

# SOUTHCOTT X SCHIAVELLO



2021



# TINNING STREET

P R E S E N T S

Southcott x Schiavello

July 30<sup>th</sup> - 15<sup>th</sup> August, 2021

Traditionally photography has widely been thought as the capture of an image as seen and then the subsequent presentation of that image. In this exhibition Beverley Southcott (Adelaide) and Matthew Schiavello (Melbourne) move beyond this generally held concept and explore the fringes and boundary of photography.

In this socially engaged photographic project, each artist is given space to further consider their own practice, while respectfully considering the other artist's artistic and creative context. A space of mutual trust and growth is formed as exchanged works and ideas are developed further, or re-imagined by the other artist.

Beverley adds careful consideration of Matthew's community beliefs and milieu into her re-envisioning of his works. Her meticulously detailed and complex process of (in capture) distortion and rephotographing images, provides the works with an ethereal beauty. Aided with uniquely crafted (non-digital) filters, and through Beverley's technique of layering of light, the works are transformed into metaphors.

Matthew takes Beverley's images (and aspects of the images), and creates three dimensional structures and layered works. As he cuts up, and deconstructs her works, he holds the question - can beauty lost, be found again? He then uses both digital and analogue cameras, single and multiple exposure and intentional destroyed 35mm film to re-envision Beverley's works.

Both artists work in a process driven, but not process heavy, manner and in doing so, create works which are considered, accessible and mesmerizing.

Artist info:

Beverley Southcott : [beverleysouthcott.com](http://beverleysouthcott.com)

Matthew Schiavello: [matthewschiavello.com](http://matthewschiavello.com)

All works copyright of the respective artist:  
Beverley Southcott and Matthew Schiavello. 2021

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The artists would like to pay their respects to the traditional custodians of the lands on which these works were created and shown on.

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## Exhibition essay by Monique Morter.

Beverley and Matthew met at an exhibition in Melbourne in 2013 and cultivated a friendship online between their respective homes in Victoria and South Australia. They exchanged works-in-progress online and in person, and discussed their art practise regularly. An honest dialogue was established and further, open critique and feedback enabled both artists to collaborate with the prospect of not being limited in any way. Through out the difficulty that 2020 presented, Matthew and Beverley were uplifted by their collaborative pursuit of beauty in the destruction and creation of photographic imagery.

In conversation, the artists expressed their great appreciation of the trust and sense of safety they shared in each others company. Free to approach their work with playful curiosity, Beverley and Matthew agreed that their output was something they couldn't do on their own. Something emerged outside of their control, glimmering with the reward of shared risk that is only possible with mutual nurturance and encouragement.

The interplay between 2d and 3d, from softness to geometrical tessellation illustrates Matthew's pursuit to explore the fringes and boundaries of photography. Beyond manipulating his subject, Matthew employs multiple techniques in his photographic process: digital and analogue photography, single and multiple exposures and destroyed 35mm film all contribute to his process driven practise that allows for chance and surprise in its results. In succumbing to the unexpected nature of his medium, Matthew demonstrates that beauty can indeed be lost and found again.

Matthew has transformed Beverley's photographs from litanies of softness to objects of architectural gravitas. In folding and restructuring Beverley's printed images, they are extracted from their origin as two dimensional artworks and redefined as sculptural objects. Matthew then photographs the objects to return to the printed image, now weighty with shadow and form.

When discussing the origin of this work, Matthew explained that he was struck by the sharp folds of a lampshade he spotted at a friend's house one evening. Although Matthew was en-route to a punk gig that night, his intuition was to see creative potential and poetry in his surroundings. Matthew's capacity to see beauty everywhere permeates his photography practise, particularly his ongoing exploration of the urban landscape.

Folded paper can bring to mind the delicate romance of a paper fan, a symbol of coquettish fancy, or the precision and antiquity of origami. Though, with careful use of light and the decisive placement of the subject in the composition, folded paper is imbued with the solemnity of a Richard Serra sculpture. At first glance, the three dimensional structures could be mistaken for maquettes for post abstract expressionist sculptures.

Resistant to taking things too seriously, Matthew maintains a sense of animated dialogue in his works with placement of the paper form across the picture plane. In combination with a colour palette that meanders from monochromatic to tones as bright as a summer's day at the swimming pool, he invites you, his audience, to dip a toe into his playful process.

