the mountains on the Isle of Skye
set up my easel and pretended to paint the landscape. I went
to a nearby restaurant after and had some haggis it tasted
like mums cooking, 2017*

*Ballpoint Pen, Ink and Synthetic Polymer Paint on
Restaurant Docket Book*

183 x 117 cm



Jason Phu

*I went to an Ozzie pub in Amsterdam they didn't like that I was
breaking the illusion so I sat there and had 10 Guinnesses and
pulled 9 rabbits out of my butt, 2017*

*Ballpoint Pen, Ink and Synthetic Polymer Paint on
Restaurant Docket Book*

183 x 117 cm



Jason Phu

In Prague there is a church that took 600 years to build there is a toy museum next door that is good. I had a pork knuckle after that was very good. They should have spent 600 years doing something else, 2017

Ballpoint Pen, Ink and Synthetic Polymer Paint on Restaurant Docket Book

183 x 117 cm



Jason Phu

I went to the Hainan Islands where my Dad's father and his father and his father are from. I sat on the beach and ate grilled seafood nearby old men gawked at pale bloated beached mermaids, they also took photos. I like the beaches in Australia better but not the people, 2017

Ballpoint Pen, Ink and Synthetic Polymer Paint on Restaurant Docket Book

183 x 117 cm



Jason Phu

In March I went to the circus in Hong Kong. The animals were in cages. But then even in the wild they are not safe. Especially if they can paint well, 2017

Ballpoint Pen, Ink and Synthetic Polymer Paint on Restaurant Docket Book

183 x 117 cm



Jason Phu

The old Turkish baths have old wrinkly men with old wrinkly penises. Upstairs there are young men and young women, their bodies are still taut. I sat in a bath until I was a biscuit on the pavement in the May rains, 2017

Ballpoint Pen, Ink and Synthetic Polymer Paint on Restaurant Docket Book

183 x 117 cm



Jason Phu

I did not like Berlin. They served schnitzel with just a lemon wedge. I wanted some sauce, it was too dry. I did not want to seem rude so I ordered another one. The Berlin Wall is a lot smaller than I thought it was, 2017

Ballpoint Pen, Ink and Synthetic Polymer Paint on Restaurant Docket Book

183 x 117 cm



Jason Phu

In Mumbai they have this thing, I forgot what it's called, it is some stuff wrapped in a leaf. It is a digestive, I ate several, and then felt sick. I gave some to a street dog and he turned into a caterpillar. I felt horrible, 2017

Ballpoint Pen, Ink and Synthetic Polymer Paint on Restaurant Docket Book

183 x 117 cm



Jason Phu

I was staying with my uncles in Beijing. We got drunk and ate ENORMOUS feasts of OILY FATTY FRIED animals. Every night they told me about all the dead people they know all over China. GOD! THEY ARE WELL TRAVELLED, 2017

Ballpoint Pen, Ink and Synthetic Polymer Paint on Restaurant Docket Book

183 x 117 cm



Jason Phu

I visited some of the local gods in their mansionshrines in Chiangmai; God of death, God of concrete and steel and the Demi-god of fabric. They were hospitable and made me sit down and made me tea. In Sydney they just tell you to fuck off, 2017

Ballpoint Pen, Ink and Synthetic Polymer Paint on Restaurant Docket Book

183 x 117 cm



Jason Phu

At night I sat at the street bbq's in Chongqing. They brought me cases of beer to drink and then when i couldn't continue drinking took away what was left and only charged me what I drank. A MIGHTY fine system. Stray street dogs passed me by and in the sky slender white dragons skimmed the clouds, 2017

Ballpoint Pen, Ink and Synthetic Polymer Paint on Restaurant Docket Book

183 x 117 cm

TOM POLO

Tom Polo uses painting and painted environments to explore how conversation, doubt, gesture and ways of looking are embodied within abstracted acts of portraiture. Frequently incorporating text and figurative elements, his works draw on acute observations, absurdist encounters and personal histories. An ongoing interest across his practice is the emotional and performative relationships between people within social space.



Tom Polo

a lean between (entry is free), 2017

Acrylic and Flashe on Canvas

182 x 138 cm

www.comagallery.com

MARIAN TUBBS

Manifesting across internet, video and assemblage-based installations, Marian Tubbs' art conflates material binaries between body and object, physical and virtual, and high and low culture. Her assemblage-based installations and digital works critique cultural ascriptions of value and act to slow down accelerated modes of looking.



Marian Tubbs

electric shea ocean (distilled), 2017

Bespoke Copper Gutter, latex, Rubber Snakes, Plastic Plants, Spray Paint, Glow Mesh Purse, Plastic Bag

67 x 58 cm

www.comagallery.com



Marian Tubbs

happy to be part of you, 2017

Spray Paint, Wax Jelly, Pigment, Garbage Bag, Racket Strap, Hardware

Dimensions Variable

www.comagallery.com



Marian Tubbs

sympoeisis, 2017

Tutu, Jellywax, Pigment, Found Object, Occy Strap, Gymnastic Hoop, Racket Strap, Ceramic (made with Jana Hawkins-Andersen), Bespoke Copper Gutter, Rubber Snakes, Latex, Spray paint

Dimensions Variable

www.comagallery.com



Marian Tubbs

limbless, 2017

Double Glass Sheet (Splintered), Orchard Moss, Rubber Snakes

Dimensions Variable

www.comagallery.com



Mason Kimber - Courtesy the Artist and Galerie pompom, Sydney

Tom Polo - Courtesy the Artist and STATION, Melbourne

Marian Tubbs - Courtesy the Artist and Minerva, Sydney



For more information or any queries please contact
info@comagallery.com