

A photograph of a red rotary telephone on a red chair with a glass ashtray full of cigarettes. The scene is lit with a strong red light, creating a dramatic and somewhat somber atmosphere. The telephone is a classic rotary model with a coiled cord. The ashtray is a clear glass bowl filled with numerous discarded cigarettes. The chair is a simple wooden chair with a red fabric seat. The background is dark and out of focus, suggesting an indoor setting.

Crushed Bone / Wet Rock

MADISON BYCROFT, CHEN ZHOU, LIAM DENNY, TANIA FRANCO KLEIN
JAMIE O'CONNELL, JUSTIN WILLIAMS

2 October - 7 November, 2020

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A minimalist white gallery space with a doorway and a wall-mounted artwork. The space is clean and bright, with a white wall and a light-colored floor. A doorway is visible on the left, leading to another room. On the wall to the left of the doorway, there is a small, square, framed artwork. The overall atmosphere is serene and modern.

COMA is pleased to present Crushed Bone / Wet Rock. Bringing together six artists from differing locations, the exhibition tracks mutual malaise and uncertainty regarding emotion, knowledge and experience in the context of modes and places of living. Looking at the effect that physical positioning has on contemporary art making, this presentation surveys narrative through setting - whether it be grotesque, picturesque, gaudy, urban or fictional.

Empathetic perspectives have become a platform for artists besieged by labels and legacy to tease out and reshape their own personal experience. Cross continental shifts and interactions in a piecemeal process of desubjectification consolidate a slew of individually paralysed yet collectively fragmented viewpoints.

The artists in Crushed Bone / Wet Rock have addressed their own vague identity and role-playing in the included artworks to establish a type of mutual and universal consensus. Here we see a peripatetic self-consciousness and its ability to expose a practitioner to the idea of conjoined worlds where the influence of a grounded physical location and the thought of another at a distance become one.

Artists included are **Madison Bycroft, Chen Zhou, Liam Denny, Tania Franco Klein, Jamie O'Connell and Justin Williams.**

Madison Bycroft

b. 1987, based in Marseille and Adelaide

Madison Bycroft creates systematic dysfunctionalities, exploring empathic, animist, and linguistic methodologies of translation, where translation might be read as an approach, an attunement, an invocation or a being with. Recognizable forms are brought into relation with things which cannot be determined. Breaking comfortable and predictable patterns, Bycroft combines strange costumes, surreal scripts and awkward forms.

The viewer gets an estranging experience, which might provoke reflection with aesthetic norms; or ways of looking at the world, where values and models of viewing are radically questioned. Bycroft is interested in displacing the self in order to make space for empathy.