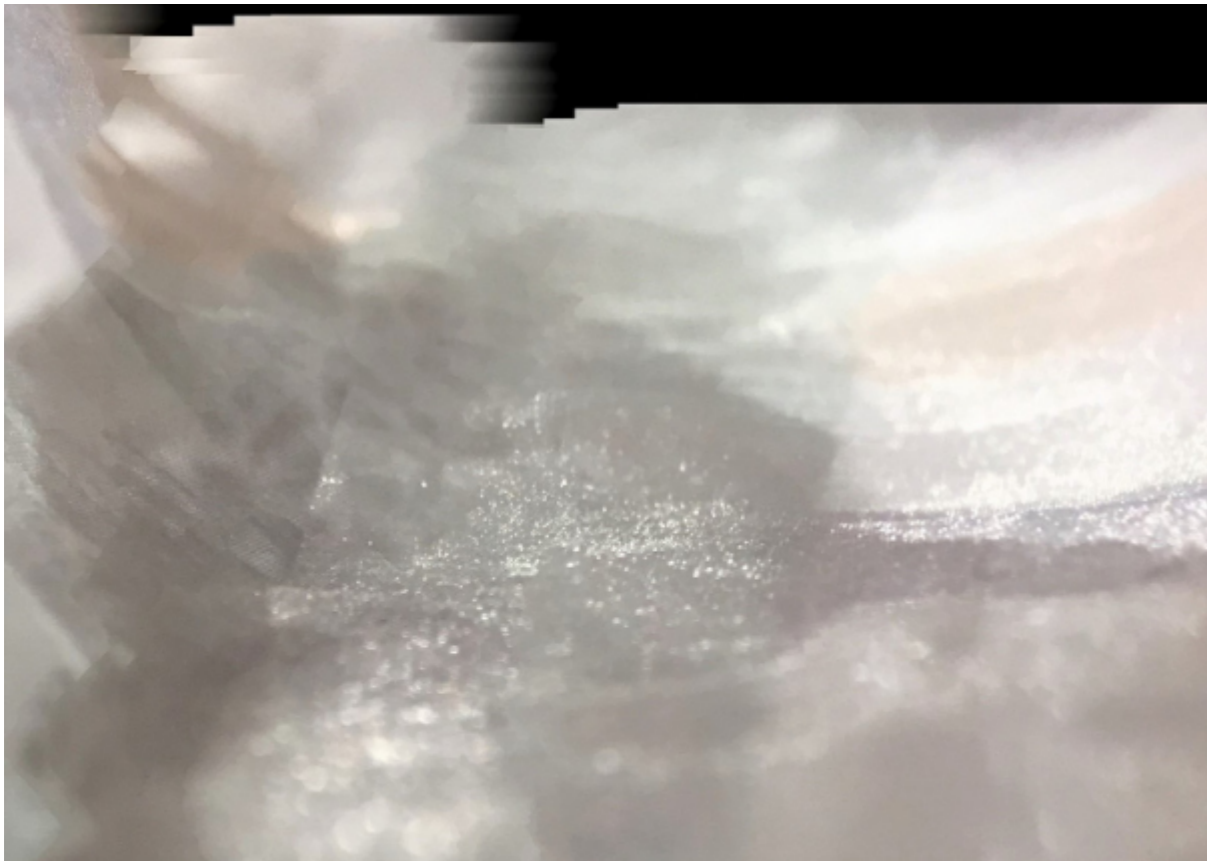
When viewing Beverley's suite of photographs, it becomes clear to the audience the sense of freedom she felt in their making. An emerging and divergent technique welcomes crystalline angles of light and prism-like patterns of shadow. Beams of sharp light give the illusion of depth in the images, inviting the viewer to peer more deeply into the artwork. One particular image challenges the audience to consider its origin within the natural world- violet coloured patterns could allude to petals fallen from a flower, veins close to the surface of the skin or the crisp geometry of a snowflake. The glistening sheen the images share is visceral in its flesh-like quality which brings greater intimacy to their atmosphere. Areas of colour with waivering edges are fleeting as though a distant dream, or an undefined form in our peripheral vision. The origin of the imagery is uncertain, though when woven together with care, the outcome is uniquely poetic. Here, the artist seems to whisper directly to us with graceful intent: 'Beauty can be found anywhere, it can be forgotten and rediscovered...'

The subdued nature of the works solicit a sense of calm - similar to a colour field painting that envelopes and cocoons the viewer in its realm of colour. It asks the question- is the artist conjuring a sense of safety for us to move through? Are we being transported to safety by the artists' good intent and joy in making? In conversation with the artist, Beverley touched on a central concern in her PhD - to see the spirit in imagery outside of its initial perception. Beverley noted that this sense of optimism drove her intuitive practise that drew from visual imagery all around her. Images on the news that at first glance may seem negative, sightings in the everyday, images found online, sketches and prose are reframed to contribute to the uplifting process of making art fed by a growth mindset.

As a collaborative exhibition, *Southcott x Schiavello* exposes the metamorphosis of ideas and visual imagery and gifts it to us, the audience. We are invited into the dialogue between two artists whose focus it is to learn through making, to practise without ego and to transcend notions of ownership of art work. In the art industry, most often the individual is lauded for their solo pursuit, for the commodification of a fixed art object. In comparison, Beverley and Matthew's reciprocal process is politically progressive. *Southcott x Schiavello* presents works that are imbued with certain value, of aesthetic delight emerging from a place of openness and shared curiosity- it is here where the gold lies.

Monique Morter 2021.

Monique Morter is an award winning visual artist. She has exhibited internationally and is represented in Australia by Jacob Hoerner Galleries in Melbourne, and Gala Gallery in QLD. Monique works in various mediums, including and not limited to; pastel, charcoal and oils. You can find her via her representative's websites and on instagram ( @moniquemorterartist ).



