



Ria Green  
AGLOW





# Ria Green

## AGLOW

31 Dec 2020 – 29 Jan 2021

Dot.space is a small exhibition window in suburban Northcote, once a local shop run by Dorothy and her family for over 80 years, 'Dot's shop' as it was affectionately known, was a place where locals came in ones and twos to purchase the newspaper or cigarettes, catching up on neighbourly news whilst Dot swayed in the sun. The shop was more than a commercial enterprise, providing a much-needed community hub. Continuing this spirit, the current owners have renovated and retained the large shop window as a mode of display for artists, poets and designers.

Partially a response to the difficulties that the art community has experienced during the covid lockdown, we approached dot.space to present a series of curated exhibitions.

From 31 December 2020 - 7 May 2021 this space will feature monthly exhibitions by RMIT alumni, providing an opportunity to present their artworks, either iterations of works in progress or resolved outcomes. The window space is accessible seven days a week for exhibition viewing, complying with the current necessity for social distancing.

For each artist, an artist/writer has been assigned, who has generously agreed to write a catalogue essay. Sarah Tomasetti, Dr Alison Bennett, Marian Crawford and Gracia Haby put forth thoughts and interpretations, providing a durable record of each exhibition.

Heather Hesterman and Sarah Tomasetti  
Peradam Projects 2021



## AGLOW

Sarah Tomasetti

*Aglow* is a finely calibrated installation of five artworks linked with a hand-made thread of gold beads that is at once painstaking and casual in its form and arrangement. Green is an artist who is distinguished by her acute sensitivity to the nuanced range between the intentional mark and the nature and inclination of her materials to flow, spread, gleam or coagulate. Approaching the window of Dot's Space, a beautifully intimate conversion of an historic shop front to neighbourhood gallery, the viewer or passer-by is drawn in to the carefully placed arrangement of works that make full use of the deep window.

On the left is a large atmospheric abstraction, titled *Aglow* with a woven loop of brass beading that passes behind the painting and drops down to the wooden floor, tracing a line to the next work, *Radiance*. This artwork is casually placed against the wall, in which a gilded surface seems to simultaneously conceal and reveal a series of broad energetic marks beneath. The placement of the gilded work on the floor is an artful touch that serves to demote the perceived preciousness of the surface whilst also placing it to reflect the cast light that creeps in under the deep verandah. Green is as alert to her surroundings as she is to her varied modes of making.

Moving along to the right, the viewer encounters three more artworks that grow progressively more subtle as one is drawn towards the corner of the space. The third work, *Reflections* at first appears relatively opaque but a closer look into the mid grey field yields a visceral sense of the artist's hand moving through somewhat granular material that itself has a certain agency in the way it settles around the marks. This work brings to mind the pleasurable spreading of mud or sand a child might enjoy yet the process has been paused at just the right moment to create a



delicately balanced composition that the artist dignifies with a gilded frame. The three applications of gilding in this pared back installation recall the concept of shimmer, framed by author Deborah Bird Rose as an 'ecological pulse' that flashes at the edges of ones vision on the surface of water or when the rain and the sun collide, an ephemeral and ever changing phenomenon.

The next work, *Radiant Nature, part 24*, is larger in size and unframed, a gestural abstraction in the tradition of Cy Twombly yet resonant with Green's particular sensitivity. The use of materials: watercolour, dyes, oxides, hand foraged and processed pigments links these works more particularly to the earth and speak to the artist's sensate movement through her environment. We sense that a particular quality of listening seems to be taking place that serves to locate these works in the present moment. The artist invites us to tune into a deeper engagement with the natural world, a blurring of boundaries between clay, dirt and paint to create a visual and tactile language that speaks to a contemporary urgency, with the history of 20th century abstraction a footnote in the artist's toolkit.







The final work in the series, *Red Skies* is courageously quiet, the marks sinking back and re-emerging from a surface warm in temperature and dusk like in tonality. This work rewards long close looking, and like the others, invites the viewer into the primal experience of making, yet on stepping back to survey the works as a single installation, a new layer of the artist's conceptual concerns emerge.

In carefully placing the works in the window with deceptive nonchalance, as though the gallery hang has been interrupted, Green throws into question easy assumptions about hierarchies; between high art and child's play, the basics of soil and grit versus the finely milled artist's paint, and finally the authority of the painting on the wall, particularly when dignified by the addition of a gold frame and the wealth implied by gilding itself. Green co-opts all these elements into her own highly disciplined aesthetic language so that we are drawn to look again and comprehend something new.

Rose, Deborah Bird, Chapter 3: 'Shimmer: When All You Love is being Trashed' in Tsing, Anna Lowenhaupt, Nils Bubandt, Elaine Gan, and Heather Anne Swanson. *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*. Minneapolis: University of Minnesota Press, 2017. [www.muse.jhu.edu/book/52400](http://www.muse.jhu.edu/book/52400).

## Ria Green

Ria Green holds a Master of Fine Art at RMIT University, 2013 and a Bachelor of Art with Honours (Fine Art) at RMIT University, 2007. Ria has exhibited nationally and internationally since 2007, including exhibitions in Turin, Italy and Marnay-sur-Seine, France. Local exhibitions include Seventh Gallery, Blindside Gallery and Counihan Gallery. Ria has developed her sense of materiality and methods through several artist residencies including Cortex Frontal, Cortexcult Cultural Association, Arriolos, Portugal, Tribu de Trueno, Bariloche, Argentina and Fusion Gallery, Inaudita Cultural Institution, Turin, Italy. Green's work is held in numerous collections including State Library of Victoria, National Library of Australia, RMIT University and various private collections.

### Works

#### *Aglow*. 2020

Water colour, gouache, oxides, dyes, plaster, textile, board. 45x60cm

#### *Golden Lines*. 2019 - 2020

Beads, jewellery thread. Dimensions variable

#### *Radiance*. 2020

Bronze leaf, plaster, textile, board. 25x32cm

#### *Reflections*. 2019-2020

Water colour, gouache, dyes, oxides, hand foraged and processed pigment, bronze leaf, plaster, textile, board. 27x33cm.

#### *Radiant Nature, part 24*. 2019

Water colour, gouache, dyes, oxides, hand foraged and processed pigment, bronze leaf, plaster, textile, board. 29x40cm.

#### *Red Skies*. 2020

Water colour, gouache, oxides, dyes, hand forage and processed pigment, plaster, board. Framed in Australian hardwood timber. 35x28cm

Artworks courtesy of Ria Green

### Images

Cover and front page from *Radiance*, Ria Green.

Photo: Heather Hesterman

Inside cover detail, *Aglow* and *Golden Lines*

Photo: Heather Hesterman

*Aglow* Ria Green, Dot.space Gallery

Photo: Emma Byrnes

*Aglow* Ria Green

Photo: Heather Hesterman

*Reflections* and *Radiant Nature, part 24*

Photo: Heather Hesterman

*Red Skies*

Photo: Ria Green

Acknowledgements: Carolyn and Michael from dot.space Gallery, Sarah Tomasetti for her essay, Emma Byrnes who supported this project by photographing the artworks and to Ria Green for creating *Aglow* as the inaugural exhibition for 2021.

Peradam Projects is a collaborative platform conceived by artists Sarah Tomasetti and Heather Hesterman. Exploring a shared interest in landscape, language, ephemerality and interactive events, this platform generates new projects including *Deep Time*, *SLOW MELT*, curated exhibitions and publications.

Catalogue design: Scarlet Sykes Hesterman

Published by Peradam Projects Copyright 2021



