

Sanné Mestrom

20 July – 17 August, 2019

There is a Poem

Continuing Mestrom's interest in human behaviour, *There is a Poem* reflects on how we move through our daily lives, and the ways in which we perform our bodies in the built environment – particularly in the public realm. The exhibition considers how the physical world shapes us, at times pushing us together, and other times holding us apart.

Sanné Mestrom's research explores the psychological, emotional and cultural significance attributed to objects. Often alluding to invisible forces, her practice references art and cultural history, as well as explorations of the psychological or emotional significance with which objects are imbued. Her work explores how value is accorded to such objects, their ties to cultural and art-historical contexts and the ways in which they become substitutes for particular values or beliefs.

Having recently developed a number of large-scale public artworks in cast concrete and bronze which reflect on the body's movement through space, this new series of work presented in *There is a Poem*, examines a more intimate physical encounter with the world. The exhibition reflects on the precarity of these encounters, imaging them as a visual poem, both familiar and distant. *There is a Poem* is an ode to the physical and the meta-physical, the corporeal and the temporal, the burdensome and the invisible, to both the potential and limitations of matter – in particular to the matter of ourselves.



Sanné Mestrom
Me & You, 2018
bronze
166 x 50 x 25 cm (overall)
ed. of 3 plus 2 AP

ed. 1, 2, 3 \$49,500
AP 1 + 2 \$55,000



Sanné Mestrom
LIGHT BULBS / OLD BODIES,
2019
concrete, bronze and steel
114 x 18.5 cm

\$6,600



Sanné Mestrom
*YOUR NEWS LATE LAST
NIGHT / THE DAWN*, 2019
concrete, bronze and steel
114 x 18.5 cm

\$6,600



Sanné Mestrom
*HER WATERS AND HER
CONCENATION*, 2019
concrete, bronze and steel
114 x 18.5 cm

\$6,600



Sanné Mestrom
*THE VOICES OF YOUNG
BOYS*, 2019
concrete, bronze and steel
114 x 17 cm

\$6,600

Often when I have seen Sanné Mestrom she is away from home, travelling. She has stayed at mine quite a few times when she has come up to Sydney from Melbourne and still does sometimes in her commute now from the Blue Mountains. I don't think I have ever found her not working on something. She comes to the house with a miniaturised travelling-set studio in her bags (like a chess-obsessive who won't go anywhere without a mini-chessboard).

Usually at a polite distance, I enjoy watching Sanné nutting out ideas in watercolour on the dining room table. Or almost absent-mindedly kneading little balls of blue jewellery wax in one hand (wine glass in the other) which might later become a bronze ring, or a box for a precious stone, or a large public sculpture. She is constantly playing with ideas that may be tiny or city planner large.

She experiments with materials ranging from found-objects for conceptual installations to traditional materials, like stone, screen prints and bronze sculptures. And although most of this work happens in her studios, it can also happen quite easily anywhere. She has an uncanny knack of finding fertile solitude in rooms filled with other people.

The poem 'Things that Break' that named and inspired this exhibition was written on my back deck in 2009. I remember Sanné talking about poems and the lists of verbs used by John Cage and John Baldessari in their classrooms and it was something she was exploring too in her tutes. As Sanné told me recently, "I never made anything with the poem, but I always loved it, so I pulled it out of the archives..."

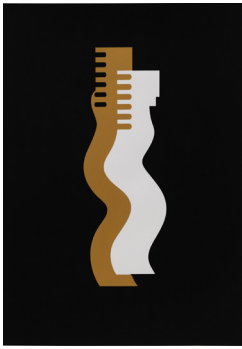
She has returned too to a found object she has long known and loved: an ornamental head in a faux-modern style. This head was originally recast for *Soft Kiss*, which is now in the MCA collection. Like the screen prints in this current exhibition, the lovers in *Soft Kiss* were designated by different colours, different materials (one foam, one plaster) and a slight shift in height (traditionally in Western art the male is darker and taller than the woman). In *Me and You*, although there is the height difference, there is perhaps a stronger mirroring and equality. The connections to Rodin, to Brancusi, to Klimt and other famous kisses are still there but there is also a facing-off in conversation. By bringing the old and the new, the common-object and the sculpture, the valuable and the valueless together, Sanné is able to produce a productive conflation of things; although knowing and even ironic, the work never falls into cynicism.

