

An abstract painting with a complex, layered composition. The background is a mix of muted and vibrant colors, including shades of green, blue, purple, and grey. The brushstrokes are visible and expressive, creating a sense of movement and depth. The overall effect is that of a rich, textured surface.

Chelsea Lehmann

# Corporealities



## Corporealities

4 - 31 October 2020

Home@735 gallery

735 Bourke Street, Redfern, NSW, 2016

[homeat735.com.au](http://homeat735.com.au)

These paintings are part of an ongoing series exploring objects and surfaces as fetishised proxies for the body. In an attempt to invoke an experience of looking in which the eyes function as *organs of touch*,\* paint is employed in an illusory sense to imitate the tactile nature of surfaces. Texture, lustre, and transparency are physical qualities of oil paint that mimic the outer 'skin' of objects referenced in these paintings (ceramic figurines, mylar balloons, marble statues). Several paintings are informed by images of *symplegma*—meaning braided or entwined—a term that refers to a sexual embrace or entanglement in figurative sculpture from classical antiquity. These reconfigured 'bodies' are interspersed with bulbous forms that allude to erotic groupings sourced from contemporary porn images, resulting in a conflation of restlessly inhabited bodies from ancient and present-day worlds.

~~~

"The immediate appeal of Chelsea Lehmann's work is the fluid, supple and sneakily perverse quality of her paintings, at once referential to artists of the past, but also to the presentation of the female form in our age of pervasive online pornography — a neat double act that lends this most traditional subject of figuration an undeniable and contemporary feminist edge."

– Andrew Frost, *Art Collector Magazine*, April-June 2020.

Chelsea Lehmann has exhibited extensively in Australia for the past two decades, and has been the recipient of several awards, grants, and local and international residencies. Her most recent exhibitions include *Persona* (Flinders Street Gallery, Sydney, 2020), *June* (MARS Gallery, Melbourne, 2019), *Bad Mannerism* (Galerie pompom, Sydney, 2018), and *The Articulate Surface* (UNSW Galleries, Sydney, 2018). She is a Lecturer in Drawing at the National Art School and completed a PhD at UNSW Art & Design in 2019.

\*L. U. Marks, *Touch: Sensuous Theory and Multisensory Media*, University of Minnesota Press, Minneapolis, 2002.

Cover image: Chelsea Lehmann, *Broken Embrace* (detail), 2020, oil on board, 20 x 20cm

Photo: Courtesy the artist



*Dog*

2020

Oil on linen on aluminium

20 x 20cm

\$600





*Snail*

2020

Oil on linen on aluminium

20 x 20cm

\$600





*Ornament*  
2020  
Oil on clayboard  
20 x 20cm  
\$600





*Study for a New Matriarchy*

2020

Oil on clayboard

20 x 20cm

\$600





*Broken Embrace*

2020

Oil on board

20 x 20cm

\$600





*Eel*

2020

Oil on linen on aluminium

20 x 20cm

\$600





*BF*

2020

Oil on linen on aluminium

20 x 20cm

\$600





*Symplegma*  
2020  
Oil on board  
30 x 40cm  
\$1500



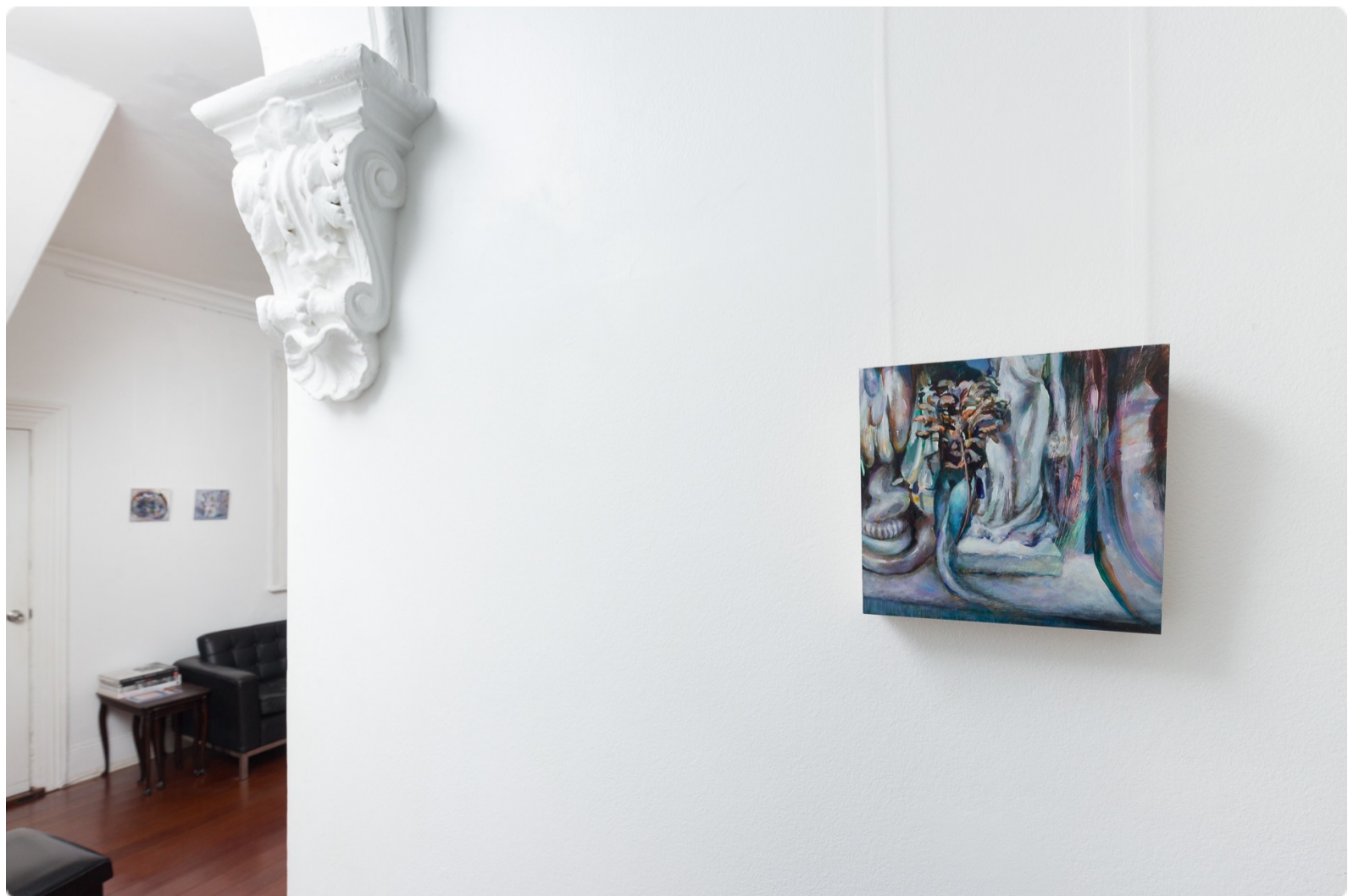


*Creaturely*  
2020  
Oil on board  
30 x 40cm  
\$1500











Thanks to Anthony Bautovich and Madeleine Preston at Home@735.  
Images courtesy the artist.  
Installation photos courtesy Docqment.  
© Chelsea Lehmann