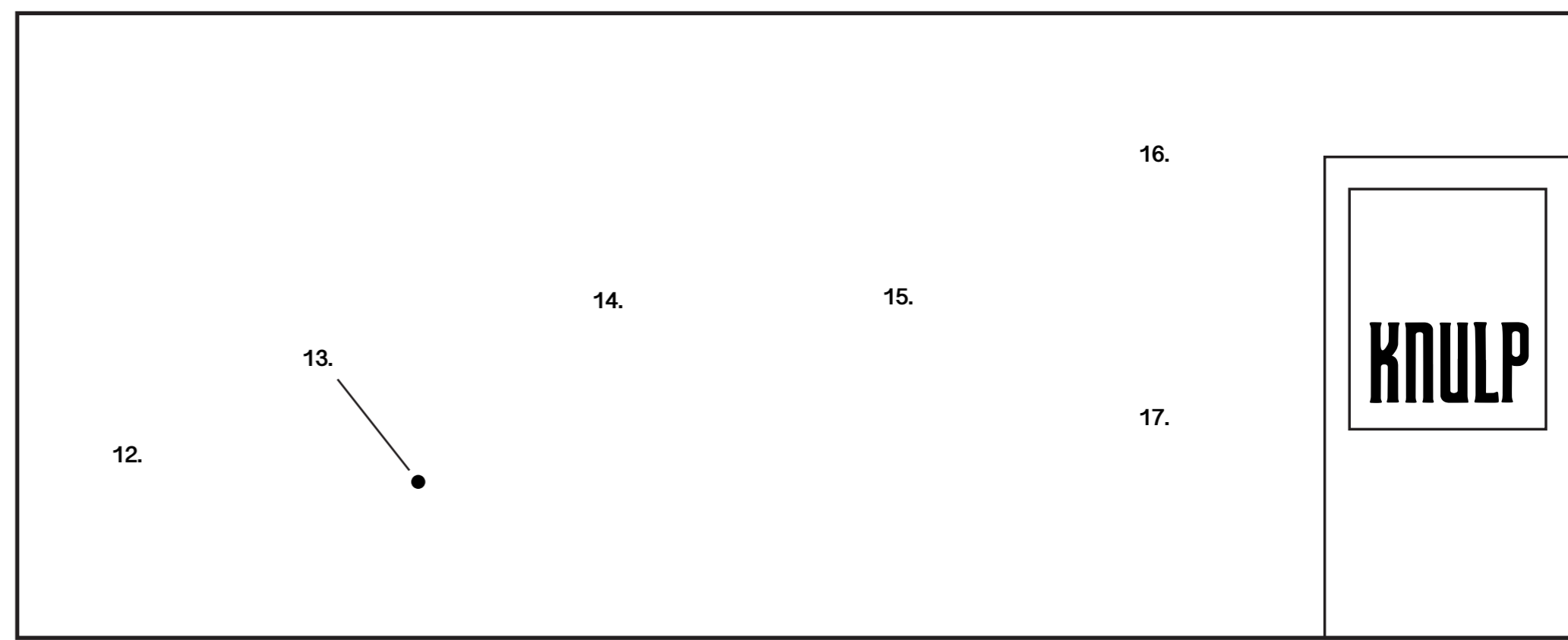


LIST OF WORKS

- 1. Work: "I am not doing exhibitions"
Attributed to Andrea Istvan Franzini, elaborate images from Miltos Manetas live call gifted to Jesse Hogan for re-painted pieces, 2022 multimedia transferred to oil on linen, 10.25 x 16.5 inches
- 2. Magnus Frederik Clausen, Fiveminutespast-nine (Nina), 2021 / "9.05", Acrylic and oil on primed linen, 30 x 41 cm
- 3. Miltos Manetas, 'MEMORY - drawings for existential computing' ROM (Read-Only-Memory) Publication, NERO edition of /50
- 4. Anna Gonzalez-Noguchi, Soft support, 2023 Towel, engraved sheet glass, paper, photographic print, engraved aluminum, 22 x 15 x 3 cm
- 5. James Fuller, Limits to growth, 2022. Gypsum, Graphite. H 37 x W 27 x D 3 CM
- 6. Hiroshi Sugito, Untitled, "Flight Delays / Rolling Stones", 2021, acrylic and gesso on wood panel, 24.5 x 41.5 cm
- 7. Jesse Hogan, 'With these Paintings...' 2023 Wall Text, Vinyl, Dimensions variable
- 8. Emi Mizukami, "escape journey", 2021 Green Glaze, Plaster, Pigments on wood Panel 1950x2500mm
- 9. Andrea Istvan Franzini, May, 2023 Google folder, Video projection, images & puffs (attributed to Andrea Istvan Franzini)
- 10. Satoshi Hashimoto
Pie Charts: Everything and Others, 2014/2016, Anodized printing on aluminum plates, ø30 cm x 0.2 cm (each)6 of 24 plates Reference: Pie Charts: Everything and Others. <https://xn--01q83mb5ph0l.jp/g10/>