Madison Bycroft

Composed body (inherent vice) 1, 2020
pastel chalk, pigment, gold gilding paint

59.4 x 42 cm

23 13/32 x 16 17/32 inches

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Madison Bycroft

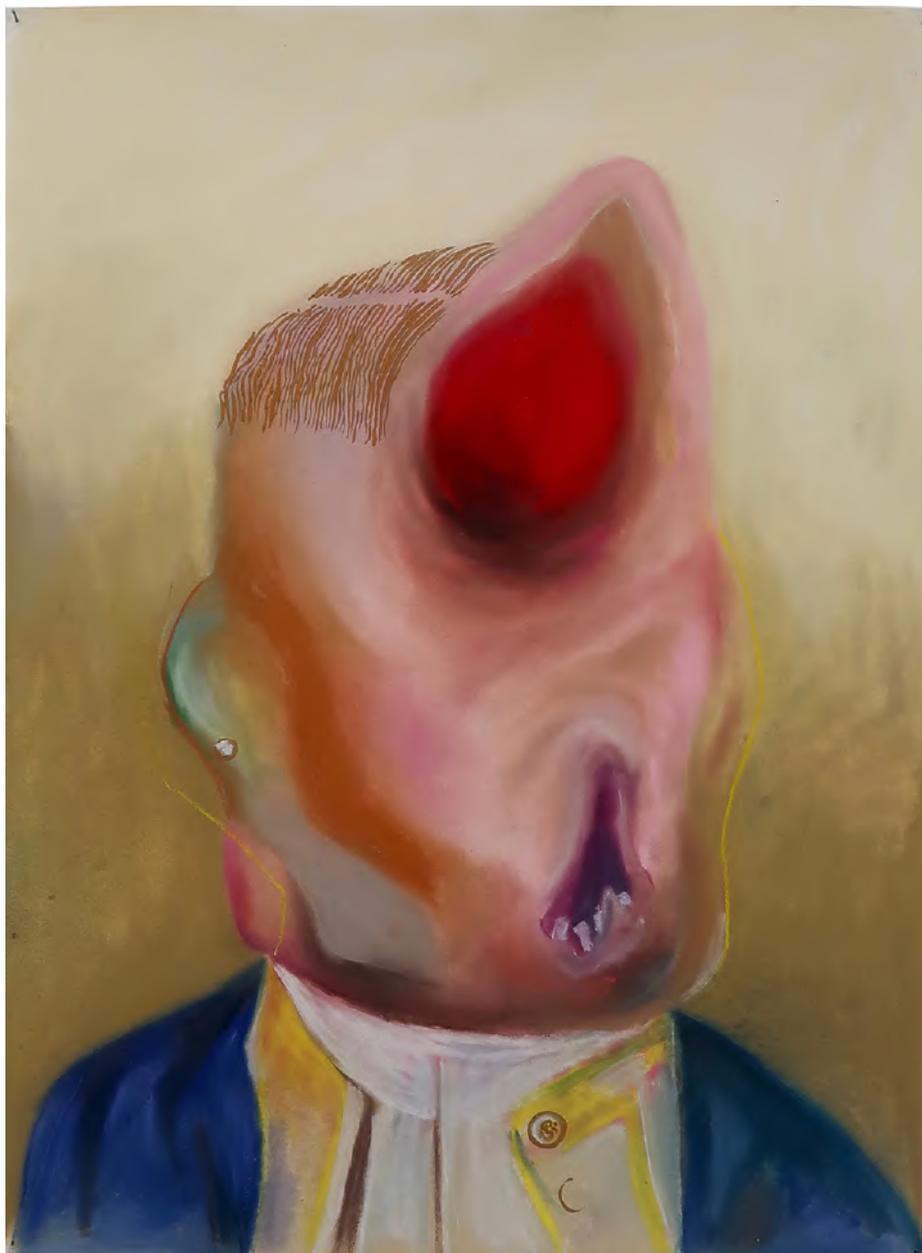
Composed body (inherent vice) 2, 2020

pastel chalk, pigment, gold gilding paint

59.4 x 42 cm

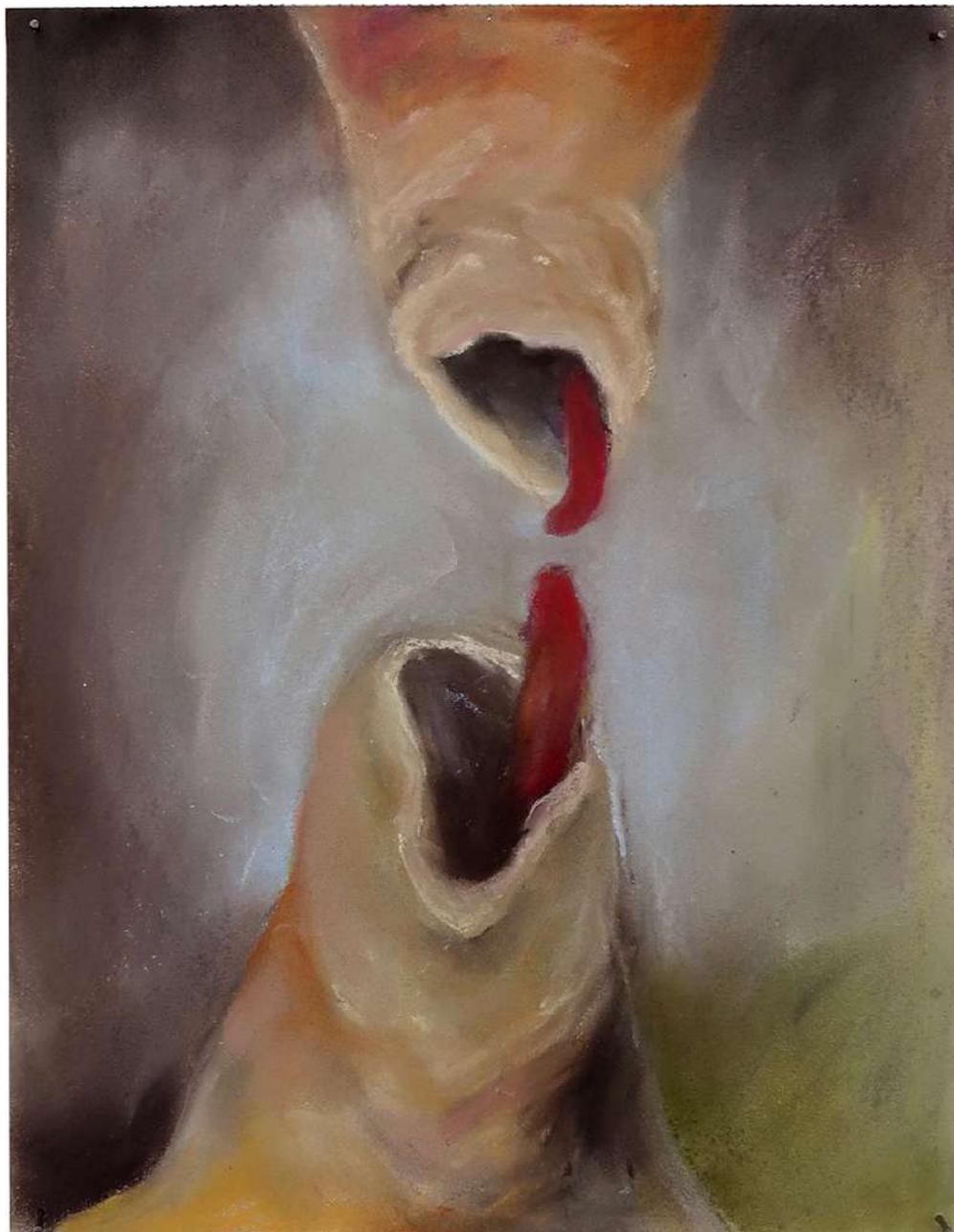
23 13/32 x 16 17/32 inches

