

THE WALLS ART SPACE

BRODIE O'LOUGHLIN

CHROMIUM SS

1-16 May, 2021

[Clockwise from entrance]

elephant [2020]

Graphite and pastel on paper

A3

\$80

flashbang [2019]

Acrylic, graphite, ink on paper

A3

\$100

round table [2020]

Charcoal, collage, glue on paper

A3

\$100

soouuuuup [2020]

Print on paper

A3

\$80

self portrait no.12 [2020]

Charcoal, pigment on paper

A3

\$100

methylated spirits [2020]

Acrylic, graphite, pastel on paper

A3

\$120

frEEfall [2020]

Graphite, marker, pastel, oil stick on gloss paper

A4

\$100

synergy [2020]

Acrylic, graphite, pastel on paper

A3

NFS

space jam [2020]

Acrylic, charcoal, collage, pastel, pigment stick, oil stick, ochre on paper

A3

\$120

from boy to man [2020]

Graphite, pastel on paper

A4

\$100

typographical study 1 [2020]

Acrylic, collage, charcoal, glue, pastel, ochre, whiteout, gel medium on graph paper mounted on paper

A3

\$100

typographical study 2 [2020]

Acrylic, collage, charcoal, ink, pigment stick, oil stick on graph paper mounted on paper

A3

\$100

typographical study 3 [2020]

Collage, charcoal, pastel, glue, pigment stick, oil stick on graph paper mounted on paper

A3

\$100

typographical study 4 [2021]

Collage, crayon, pastel, glue, pigment stick, oil stick on graph paper mounted on paper

A3

\$100

iris [2021]

Acrylic, enamel, oil stick on paper and foam board

106cm x 75cm

\$400

naivety [2021]

Acrylic on canvas

120cm x 100cm

\$500

chromium ss-4

Clay, porcelain, polyethylene, nails, enamel

Size variable

POA

chromium ss-6

Clay, polyethylene, plumbing fittings, nails, solder, enamel

Size variable

POA

chromium ss-7

Expansion foam, polyethylene, nails, solder, wire, enamel

Size variable

POA

chromium ss-8

Expansion foam, polyethylene, ceramic, nails, solder, copper pipe, wire, enamel

Size variable

POA

chromium ss-10

clay, polyethylene, nails, solder, bike peg, enamel

Size variable

POA

four horsemen of the apocalypse [2021]

Acrylic on advertisement banner

247cm x 140cm

\$800

hand in mouth / amalgamation [2021]

Acrylic, enamel, pastel on paper and foam board

106cm x 75cm

\$400

vivification [2021]

Acrylic on canvas

120cm x 100cm

\$500

full auto [2021]

Acrylic, enamel, water colour, charcoal, orcher, collage, cardboard, glue on canvas

120cm x 100cm

\$500

discovery [2021]

Acrylic, enamel, pastel on canvas

120cm x 100cm

\$500

[Mezzanine]

shit video.1 [2019]

Single channel video with sound

1 min

Chromium SS is Brodie O'Loughlin's first solo exhibition and one of three shows featuring his work (so far) in 2021. Not bad for an eighteen-year-old artist from Miami, Queensland. These unlikely facts make sense once you meet him because O'Loughlin is a highly cultured character capable of conversing at length on any number of counter-culture and sub-cultural topics, with passionate enthusiasm and optimism indicative of one's infancy in professionalism, all while developing a clear and identifiable aesthetic at a time when most young people are thinking about making something of themselves, Brodie O'Loughlin is actually doing it with energy and enthusiasm on display in *Chromium SS*.

O'Loughlin's portfolio consists of abstract and semi-abstract drawings, paintings, photography, and sculptures influenced by the acid induced psychedelic sounds of the '60s, punk rock philosophy of the '70s, obscure metal, freeform jazz, and anything else O'Loughlin says 'has good noise' that has a positive impact on his practice which gives him further energy he applies to his chromatic creations. The sonic sounds aurally amplified in his cultural space are accompanied with day trips gathering charcoal and ochre from local landscapes, finding discarded objects and charitable donations to the local op-shops that he can recycle, repurpose and transform into a unique creation using a vast array of application and artmaking techniques involved with his continuous consuming of media, in an endless effort of making art that actualises his construction of reality. It is inspiring to see an artist take donated objects that would appear to you and I as junk, yet O'Loughlin sees the possibilities that object can be; he sees the wonder in the everyday.

Brodie O'Loughlin's Chromium series introduces audiences to a new addition to his repertoire where he takes foreign objects and amalgamates them into a fantastic reflective chromatic form. They continue on with his interest into corruption and decay, repurpose, transformation, and displacement, and appear to be biomorphic representations that unify diaspora. These automotive anomalies that appear similar to strange forms from science-fiction films like *Annihilation* or *Venom*, illicit audience reactions on a subconscious level reminiscent of Carl Jung's theories on the shadow self. O'Loughlin's homogenous mobiles are not demonstrative of his observed reality, rather they represent his constructed reality. O'Loughlin's chromatic creations are totemic of subjective experiences; they speak to one's unconscious self; they want you to connect with them, to give meaning and purpose to their non-functioning forms. These miniature biomorphic monoliths epitomises the artist's viewpoint that art should provide the audience with an enduring experience.

Unlike the autonomist and surrealist artists of one-hundred years ago, Brodie O'Loughlin is not interested in dreams or fantasy but the value automatism plays in the making of art and the liberation of the limitations narrative forethought has on the conception of creation. O'Loughlin relinquishes control in his use of expanding foam, and his uninhibited practice in making art for his own personal motives. There are similarities in Brodie O'Loughlin's work to other automatist artists like: Andre Masson's drawings of anxious landscapes; Man Ray's illuminated objects; Raoul Ubac's *Le Combat Des Penthésilées* with its distortion of figures and the amalgamation and violence of dismemberment and transformation; Max Ernst's, *Europe After the Rain*; Alexander Calder's constellations; and Joan Miro's body of work. Aesthetics aside, there are similarities in O'Loughlin's practice to how the surrealists would take walks to find discarded objects in which to make art or their use of frottage, which O'Loughlin frequently uses in his drawings and paintings. One can also see the surrealists' anti-colonialist beliefs in O'Loughlin's artworks. The artist likes the timeless aspect of automatism, and how it doesn't just connect with the subconscious but also the spiritual

mind. Artistic appropriations taken into account, O'Loughlin's resolved body of work is uniquely his.

This exhibition is an exciting time in a young artist's profession; not only is it O'Loughlin's first solo show, but it answers questions of who he is as an artist. *Chromium SS* is the beginning of self.

- SCOTT BARNARD, 2021



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THE WALLS is supported by the City of Gold Coast.

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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.

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