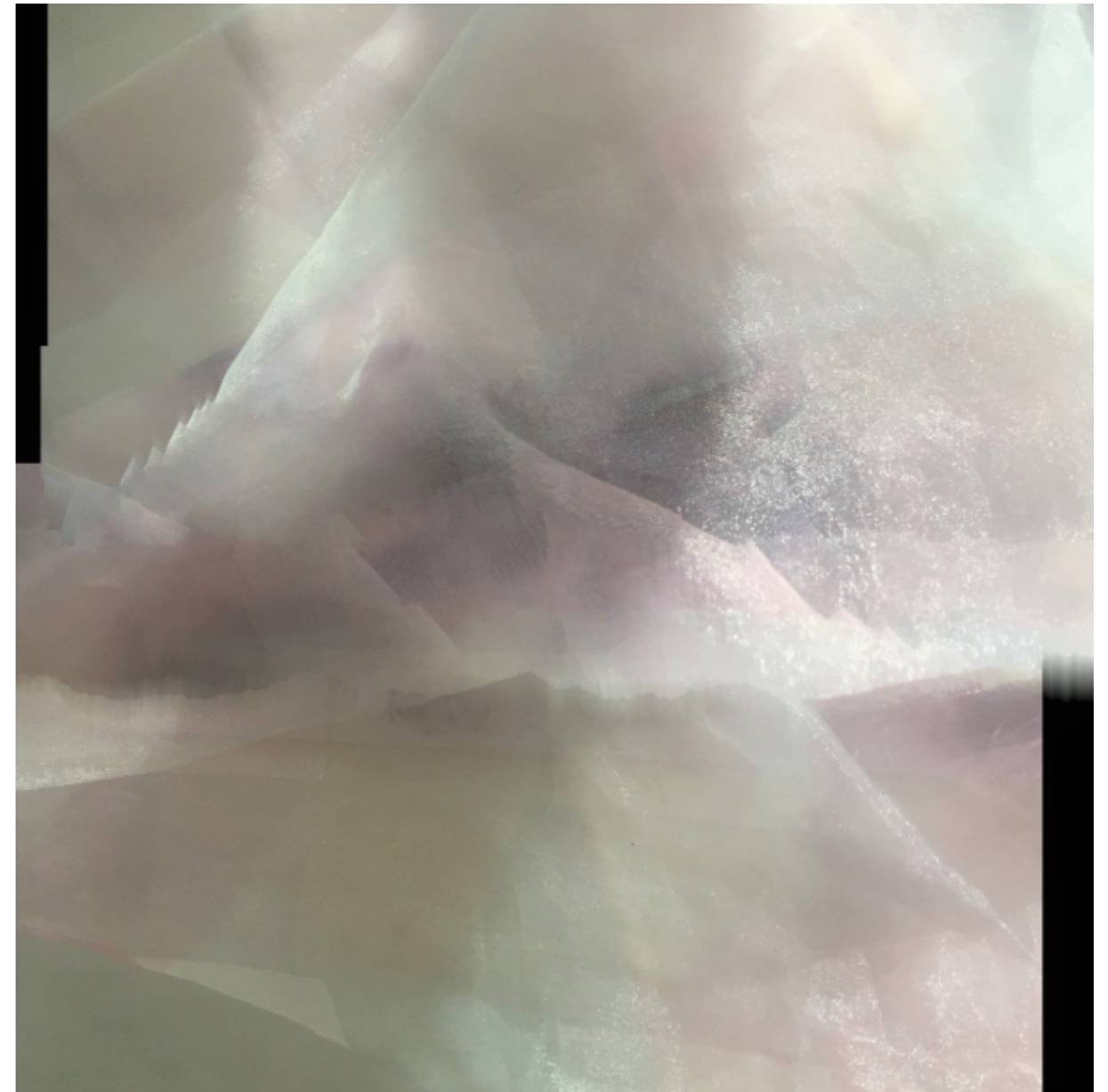
1. Title: Prism a

Artist: Southcott (with Schiavello)

Dimension: 12.8 x 18 Inches (with an added one inch border).

Paper stock: Kodak Professional Endura Metallic 255 GSM

Edition of 5, with 1 Artist Proof.



2. Title: Prism b

Artist: Southcott (with Schiavello)

Dimension: 18 x 17.75 Inches (with an added one inch border).

Paper stock: Kodak Professional Endura Metallic 255 GSM

Edition of 5, with 1 Artist Proof.



3. Title: Prism c

Artist: Southcott (with Schiavello)

Dimension: 14.1 x 18 Inches (with an added one inch border).

Paper stock: Kodak Professional Endura Metallic 255 GSM

Edition of 5, with 1 Artist Proof.



4. Title: Prism d

Artist: Southcott (with Schiavello)

Dimension: 18 x 14.8 Inches (with an added one inch border).

Paper stock: Kodak Professional Endura Metallic 255 GSM

Edition of 5, with 1 Artist Proof.