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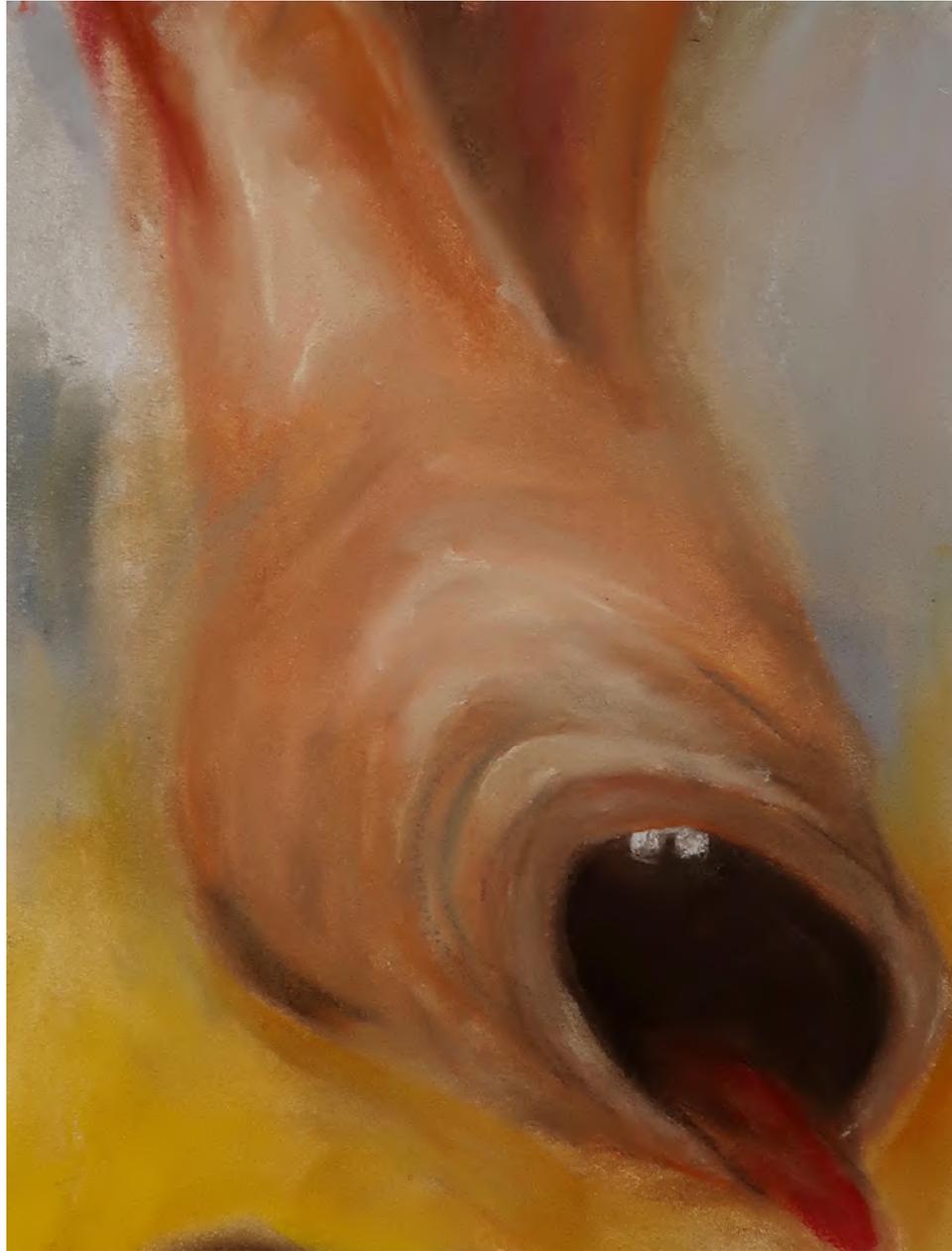
Madison Bycroft
Composed body (inherent vice) 3, 2020
pastel chalk, pigment, gold gilding paint
59.4 x 42 cm
23 13/32 x 16 17/32 inches





Madison Bycroft
Composed body 1, 2017
pastel chalk, pigment
22 x 15 cm
8 21/32 x 5 29/32 inches

Madison Bycroft
Composed body 2, 2017
pastel chalk, pigment
29.7 x 21 cm
11 11/16 x 8 8/32 inches

