

AMORPHOUS

After a successful process of transferring objects into consistencies at their 2012 exhibition themed DE.CONSTRUCT, Sarah & James Arts take the matter of reality perception yet deeper. Proving that shapeless creations affect the audience no less than the physically defined forms do, the curatorial duo asked artists to interpret the theme and submit their own eisegesis in the form of art, selecting six of the most intriguing and inspiring artists to be exhibited at their 2013 show AMORPHOUS.

Electra Costa

Perception that leads to the end of time

The shapelessness of creations doesn't come from physical perception of an object only. It may as well be understood as the sensual, emotional interpretation and decoding of an image. Decipherment is based on biases and preconceptions of the audience. Electra decided to play with the viewers by basing her pieces on old family photographs and using blackboard and soft pastels to create drawings of almost a pharmakon like nature, serving as both the remedy and the poison, both comfortably familiar and deeply unsettling.

Yukiko Matsubara

Hear the natures call for you

Colour is what bonds creations, whether physically defined or formless, artificial or natural. Yukiko spent one year researching what colour each material has and how it applies to her daily life. She analysed this aspect of visual perception by practicing dying processes. Using plant, tea and food, she transferred materials into a three-dimensional world, which allowed her to identify how colours relate to objects and surroundings.

Kerri Jefferis

Void the sense of crystalline

Amorphous matters are strongly linked to defining inner sensations. With the inability to fully communicate human emotions and senses, Kerri provides pieces that respond to the purification and sanitization of sexuality. The artwork focuses on the church and how feminine ego has been implanted into its biblical stories. Using bodily-like textures, Kerri attracts the audience with glistening, alluring and almost pornographic surfaces which unweave the provisional texture of reality.

Peter Barnard

Define emotions with no words or shapes

Peter interpreted the theme by excluding visual aspects of arts so that new features of objects and spaces could be found. His interest in abstraction and kinetic force resulted in creation of pieces that rely solely on sounds. These illusions of organic life form produced by graphite powder moving across a surface, these sound-made forms are the fundamentals of understanding sound perception.

Emma Buggy

Don't let the conscious takeover too much

Emma's interpretation of the theme remains equivocal. Her provocative works play with the audience, putting the viewers into situations that may feel both pleasant and disturbing. Devoting her vivacious sculptures to the issues of identity and body image, Emma interacts with the often negative stereotypes that men and women feel towards themselves.

Malina Busch

In transition from the mind into perfect touch

If memories and fleeting sensations are amorphous creations, Malina's works provide an artistic interpretation of them. Her pieces, resulting from intuitive process, serve as a means of reinvention and reconsideration of the traces left behind by time. She uses her art to transform elusive moments into tangible spaces, an action reminiscent of attempting to remember an event.