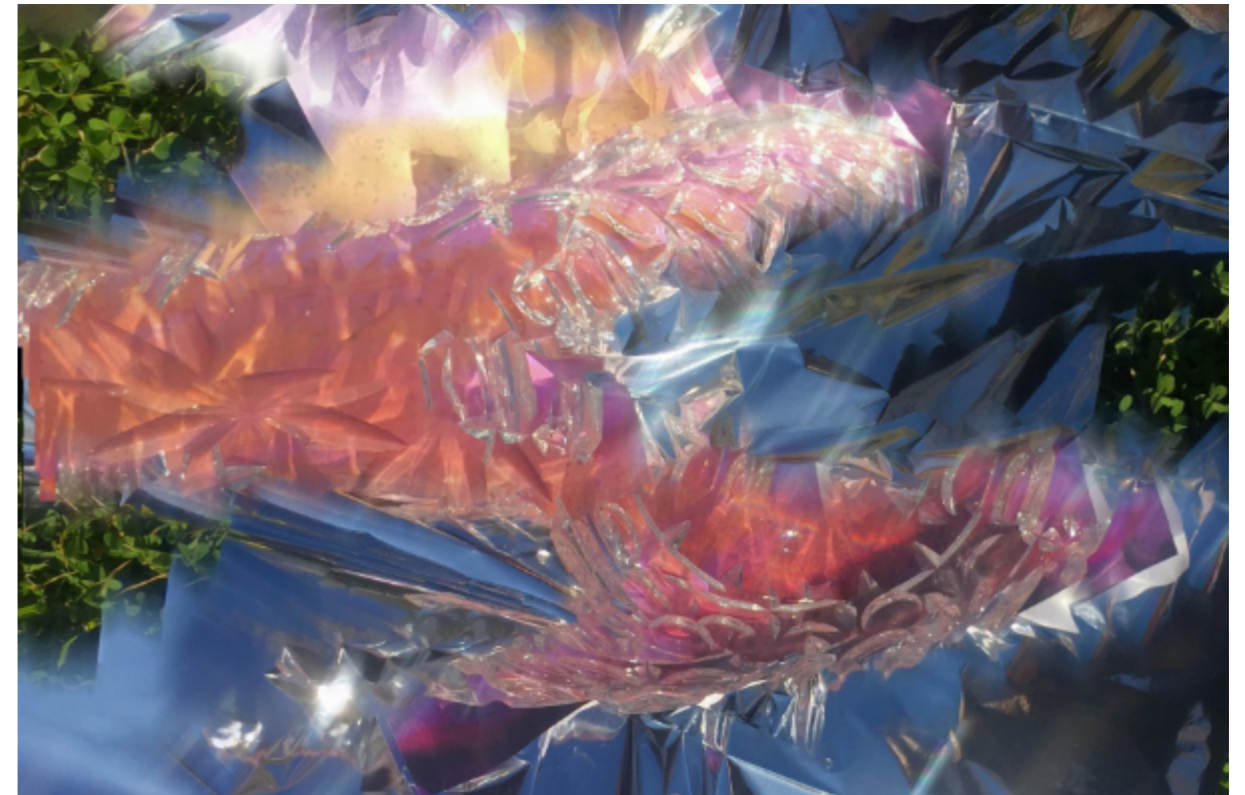
5. Title: Prism e

Artist: Southcott (with Schiavello)

Dimension: 18 x 14.35 Inches (with an added one inch border).

Paper stock: Kodak Professional Endura Metallic 255 GSM

Edition of 5, with 1 Artist Proof.



6. Title: Prism f

Artist: Southcott (with Schiavello)

Dimension: 11.8 x 18 Inches (with an added one inch border).

Paper stock: Kodak Professional Endura Metallic 255 GSM

Edition of 5, with 1 Artist Proof.



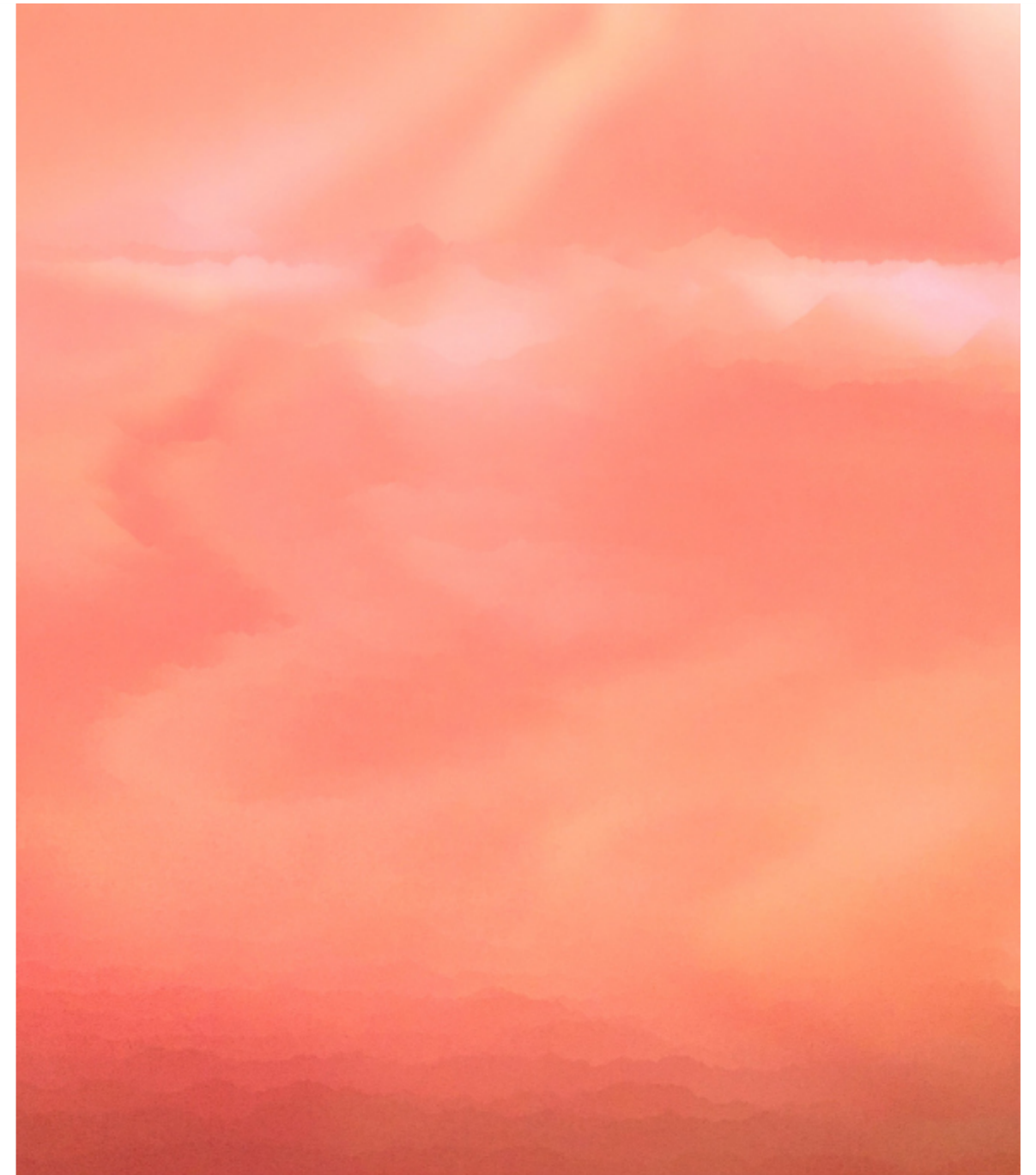
7. Title: Prism j

Artist: Southcott (with Schiavello)

Dimension: 18 x 17.75 Inches (with an added one inch border).

