

WEST END  
ART SPACE



presents

MONIQUE LACEY

'IN THE THICK OF IT'

2-25 OCT 2020



**Backbone**

Cardboard, plaster, paint, resin  
25 x 21 x 13cm  
\$2,250





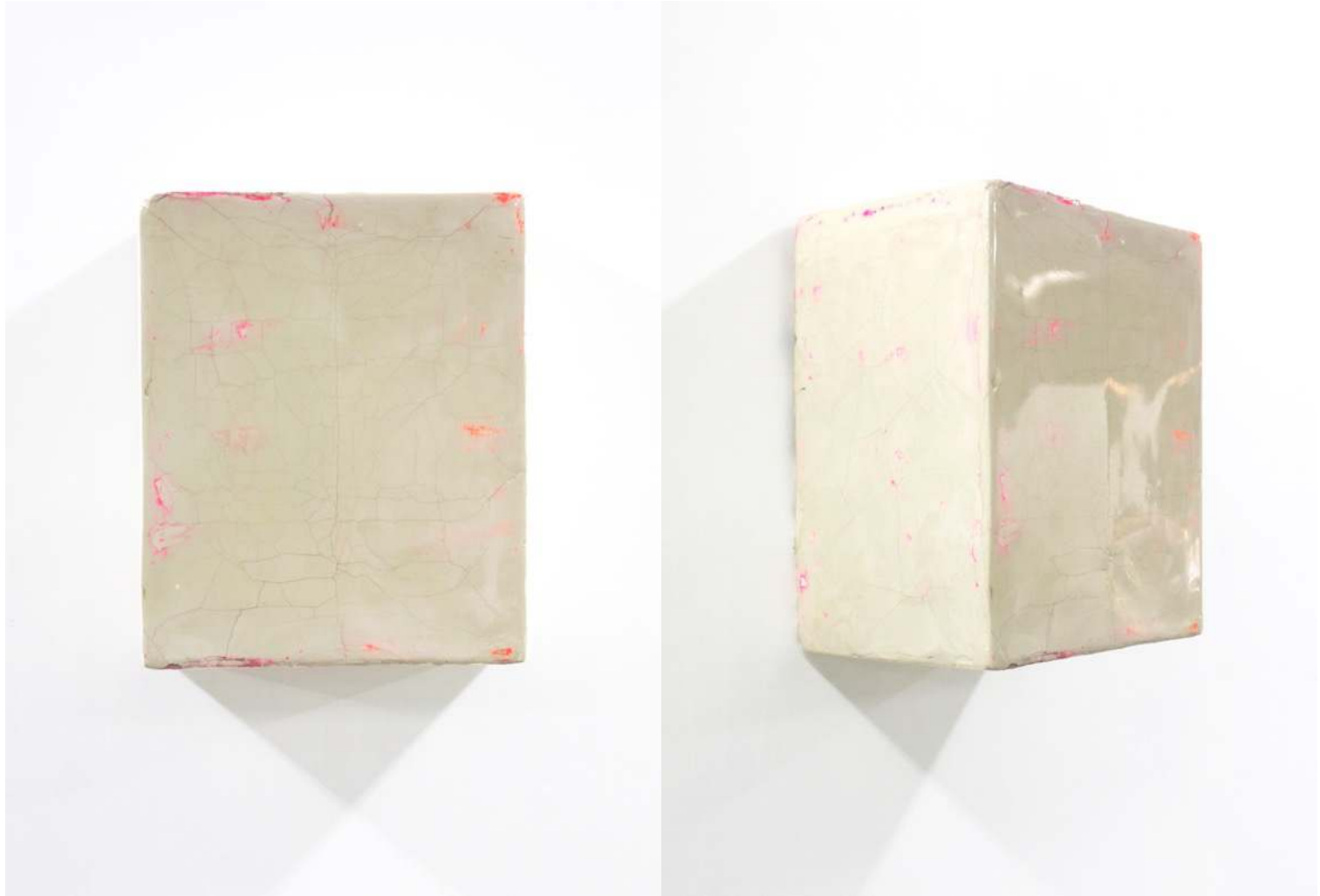
***Sugarcoat***

20 x 15 x 12 cm

Cardboard plaster, resin, pigment

\$1,300





***The Cup Is Half Full No 2***

26 x 22 x 16 cm

Cardboard, plaster, paint, resin

\$2,350





***The Cup Is Half Full***

26 x 22 x 16 cm

Cardboard, plaster, paint, resin

\$2,350





***Bloated***

38 x 24 x 16cm

Cardboard, resin, pigment, plaster, paint

\$3,250





***Bending Over Backwards***

600 x 600 x 400cm

Cardboard, plaster, paint, resin

\$3.000





***The Strong and the Silent Type***

31 x 20 x 16cm

Cardboard, plaster, paint, resin

\$2,150







***The Strong and the Silent Type No 2***  
31 x 20 x 16cm  
Cardboard, plaster, paint, resin  
\$2,150





***Muddled***

36 x 26 x 22 cm

Cardboard, resin, pigment, plaster, pigment, paint

\$3,250





***Murkey Waters***

38 x 24 x 16 cm

Cardboard, resin, pigment, plaster, paint,

\$3,250





***Game Face***

500 x 44 x 130 mm

Cardboard, resin, pigment, plaster, pigment, paint

\$3,400



## MONIQUE LACEY

### Artist Statement

My sculptures begin with new commercial packaging materials purchased at local hardware stores which offer structural givens of both volume and surface. These flat-packed materials are assembled and then covered with plaster, paint, resin, rubber, wax, varnish and pigments which act as both binding agents and new surfaces to conceal or reveal the structure underneath.