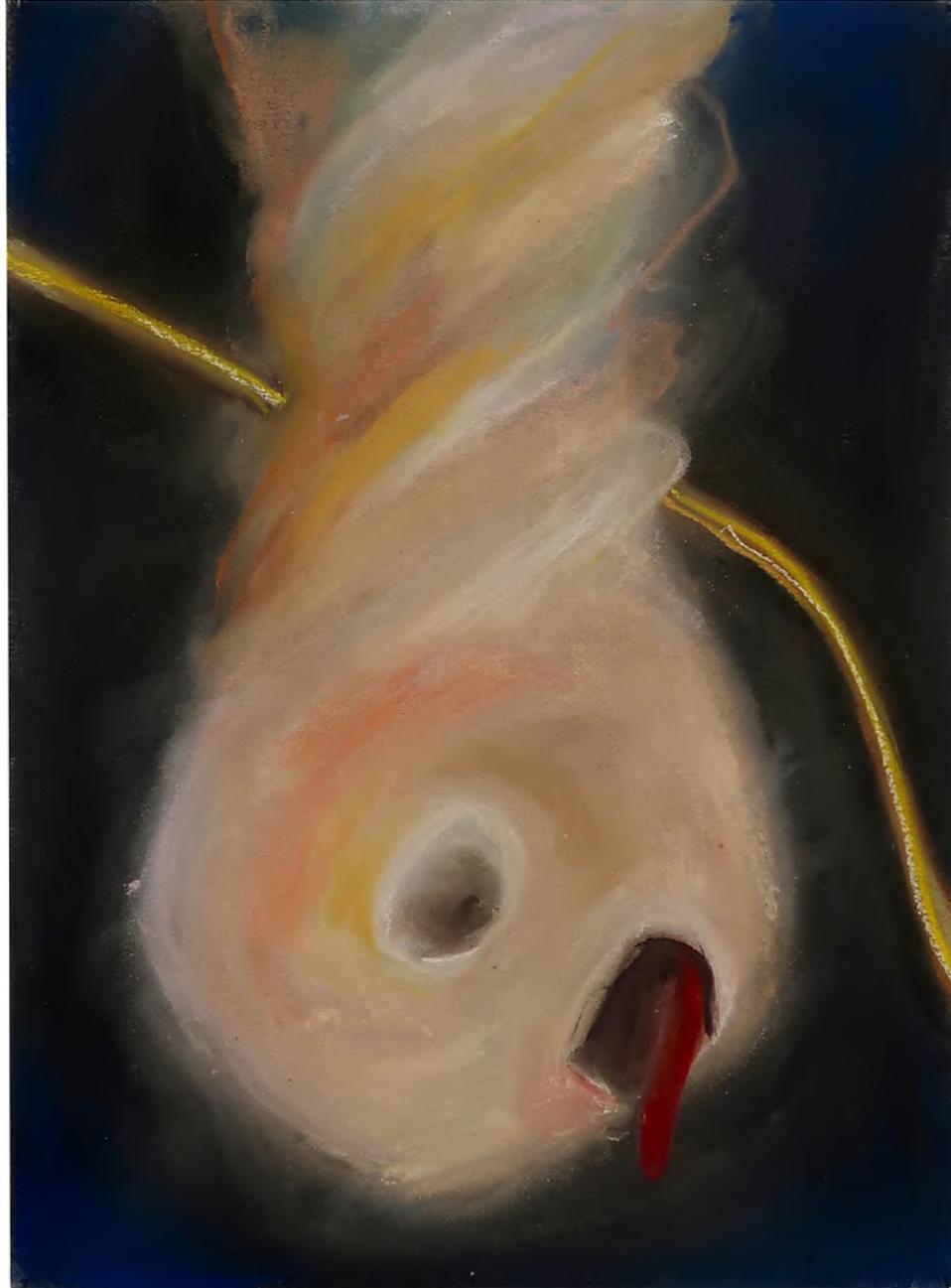


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Madison Bycroft
Composed body 3, 2017
pastel chalk, pigment
29.7 x 21 cm
11 11/16 x 8 8/32 inches

Madison Bycroft
Composed body 4, 2017
pastel chalk, pigment
29.7 x 21 cm
11 11/16 x 8 8/32 inches



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Chen Zhou

b. 1987, based in Shanghai

SIGhostNAL is a short film directed by Chinese artist Chen Zhou starring Argentinian artist Amalia Ulman. The work concerns a fish born in a fish tank in a high - level conference room of a law firm. It is trying to escape its trapped situation. After making a jump for it, its soul is released from its body swimming into the video camera of a conference room. At that moment, the soul of a lady drags her luggage into the same conference room. She stays, sleeps and meets the fish in a dream. They don't know where they are. The film is based around their encounter.

SIGhostNAL is an invented word created by Chen Zhou, to describe human bodies as though they were ghosts, wandering in every part of a virtual world, experiencing the chaos in a state of limbo between life and death.





Chen Zhou

SIGhostNAL, 2018

digital video file HD 2160p

7 min 23 sec

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طراحی شده در ایران

POLYCOM



Liam Denny

b. 1995, based in Melbourne

The sculpture *Townhouse* is from Liam Denny's series of recent works that embody a concept of the 'home'; particularly the homes the artist has restored throughout my life with his step-father. This townhouse renovation, in a medieval Tudor style, has in this case been miniaturised to a 1:56 scale bronze and displayed on a tabletop to reference the 3D models used by architects. The base of the stand is 120 year old kauri pine, a material used to build fireplace mantles and other ornate Victorian features. When translated into bronze, the house—unlike its life size counterpart — is impenetrable to dry rot and termites.





Liam Denny
Townhouse, 2020
bronze, kuari pine, powder coated steel
22 x 12 x 10 cm
8 21/32 x 4 23/32 x 3 15/16 inches
Edition 2 + 1 AP

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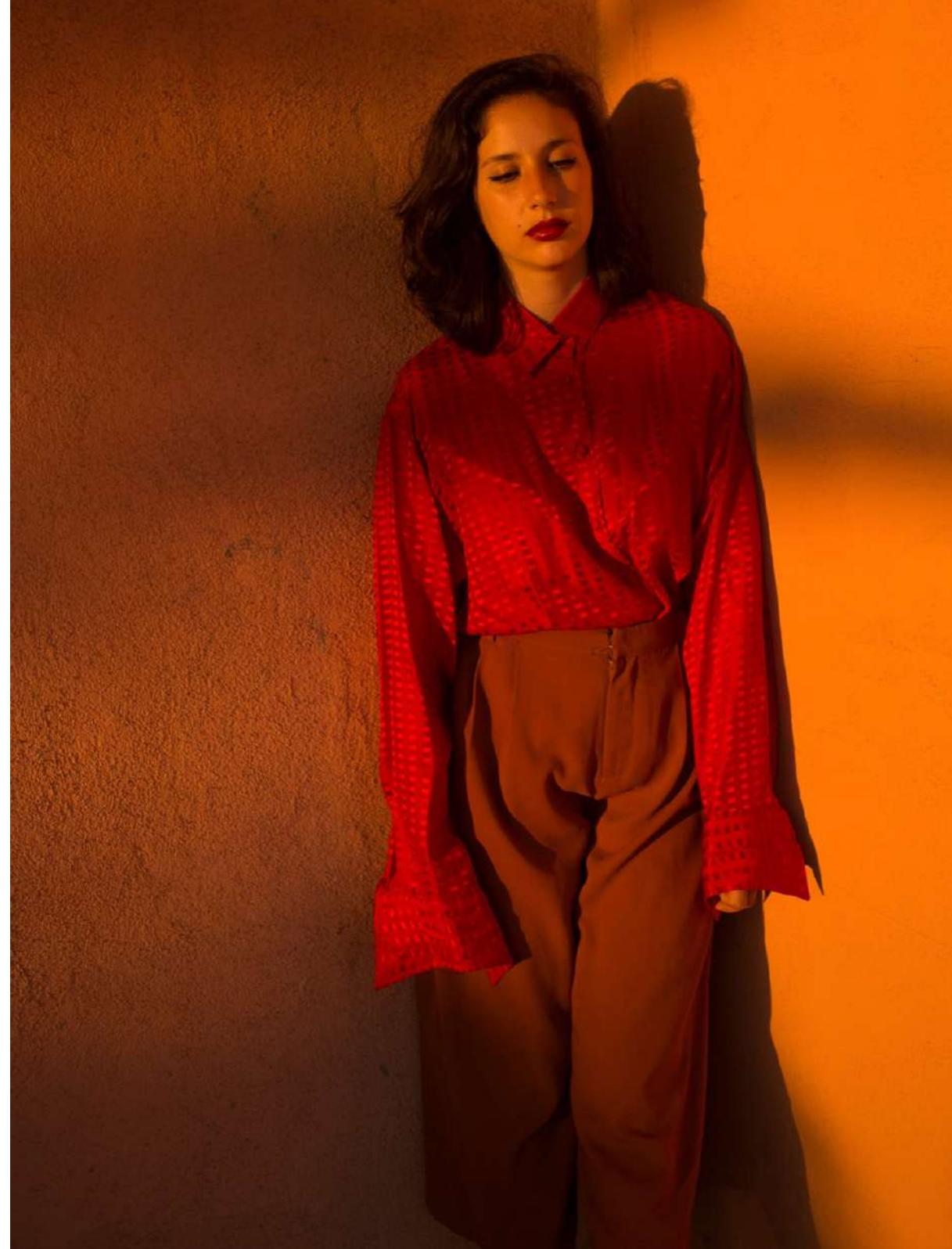
Tania Franco Klein