Paper stock: Kodak Professional Endura Metallic 255 GSM

Edition of 5, with 1 Artist Proof.



8. Title: Prism h

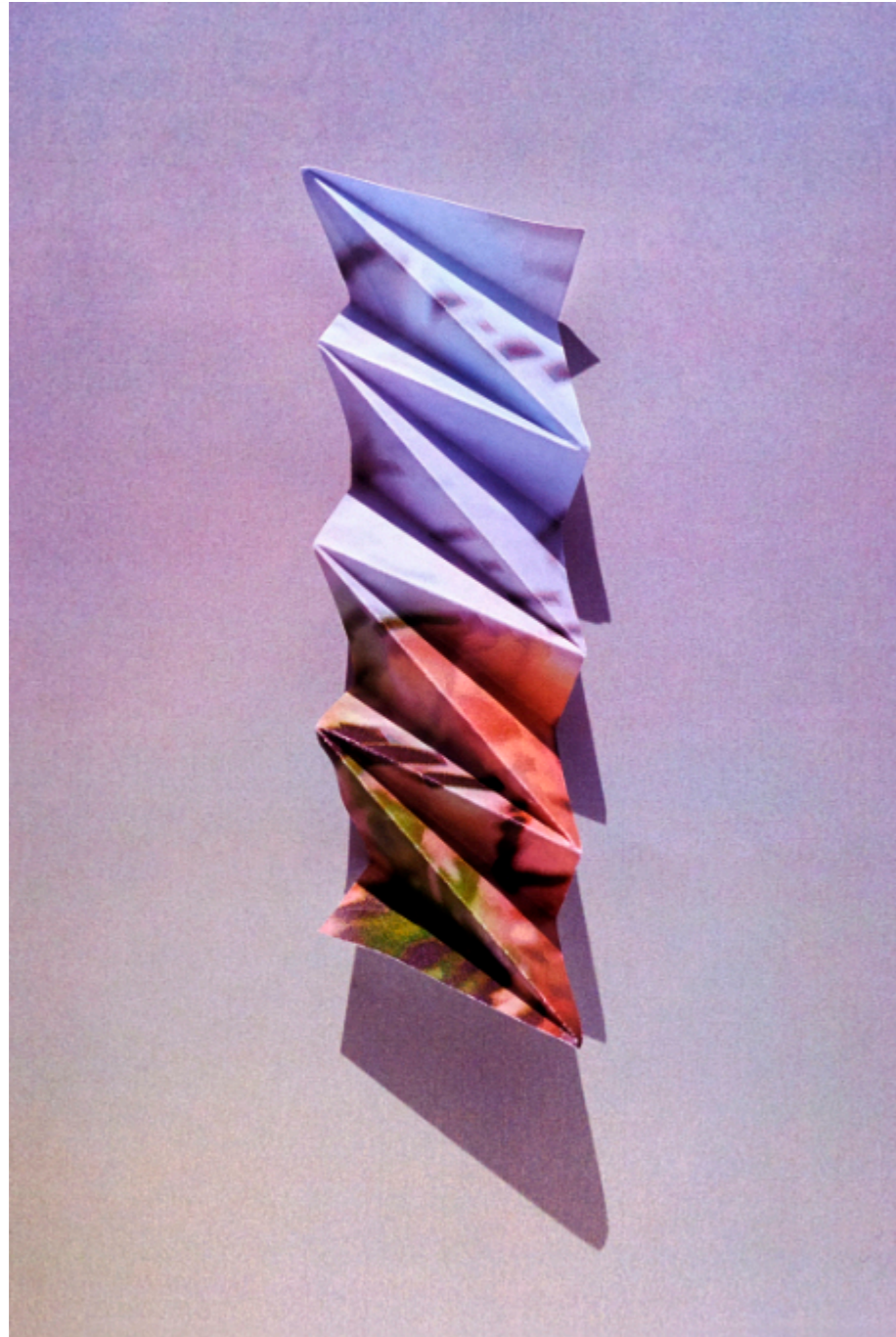
Artist: Southcott (with Schiavello)

Dimension: 18 x 15.49 Inches (with an added one inch border).

Paper stock: Kodak Professional Endura Metallic 255 GSM

Edition of 5, with 1 Artist Proof.





9. Title: fold a

Artist: Schiavello (with Southcott)

Dimension: 18 x 12 Inches (with an added one inch border).

Paper stock: Ilford metallic 260 GSM

Edition of 5, with 1 Artist Proof.