Sanné's work is an earnest engagement with attempting to imagine and picture the precariousness of being together and the way we must constantly negotiate, repair and remake our love for one another. Her current screen print series offers many versions of this grappling from the tender and familial to the erotic.

The little fetish lost wax bronzes also mine similar ground. They are small, graspable things, that you want to hold and caress. They are the perfect love tokens. Placed on a tall plinth they are obviously special but they never lose their fragility. In the screen prints too the figures seem - looked at in a slightly different light - to become part objects: locks of air or fingers, or personal belongings like combs or spoons.

This exhibition for me seems "very Sanné", that is to say it is confessional. She has looked not only at the history of art but at her own precious 'things' accrued and tucked away safely in studio drawers. The exhibition moves seamlessly between media, and across various scales, in a way that I expect from Sanné's process and curious way of working; it becomes a unified whole under Sanné's careful hand.

Dr. Oliver Watts
July 2019



Sanné Mestrom

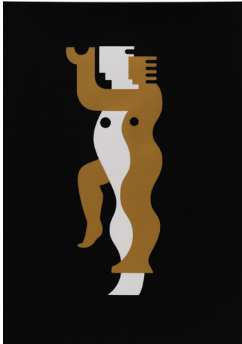
NOSES / LOCKS / BONES / DREAMS, 2019

silk screen print on cotton rag

76.5 x 57 cm (unframed)

ed. of 3 + 2 AP

\$2,500



Sanné Mestrom

FINGERS / ANKLES / PARADIGMS, 2019

silk screen print on cotton rag

76.5 x 57 cm (unframed)

ed. of 3 + 2 AP

\$2,500



Sanné Mestrom

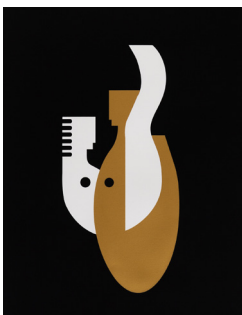
THE SUN THROUGH CLOUDS / HER FALL / FAST / EVEN, 2019

silk screen print on cotton rag

76.5 x 57 cm (unframed)

ed. of 3 + 2 AP

\$2,500



Sanné Mestrom

PRISON SENTENCES / PROMISES, 2019

silk screen print on cotton rag

76.5 x 57 cm (unframed)

ed. of 3 + 2 AP

\$2,500



Sanné Mestrom

MY SELF-CONTROL / THE MOULD / THE SMOOTH RIDE / THE WHOLE, 2019

silk screen print on cotton rag

76.5 x 57 cm (unframed)

ed. of 3 + 2 AP

\$2,500

SANNÉ MESTROM

Born 1979, Netherlands

EDUCATION

2011 RMIT University, Graduate Certificate in Public Art
2008 RMIT University, Melbourne, Australia, Doctor of Philosophy, Fine Art
2000 RMIT University, Melbourne, Australia, Bachelor of Arts, Fine Art (Hons)

RESIDENCIES, AWARDS AND PRIZES

2017 Winner, Woollahra Small Sculpture Prize, Sydney
2013 City of Melbourne New Work Grant
2012 Arts Victoria Creative Works Grant
2012 Monash University Research Grant
2011 Winner, John Fries Memorial Prize, Sydney
2010 Studio Residency, Gertrude Contemporary Art Spaces, Melbourne
2010 Artist Residency, SOMA, Mexico City
2010 Chartwell Trust Independent Funding, New Zealand
2009 Arts Victoria Creation Grant
2009 Arts Victoria International Grant
2008 Shortlisted Georges Mora Foundation Fellowship
2007 Arts Victoria Creation Grant
2007 Shortlisted for Rijksakademie artist residency, Amsterdam
2007 NAVA Janet Holmes Artist Grant
2007 NAVA Janet Holmes Artist Grant
2006 Siemens Post Graduate Fine Art Scholarship Award
2006 Shortlisted for Robert Jacks Drawing Prize, Bendigo Regional Gallery
2005 Australian Federation of University Women, Daphne Elliott Research Award
2004 Australian Postgraduate Research Award
2003 RMIT Union Arts, Cultural Arts Grant
2001 Artist in residence, Sangmyong University, Seoul, South Korea

COLLECTIONS

Art Gallery of NSW, Sydney
Gippsland Art Gallery, Gippsland
Monash University Museum of Art: Ian Potter Major Sculpture Commission for New Public Art
Museum of Contemporary Art, Sydney
University of Technology Sydney, Sydney

