

# THE WALLS ART SPACE

## JAY JERMYN VALENCE

6-21 MARCH, 2021

*Valence collates a body of new work produced by Coolangatta-based artist Jay Jermyn. Loosely framed around his interest in industrial design and incorporating skills drawn from his experience as an electrician, the works in Valence reconcile material and aesthetic sensibilities to propose new ways of looking at and/or experiencing art. Notions of self, its fragmentation and dissolution within the contexts of both nature and digital spaces are explored in wall-based works, constructions/sculptures, photography, sound and performance.*

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Valence is Jay Jermyn's first solo exhibition in over two years. It is composed of wall-based tableaus, large photographs, and floor-based sculpture.

Jay lives in Coolangatta, is a qualified electrician and has earned a Bachelor of Digital Media in 3D Design from Griffith University. He plays synths and guitar in Veople (an experimental, electronic live act with Julian Currie), surfs and makes lighting for Byron Bay company Marz Designs.

Despite, or perhaps because of, Jay's varied biography, Valence is an exhibition of restraint. What I find interesting is the artist's ability to channel his interests and experiences into a distillation of well-balanced striking motifs.

Three large photographic works, depicting textured and fragmented forms, punctuate the exhibition. These works are taken from an ongoing photographic project titled *Elevations*, in which digital image-manipulation (inverting, colour balance, and algorithmic pixel enhancement) are applied to photos of rock or cliff faces. These images look familiar, but our perception is challenged on closer inspection. Digital manipulation, while subtle, skews perspective, orientation, location, and depth. This disorients our experience altering the familiar to uncanny. Glacial crevices, towering rock faces and turbulent oceans loom over us in ways not seen or experienced before. These images highlight Jay's interest in digital representations of nature.

A suite of wall-based tableaus continues Jay's exploration of nature in art. By compiling objects that have material contrast (glass and granite, mirror and aluminium) a palpable tension between delicacy and robustness ensues. *Money-Penny* (2021), *Altar'd Slate* (2021), *An Altar's Hue on Barnacle* (2020), *Death and Pixels* (2020) and *Triad Tension* (2020) combine frosted glass, mirror, acrylic and digital screens with aluminium and granite. While these materials are hard their connection elicits a feeling of material uncertainty. Granite's strength, for example, seems at odds to the fragility of glass and mirror. Combined with crustaceans, crystals and tap fittings, these works offer a representation of nature that implies a balance of fragility and function—but only slightly so.

Jay's musical exploits are evident in two floor-based pieces: *Quantise* (2021); and *A Digital Bath* (2021). *Quantise* uses a synthesiser stand to display two granite slabs and various crystals on mirrors. Distinct from the tension established in the wall-based tableaus, *Quantise* includes a music sampler and guitar effect pedal. These artefacts give the work a utilitarian quality and signal the artist's exploration of sculpture as an expression of experience. *A Digital Bath* takes this theme one step further by adding sound to the already finely-tuned materials in Valence. Three crystals lithely play a minor chord on a Korg Minilogue Analogue Synthesiser, which sits atop a stainless-steel workbench. The resulting ambient drone bathes the exhibition in a gentle harmonic oscillation.

As a whole Valence represents the work of an artist who, at the core of their practice, is concerned with how materials interact to create dynamic and synergetic relationships. Broadly taken, Valence explores how nature, culture and the digital can be reconciled. The fact that Jay's work does this with deliberate sensitivity to the way materials interact, and connect with one another, highlights the artist's mature take on this universal concern.

— CHRIS BENNIE, 2021

[Clockwise from entrance]

ELEVATIONS: FRENCHMANS (2021)  
Flatbed UV Print on Brushed Aluminium  
122 x 86 cm  
\$520.00

MONEY-PENNY (2021)  
Stainless-steel, Mirror, Crystal, Copper and Iron Ore, Brass  
33 x 18 x 13 cm  
\$380.00

ALTAR'D SLATE (2021)  
Frosted Glass, Aluminium, LED, Acrylic, Slate  
96 x 24 x 6 cm  
\$1800

ELEVATIONS: TEA TREE BAY (2021)  
Flatbed UV Print on Brushed Aluminium  
122 x 86 cm  
\$520.00

QUANTISE (2021)  
Instrument Stand, Slate, Lepanto Marble, Acrylic, Mirror, Korg Volca Sample, Chasebliss Mood  
100 x 100 x 45 cm  
\$3200.00

ELEVATIONS: STRADBROKE (2021)  
Flatbed UV Print on Brushed Aluminium  
122 x 86 cm  
\$520.00

AN ALTAR'S HUE ON BARNACLES (2021)  
Frosted Glass, Aluminium, LED, Acrylic, Barnacles  
56 x 24 x 15 cm  
\$1650

DEATH AND PIXELS (2020)  
Frosted Glass, Aluminium, LED, Acrylic, Barnacle  
43 x 23 x 16 cm  
\$1550.00

TRIAD TENSION (2020)  
Stainless-steel, Mirror, Volcanic and Various Stone, Brass  
42 x 22 x 19 cm  
\$1800

A DIGITAL BATH (2021)  
Korg Minilogue, Stainless-steel Workbench, Casters, Various Crystals, Audio Cables, Powered Monitor  
95 x 61 x 45 cm  
\$3200



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**GOLDCOAST.**

THE WALLS acknowledge the YUGAMBEH people, the traditional owners of the land on which we operate, and pay our respects to their Elders past and present, and all Aboriginal and Torres Strait Islander Peoples on the Gold Coast today.

[www.thewalls.org.au](http://www.thewalls.org.au)

THE WALLS is supported by the City of Gold Coast.

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