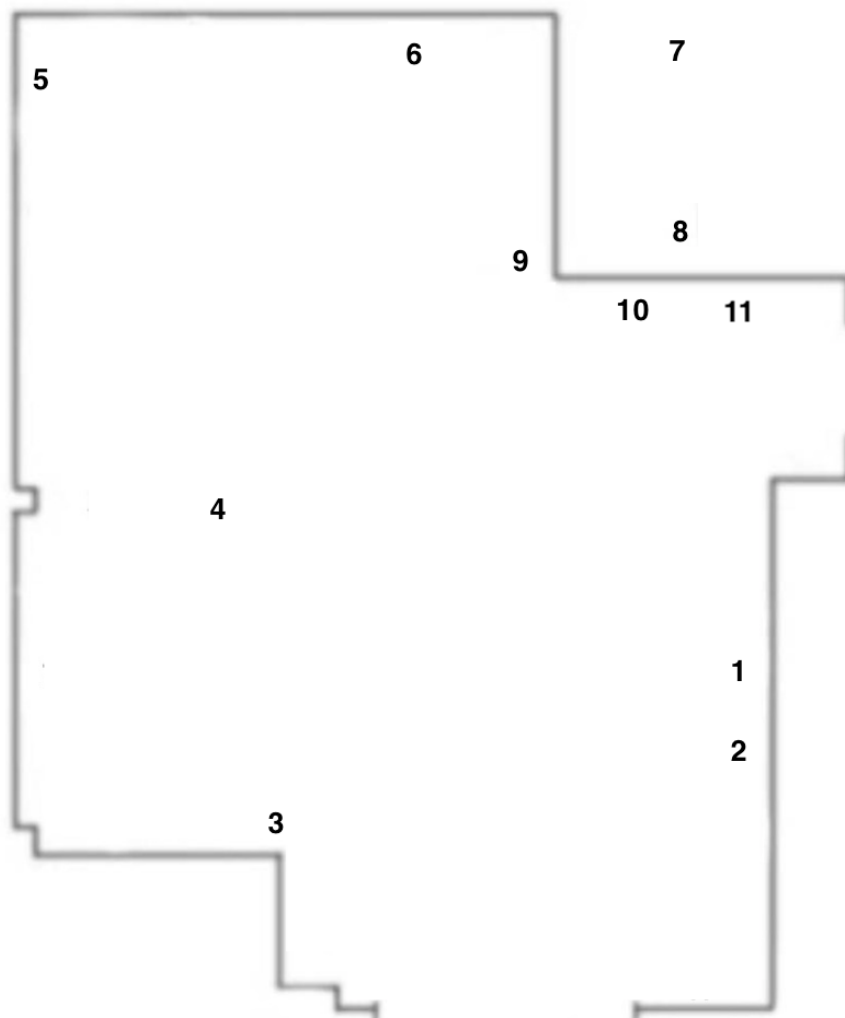


PADA 035

Curated by Thyra Dragseth



1. Gulja Holland, **Song of the Sirens**, acrylic & charcoal on canvas, 183 x 121 cm.
2. Gulja Holland, **Full Bloom**, acrylic & charcoal on canvas, 183 x 121 cm.
3. Aino Lintunen, **Katve**, oil on canvas, painted wood, oyster shells collected from Barreiro beach, 158 x 124 cm.
4. Katie Eraser, **Whose gayze is it anyway?**, oil and oil stick on canvas, wood & acrylic, 243 x 350 cm.
5. Aino Lintunen, **Untitled**, clay, oil paint and gouache, variable dimensions.
6. Aino Lintunen, **To hold**, oil on canvas, 50 x 35 cm.
7. Victoria Ahrens, **Caput Mortuum**, polaroid emulsion lift on found rocks, varied sizes.
8. Victoria Ahrens, **Nostalgia for the Shadows**, photographic prints on vegetal paper, hand made frames. Projected video 4' 20". 120 x 19 cm.
9. Aino Lintunen, **On a clear moment**, oil on canvas, 50 x 35 cm.
10. Natasha Lubis, **Living Residue IV** (part of collaborative polyptych), acrylic on canvas, 60 x 40cm.
11. Natasha Lubis, **Nocturnal Garden**, mix media on printed archival paper, 92 x 89 cm.