SOLO EXHIBITIONS

2019 forthcoming, Sullivan+Strumpf, Sydney
2018 Sanné Mestrom: Black Paintings, McClelland Gallery + Sculpture Park, Australia
2018 Corrections, Gippsland Art Gallery, Australia
2017 Sanné Mestrom, Sullivan+Strumpf, Singapore
2017 Corrections, Sullivan+Strumpf, Sydney
2017 Loose Variables, Westbourne Grammar Commission, Truganina, Victoria
2016 Encounters, Art Basel Hong Kong, Hong Kong
2016 Leftovers, RMIT Project Space, Melbourne
2016 Leftovers, Sullivan+Strumpf, Sydney
2014 Black Paintings, Utopian Slumps, Melbourne
2014 Weeping Women, Monash University Museum of Art, Ian Potter Sculpture Commission
2013 The Internal Logic; West Space, Melbourne and La Trobe Regional Gallery, Gippsland, Victoria
2012 New Fillings; The Substation, Melbourne
2012 The Reclining Nude; Chalk Horse, Sydney
2011 The Reclining Nude; Studio 12; Gertrude

Contemporary, Melbourne
2011 Studio 12, Gertrude Contemporary, Melbourne
2010 Shaker Peg; Chalk Horse, Sydney Link
2009 Things fall down. Sometimes we look up. Chalk Horse, Sydney
2008 Certain Sacrifices (PhD Presentation); RMIT School of Art Gallery, Melbourne
2007 A history of space is the history of wars; Enjoy Public Art Gallery, Wellington
2007 Passing through; Rm103, ARI, Auckland
2007 Slump; Dep-art-ment, ARI, Auckland
2006 A history of space is the history of wars; Spacement Gallery, Melbourne
2006 What keeps us this side of that dark line?; Counter Point Project Space, Hardware Lane, Melbourne
2005 A man's name; TCB Inc., Melbourne
2004 The Myth of a Political Vision; Spacement Gallery, Melbourne
2004 At the Foot of Justice; Conical, Melbourne
2003 Critical Feedback; ClubsProject, Melbourne
2003 Site of Cultural Negotiation; Spacement Gallery, Melbourne

GROUP EXHIBITIONS

2019 Annual Group Show, Sullivan+Strumpf, Sydney
2018 Contour 556, Canberra Public Art Biennial, Canberra, Australia
2018 The Waves, Sullivan+Strumpf, Sydney
2018 Tarrawarra Biennial: From Will to Form, TarraWarra Museum of Art, Yarra Valley, Australia
2018 Melbourne Art Fair, Southbank, Melbourne
2018 Auckland Art Fair, The Cloud/AKL Waterfront, New Zealand
2018 Corrections, Gippsland Art Gallery, Victoria, Australia
2018 Another Dimension, McClelland Sculpture Park +Gallery, Victoria, Australia
2018 Unreal City, firstdraft, Sydney
2018 Group Show 2018, Sullivan+Strumpf, Sydney
2017 Group Show 2017, Sullivan+Strumpf, Sydney
2016 Group Exhibition, Sullivan+Strumpf, Sydney
2016 Today, Tomorrow, Yesterday, Museum of Contemporary Art, Sydney
2015 Sidney Myer Fund Australian Ceramic Award, Shepparton Art Museum, Shepparton
2013 NEW 13, ACCA, Melbourne
2013 Future Primitive, Heide Museum of Modern Art, Melbourne
2013 Bathysphere, Chalk Horse Gallery, Sydney
2013 Eucleo Contemporary Clay, Art Space Hobart
2013 Consequences, Stockroom Gallery, Kyneton, Victoria
2012 Ode to Form, West Space, Melbourne
2012 Pretty Air & Useful Things, MUMA, Monash University Museum of Art, Melbourne
2012 FIGURE AND GROUND, Utopian Slumps, Melbourne
2012 On the Y axis: Considering a Vertical Perspective, First Draft Gallery, Sydney
2011 Creative Accounting, UTS, Sydney
2011 GERTRUDE STUDIOS 2011, Gertrude Contemporary, Melbourne
2011 OCTOPUS 11: The Matter of Air, Gertrude Contemporary, Melbourne
2011 OOO, Daine Singer Gallery, Melbourne
2011 GERTRUDE STUDIOS 2010, Gertrude Contemporary, Melbourne
2011 Social Sculpture, Anna Schwartz Gallery, Sydney
2011 John Fries Memorial Prize 2011 (winner), Sydney