b. 1990, based in Mexico City

Tania Franco Klein's practice is highly influenced by her fascination with social behaviour and contemporary practices such as leisure, consumption, media overstimulation, emotional disconnection, the obsession with eternal youth, the American dream in the Western world, and the psychological sequels they generate in our everyday life.

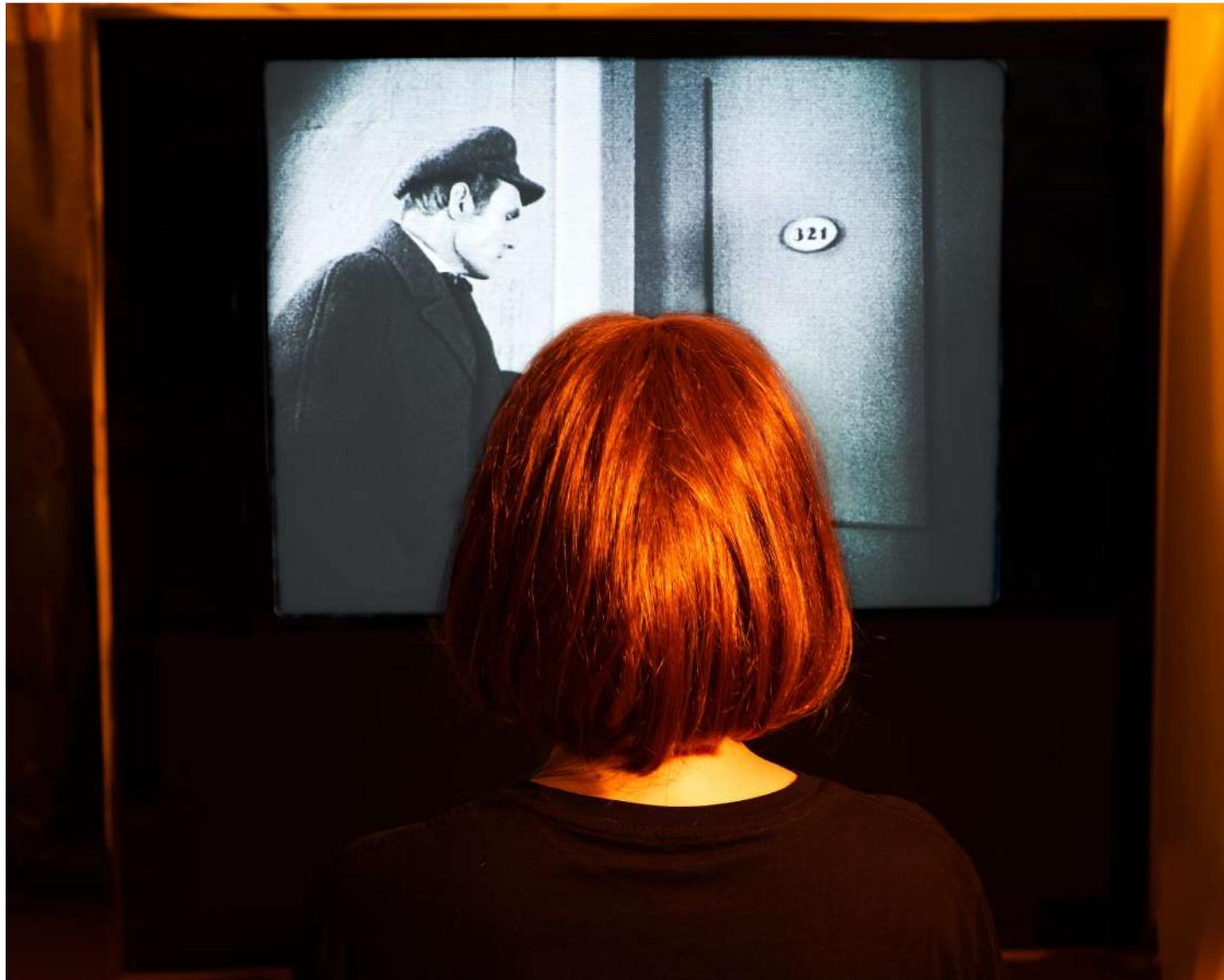
Philosopher Byung-Chul Han says that we live in an era of exhaustion and fatigue, caused by an incessant compulsion to perform. We have left behind the immunological era, and now experience the neuronal era characterized by neuropsychiatric diseases such as depression, attention deficit, hyperactivity disorder, burnout syndrome, and bipolar disorder.

Artist Tania Franco Klein centers this premise at the chore of her fragmented cinematic and vivid photographs which exist in multilayered innovative narrative installations. Her female characters exist almost anonymously, melting in places, vanishing into them, constantly looking for any possibility of escape. They find themselves alone, desperate and exhausted.





