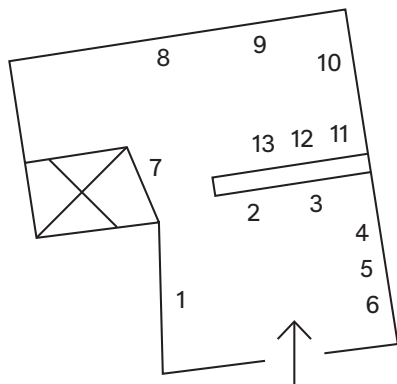


- 7 Malcolm Bradley
The Act of Seeing with One's Own Eyes, 2025
 Hydrographic print on XPS foam
 30 × 57 × 2 cm
 11 3/4 × 22 1/2 × 3/4 in
- 8 Joseph Yaeger
Clinging to the other world, 2023
 Watercolour and studio debris on linen
 33.5 × 28.5 × 2 cm
 13 1/4 × 11 1/4 × 3/4 in
- 9 Zoe Williams
Fondant Series, 2024
 Seven fine art Prestige ultrachrome inkjet prints on baryta paper, in artist's aluminum frames
 Each: 35 × 28 × 3 cm
 13 3/4 × 11 × 1 1/8 in
- 10 Malcolm Bradley
Elegy, 2025
 Hydrographic print on XPS foam
 50 × 89 × 2 cm
 19 3/4 × 35 × 3/4 in



- 11 Katie Shannon
2019 1.2, 2025
 Coloured pencil on cotton rag paper, framed
 38 × 50 × 3 cm
 15 × 19 3/4 × 1 1/8 in
- 12 Katie Shannon
2019 1.3, 2025
 Coloured pencil on cotton rag paper, framed
 44 × 37 × 3 cm
 17 3/8 × 14 5/8 × 1 1/8 in
- 13 Katie Shannon
2019 1.7, 2025
 Coloured pencil on cotton rag paper, framed
 38 × 50 × 3 cm
 15 × 19 3/4 × 1 1/8 in

Joseph Yaeger

Zoe Williams

Malcolm Bradley

Lisetta Carmi

CJ Mahony

Katie Shannon

CORPUS is pleased to announce the opening of the gallery's eponymous debut exhibition, featuring works by Malcolm Bradley, Lisetta Carmi, CJ Mahony, Katie Shannon, Zoe Williams, and Joseph Yaeger. The body is a site of perception, power, identity, and transformation. It is humanity's vehicle to experience the world, simultaneously liberating and constraining. To have a body is to feel pleasure and pain, desire and disgust, strength and weakness. It is host to the full scope of human feeling and emotion. *CORPUS* brings together six artists whose work turns towards this multifaceted, contested subject that has consumed artists, writers, and theorists across millennia.

Through painting, sculpture, and photography, the exhibition spans from the utopian potential of bodies in space captured in Katie Shannon's meticulous drawings that depict transient moments of nightlife euphoria to the morbid, highly aestheticised photographs of sarcophagi by the late Lisetta Carmi. Shannon's drawings are based on stills of archival, lo-res body cam footage shot by the artist. The characteristically slow, meditative process of building up layers of coloured pencil on paper sits in opposition to the dynamism of the scenes Shannon depicts. Carmi's photographs at first register as documentary in nature; however, upon closer scrutiny, they reveal themselves as richly layered images that explore the complex power dynamics at play within the patriarchal, bourgeois society of 1960s Italy.

Joseph Yaeger and CJ Mahony have devised unique approaches to exploit the materiality of their respective mediums. The thickly applied gesso of Yaeger's paintings mimics the slight imperfections and blemishes ever-present in skin. The vicissitudes of the watercolour pigment, applied in thin, translucent washes, contrast with the corporeality of the gesso below. Mahony's sculptural works consist of plasterboard pierced and embossed by the artist. This labour-intensive, iconoclastic gesture, combined with dichromatic film, is activated by the shifting light of the day, resulting in ethereal reflections that traverse through space.

Zoe Williams' *Fondant* series of photographs are rooted in excess and desire. Leather, glass, silk, skin, and lipstick collide, drawing upon deep-rooted carnal desires embedded in our collective consciousness. Malcolm Bradley's jewel-like photographic panels consist of imagery taken by the artist in the often overlooked moments of the everyday.

Bradley's work aims to create a vocabulary for the wordless parts of lived experience, pointing to something slight and uncredited in how our subjectivity is shaped through day-to-day, unseen moments. The picture that emerges from the exhibition is not comprehensive or conclusive, but rather relishes in the fragmentary and indeterminate nature of subjectivity. In bringing together these distinct yet resonant practices, *CORPUS* celebrates the multiplicity of bodily experiences and encourages viewers to confront what it means to inhabit, appreciate, or endure one's own body.

- | | |
|--|---|
| <p>1 Joseph Yaeger
<i>Many years later</i>, 2025
Watercolour and studio debris on linen
190.5 × 120.5 × 4 cm
75 × 47 1/2 × 15 5/8 in</p> | <p>4 Lisetta Carmi
<i>Erotismo e autoritarismo a Staglieno 3</i>, 1966-76
Modern print (2021)
on Hahnemühle paper
56.5 × 46.4 × 2.9 cm
22 1/4 × 18 1/4 × 1 1/8 in</p> |
| <p>2 CJ Mahony
<i>Neither here nor there</i>, 2025
Plasterboard, dichroic film, aluminium frame
240 × 60 × 30 cm
94 1/2 × 23 5/8 × 11 3/4 in</p> | <p>5 Lisetta Carmi
<i>Erotismo e autoritarismo a Staglieno 2</i>, 1966-76
Modern print (2021)
on Hahnemühle paper
56.5 × 46.4 × 2.9 cm
22 1/4 × 18 1/4 × 1 1/8 in</p> |
| <p>3 CJ Mahony
<i>Beneath II</i>, 2025
Plasterboard, dichroic film, aluminium frame
49 × 32 × 4 cm
19 1/4 × 12 5/8 × 1 5/8 in</p> | <p>6 Lisetta Carmi
<i>Erotismo e autoritarismo a Staglieno 1</i>, 1966-76
Modern print (2021)
on Hahnemühle paper
46.4 × 56.5 × 2.9 cm
18 1/4 × 22 1/4 × 1 1/8 in</p> |