

19 KAREN

contemporary artspace



ALEXANDRA LEVASSEUR

L'Extase

Acrylic and pencil on
paper mounted
on wood - 50 x 50cm
\$2400

BITTER
Sweet



ALEXANDRA LEVASSEUR

Le Tourment

Acrylic and pencil on
paper mounted
on wood - 50 x 50cm
\$2400

BITTER
Sweet

ALEXANDRA LEVASSEUR



ARTIST STATEMENT

L'Extase - The representation of women in my work serves me as a universal symbol to illustrate an array of human emotions. Here I want to

represent softness, pleasure and comfort. The figure is blending in the landscape giving the sensation of a delicious moment. The cherries and the oneiric colour palette add sweetness to the idea of ecstasy. Le Tourment - My work being in part autobiographical, the feminine figures in it naturally satisfy my need to express the anxiety and struggle to understand our short life on earth and find a real powerful meaning to it. In this piece, I want to illustrate the cold feeling of being lost, the loneliness and the disillusion.

ABOUT THE ARTIST

Born 1982, Shawinigan, Qc, Canada, Alexandra moved to Costa Rica in 2000. She received a BFA in Fine Arts / Graphic Design in 2006 from the University of Costa Rica. Then she pursued her studies with a postgraduate in Illustration at EINA - Centre Universitari de Disseny i Art of Barcelona in 2008. From 2007 to 2010 she has been working as an illustrator and an art director for advertising agencies. She is back in Montreal, Canada in 2010 where she works as a freelance illustrator and on her personal projects.

Her work has been exhibited in Spain, Canada, Costa Rica, the UK and the USA. In 2012, she entered the Mel Hoppenheim School of Cinema of Concordia University in Montreal, to study Film Animation and was granted with a scholarship for her academic excellence.

She is represented by C.O.A. Gallery, in Montreal.

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CRYSTAL MOREY

Entangled Wonders – Bitter

Porcelain
Approx 23 x 10 x 10 cm
\$1700

BITTER
Sweet



CRYSTAL MOREY

Entangled Wonders – Sweet

Porcelain
Approx 33 x 13 x 13 cm
\$1700

BITTER
Sweet

CRYSTAL MOREY



ARTIST STATEMENT

In this first piece, I am thinking about how emotions and pure instinct can exist inside of us and not always reach the surface and break through our analytical

selves. I am thinking of a dichotomy existing in the self that is both wild and tame, awake and in hibernation, resting and on fire. The contrast and struggle between what is "animal" and what is "civilized" in my Bitter.

As far as my Sweet, I have started a corresponding anthropomorphic figure, same size and composition. This figure will feature an animal of prey, with delicate, telling and graceful gesture showing emotion in the body and hands.

ABOUT THE ARTIST

Crystal Morey finds inspiration in the quickly changing and intricately complicated relationships humans and animals share in our natural world. Living in both rural and urban landscapes, Morey is acutely aware of human impacts on the environment and how all creatures and habitats are interconnected. Through the delicate medium of porcelain, she explores these ideas, creating a heightened sense of urgency and stress, commenting on our human evolutionary path. Morey received her BFA in Ceramic Sculpture from the California College of the Arts and her MFA in Spatial Art from San Jose State University. Her work has been featured in New Age of Ceramics, 500 Figures in Clay, Hi-Fructose, American Art Collector, Hey Magazine, and Sculpture Review. Morey has been an artist in residence at The LH Project, Watershed, and Penland School of Craft. Morey currently lives in Oakland, California where she maintains an active studio practice exhibiting her work in galleries and museums regionally, nationally, and internationally.

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EDITH LeBEAU

Au plus profond d'elle-même

Acrylic and ink on cradled wood panel
50.8 x 50.8cm

\$1900

BITTER
Sweet



EDITH LeBEAU

The night she faced the world outside

Acrylic and ink on cradled wood panel
50.8 x 50.8cm

\$1900

BITTER
Sweet

EDITH LeBEAU



ARTIST STATEMENT

For the Bitter / Sweet exhibition I created two pieces inspired by the theme of the show but I wanted to do a continuity of my most recent body of work inspired by fears, dark emotions and learning to live with that darkness, accepting our fragilities, and ultimately

emerging stronger. So I went with the contrast of the dark for the piece "Au plus profond d'elle-même" and the light for the piece "The night she faced the outside world". Both pieces are about mostly the fear of the outside world from the perspective of someone facing social anxiety or agoraphobia. The first one is about the feeling of comfort from being inside your cocoon. It brings a sense of protection but it also leads to a feeling of being prisoner of that cocoon. The second one is about the feeling of hope. The feeling a person dealing with social anxieties gets when they finally get out of their cocoon and face the world and for once it feels great.

