

clockwise from entrance

1.  
*Repetitive gestures IIII*, 2022–2023  
oil on canvas  
167 × 152 cm

2.  
*Pathological intoxication*, 2022–2023  
oil on canvas  
167 × 152 cm

3.  
*unintelligible signifiers make the significance of others*, 2022–2023  
oil on canvas  
170 × 150 cm

4.  
*Errs (After Love)*, 2022  
oil on canvas  
170 × 150 cm

Clare Longley is interested in how clichés can be repositioned, such that they may be encountered anew. Working with the mercurial medium of painting, she plays with different modes of mark-making, compositional relationships, and symbolic configurations in pursuit of a more careful understanding of creativity, love, and the incoherence that makes them.

Clare Longley (b. 1994) is an artist based in Naarm/Melbourne. She completed a Bachelor of Fine Art at Victorian College of the Arts, Melbourne (2014) and has since graduated from the Master of Fine Art program at Monash University, Melbourne (2021), where she wrote a thesis titled *Three Routes Through Painting the Cliché*. Recent solo and duo exhibitions include *Exhaust, or*, Dagmar Bosma (NL) & Clare Longley, Flippy's, Melbourne (2023); *Garden series with boundaries*, ReadingRoom, Melbourne (2020); *Watch and thee, absent another*, Bus Projects, Melbourne (2019); *Adult Lullabies*, Daine Singer, Melbourne (2017); and *Thanks for Having Me*, Blindside Gallery, Melbourne (2017). Curatorial projects include *Smoke Screens*, LON Gallery, Melbourne (2018); *Massage Therapy*, KINGS Artist-Run, Melbourne (2017); and *We Make Memories*, Seventh Gallery, Melbourne (2017). Selected group exhibitions include *Potential Space*, Kennard's Self Storage Facility, Sydney (2019); *MADA Now*, Monash Art, Design & Architecture Gallery, Melbourne (2018); and *The Wizard of Oz: An Updated Classic*, Secret Project Robot, Brooklyn, NY (2017). Clare recently undertook a residency at Fremantle Art Centre, Fremantle (2022) and is working toward a duo exhibition with David Egan at NAP Contemporary, Mildura (2023).

Nat Briggs is a poet who lives in Naarm/Melbourne. They are a Creative Practice PhD Candidate at RMIT, and the author of *Who Loves At All* (Rabbit Poetry, 2020). They are the author of the self published zines *i was kneeling in her* (2017) and *the burial is polite* (2014).

# Clare Longley

## *Swollen atoms of a bond*

31 March–22 April, 2023

ReadingRoom  
186 High Street, Northcote,  
Naarm / Melbourne, 3070, Australia.

[www.readingroom.com](http://www.readingroom.com)

*Wounds Increase Me*

There are words I have repeated  
Revvng in the background

Union would be annihilating  
Pathway, habit, addiction, break

Loosen, open  
The roof of love into heavens theatre  
Baroque adjustments

I'm stuck on the word pathological, I'm tempted

Daughters of daughters  
Splitting after follows

Insisting  
Are you obsessed  
With effort

Are we talking about choice  
No communication between individuals but between atoms

Difference, actually, hating that word  
To receive copies and make deviation

Playful and humorous or  
Trying to compensate

Elaborate support system of straightness  
Deviation is made hard  
We are directed

Glass of water as a pop culture staple  
My throat is dry but I'll try

Unable to control part of the --  
Repetition builds paths breaks paths

How love makes habits, how love breaks them, how love errs

Mere reflex  
Someone called me moldable the other day  
I was technically in charge

Mold-able charge

Love takes form or explodes form  
How can that be cliché

I can leave sideways off the stairs  
The flowers falling

What do you notice when you fall in love  
Protecting is the antonym of

I would be thrilled if they were even beautiful