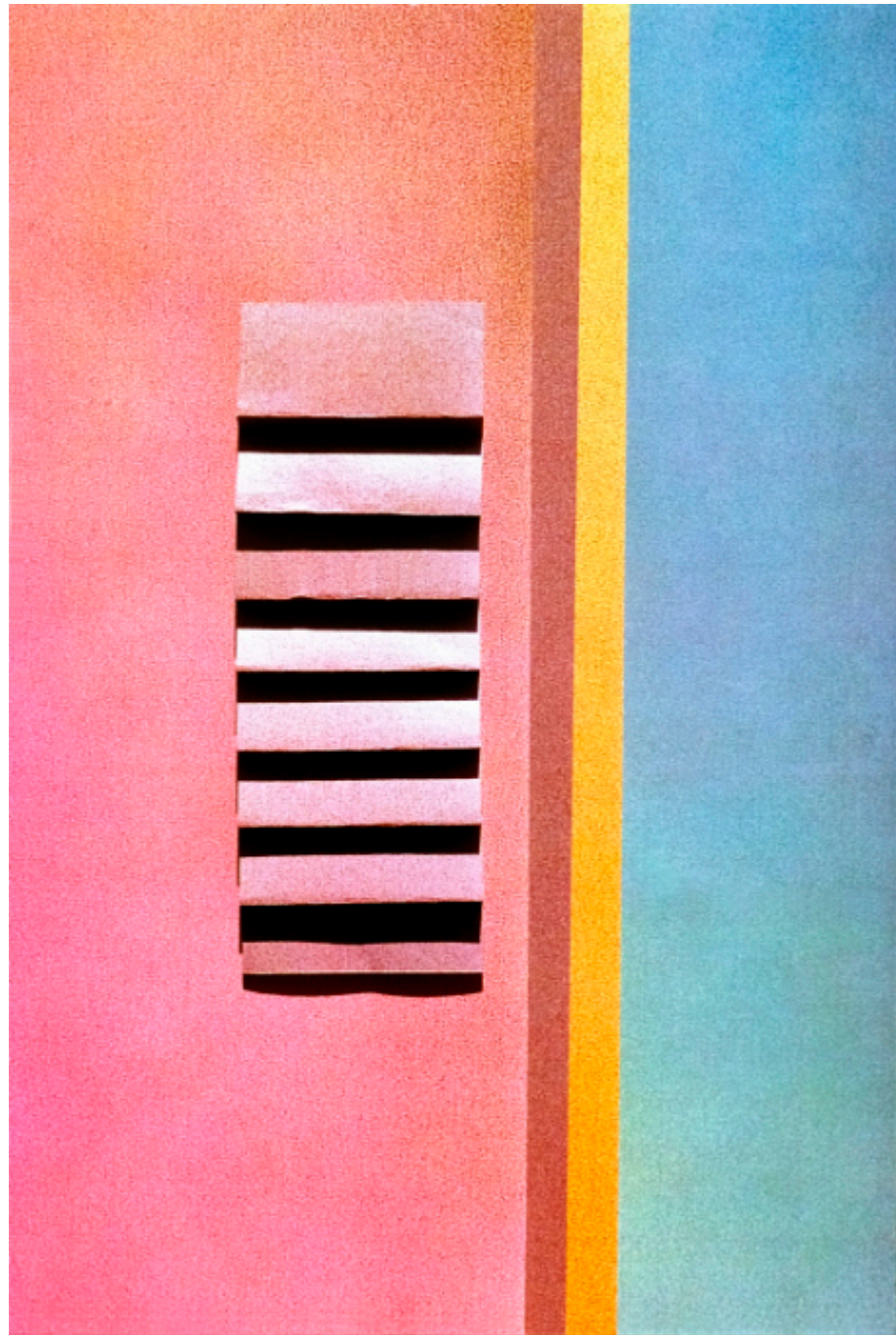
10. Title: fold b

Artist: Schiavello (with Southcott)

Dimension: 12 x 18 Inches (with an added one inch border).

Paper stock: Ilford metallic 260 GSM

Edition of 5, with 1 Artist Proof.