ABOUT THE ARTIST

Edith Lebeau is a Canadian artist based on the north shore of Montreal, Quebec. She spends most of her time painting in her studio with her Evil cat named Jack. For some time, Lebeau lived in the countryside, surrounded by fields, forest and a distant horizon line. Lebeau tells stories through the portraits that she creates. She paints strong female figures and intricately pairs them with fauna and flora elements that are facing their own insecurities. She draws inspiration from her own experiences as well as from nature, pop culture, movies, music videos, fairy tales and various mythologies.

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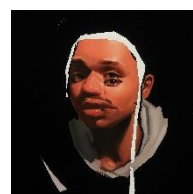
EMILIO VILLALBA

Not Now

Oil on canvas
50.8 x 50.8 cm

\$2900

BITTER
Sweet



EMILIO VILLALBA

Waiting

Oil in canvas
50.8 x 50.8 cm

\$2900

BITTER
Sweet

EMILIO VILLALBA



ARTIST STATEMENT

In the most basic sense, I paint portraits. Contemporary representations inspired by master works of the past. With these pieces, I wanted to explore a kind of omnipresent pressure I think we all live under. One that grows out of the clash between humanity —our unique mess of emotions, obsessions and urges—and society's prescription for success.

I've always been fascinated by the mess.

The new visuals are a nod to the modern art aesthetic. Subtle shifts, repetition, (re)placement, or absence of facial features are attempts to create a feeling of dissonance and pressure in the viewer. I want someone to be drawn in by the uncanny nature of a piece and still feel safe to explore the feelings and reactions the pressure gives rise to.

ABOUT THE ARTIST

Emilio Villalba is a San Francisco based painter. As a Southern California native, Emilio Villalba received his BFA from the Art Institute of California in 2006, and his MFA in Painting from the Academy of Art University in 2011. He currently lives in San Francisco where he teaches at the Art Institute of California and Cogswell College.

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ERIKA SANADA
Chikkoi Warrior –
Bitter
Ceramic, cold finish
7.6 x 5 x 7.6 cm

BITTER
Sweet

\$400



ERIKA SANADA
Chikkoi Warrior –
Sweet
Ceramic, cold finish
7.6 x 6.4 x 7.6 cm

BITTER
Sweet

\$400

ERIKA SANADA



ARTIST STATEMENT

My work reflects the weird and the creepy; I am fascinated with the dark side. I use ceramic for making bizarre

creatures. They have extra body parts such as multiple arms, legs, teeth and ears. These are how I express my sensitive mind. For the Bitter | Sweet Group Show, I express my image of Bitter as multiple horns to show my awkward mind, and Sweet as a flower for representing my delicate feelings.

ABOUT THE ARTIST

Erika Sanada was born and raised in Tokyo, Japan. Erika creates weird and odd ceramic creatures. Her early inspirations stemmed from creatures and characters of Horror films. After working as a designer and a movie studio makeup artist, Erika arrived in United States. Since Erika's debut solo show in 2013, her artwork has been showing at art fairs, galleries, exhibitions, ceramic conferences and museums.

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EWA PRONCZUK –
KUZIAK
Bitter Secrets
Oil on linen
50 x 50cm
\$1800

BITTER
Sweet



EWA PRONCZUK –
KUZIAK
Sweet Secrets
Oil on linen
50 x 50cm
\$1800

BITTER
Sweet

EWA PRONCZUK-KUZIAK



ARTIST STATEMENT

Life is a series of sweet and bitter moments. Those that take your breath away, and those that make you lose your hope. What is amazing is how they intertwine with each other and surprise us. And how often we misinterpret them

at the beginning. The sweetness of life is often connected with bitterness and sadness. Pain and sorrow are not always connected with disappointment. Sometimes they bring peace and relief. My paintings are all about that. I call them "Secrets". Underneath sweetness lies emptiness, and bitterness of ageing hides some sweet secrets.

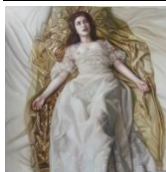
ABOUT THE ARTIST

Ewa is a Polish artist, who lives and works in Warsaw. Drawing inspiration from the world and women around her, Ewa paints with intense, saturated colours to illustrate a vibrant and magical realm. The beautiful female protagonists of her canvases are often shrouded in mystery, sometimes masked or with overgrown rabbit ears, whilst her surreal depictions of animals appear to be woven from the stuff of dreams, giving us a glimpse into the inner world of the artist.

