

## Room one

clockwise from door

1.

*Almost unknown, 2019*  
acrylic and oil on stretched paper  
41 × 36 cm  
\$1,400

2.

*Old ways, 2019*  
acrylic and oil on stretched paper  
41 × 36 cm  
\$1,400

3.

*Shapes and character, 2019*  
acrylic and oil on stretched paper  
41 × 36 cm  
\$1,400

## Room two

clockwise from far wall, starting at window

*Potential, 2018*  
acrylic on paper (nine parts)

*part one:* 22.5 cm × 19.1 cm (paper size),  
31 cm × 27.5 cm (framed size)

*part two:* 22.4 cm × 20.6 cm (paper size),  
31 cm × 28.5 cm (framed size)

*part three:* 22.5 cm × 21.5 cm (paper size),  
31 cm × 29.5 cm (framed size)

*part four:* 29 cm × 23 cm (paper size),  
37.5 cm × 30.5 cm (framed size)

*part five:* 24.1 cm × 21.8 cm (paper size),  
32 cm × 30 cm (framed size)

*part six:* 25 cm × 17.2 cm (paper size),  
33 cm × 25 cm (framed size)

*part 7:* 26.2 cm × 17.1 cm (paper size),  
33 cm × 24 cm (framed size)

*part 8:* 23.2 cm × 18 cm (paper size),  
32 cm × 26 cm (framed size)

*part 9:* 43 cm × 26 cm (paper size),  
52 cm × 34 cm (framed size)

\$9,900

## ReadingRoom

37 Swanston Street, Room 4,  
Level 6, The Nicholas Building,  
Melbourne, 3000, Australia.

[www.readingroom.com](http://www.readingroom.com)

Elena Papanikolakis' (born 1984 Sydney, Australia) practice utilises painting, collage, text, photography, and drawing to explore the abstraction and suggestion of narrative. Informing her works are fragments of characters, events or scenes gathered from archives of personal and found material. Her practice pivots between representation and abstraction and is concerned with exploring the construction and deconstruction of understanding via painted spaces, words, and photo-based imagery.

Elena received the Ursula Hoff Institute Award for Postgraduate excellence in Visual Art and Music, as part of the National Works on Paper Prize at Mornington Peninsula Regional Gallery (2018); the Art Gallery of New South Wales Paris Studio, the Eva Breuer Travelling Art Scholarship and NAVA's NSW Artists' Grant (2016); and has undertaken numerous residencies including the Cité Internationale des Arts, Paris (2017) and Parramatta Artist Studios, Sydney (2014–2016).

Elena's work has been curated into numerous exhibitions including: *Primavera 2017: Young Australian Artists* at the Museum of Contemporary Art Australia, Parramatta Artist Studios at Artspace, Sydney, *New Sacred* at Mosman Art Gallery, Mosman and *Young Moderns* at Penrith Regional Gallery, Penrith.

Recent exhibitions include: *The John Fries Award 2019: There is Fiction in the Spaces Between*, curated by Miriam Kelly, UNSW Galleries, Sydney (June, 2019); *Light Matter* at Australian Centre for Photography, Sydney (August, 2019).

*Then, closer* is Elena's debut solo exhibition at ReadingRoom.

Tarik Ahlip is an artist with a background in Architecture. His practice is mainly sculptural, informed by an interest in language and poetry.

# Elena Papanikolakis

## *Then, closer*

5 September to 5 October 2019

a Byzantine lattice is  
daring a honeycomb  
over the street below.

in its doorway sits  
a reservoir faint with turbulence, stained  
beneath the surface with oxide.

the house turns  
inwards, towards  
its interior made of salt.

and what of its dimensions?  
a labyrinth spins  
in a pale mineral cup.  
time centrifuge, timeplasma.

on the hill  
a dome turns verdigris  
while sitting on four  
eyelids slaked with lime.

the adult lamb being led by  
cries into these cataracts of sound, begging  
the architecture for more than a chorus.

over brushed metal  
food passes between hands  
as swiftly as laughter can turn  
on the pivot of a dare

before the leap  
before a fall, to  
a conclusion  
or looser soils.

● the shepherd ●  
just turned fourteen  
straddles his fresh sacrifice.

● driving an iron down the foreleg, he ●  
cleaves flesh from fleece, which  
he then inflates like a balloon.

a gentle flossrip as layers  
come apart, and five cuts  
set the fleece free.

finally  
drawn off  
and draped, the  
garment has no senses.

the soil darkens  
beneath his labour, to  
witness what grows.

this leaf, this  
branch, this  
plant is a migrant also.

this stem, this  
curlicued ear  
houses history, and  
is eaten  
by those who live  
in history's houses.

the plateau  
of another faith  
extends its dry hem  
to a Frey.

and the desert turns away  
from its beloved  
showing the length of its spine  
enough to recall them back again  
and dare over, again.