

February Sýning/exhibition

The observance of short days (preview show)



By **Nastasya Tay & Yiannis Hadjiaslanis**

Opening reception: 3 February 2015 | 19:00 | Listhus Gallery

4-10 February 2015 | 17:00-20:00

There is a town in Northern Iceland - nestled between tunnels, black mountains and a listless tide - where, during skammdegi, you never see the sun. Midwinter brings its shortest days to Ólafsfjörður and its 800 inhabitants.

It is a place of silent snow and crestless sunrises, pastel restraint and near-endless nights, where darkness creeps into the brightest of spaces and lives.

The observance of short days offers glimpses of existence in this intersection of light and dark - in still photographs, words and audio soundscapes - from public locations to the most intimate spaces, a study of life during skammdegi, its celebrations and struggles.

Nastasya Tay is a writer and multimedia journalist based in Johannesburg, South Africa. (nastasyatay.com)

Yiannis Hadjiaslanis is an art photographer based in Athens, Greece. (hadjiaslanis.com)

Together, they form the extra-ordinary, a creative collaboration that seeks to change the lens through which people see the spaces and lives around them, where documentary meets art in the seeming everyday. (www.theextra-ordinary.com)



CENTRE

By **Joe Scullion & Sinead Onora Kennedy**

13-19 February 2015 | 17:00-20:00 |
Listhus gallery

This exhibition is concerned with the idea of the centre be it a geometrical point, origin, public space, or the self centred “me”. Focusing on drawing the artists consider how we perceive and construct reality through images and systems of measurement. Although these plans, plots and graphs may initially appear precise, a closer look reveals subtle discrepancies and contradictions implying an inherently distorted understanding of the world.

Joe Scullion (<http://cargocollective.com/joescullion>)

Playing off dystopian narratives and historical imagery the drawings seem to be giving us a glimpse into another world filled with vaguely reminiscent fragments of buildings and peculiar sculptural objects. Reference is made to architecture as it appears in the history of painting and photography, however, no recognizable structures appear. It is as if we are foreseeing a post-human landscape, yet there is an underlying tension between what is depicted and how it is drawn. These ambiguous shapes and forms seem incomplete, and on closer inspection their construction of various marks and lines reveals itself so that the drawings become less evocative of a fictitious world and more so evidence of a thought process. They are a space where something is worked out without coming to a definite conclusion.

Sinead Onora Kennedy (<http://cargocollective.com/sineadonorakennedy>)

The emphasis on presentation as a central aspect of a woman’s existence makes her extremely self-conscious. It demands that she occupy herself with a self-image that others will find pleasing and attractive, as our bodies are seen as an expression of our inner selves. She must observe and evaluate herself according to a range of measurement systems, reducing herself to a series of numbers and categories. As a result, self centeredness is becoming an ever increasing issue as the culture of the “#selfie” saturates society. In Kennedy’s work, the artificially posed self is juxtaposed with simple geometric shapes and graphs suggesting the immeasurable. She is examining the emptiness and absurdity of self gratification, and the desire to conform to the socially defined standard of beauty.