While I adhere to truth to materials, these materials are also used to construct a level of artifice in the work. The transformation and elevation of the ordinariness of the humble cardboard box fascinates me. The initial building up of each form is countered by acts of crushing the cardboard boxes, which results in their forms being both damaged and substantially reconfigured. This act of crushing utilises my bodyweight, and might be variously read as playful, aggressive, cathartic or darkly humorous.

My work finds an initial footing in Minimalism, a largely male-dominated era, where artists such as Donald Judd made anonymous 'specific objects'. While my work embraces the manufactured, utilitarian materials of the world as found objects, there is an emphatic emphasis on my interventions as a maker. There is physical labour involved in making the work, but not through overtly gestural conventions associated with the likes of Abstract Expressionism. Rather, my practice utilises apparently destructive gestures in order to create the work and may offer a playful critique of both art movements. Further, their tensions between surface and form, image and object, collapse the distinction between sculpture and painting.

My work meets Minimalism out of an ascetic drive, and an "it is but it isn't" adherence to the idea that the material is the material. However, it differs from Minimalism's austerity in its rejection of cool, austere finishes. My work seeks to complicate the values associated with certain materials and the codes of art – a cardboard box as inexpensive and pedestrian, its coating of paint an embellishment of decorated skin – and leave these productive tensions unresolved.



MONIQUE LACEY

**CV**

**Education:**

2018 Master of Fine Arts (First Class Honours), Whitecliffe College of Arts & Design

2015 Advanced Diploma of Arts and Design, Whitecliffe College of Arts & Design

**Upcoming:**

Bipartiss Solucius, Solo show, Scott Lawrie Gallery, Auckland, 5 - 24 October 2020

Matter., Group show, Gray Contemporary, Houston, Texas, USA

In the thick of it, West End Art Space, Melbourne, Australia, 2 - 20 October, 2020

Disbend-Suspend, Sineresi, Italy

**2020**

Twenty One, Solo show project, Gray Contemporary, Houston, Texas, USA

Finalist Molly Morpeth Canaday Awards 3D, Te Kōputu a te whanga a Toi – Whakatane Library and Exhibition Centre, Whakatane, New Zealand

Mona Foma, Launceston, Tasmania, Australia

**2019**

Bonanza, Yarra Sculpture Gallery, Melbourne, Australia

Melbourne Art Fair, with West End Art Space, Melbourne, Australia

Still No Answer; Contemporary Women Artists from Australia and New Zealand, The Vivian, Matakana, New Zealand

On the Verge, Solo show, Green Street Projects, Wellington New Zealand

Auckland Art Fair, with The Vivian, Auckland, New Zealand

The Weight of the World, Solo show, The Vivian, Matakana, New Zealand

Puffery, Solo show, Gray Contemporary, Houston, Texas, USA

**2018**

The Golden Hour, The Vivian, Matakana, New Zealand

Walker and Hall Art Award Finalists Group show, Waiheke Community Art Gallery Auckland, New Zealand

Bonanza, group show, Yarra Sculpture Gallery, Melbourne, Australia

National Contemporary Art Awards Finalists Group show, Waikato Museum, Hamilton, New Zealand

Orbital Launch Show, Comet Project Space, Auckland, New Zealand

A line between two points, Solo show, The Vivian, Matakana, New Zealand

The Group Show, Rajamangala University of Technology Thanyaburi (RMUTT), Bangkok, Thailand

Finale Postgraduate exhibition, Whitecliffe, Auckland, New Zealand  
2017

Crushed, Solo show, West End Art Space, Melbourne, Australia

**2016**

Priming, pouring, plastering, pooling, pushing, Group show curated by Glen Snow, Demo, Auckland, New Zealand

Eating grapes while walking through a forest, Group show, Demo, Auckland, New Zealand

Outer Boundaries, Solo exhibition, Railway Street Gallery, Auckland, New Zealand

Lineation, Waikanae Arts Centre, Solo Exhibition, Waikanae, New Zealand

Affordable Art show, Manukau, New Zealand

Baradene Art Show, Auckland, New Zealand

NZ Art Show, Wellington, New Zealand - "Interrupted" is selected as finalist painting in the Signature Art Award

Railway Street Gallery, Group Exhibition, Auckland, New Zealand

The ever-present force of gravity,  
and life's fragility within...



**To enquire, please contact us**

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