

HAKE

PRESENTS

COMPANY WE KEEP

A GROUP SHOW CELEBRATING THE OPENING NIGHT

JAMIE PREISZ
LUCINDA JONES
PHOEBE STONE
AMANDA TYE
NEIL TOMKINS
SAMANTHA MCINTYRE
LORALEE JADE
MARCIE O'NEILL
KANE LEHANNEUR
SADIE WHELAN
ADAM LENG
NATHALIA SUIZU
LANI ISOBEL TOKE
THOMAS LISTER
GEORGIA MCFARLAND
VIERI LANDINI
ASH HOLMES

Music, drinks and art

1/275 Harbord Road,
Dee Why, 2099

25th March 6pm – 8pm

RSVP: hello@hake.house

Hake will be donating 100% of the galleries profits from any sale on the night towards flood relief programs.

FELLR

MINIMUM.

Company We Keep

HAKE House of Art / 1/275 Harbord Road, Dee Why, 2096

Friday March 25th / 6pm-8pm

<https://hakehouse.squarespace.com/company-we-keep>

The debut exhibition from Sydney's Northern Beaches newest art gallery, HAKE House of Art, brings together sixteen artists from across the country. *Company We Keep* reflects on times like these, of separations, and how art can unite viewers and artists alike.

Launched by beaches' local Ash Holmes, HAKE's first show, *Company We Keep*, links to the gallery's philosophy of not only connecting artists but also returning back to the art community Holmes has found continuing support and essential lessons in both art and life.

In its contemporary white cube aesthetics — one that embraces Japanese minimalist interior design — HAKE invites art, nature, and simplicity. As such, the gallery provides a space to muse and consider the viewers' own home and art's role here.

By titling the show *Company We Keep*, Holmes muses on artists in supportive collectives, fostering new connections and links through community-based art. But also, how art becomes part of the company you keep. Hung on the walls, it becomes part of the family, adding to the ambience of the home.

Each one of the exhibition's artists have been carefully selected by Holmes, curated into the show for their commitment to a community-sense of art while embodying parallel aesthetics. All the artworks provoke thought on the environment, through literal representations of nature or the symbolic, and the connection to Country and Aboriginal culture that has long lived here.

After working with Jamie Preisz for their collaborative art series *Duel Permanence*, Holmes invited Preisz to present one of his self-portraits, *The Bush Ranger of Bunnings 2* (a finalist in the Moran Art Prize). With a bucket over his head and small birds hovering nearby, Preisz holds an orange protea — filled with Australian iconography that welds the romantic and urban.

Lani Isobel Toke also depicts flowers in her still life painting captured in a palette of greys, while Thomas Lister continues this colour scheme in his crinkly canvas, *The Gentle Light of Ghosts*. Lister adopts these tones as reference to a charred landscape, notes of which can be seen in Marcie O'Neill's *Carbon* sculpture — standing larger than life, featuring charcoal wood.

Crossing disciplines, trees jut from Amanda Tye's dreamy paintings, the landscape meeting the water's edge, carved up in Tye's distinct style that echoes the geometry of architecture. These themes continue in Neil Tomkins's dusky landscapes, remembered or imagined in hues of orange or purple pinks.

Likewise Ash Holmes and Lorelee Jade's artworks capture sentiments of the environment with subtle mark-making of poetic abstraction in whimsical, emotive colours. Jade's work translates into the sculptural as her oil painting is framed with a linen border dyed with avocado and dandelion root.

Honouring an installation vibe, Sadie Whelan's smaller artworks are presented to reveal textural moments of intimate details. Samantha McIntyre continues this with her painting featuring black and white checks under swashes of blue paint; the optical checks repeat on her ceramic sculpture — gentle reminders of chest games played with her grandfather.

Nathalia Suizu connects to the black and white in her bold graphic-style painting, which sees a curled-up snake reaching up to a tree, framed in orange and green. Also echoing geometric abstraction and still life realism, Lucinda Jones' artworks narrate aesthetics as feelings and memories.

In pink, blue, and green bold brushstrokes, Georgia McFarland transports us to a tropical oceanside lunch complete with oysters and bubbles. Local beaches artist Phoebe Stone mirrors this culinary mood with her painted fish ready for the BBQ, though in a decidedly more muted tone — reflective of the environment she grew up in.

Following on from the natural world in its literal sense, both Kane Lehanneur's *Flower Bed* and Adam Leng's *Gumera* (meaning love in Yugambeh language of south-east Queensland and north-east New South Wales) reveal the emotions of the landscape in gestural yet patterned effect. They ask us to take care of these fragile ecologies.

Company We Keep is the first of many exhibitions to grace HAKE's walls, bringing artists and audiences together in beautiful aesthetics and meaningful concepts. Surrounded by minimalist white walls and organic interior design, *Company We Keep* begins the discussion for essential conversations of climate change, land rights, equality, and art.

Essay written by Emma-Kate Wilson

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