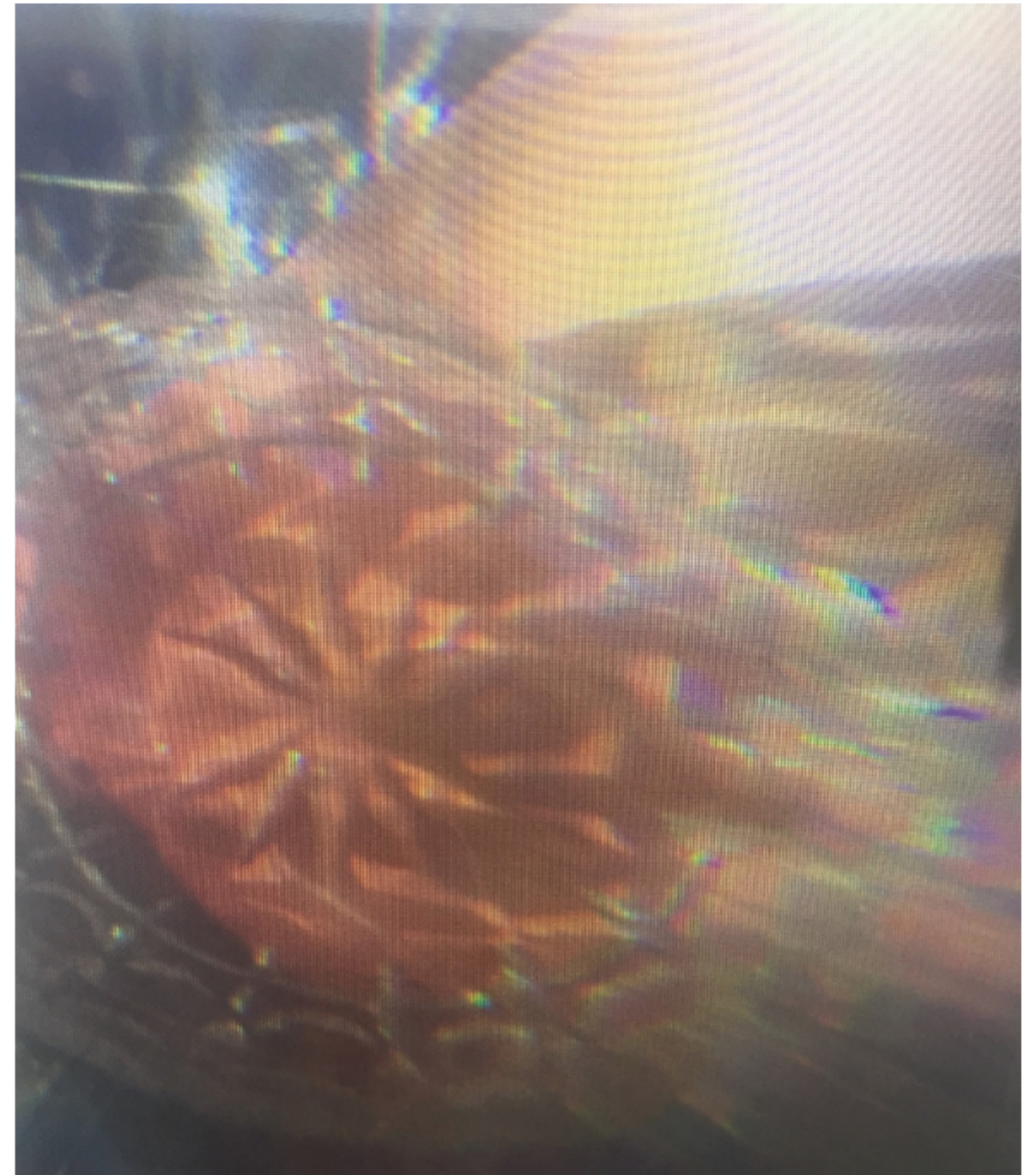
11. Title: fold c

Artist: Schiavello (with Southcott)

Dimension: 18 x 12 Inches (with an added one inch border).

Paper stock: Ilford metallic 260 GSM

Edition of 5, with 1 Artist Proof.



12. Title: Prism i

Artist: Southcott (with Schiavello)

Dimension: 18 x 15.4 Inches (with an added one inch border).

Paper stock: Kodak Professional Endura Metallic 255 GSM

Edition of 5, with 1 Artist Proof.



13. Title: fold d

Artist: Schiavello (with Southcott)

Dimension: 18 x 12 Inches (with an added one inch border).

Paper stock: Ilford metallic 260 GSM

Edition of 5, with 1 Artist Proof.



14. Title: Prism j

Artist: Southcott (with Schiavello)

Dimension: 18 x 13.8 Inches (with an added one inch border).

Printed on: Kodak Professional Endura Metallic 255 GSM

Edition of 5, with 1 Artist Proof.



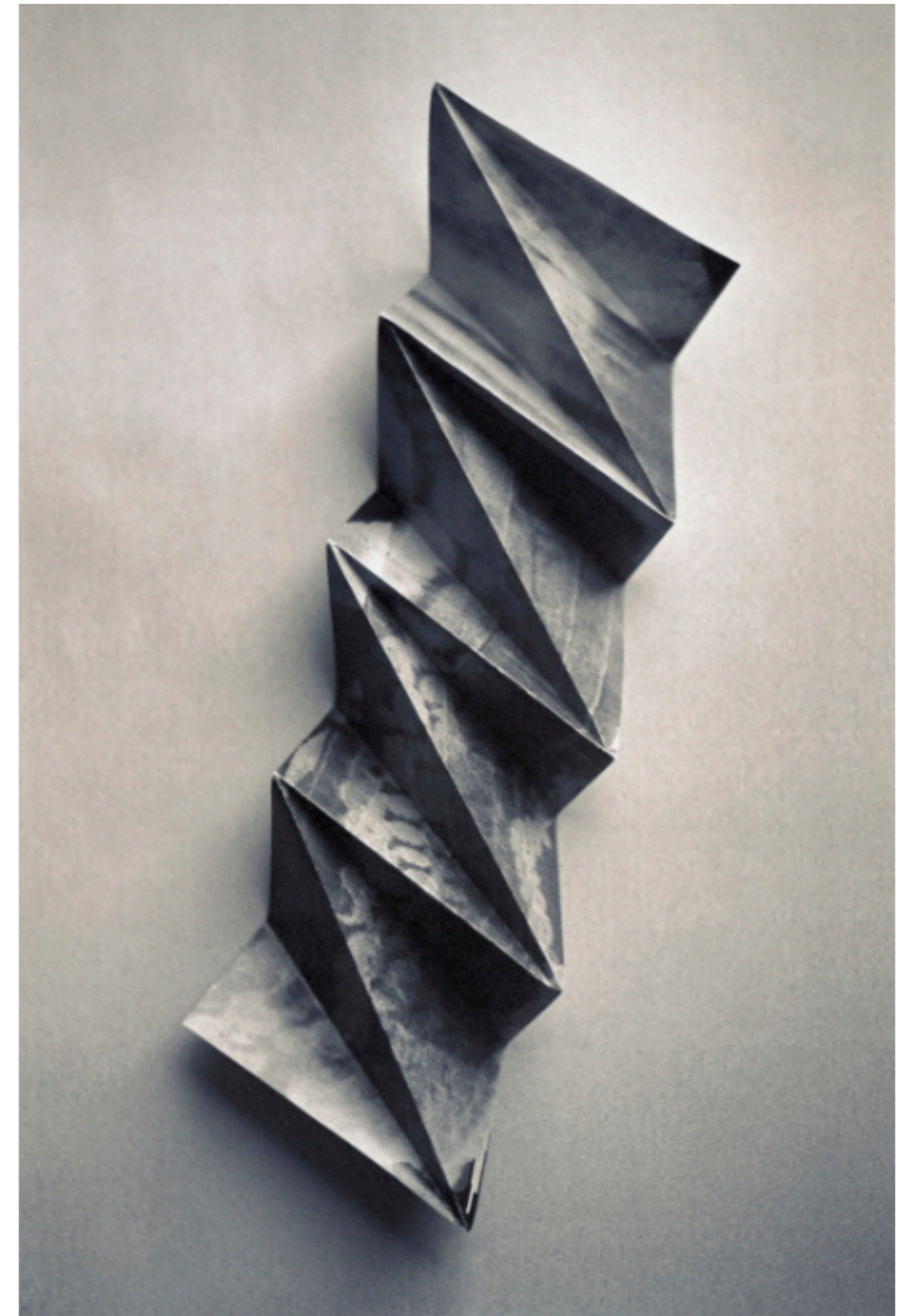
15. Title: fold e

Artist: Schiavello (with Southcott)

Dimension: 18x 14.5 Inches (with an added one inch border).