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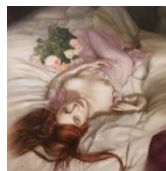
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HAROLD MUNOZ
Je Réveillerai L'aurore
Oil on canvas
100 x 100cm
\$5250

BITTER
Sweet



HAROLD MUNOZ
Harmonie du Soir
Oil on canvas
100 x 100 cm
\$5250

BITTER
Sweet

HAROLD MUNOZ



ARTIST STATEMENT

I try to compose images of strange beauty, alchemy of sweetness and melancholy exalted thoughts.

Give the common a high sense, to the finished the appearance of infinity. The women leave quietly, languid, so pale and so beautiful that their flesh becomes transparent blue. I would like to express this very personal vision of beauty because it makes me think of the fragility of life.

The technique makes no sense to me that when it serves sensibility, has passions when it is capable of translating desires, ecstasies and individual vortices. Why love, why die, what to feel, feel or breathe

if it is not or cannot be eternal? If everything is only "vanity of vanities, vapour of vapours," Then why not sublimate all the ephemeral of life; why not transform them into eternal beauty?

The man not only to be alive, he wants to live, the aesthetic sense as the moral sense. Therefore, it reflects the conditions in which they want to live, is why it is not just a living, but a living person ... and sometimes, looking at ourselves in the most sensitive and the most beautiful mirror, we get closer the truth about ourselves.

ABOUT THE ARTIST

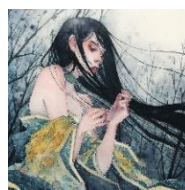
Born in Venezuela, since Harold was a child, he made amazing drawings and learned to master the classic oil techniques with his father, a renowned painter and Venezuelan master. With a degree in Fine Arts at the Academy Valentin Hernandez, he also studied Graphic Design at the Antonio Jose de Sucre University Institute. He was very active as a portrait painter and exhibited his work in various galleries in Colombia and Venezuela.

In 2006 he moved to Paris, and began to work with the Daniel Besseiche Gallery. Harold Munoz studies and copies the classic masters of the Louvre Museum and D'Orsay Museum. His fascination centres on the French painting of the 19th century.

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HIEU NGUYEN
Silent Reverie
Watercolour, gouache,
Graphite, coloured pencil
and ink on Arches
paper - 50 x 50cm
\$1500

BITTER
Sweet



HIEU NGUYEN
Presence
Watercolour, gouache,
Graphite, coloured pencil
and ink on Arches
paper - 50 x 50cm
\$1500

BITTER
Sweet

HIEU NGUYEN



ARTIST STATEMENT

When I thought of "Bitter | Sweet", I thought of an experience or feeling that encapsulated both -- the memory of a late loved one.

When we lose someone, our memory of them is plagued with pain and discord in their absence. But with time, we heal, and our memory of them becomes tinged with something more reminiscent of nostalgia as we come to terms with our loss. Eventually, accepting their absence, and celebrating their presence in our memories. We experience both the Bitter, and also the Sweet.

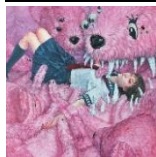
ABOUT THE ARTIST

Hieu Nguyen is an emerging Australian artist who often goes by the alias, kelogsloops. Hieu is currently based in Melbourne, studying as a Design student at RMIT University majoring in Interactive Media & Animation. He specializes in both digital and watercolour paintings, often depicting female portraiture as his subject matter of choice. Blending realist, abstract and surreal art styles with his anime and cartoon influences from his upbringing, his work intends to capture the ethereal, evoke the dream-like and stir the whimsical. Hieu is currently working on a number of group exhibitions throughout the year, such as the beautiful.bizarre curated "Bitter | Sweet" show to open this March at 19 Karen Contemporary. He is also working on his own debut solo exhibition, projected for an early June 2017 opening.

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KAZUHIRO HORI

Prey

Acrylic on Canvas

50 x 50cm

\$2700

BITTER

Sweet



KAZUHIRO HORI

Strawberry

Acrylic on Canvas

50 x 50cm

\$2700

BITTER

Sweet

KAZUHIRO HORI



ARTIST STATEMENT

Japanese Junior High and High School Girls – recognizable by their school uniform – are living a dazzling and radiant existence. Surrounded by fashion, music, cute things, and sweet confections they like; they smile together

and spend their time with their friends. But, at the same time, their minds are filled with anxiety, and their hearts are held down by dark thoughts and feelings. They study the things they might never find useful in the future, they want to belong in a clique, they don't want to be outcasts, and they want to maintain their relationships with their peers.