Tania Franco Klein
Dr Mabuse and Me
(Self-Portrait), 2020
archival pigment print
edition 1 of 6
80 x 100 cm
31 1/2 x 39 3/8 inches



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Tania Franco Klein
The Waiting, 2016
archival pigment print
edition 1 of 6
50 x 75 cm
19 11/16 x 29 17/32 inches



Tania Franco Klein

Breathe, 2019

GIF video, television monitor

edition 1 of 7

9 min 14 sec

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Tania Franco Klein

Woman, Palm tree (self-portrait), 2020

decal installation

edition 1 of 7

100 x 125 cm

39 3/8 x 49 7/32 inches

Jamie O'Connell

b. 1985, based in Melbourne

Jamie O'Connell's *Date Palm Studies* mark the start of a larger project, a project that begins with a paired set of insights which work to shift the way we see the Canary Island Date Palm within Australia. The first of these insights occurs in relation to the migration of both things and people around the globe, and a paired set of actions to curtail this. The Canary Islands passage, from Africa to the Spanish provincial islands from which the date palms gain their name sake, was until recently one of the busiest sea passages for irregular migrations leaving Africa. This passage was effectively blocked by Spanish border security, forcing migrants to take the even riskier Sahel and Mediterranean passages.

At the same historical moment Australia was working too to implement its own increased border security, to close its own island borders from similar migrations. While Spain's policy reactions have differed in numerous ways from Australia's 'Pacific Solution', both relied upon the same root logic: to prevent refugees touching national soil, and by doing so avoiding their humanitarian obligations outlined under the U.N. Refugee Convention.





Jamie O'Connell
Untitled (Date Palm Study) #3, 2018
pencil on tracing paper, collage
38 x 30 cm
14 30/32 x 11 13/16 inches



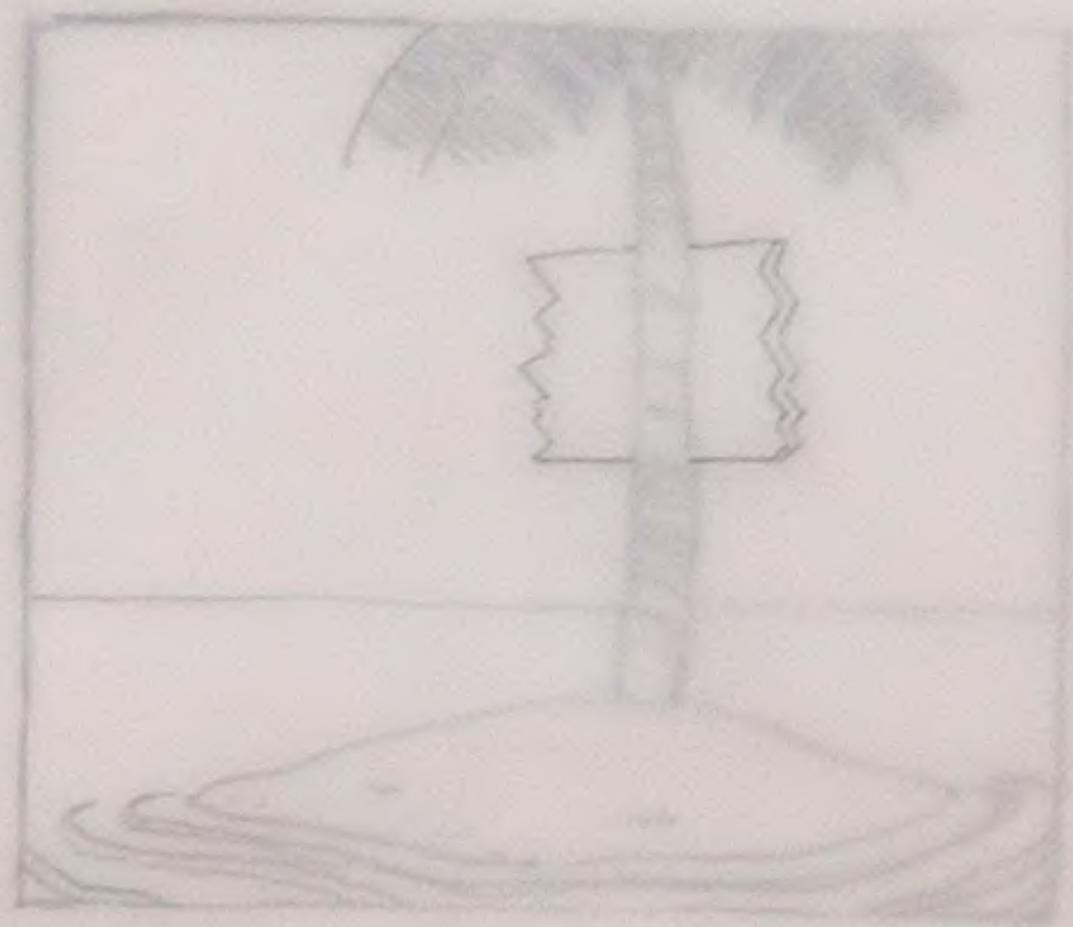
Jamie O'Connell
Untitled (Date Palm Study) #5, 2018
pencil on tracing paper, collage
38 x 30 cm
14 30/32 x 11 13/16 inches



Jamie O'Connell
Untitled (Date Palm Study) #6, 2018
pencil on tracing paper, collage
38 x 30 cm
14 30/32 x 11 13/16 inches



Jamie O'Connell
Untitled (Date Palm Study) #9, 2018
pencil on tracing paper, collage
38 x 30 cm
14 30/32 x 11 13/16 inches