Katie Eraser (b. 1986) is an Australian artist now based in London. Her work explores the relationship between the social experience of desire and destruction in relation to mental health and the queer identity, with her practice focusing predominantly within surrealism and abstract figuration.

'*Whose gaze is it anyway?*' is an assemblage of paintings standing in protest. These statements are configured at the intersection of the queer identity, mental health and art as activism. Through interrogated research Eraser looks at portrayals of female subjects made famous through the male gaze in historically 'important' paintings. Using the medium of painting she remakes these heroines through a contemporary queer feminist lens to disrupt the heteronormative and patriarchal cannon that currently exploits the queer and female body. By repainting these subjects Eraser hopes to recover their agency and power. In conjunction she employs a critique on the extreme and hyperbolic anti-queer rhetoric and propaganda spewed by LGBTQIA+ hate groups. Eraser has taken these words and subverted them so that their violence can instead become messages of empowerment for the queer community.

Aino Lintunen (b. 1990) is a Helsinki-based visual artist, working with painting and found sound.

With interest in the gestural and expressive area of painting, she makes images that are slow, uncertain, reduced and precise. Lintunen examines abstraction from a queer-feminist perspective, and the question of how body, or presence, is written in the work is central to her practice.

During her time at PADA, Lintunen walked and listened to the recurring sounds of Barreiro. She found her way to a beach, and collected oyster shells that came to fit the purpose of paint holders. On another day, she found a brick that was quite interesting. The brick has held seashells and paintings. The thought of *holding* and *being held* became something important, and paintings presented here are very much shaped by the walks Lintunen took, the sounds she heard, and the things she collected.

Natasha Lubis (b. 1989) is an Indonesian artist based between Jakarta and Bali.

Natasha Lubis' characteristic approach combines the use of traditional mediums and digital sensibility, incorporating personal imaginings as well as externally sourced images, which she sees as representing notions of femininity, desire, and magic in contemporary society.

Her work contemplates how feminine tropes are being portrayed in the current fatiguing era of media consumption while associating its deep ties with history and popular culture. Elements of fantasy and phantasmagoria form an integral part in her visual language, while aspiring to preserve a sense of enchantment and uncanny allure within her work.

In recent years Natasha has been developing a renewed connection to the more internal, self-examining capacity of the artistic process. She returns to making more personal, imaginative drawings as she seeks to unmask the inner workings of her own psyche.

She holds a masters degree in Fine Art from Goldsmiths (University of London) and has participated in exhibitions in the UK, Australia, Japan, Korea, and Indonesia.

Gulja Holland (b. 1990) is a Maltese figurative painter whose style inhabits the borders of drawing and painting. She works in charcoal and acrylic, pouring thinned washes of paint directly onto unprimed canvas.

Holland's practice lends her a safe space to explore the darker aspects of the human condition on a personal as well as on a global scale. Identity, environmental destruction and existentialism are recurring themes in her work. The artist's current paintings reflect on how the worsening climate crisis is reshaping our relationship with the natural world.

Since graduating with an MA in Painting from the Royal College of Art last year, she has been shortlisted for the London Paint Club Best of 2021 and for the Unit 1 Gallery solo residency, London. Recent exhibitions include 'London Grads Now 21' held at Saatchi Gallery, London, 'Works on Paper 4' by Blue Shop Cottage, and 'Living Residue' by Artnom, Lisbon.

Victoria Ahrens is a multidisciplinary artist living and working in London, UK.

Victoria's work looks at the photographic image as a contested site of touch, a place to stage an intervention. She makes image objects that draw on historical, geological and ecological narratives, using photographic images, transfer prints, video projections, drawing and sculptural objects to embody inner and outer landscapes- places where the mineral and the human collide. Her photographs and videos are often made in situ- developed and exposed in the spaces they depict- as she searches for an affective resonance and the re-enactment of the hand-made. This acts as a performative and futile resistance to discourses of acceleration, and disappearance in the Anthropocene. In this encounter with place, she is looking for what is beyond the map, beyond the margins, beyond the form, in order to delineate and demarcate the edges of her practice with collaged and contingent images that look to question these boundaries and measure our relationship with the spaces we inhabit through understandings of 'deep time'.