They are anxious about the things that await them in the future when they finally enter "the real world". They feel uncertain, and they sense a vague kind of anxiety about their future. That is the bitter and sweet circumstances of their lives. Seifuku – their school uniform – represents modern Japanese girls' complex situation. Seifuku is a symbol of purity; yet, at the same time, is also a symbol of sexuality. This is something most Japanese people understand without needing to hear a lot of additional explanations. School uniform is much more than the clothing Junior High and High School girls have to wear.

Their uniform binds them with a certain organization (namely: their school), defines their roles, and gives them a sense of community as well as a place to belong. Being a part of a community reduces their individuality; yet, at the same time, protects them from attacks and ridicules. But, school uniform is not necessarily bland and generic because – within certain limits – these girls are allowed to customize and style their uniform to express their uniqueness as well as their affiliations with their cliques. Girls can only wear their seifuku for a limited number of years. So, it can be said that the time they spend in their uniform is a "privileged time". The world they are living in would not last forever. As they grow, their sweet confections and fluffy teddy bears are going to be further and further away from their lives.

ABOUT THE ARTIST

Japanese artist Kazuhiro Hori is an enigma, little is known about the man behind the beautiful, yet quite disturbing paintings combining highschool age girls, usually in uniform, with soft, cuddly toys with morbid symbolism in macabre circumstances

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KILDREN

Baby Blue

Oil and acrylic on canvas

100 x 100 cm

\$4600

BITTER

Sweet



KILDREN

Night Call

Oil and acrylic on canvas

100 x 100 cm

\$4600

BITTER

Sweet

KILDREN



ARTIST STATEMENT

Baby Blue - One splendid day.. The girl sound asleep in the most gentle and sweet light.

Night Call - Her nights were more beautiful than your days. The enticing flower that only bloomed at night.. Bitter sweet.

ABOUT THE ARTIST

One of the most exciting new artists to emerge from South Korea. Kildren is a painter of extraordinary talent, capturing mood and colour so effortlessly. Kildren is the pseudonym that combined the words 'kill' and 'children'. It reflects on the hope of carrying on the attitude of children who are by nature free, keen, passionate and curious rather than growing up to be a dull colourless adult trapped by social conventions.

'Music' is the word that is deeply connected with Kildren's work. He grew up surrounded by music and his years in playing in a punk rock band has become one of his main inspirations which Kildren transfers onto the canvas with his raw emotions.

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KIRSTEN STINGLE

Bubble Burst

Hand built porcelain with over 20 layers of ceramic underglazes,

slips and stains. Mixed media: vintage tufting needles, Italian glass orbs, industrial mastic, paint. size

\$4200

BITTER

Sweet

KIRSTEN STINGLE



ARTIST STATEMENT

Good/bad, win/loss, strong/weak, bitter/sweet: These are seemingly dichotomous elements in which we prescribe opposing value. One we seek, the other

we deride and avoid. The idea that we can live with one and not the other is an illusion. Rather than antithetical, these are the precious ingredients that give life its flavour. It is only when these conflicting ingredients are most exquisitely blended—enhanced by time, circumstance, and experience—do they reveal that life's fragility is what gives it meaning.

This fragility seasons the smallest personal moments as well as overarching concepts of existence, such as freedom, love and justice. "Bubble Burst" savours the essential fusion of the bitter and sweet in our life and asks us to be mindful of the balance.

ABOUT THE ARTIST

Kirsten Stingle resides and operates her studio north of Atlanta, Georgia.

The artist received her BFA in 1993 at the Honours Tutorial College at Ohio University in Athens, Ohio. Since 2010, the artist has exhibited works in solo and group shows all over the U.S. She has received numerous awards and been featured in several publications for her work.

Playful and often bordering on the macabre, she brings elements of storytelling into the limelight with her lifelike – yet still curiously surreal – characters, and it is her patience and talent when creating each unique sculpture that provides ample opportunity for new worlds to arise. These narratives, frozen in a single moment, help to bring forth a multitude of questions wrapped in layers of imagination. Even with their inquisitive titles, it is hard not to wonder where these figures have come from! Her ceramic pieces can be found in the permanent collections of several museums and art centres in the Southeast.

