



STRANGERS IN A GALLERY

Stephanie Quirk
Richard Kean
Hayley Megan French
Alana Wesley

Curated by Dominique Serisier





Strangers in a Gallery

In 1951 Hitchcock made a film titled 'Strangers on a Train' where two men meet for the first time. When they enter their cabin on the train they entered into a dialogue with each other and their surroundings. The events that occur from this meeting are strange, questionable and unique. Such an encounter makes one question their own encounter's in life or more specifically the ones that never occur. Just like Hitchcock's strangers on a train, meetings in a gallery can be brief but profound. Yet how many times do we take that step into the unknown and approach a stranger in a gallery?

Similarly, to the two strangers on a train, when we enter a gallery we are drawn into a dialogue with the work around us. We cannot deny the voices of the works we see. In this exhibition the dyingform of communication is highlighted through a variety of visual mediums that question this dystopic side effect of modern society.

In today's world artwork as a form of communication is finding new meanings and associations. Artwork is continually finding ways of creating dialogue with itself, between works, the space and with its audience. The idea of communication is fraught with complication that the artists in this show would like to challenge and alter through their work. The audience is invited to talk to, about and with the artworks as they weave their way through the space.



Alana Wesley, 'Idaho' (burn the line), 2011

The works in this exhibition force us to interact with our space in new ways. There is no denying Alana Wesley's phone with its insistent voice. Wesley, a budding performance artist, has been exploring how one makes their own unique voice and identity in this tired world. Her work, which is marked by a vibrancy and optimism that many-take on the world we live in. She embraces the past, with its clichés and falsities, to try to create a new future.





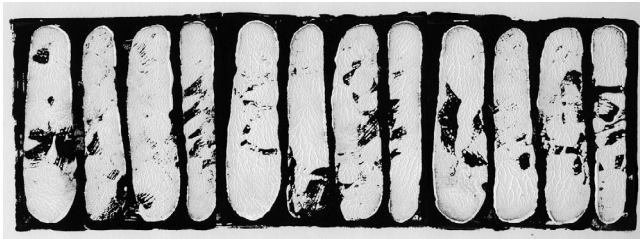
Richard Kean, "A Chromatic abstraction, please feel free to play", 2011

Wesley's work is almost forced into interaction with Richard Kean's exploration of the gallery space. Kean's work demands our attention with its strong bold and dynamic lines. Kean is a painter who wants to go beyond not only the bounds of the traditional frame but beyond the walls of the gallery itself.

Kean's work seems to embrace

Stephanie Quirk's beautiful artis books. Quirk's work has been continuously evolving as she explores not only her practice but also the world around her. These two pieces create a space that the viewer is not only forced to interact with but one that denies apathy. The work directly engages us in conversation through the bold subversion of the white wall.

Contrasting and simultaneously complimenting this exploration of the space is a work by Hayley French. French's work also takes us beyond the space of the gallery through its engagement and dialogue with not only the gallery space but with us. The dialogue that exists between these works is undeniable.



Hayley Megan French, "12 Figures", 2011

Art, in it's most simplest terms, is a form of communication. It is a way of questioning and challenging the world we inhabit. It asks us to look at the world in a new

way through new eyes. If we embrace this we become strangers before the work. We become strangers to ourselves and each other. Our conversations become new and different. But do we truly ever embrace these moments?

Domique Serisier

Cover Image: **Stephanie Bridget Quirk**, "L'azzurro del Cielo" 2011





ISBN: 978-1-921661-23-5

MOP Projects 2 / 39 Abercrombie Street, Chippendale, NSW, 2008
 +61 2 9699 3955 mop@mop.org.au
www.mop.org.au

MOP Projects is assisted by the NSW Government through Arts NSW.



Communities
arts nsw



Australian Government
Visual Arts and Craft Strategy
New South Wales

