

Huw Davies Gallery  
25 May - 18 June 2017

**Quanta**  
**Ioulia Terizis**



Image: Ioulia Terizis, *For Ground* (detail), 2017, gelatin silver photograph, 122.0 x 83.0cm, edition of 4 and 2 AP

A material designed to hide and be hidden connects the works in *Quanta* (2017). The spack-filler that joins the vertical sections of wall that line Ioulia Terizis' studio, originally intended to be sanded, painted over and forgotten, has taken on an integral role in these images. They slice across each work, anchoring parts of the image in a flat surface. However there is something of a false sense of security in the compositions, whose elements advance and recede in space in spite of what our logical brains and eyes tell us.

Terizis studied psychology before art, and her interest in perception runs through her practice. Its power lies in the impossible tactility of these flat images – one can see where the artist has sliced, scrubbed, arranged, scratched, brushed and scribbled, forging a permanent picture plane from a temporary sculptural assemblage. This frustration of space means we could be looking at a monumental structure, the corner of a room, or an atom.

An assortment of objects lie in piles on the floor of Terizis' studio. Modest in scale and function, they include pearlescent tinsel, shards of Perspex, shiny foil, and torn photographs. Through the manipulation of light, Terizis transforms these humble elements into dimension-shifters. Harnessing their translucency and opacity, their shimmer and flatness, she gathers these objects into compositions designed to frustrate our spatial awareness as we assess the picture plane. Like

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the colourless light that illuminates the house as we wander about in the pre-dawn, Terizis' images confuse our sense of the familiar.

For millennia, scientists have used light in order to learn about the universe. For Terizis, light forms the core of her investigation, enabling her to synthesise form and immateriality, to create new universes within the picture plane. Her work brings together that earliest, most humble and yet magical of photographic devices, the camera obscura, with a contemporary approach to the camera focussed not on documentation but on photography as an internal process. Everything Terizis requires is in the studio, and in the eye. Even old, rejected works are torn up and reincorporated, creating layers of visual truth within an image.

The artist sees the works in *Quanta* as rooted in drawing, sculpture and assemblage, with light crucial to her application of all these processes. Inspired by the experimentation of the first decades of the last century, Terizis embraces the Constructivists' interest in science and engineering. Russian Constructivist Alexander Rodchenko (1891-1956) shone light on his sculptures' reflective surfaces to enhance their dematerialisation, a dimensional nexus that Terizis continues to play in. Bauhaus artist László Moholy-Nagy (1895-1946) created photograms, photomontages and other works exploring the physical properties of light and of industrial materials. It is the legacies of these practices that Terizis finds herself exploring in *Quanta*, using basic materials and processes to mesmerising effect.

Through the window of Terizis' studio is the artist's garden, from which she has gathered seeds and soil to incorporate into her works. This simple act affirms a relationship to the earth and recalls the artist's father's life on the land as part of a farming family in Greece. Terizis notes that in certain states in the US it is now illegal to collect seeds from one's own plants, so this simple act of incorporating such organic matter into her work is a nod to declining possibilities of lives like her father's. While photography and industrial materials were a source of inspiration and experimentation for artists a century ago, the earth and the seeds were old news, and still a given. Now, they take their place alongside foil and Perspex in Terizis studio as she continues to forge new ways of seeing from these humble materials.

Chloé Wolifson, May 2017

*Chloé Wolifson is a writer and curator living in Sydney*

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### **Ioulia Terizis | Artist statement**

My work finds origin in the push to explore perceptual boundaries of space in relation to parameters of thought, possibility and consciousness. At the core lies an ongoing engagement with the structure and elusiveness of light, of questions circling materiality, form and the nature and processes of perception

Recent work is driven by the need to pull at the margins and threads of the medium, to stretch its potential readings and relation to other forms. With these works intersecting assemblage, drawing and sculptural practices – photography too connects as a light marking material where spatial constellations are recorded and appropriated. Ambiguity is constructed, perspective is vague and the assembled elements advance and recede in tactile optical cohesion.

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### **Ioulia Terizis | About the artist**

Adelaide-born Ioulia Terizis is a multidisciplinary artist working in Sydney. She holds a Bachelor of Science (Psychology) from UNSW and a Bachelor of Fine Arts, First Class Honours, from the College of Fine Arts UNSW. She has recently been selected as a finalist for the Wyndham Art Prize in Victoria, the Hazelhurst Art on Paper Award and the Paramor Prize: Art and Innovation at Casula Powerhouse Arts Centre. She is currently a founding director at STACKS Projects, an artist-run-initiative in Potts Point, Sydney.