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LISA KING

The Rise and Fall

Oil, acrylic and liquidtex

On canvas
100 x 100 cm

\$2800

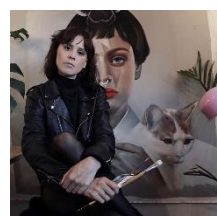
BITTER

Sweet

LISA KING

ARTIST STATEMENT

The concept I came up with for my work was "Two divinities who fused into a single immortal ". It's based around the androgyny. Androgyny and homosexuality are seen in Plato's Symposium in



a myth that Aristophanes tells the audience. People used to be spherical creatures, with two bodies attached back to back who cartwheeled around. There were three sexes: the male-male people who descended from the sun, the female-female people who descended from the earth, and the male-female people who came from the moon. The moth represents the moon and the girl has been painted with exaggerated features such as over masculine sized shirt, powerful strong gaze and posture but also subtle and gracious soft tones in the painting along with holding the kitty who looks calm and deep in thought itself.

ABOUT THE ARTIST

Lisa King is an artist and Illustrator dedicated to figurative portraiture and fashion illustration. Her rich and stylish works cross over various mediums including oil, acrylic, aerosol and computer generated imagery, with a primary pull towards large scale mural work being influenced by indie & pop culture. Her work has been labelled 'colourfully angelic yet seemingly dark'. She has been recognized locally and internationally as a fast-emerging painter and street artist.

Lisa's career as an Artist started in 2012 when she decided to swap her graphic design style and move towards the more creative world of fashion illustration and fine art portraiture.

Since then she has been in multiple group shows along with her first solo exhibition at No Vacancy Gallery, Melbourne in 2016. Her current focus lies in large scale mural production and a year long studio calendar with an emphasis on oil painting and traditional drawing skills.

Her most recent achievements include painting at Queensland Street Art Festival 'First Coat' and talking at the Design Conference in Brisbane.

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MAHLIMAE

Untitled 1

Stone clay, labradorite,
various textiles, rabbit
fur (naturally shed),
merino wool, suri alpaca fibre

15cm

\$595

BITTER

Sweet



MAHLIMAE

Untitled 2

Stone clay, glass,
Various textiles,
feathers, icelandic wool,
puffer fish barbs

20cm

\$720

BITTER

Sweet

MAHLIMAE



ARTIST STATEMENT

Have you ever found yourself standing wide-eyed at the doorway of another's heart, buoyed by the weightless innocence and optimism of inexperience ... only to be greeted by the shattering realisation that all that you sought had long since departed, and what lingers behind is nothing

more than the impassive ghosts of past encounters?

Love, by its very nature, is bittersweet.

From the moment we open our eyes to the world at birth we are predisposed to experience and to initiate love, connection, attachment; yet as we grow, we are exposed to conflicting emotion, pain, disassociation etc in the context of love which acts to heighten or suppress our capacity to love another.

These works embody two conflicting experiences of love; one innocent and hopeful, one painfully absent.

ABOUT THE ARTIST

Nicole is an internationally exhibited self-taught mixed media sculpture artist living and creating in the wilderness of Southern Tasmania, Australia. Her exquisitely simplistic and emotionally driven characters blossom from a world long forgotten; a world hidden in the shadows of imagination where the wind blows wild, the trees groan with ancient secrets born from the whispers of the fae. Finding inspiration in ancient ritual and folklore, Nicole's melancholic words take you on a compelling journey into the darkness and light of human nature, drawing you in closer to explore the stories hidden within their subtle and fragile expressions. Each piece is carefully hand sculpted using stone clay, gathered natural materials and tattered hand-dyed textiles. The final works are pulled together by a common theme of possibility, a longing for connection, and an aim to intrigue.

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MARGARITA SAMPSON

**Somewhere My Love –
Seeker I**

Textiles, electronics,
plastic, polymer clay

90 x 80cm

\$3600

BITTER

Sweet



MARGARITA SAMPSON

**Somewhere My Love –
Seeker II**

Textiles, electronics,
plastic, polymer clay

90 x 80cm

\$3600

BITTER

Sweet

MARGARITA SAMPSON



ARTIST STATEMENT

This work explores the phenomenon of love & loneliness in an era of hook-up apps like Grinder & Tinder, mapping out the city with people looking for connection. Here plant/animal forms with voluptuous interiors and

flamboyant flower spikes move around the gallery space, occasionally connecting but more often passing each other by. The song title is the schmaltzy theme from "Dr Zhivago" that used to tinkle from a pop-up revolving cigarette dispenser my parents had in the 70s, which went 'Somewhere my love, there will be songs to sing, even though the snow covers the hopes of spring'.