- 11. Manami Seki, 'affiche anonyme', 2022 Body Poster, w 594mm x h 841mm (A1 size)
 - 12. Rintarou Takahashi, 'Revolta hello', 2023 Engraving on Sotetsu (Cycas), Kite strings Dimensions variable
 - 13. Yuki Okumura, "Transpersonal Gestural Bicentrum", 2017, Double-sided archival pigment print mounted on aluminum plate 15.7 x 23.6 x 0.2cm, Ed.10 + QR Code, GMC Publication & Signature wall mount attributed the curator.
 - 14. Kei Murata, 'Magic Mime', 2022 Photography, framed, 210x297 mm
 - 15. Emi Mizukami, "Waiting for a Wonderful Day II", 2021, Blue Glaze, Plaster, Pigments on Linen, 1450x2100mm
 - 16. Rintarou Takahashi, Drawing (Horses), 2023, Paper, Lead, Oil pastel, 297 x 410mm
 - 17. Magnus Frederik Clausen, Totofirenul (Zoë), 2022, "22:40", Acrylic on primed linen, 25 x 41 cm
- _____
- Wall paint: 'Custom Pale Pink'
From 'The National', 2023
Art Gallery of New South Wales*
- _____
- For all inquerie about works,
please contact Knulp or the artists...
- <http://www.knulp.org/>
- 15 Fowler St
CamperdownSydney, Australia
knulpknulpknulp@gmail.com
Open Saturday and Sunday 12-5pm
Monday to Friday by appointment



CLOUD & TOE at KNULP Sydney / 'Platform for Shared Praxis' #06 (1 - 17 Sep 2023) 'The Un-National' 2023

In this iteration of Platform, the project takes on the notion of Soft-Curation. This infers that the curatorial premise and the selection of works is formulated on an intuitive basis of aesthetic feeling and subtle connection rather than a thematic, rigidly formulated or didactic conceptual framework.

Cloud & Toe refers to two points of perception as the furthest points of touch from a human's eyes. The Toe is the furthest appendage of the body away from the eye and the point which connects us to the ground, our contact point with the earth. On the other hand as we point to the sky we extend our hand and fingers away from the body in an attempt to touch those forms which although full of sculptural and physical potential remain soft, distant and intangible.

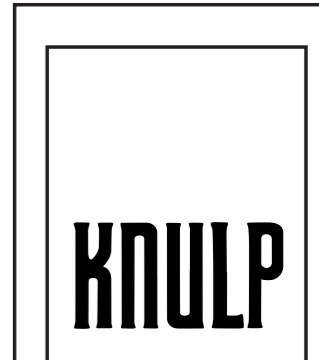
Somewhere between these two distant points is the 'phenomenology of perception'. Notions presented in Maurice Merlau-Ponty's 1943-44 investigations of perception and embodiment as a starting point for clarifying the relation between the mind and the body, the objective and the experienced world, language and nature. The central point of our body which extends to all of our senses and forms the integration with the horizon of objects.

On behalf of the artists & the supporting galleries:

Miltos Manetas appears courtesy of the artist and Andrea Istvan Franzini
Hiroshi Sugito's work appears courtesy of the artist and TOMIYO KOYAMA Gallery Tokyo
Magnus Frederik Clausen's work appears courtesy of the artist and JIR SANDEL Copenhagen
Satoshi Hashimoto's work appears courtesy of the artist and AOYAMA | MEGURO Tokyo
Emi Mizukami's work appears with support from 4649 Tokyo
Yuki Okumura's work appears courtesy of the artist and MISAKO & ROSEN Tokyo
James Fuller's work appears courtesy of the artist and SOUTH PARADE London

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Special Thanks:
Knulp Sydney, Sugito Hiroshi, Hideki Aoyama / Aoyama | Meguro, Jir Sandel, 4649, South Parade, Olga Svyatova, Rachel Lai / Tech, the exhibiting artists, family & friends...



CLOUD & TOE

雲とつま先

CLOUD & TOE / 雲とつま先 KNULLP Sydney, 1 - 17 September, 2023 / Opening - Friday 1 SEP, 6 - 8pm

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Somewhere between these two distant points is the 'phenomenology of perception'. Notions presented in Maurice Merleau-Ponty's 1943-44 investigations of perception and embodiment as a starting point for clarifying the relation between the body and the mind, the objective and the experienced world, language and nature. The central point of our body which extends to all of our senses and forms the integration with the horizon of objects. Between the Clouds & Our Toes we encounter the experience of all activities performed through our sensory integration with the materials of the world. From here we investigate the phenomenon of how we derive the diversity of sculptural form, objects and images in our practice.

The project extends research and development from the previous 'Platform for Shared Praxis' #1 - 5 exhibitions produced between 2018 - 2022. Conceptually focused on the way social function and meaning is transformed in the 'Art Object' as it traverses from site to site and its contingent exhibition history. Furthermore, 'Cloud & Toe', considers the intersections artists create between various disciplines as well as the boundaries between interrelated art practice and interpersonal relations. No doubt situated in the 'Post Medium Condition' and with homages to 'The Artist as Curator' discourse; The project features selections of old & new works, constructed objects, documented images, installation archives, small collaborations and other works from the selected artists.

The project which has shifted between Tokyo University of the Arts, CAVES Melbourne, Aoyama | Meguro Gallery Tokyo & now KNULLP ARI Sydney, aims to deepen artistic connections, research and cultural exchange between Australian, Japanese, & European based artists and artistic communities. Through diverse approaches to artmaking and conceptual development the exhibitions provide platforms for the artists to show new work across new locations, address their work in different contexts, and engage new audiences.

- exhibition notes

'an exhibition curated' by
Hogan Jesse w/:
Andrea Istvan Franzini
Miltos Manetas
Anna Gonzalez-Noguchi
James Fuller
Satoshi Hashimoto
Manami Seki
Hiroshi Sugito
Yuki Okumura
Kei Murata
Rintarou Takahashi
Emi Mizukami
Magnus Frederik Clausen
et.al.

KNULLP
<http://www.knulps.org/>