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### Image List

1. *Collider*, 2017, gelatin silver photograph, 83.0 x 112.0cm, edition of 4 \$5600
2. *Ground State*, 2016, gelatin silver photograph, 115.0 x 83.0cm, edition of 4 \$5600
3. *For Ground*, 2017, gelatin silver photograph, 122.0 x 83.0cm, edition of 4 \$5600
4. *Slivers and Shard*, 2017, gelatin silver photograph, 83.0 x 118.0cm, edition of 4 \$5600
5. *Grainy Space Time with Late Light*, 2015, gelatin silver photograph, 83.0 x 97.0cm, edition of 4 \$5600

All works are framed with museum glass.

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### Public Program

Join Ioulia Terizis, Sabrina Baker and Sean O'Connell for an artists in conversation event on Sunday 18 June at 2pm in the Huw Davies Gallery. Free event. All welcome.

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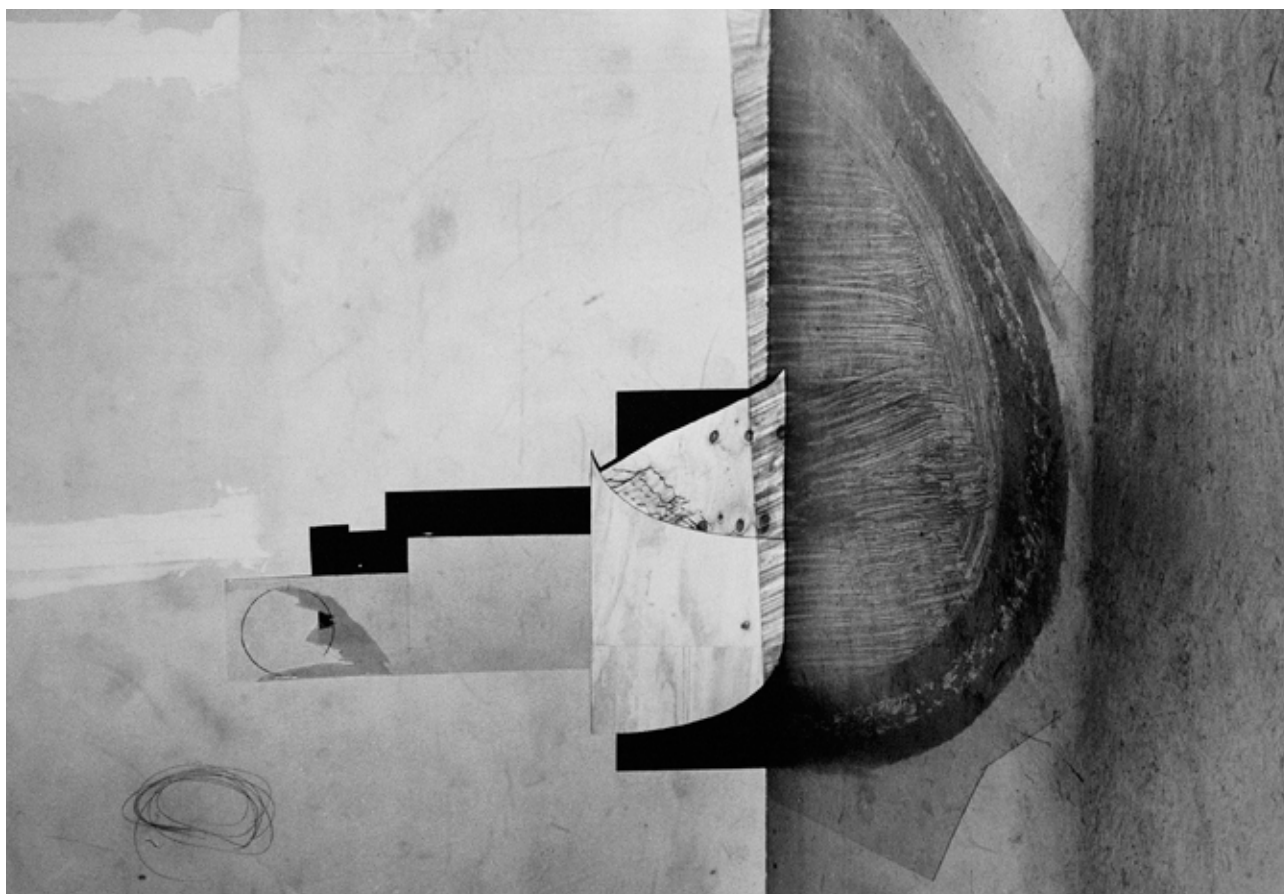