ABOUT THE ARTIST

Margarita Sampson was raised on Norfolk Island, and the varied sea life made an indelible impression on her as a small child. As an adult, her sculptural and jewellery work draws upon this rich visual vocabulary. All works are meticulously hand-made by the artist, comprising of hand and machine sewn textiles. For example, in the 'Infectious Desires' series the found furniture is sawn & altered, re-carved & gilded before being overlaid with textile 'landscapes'.

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MARIE LARKIN

Here My Guarded Heart BITTER

Oil on linen
50 x 50cm

\$2500

Sweet



MARIE LARKIN

The Soul That Can Speak BITTER

Through The Eyes Can

Also Kiss With A Gaze

Oil on linen - 50 x 50cm

\$2500

Sweet

MARIE LARKIN

ARTIST STATEMENT

I started out with one face. I placed this face in both paintings. To start off I used the exact same lines. To make it completely equal and the same I faced the women directly at the viewer, so nothing was hidden. They look you their gaze and read you just as you are reading them. As the paintings developed I let differences appear. Just as life writes on our faces. When

we are young our eyes and hearts are open to the world, an open book. Our faces carry open and inviting expressions. Youth is so sweet. Our expectations are full of promise and hope. And growing up is sweet too. With time comes freedom, experience, knowledge, wisdom, tolerance, patience, resilience, understanding. But growing older has its bitter side. Our hearts and faces are written on, over and over. We experience love and acceptance, but also pain and rejection. We strive for goals we sometimes don't achieve. We become cautious, cynical, guarded. Our expectations have been diluted and dulled by disappointment. Our hearts and expressions become more closed and show the ravages of experience. Of course life is not as black and white as this. And I am not the hard and disappointed cynic these words might describe. I know we are not all Miss Havershams! But there are elements of this in our lives as we age. I have tried to give the younger girl an openness, a freshness and the mature woman an edge, worldliness, a knowingness that comes with age.

ABOUT THE ARTIST

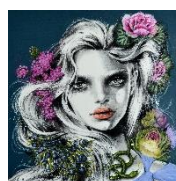
Marie Larkin is an Australian Pop Surrealist. Her artwork has a highly stylized, pop surrealist aesthetic. It embodies an undeniably feminine oeuvre, meticulous execution and attention to detail. Her works in painting and drawing explore the feminine persona. She creates richly coloured, finely detailed, alternate worlds inhabited by beautiful girls, strange and mesmerising, with expressive eyes and dark natures.

"My women are an undeniable feminine force, they are strong and empowered. They might be aloof, sad, angry, willful, seductive or sassy, but they are never weak, and they are never defeated."

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PIPPA McMANUS

Bitter Vice

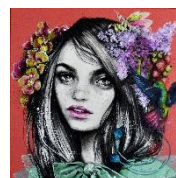
Acrylic, charcoal, paint
pens, soft pastel and spray
on canvas

50 x 50 cm

\$1400

BITTER

Sweet



PIPPA McMANUS

Sweet Virtue

Acrylic, charcoal, paint
pens, soft pastel and spray
on canvas

50 x 50 cm

\$1400

BITTER

Sweet

PIPPA McMANUS



ARTIST STATEMENT

There was a definite shift in my emotional state towards the end of 2016. I'd had a particularly rough year and was coming out the other side of it while creating

these two pieces. I was in the perfect position to reflect on the bitter and the sweet of that past year. Having had it easy for so long it was quite a slap in the face to be plunged into a dark place and try as I might as an artist I couldn't manage to draw on those feelings. After all, I do only paint pretty, shiny, bright things. Then things started to look up and I was able to recognise the sweet in life. But I know I wouldn't have recognised that without having experienced the bitter and these two pieces are my documentation and a solid reminder of that.

ABOUT THE ARTIST

Working professionally for the past thirteen years Pippa McManus has emerged as one of Australia's best-known fashion illustrators. Born and based in Perth, Western Australia, Pippa studied Fine Arts before moving on to Fashion and Textile design. Her fashion obsession has taken her to all four major fashion weeks across the world along with being invited to exclusively illustrate at MBFW and Perth Fashion Festival for many years. Having collaborated with some of Australia's best fashion houses Pippa took a step away from commercial work in 2010 to focus on the fine art side of her business. During a two-year stint in a city based studio, Pippa held four sell out exhibitions and continued that streak into 2014 with 'In Bloom' and highly acclaimed Sydney exhibition 'Gypset' at Friends of Leon Gallery. Pippa continues to exhibit her work across Australia and the world.