Justin Williams

b. 1984, based in Sydney

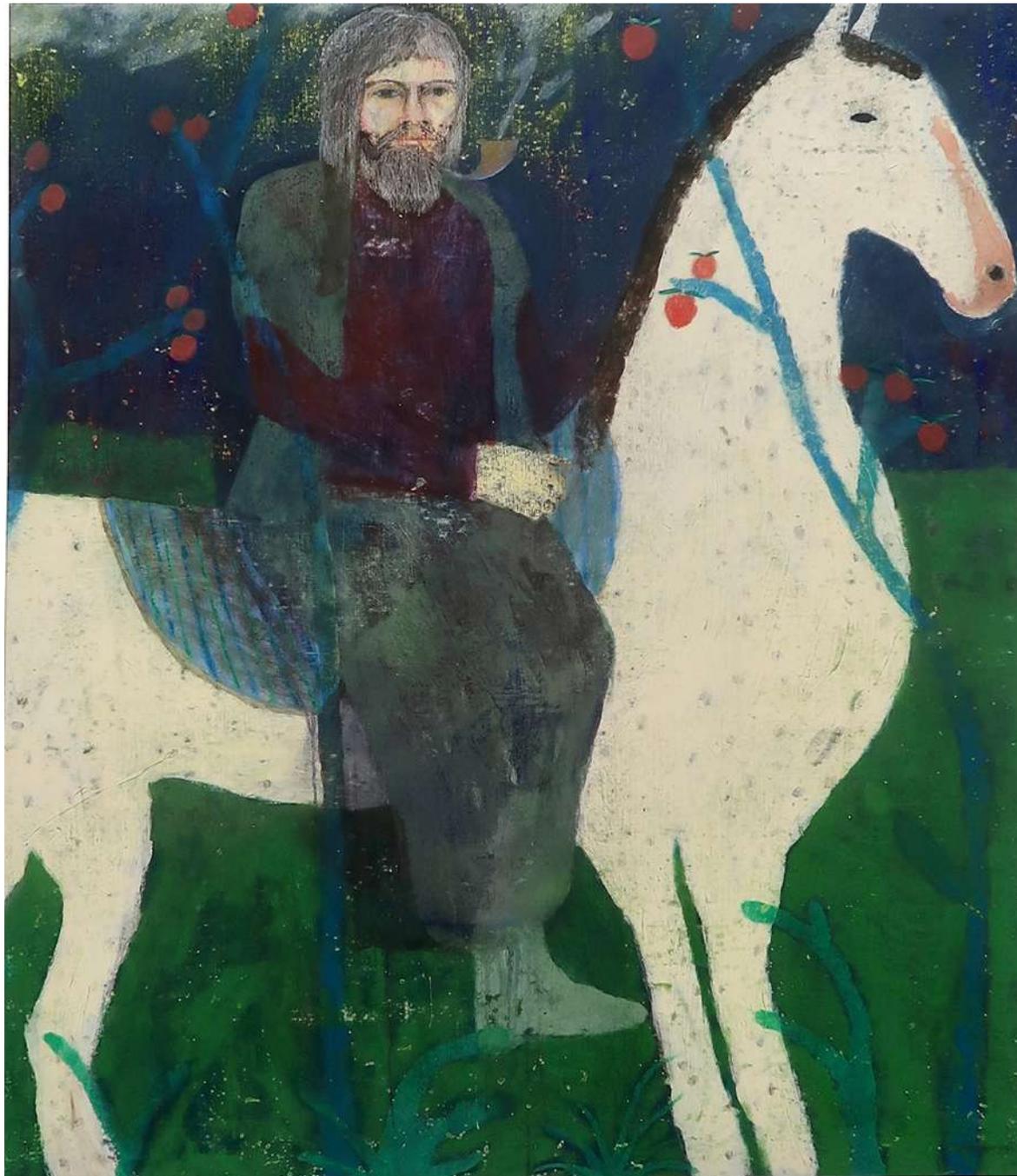
Justin Williams produces contemporary figurative and representative artworks that focus on community, migration and modes of living. Rendered in murky oil paints and thin washes of color, Williams's figures and landscapes appear to hover above the canvas as they glow from within. In these artworks the artist attempts to depict both the transitions of his grandparents migration from Egypt to Australia, and also his own outsider perspective towards both notions of place and time as well as hidden normality's within a group or individual. Williams views his own bloodline as something he is inherently close to but conversely was not directly exposed to and thus a distant or even historical viewpoint is enlisted.