Paper stock: Ilford metallic 260 GSM

Edition of 5, with 1 Artist Proof.



16. Title: fold f

Artist: Schiavello (with Southcott)

Dimension: 18 x 12 Inches (with an added one inch border).

Paper stock: Ilford metallic 260 GSM

Edition of 5, with 1 Artist Proof.



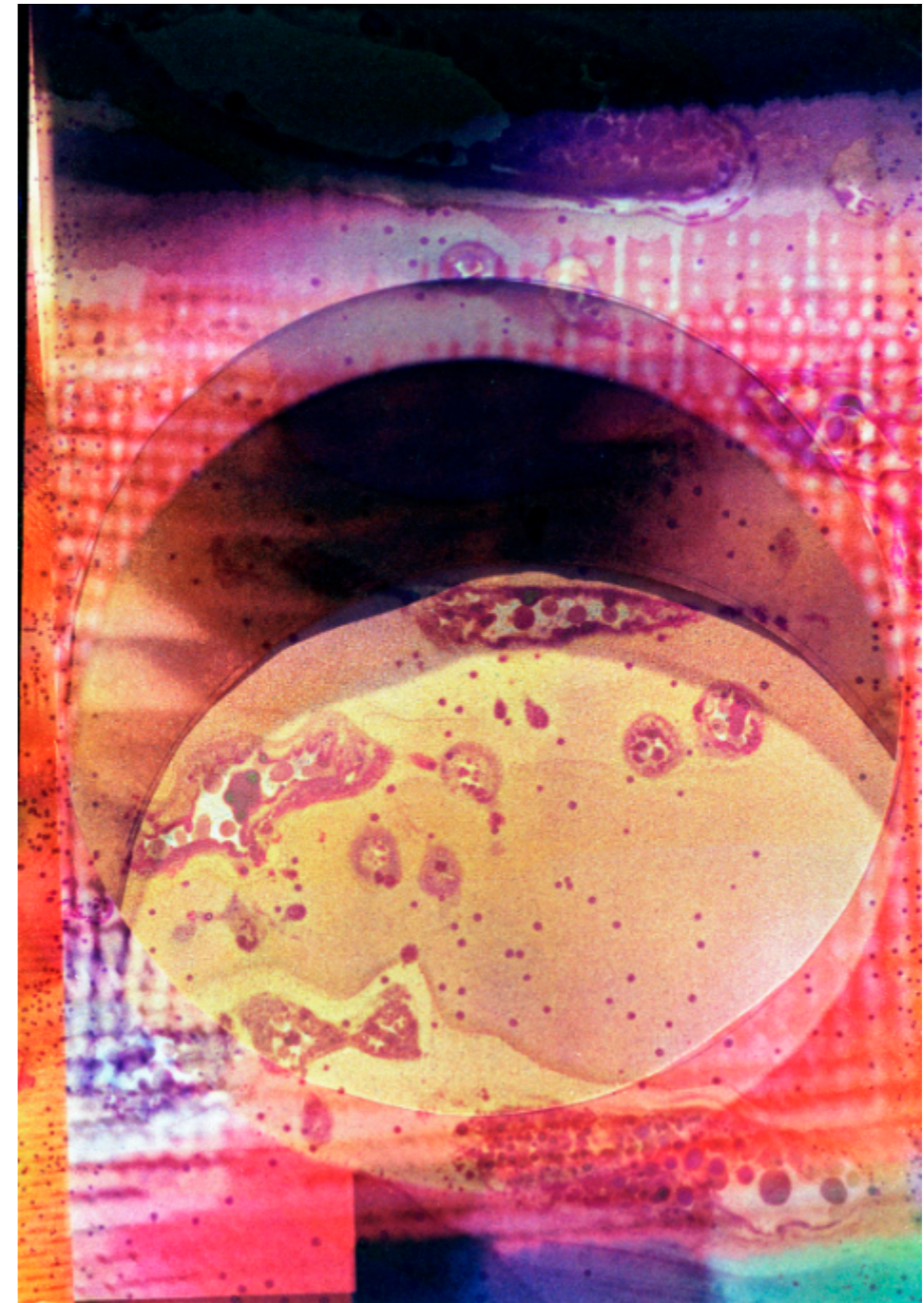
17. Title: fold g

Artist: Schiavello (with Southcott)

Dimension: 18 x 12.5 Inches (with an added one inch border).

Paper stock: Ilford metallic 260 GSM

Edition of 5, with 1 Artist Proof.



18. Title: fold h

Artist: Schiavello (with Southcott)

Dimension: 18 x 12.5 Inches (with an added one inch border).

Paper stock: Ilford metallic 260 GSM

Edition of 5, with 1 Artist Proof.



19. Title: fold i

Artist: Schiavello (with Southcott)

Dimension: 18 x 12 Inches (with an added one inch border).

Paper stock: Ilford metallic 260 GSM

Edition of 5, with 1 Artist Proof.



20. Title: fold j

Artist: Schiavello (with Southcott)

Dimension: 18 x 12 Inches (with an added one inch border).

Paper stock: Ilford metallic 260 GSM

Edition of 5, with 1 Artist Proof.

Please direct all sales enquiries to: [finningstreet@gmail.com](mailto:finningstreet@gmail.com)  
[finningstreetpresents.com](http://finningstreetpresents.com)

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Artist info:

Beverley Southcott : [beverleysouthcott.com](http://beverleysouthcott.com)

Matthew Schiavello: [matthewschiavello.com](http://matthewschiavello.com)

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