Image: Ioulia Terizis, *Grainy Space Time with Late Light* (detail), 2015, gelatin silver photograph, 83.0 x 97.0cm, edition of 4 and 2 AP

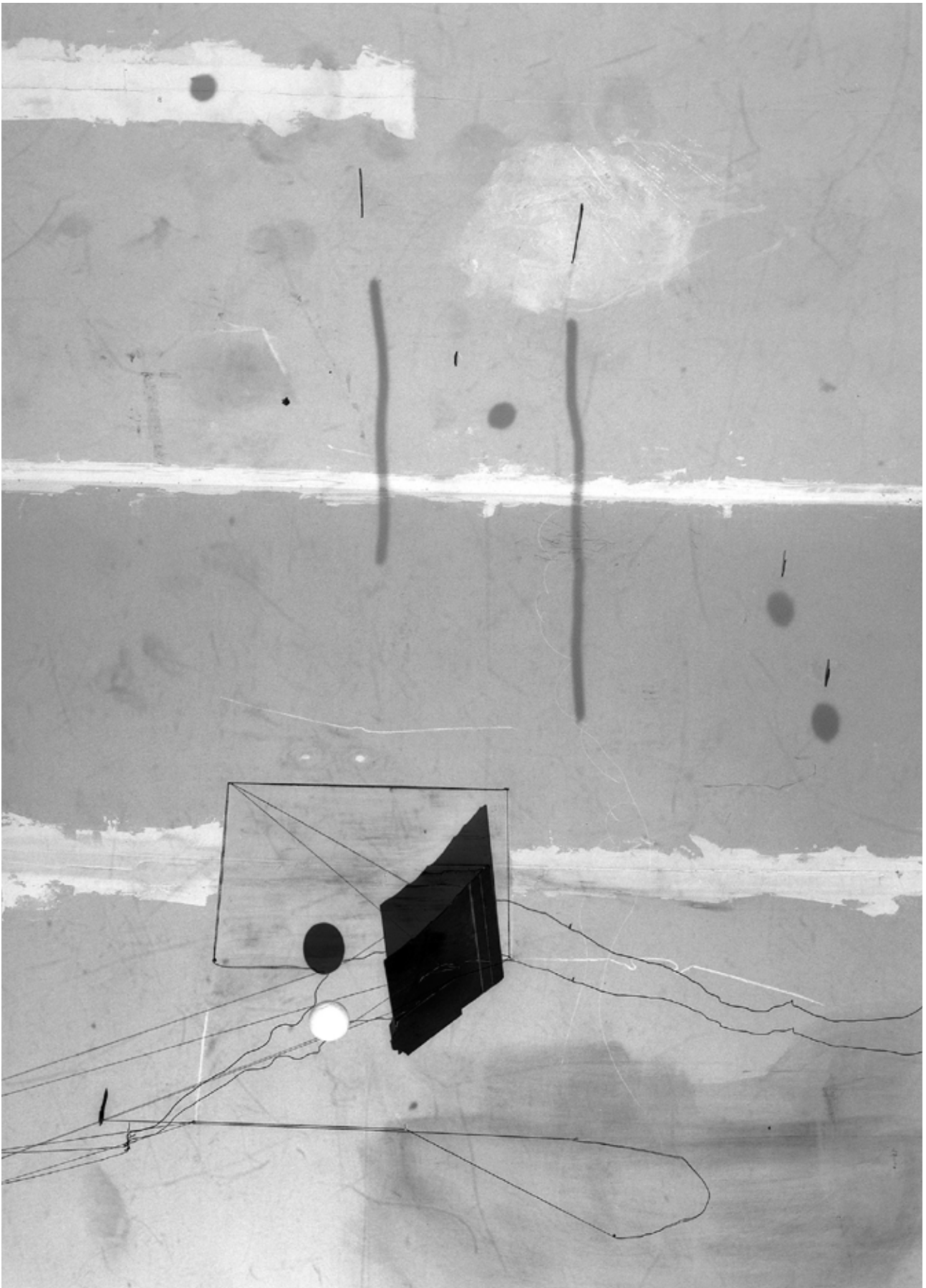


Image: Ioulia Terizis, *Slivers and Shard*, 2017, gelatin silver photograph, 83.0 x 118.0cm