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19 KAREN

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REBECCA LEVEILLE

Sorrow

Oil and resin on canvas

50.8 x 50.8cm

\$4600

BITTER

Sweet



REBECCA LEVEILLE

While Looking Elsewhere

Oil and resin on canvas

50.8 x 50.8cm

\$4600

BITTER

Sweet

REBECCA LEVEILLE



ARTIST STATEMENT

The elements of toile wallpaper, blue willow china patterns, and candy colored dots carry with them an amalgam of associations, including love, pain, trauma and conflict. The toile wallpaper and the china patterns in her recent work also bring complex cultural

associations of domesticity and colonial exoticism. Leveille combines these elements with images of people both friends and strangers, icons from pop culture, and often text, in a quest to convey the turmoil of imagery and feelings that move her and the work. Thus, the work is an exploration of the way personal symbols combine with mass produced patterns and pop culture imagery to create consciousness. In the two pieces created for Bitter/Sweet she is exploring a layered environment. These strata exists both symbolically in the the patters overlaying the forms/figures and the physical execution of the piece throughout the layers of the resin.

They represent the compression of influence on our awareness- the multiplicity of things that effect us at once in any given moment, especially within the culture we live in today with fragmented attention and the barrage of symbols, images and memory that ask ourself to digest around us in every moment.

The Sweet aspect of the work is the obvious beauty of each object(the faces influenced by 19th century portraiture, blue sky, waves, flowers, dots wallpaper, etc...) - the Bitter is the confusion that we ask ourselves to exist through to "see" through every day.

ABOUT THE ARTIST

Hailing from North Boston and currently residing in Massachusetts, Rebecca Leveille seamlessly blends renaissance masters and ethereal themes to create lavish tragedies, delightful whimsy and effortless natural beauty on canvas. Her pieces are mosaic-like in structure but sensual and provocative in style. The graphite under-drawing and transparent graphite washes beneath give way to oiled layers, and substantial brushwork to create visions of raw and beautiful creatures.

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SARAH DOLBY

The Girl Of Lost Dreams

Oil on aluminium panel

50 x 50 cm

\$5250

BITTER

Sweet



SARAH DOLBY

The Lady of Lafayette

Oil on aluminium panel

50 x 50 cm

\$5250

BITTER

Sweet

SARAH DOLBY



ARTIST STATEMENT

When approaching these sister paintings I found it almost impossible to separate the Bitter and Sweet completely as I they are so intertwined.

The 'Bitter' piece 'The Girl With the Lost Dreams' portrays a woman standing before, yet being part of, a large painting of a stormy sea filled with discarded dreams. You can see though, that the dreams are ever so slightly, still tethered to her giving a remaining hope to either fulfilling those dreams of finding peace with the loss.

The 'Sweet' painting depicts a woman standing in a sanctuary of sorts inspired by a recent trip to New Orleans. [and a very wet walk around Lafayette Cemetery] 'Lady Lafayette' finds peace amongst the beauty of this sanctuary but also finds herself unknowingly bound by it. Maybe we shouldn't become to complacent when saturated by sweet.

ABOUT THE ARTIST

New Zealand based artist Sarah Dolby travelled extensively before returning to New Zealand to complete a Fine Arts degree at the Dunedin School of Art. Sarah's work has always been character driven and combines traditional portraiture with narrative. The haunting, romantic women of her Gothic paintings are often famous literary figures including .. Set against stark, yet luminous backgrounds, the focus of each work is firmly on the character, and the depth and complexity of emotions barely contained behind their gaze.

Sarah works patiently, building up the graceful lines of thin necks and arms, the folds of garments and the subtle pallor of skin in layers of fine detail. For Sarah, giving time to the paintings allows their emotive qualities to slowly emerge in the midst of their atmospheric palettes, creating works that are as personal and as resonant as diary entries.