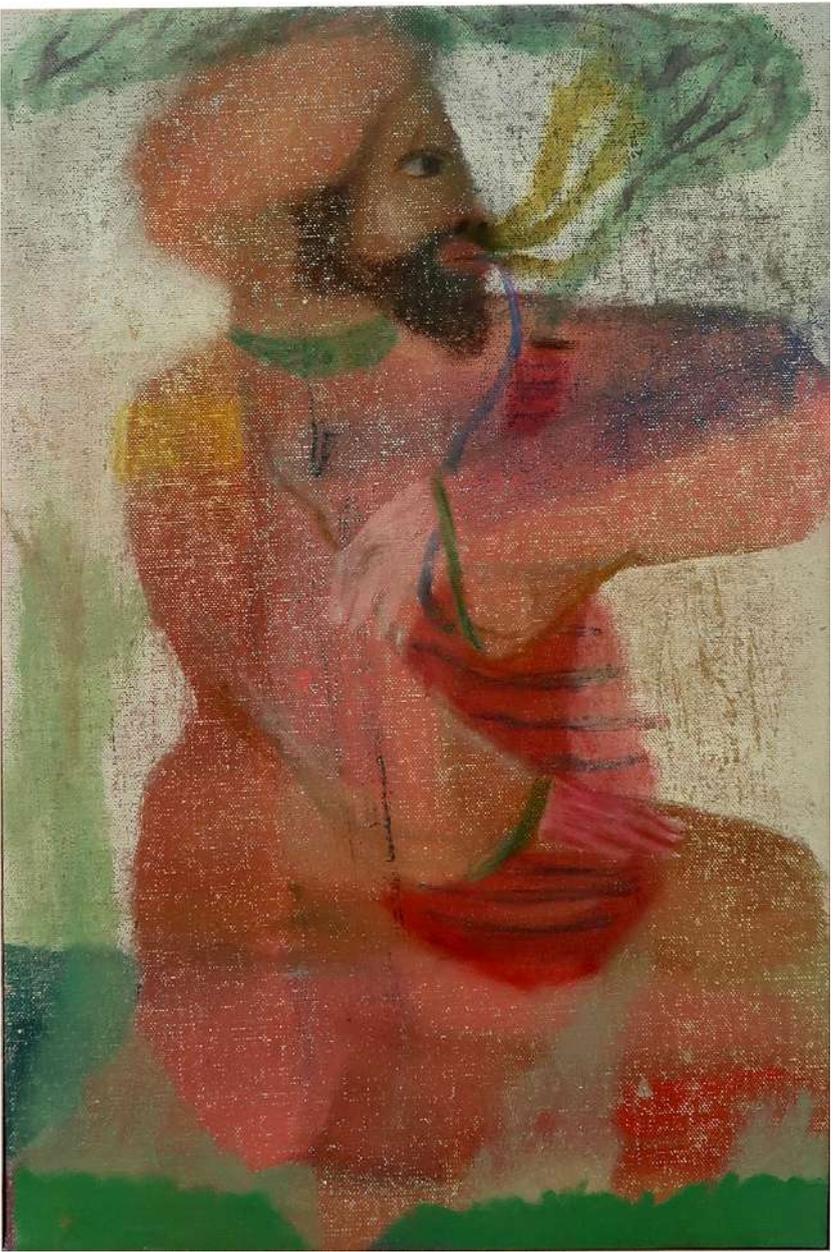


Justin Williams
Wolfhound interior, 2020
oil on canvas
142.5 x 123.5 cm
56 3/32 x 48 5/8 inches

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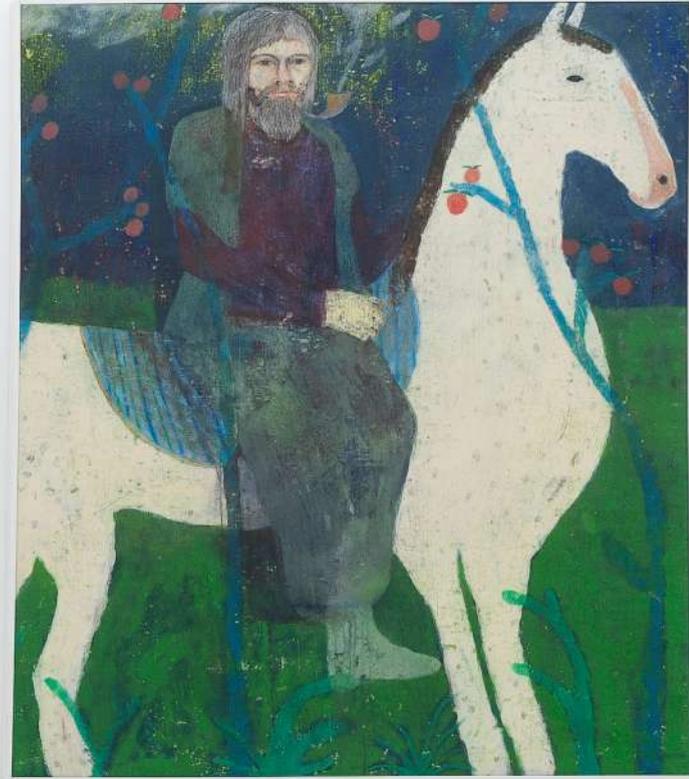
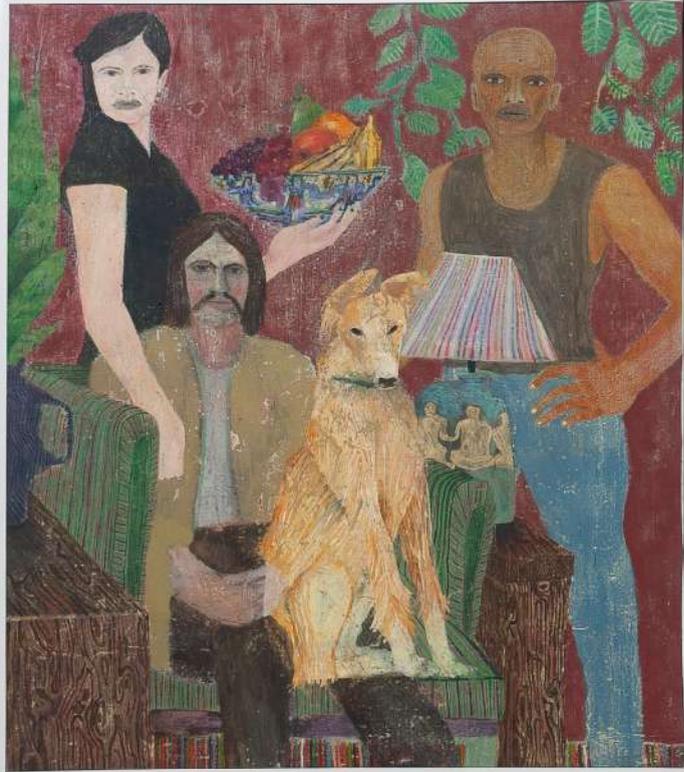


Justin Williams
Oswald on white horse, 2020
oil on canvas
142.5 x 123.5 cm
56 3/32 x 48 5/8 inches



Justin Williams
Held tightly (grey), 2020
oil on canvas
46.5 x 30.5 cm
18 5/16 x 12 inches

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