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SARAH LOUISE DAVEY

Cavernous Lens

Ceramic
Approx 23 x 23 x 28cm
\$1500

BITTER
Sweet



SARAH LOUISE DAVEY

Concrete Animal

Ceramic
Approx 23 x 23 x 25.5cm
\$1500

BITTER
Sweet

SARAH LOUISE DAVEY



ARTIST STATEMENT

The art of making, for me, is very much a response to the human condition of needing to connect to one another, as well as to what lies just beyond the borders of our realities. I am drawn to the idea that art can have the ability to

affect those who look upon it, allowing these portraits to be conduits to a realm within our subconscious. Although my females are hard ceramic sculptures, their hollow, eggshell-like interiors feel like a glove or a mask that can easily be slipped on and off, like the psychic armor of a distant self. An introspective dialogue is started as I make each piece, invoking a surreal understanding of the physical and emotional auras of these strange beauties. Heavy in symbolism, they illustrate the psychological scope of a hybrid creature. Their wide-eyed gazes are meant to portray an emotional duality that is constantly evolving. Some are alter egos of women on the verge, slightly unhinged, hinting at the peculiar with posture and pose. Others are portions of a body meant to articulate a gesture through a single limb in a way that a whole body cannot. They feel familiar, like echoes of the past strung together by the twinges of nostalgia.

ABOUT THE ARTIST

Sarah Louise Davey is a ceramic figure sculptor, Born in Lancaster PA. It is here where Sarah attended a strict Catholic school, surrounded by an otherness that only an old building can house. Narrow corridors and secret rooms; haunting statues depicting stories of gruesome deaths and harrowing lives. Sarah's hand built and slip-casted figures echo her translation of this time. Having recently moved from her small studio in South Philadelphia, PA, she is now pursuing an MFA in ceramics at the University Of Florida.

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SERGIO LOPEZ

Bitter Thistle, Sweet Rose - (Diptych)

Oil on linen mounted
on board
2 x 50.8 x 50.8 cm
\$4700



BITTER
Sweet

SERGIO LOPEZ

ARTIST STATEMENT

All of my "Painted Roses" titles are inspired by flowers. The paintings allude to romance. This painting speaks to the duality of romance in there being ebbs and flows. Sometimes bitter, other times sweet



ABOUT THE ARTIST

Sergio Lopez, born in 1983, is a graduate of the Academy of Art in San Francisco – and is an exemplary painter in a variety of mediums. His artistic knowledge ballooned when he discovered his love of oil painting and charcoal drawing. He filled sketchbook after sketchbook with observations from life as well as drawings from his imagination. The Golden Age illustrators, Bravura painters, contemporary artists, concept designers, graffiti writers, and photographers have been some of his strongest influences in his pursuit of painting. He continues to study by visiting museums and observing the Great Masters, which he strives to learn lessons of beauty from. His paintings of female nudes are unique and arresting. They have been soaring in popularity since they first began appearing in publications such as Juxtapoz, Hi-Fructose, Spectrum, Bluecanvas, and more online publications than are fit to list here. He has even been selected twice as a finalist for the Art Renewal Center's prestigious yearly Salon. Sergio especially enjoys discovering new vistas, setting up his easel, and creating a piece on the spot. He believes there is no better way to discover the truth and essence of a scene than by standing before it and studying it carefully. Sergio is a native of Sonoma County. He finds the area ever-inspiring, and never ceases to find a new gorgeous area no matter how often he explores.

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YOSUKE EUNO

Bloom

Acrylic on canvas
50 x 50cm
\$4000

BITTER
Sweet



YOSUKE EUNO

Star

Acrylic on canvas
50 x 50cm
\$4000

BITTER
Sweet

YOSUKE UENO



ARTIST STATEMENT

White and black, light and shadow, yin and yang, and scissors and butterfly... I often use contradictory pairs such as those in my paintings. The pairs appear similarly, but have quite opposite attribution... The

other day, I was served sashimi of turban shell for a dinner. That hard shell looked both beautiful and grotesque to my eyes, and I felt like that shell was both alive and dead. That shell became a key and in these two pieces, I tried to express images which consists of contradictory natures of hardness and tenderness. Each piece is complete to have both poles, but you can also see those two pieces become another one contradictory pair.

ABOUT THE ARTIST

Born in Japan in 1977, Yosuke started to create original characters and draw them since his early childhood, and taught himself how to paint. His first solo show was held in Yamaguchi when he was just sixteen. Also known as Spaceegg77, Yosuke shows his artworks in Asia, the U.S, and Europe, and is currently living in Tokyo.

"I start new work without any detailed designs. My hope for a piece is to complete itself beyond my imagination. I sometimes say that artists are parallel to scientists. Scientists have no way of knowing the result of an experiment beforehand. The same can be said about creating art."

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