



THE INDIVISIBLE

Gabrielle Bates | Leo Cremonese | Georgina Pollard





Leo Cremonese
Nataraja III (detail) 2025
167 x 122 cm

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25 JULY – 14 SEPTEMBER 2025



MUDGEE
ARTS
PRECINCT

The Reverence of Perception

by Alex Wisser

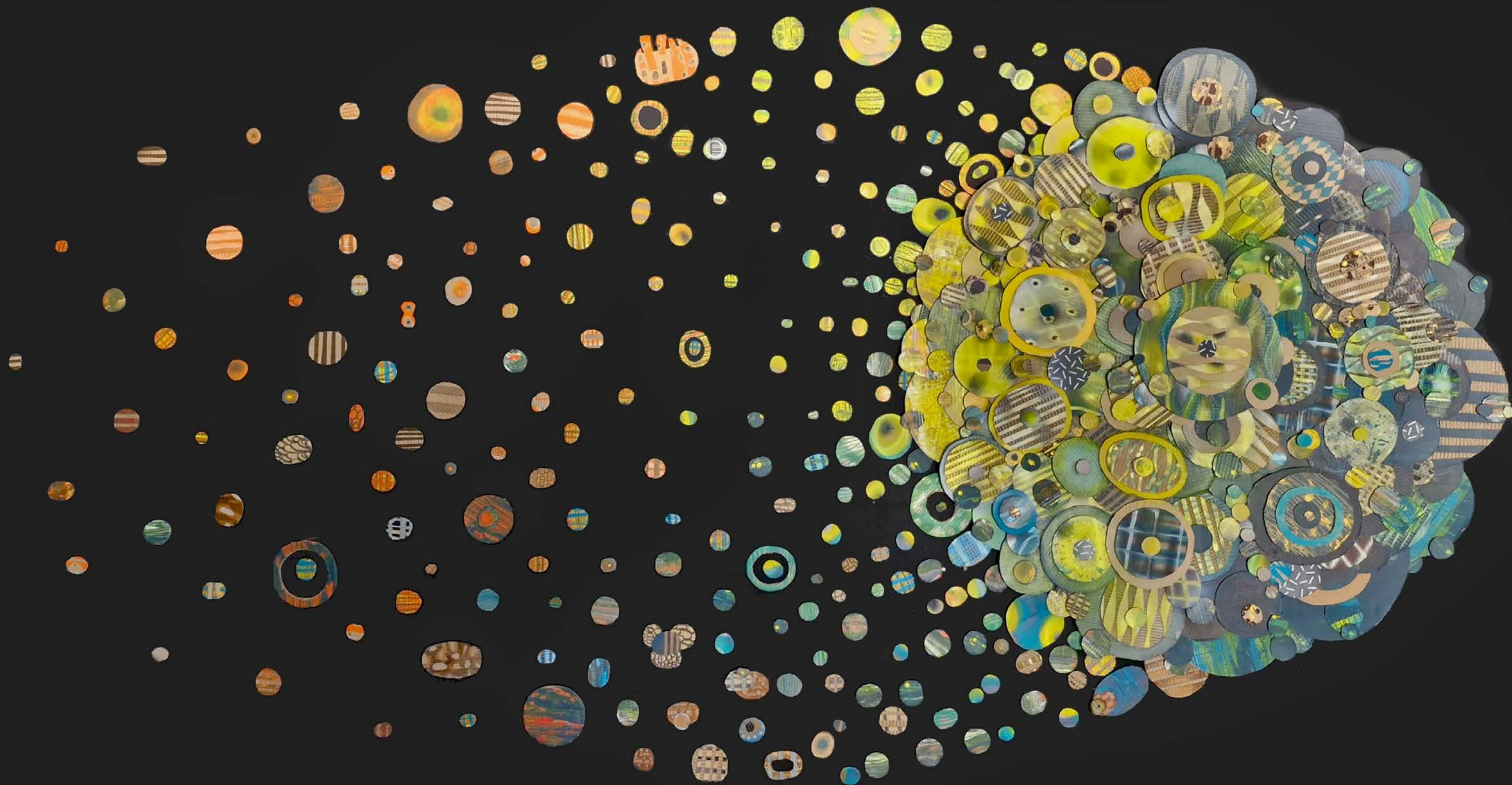
Approaching an exhibition titled *The Indivisible*, my first urge is to divide it up. Initially, this appears as a childish impulse to contradict, but then quickly gives way to a more mature consideration. After all, in writing this essay, it is my job to divide it into composite parts, elements, dimensions, and then to consider how these different things make a coherent whole. But then, what if this contrarian urge does not originate with me, but with the exhibition and the work itself? Beyond the fact that all three artists are painters working in abstraction, their practices are completely different to one another and thus clearly divisible. This difference is compounded by the fact that all three deploy difference as an essential dimension within their practices.

I cannot tell whether it is the title of the exhibition that calls to my attention the divisibility of the work or whether it is the work itself that insists on the quality of its difference. What is 'the indivisible' and what is its relationship to the visible? I will need to begin by acknowledging that I have already made an assumption: that divisibility is dependent on difference. The assumption is basically that we divide the world along the lines delineated by difference, that the difference between red and green creates a boundary that allows us to divide the one from the other. It is not surprising that it would be from artists, and in particular painters, that this assumption would find its fundamental challenge.

Each artist approaches this dynamic from their own ground, addressing the relationship between the materiality of the medium and

the ideality of the picture plane. All three take up the remains of modern abstract painting in its validation of the medium, but not as a means of purifying it of 'subject matter' or compositional content but to celebrate the interplay, the dance between the existing materiality of the medium and the ostensibly immaterial picture plane and all of its inhabitants. Instead of asking the philosophical question as to how these two dimensions relate or interact, these artists do what artists do: they demonstrate their continuity through media.

Leo Cremonese works across an array of media, creating stunningly diffuse fields of colour, punctuated by crudely material forms, the tangible minerality of the paint crusting through the abstract picture plane like landfall breaking still water, like stone and soil emerging from the surface of human vision. The paintings are motley in scale, shape, support and materiality, from framed paper to high quality linen to wood and even cheap purple satin draped on a stretcher. All of these are subject to the application of oil, acrylic, charcoal, sand, and other mixed media. The artist has assembled a broad democracy of supports and media as though to say it is all material, pulling your attention away from the fetishistic admiration of high-quality linen to the unique quality of this particular fabric and its ability to hold paint. Next to it, the crappy satin also has its own unique material statement to make in the sagging awkwardness of its inevitable refusal to remain flat. Across this collection of diverse paintings, the painter entices the support and the medium to challenge and play with the beauty of the picture plane it produces.





From a distance, the field presents as a lush ideality of colour within the diaphanous whole of the work. This impression is immediately contradicted when the viewer approaches the canvas more closely. They will discover there the abjection of the material from which its “sublime vistas” result: Inchoate forms, large, crude shapes, unstable, itinerant lines describing only themselves. Forms hover suspended between being distinctly there and being continuous to the whole surface of the painting, between being subject and being ground – these two things are at the same time distinct and continuous. In this way, Cremonese integrates the individual object into the all-overness of the picture plane, insisting that the differences he inscribes on the surface are in fact the continuity of the surface.

In contrast to the wilful indeterminacy of Cremonese, Georgina Pollard draws on geometric forms with a series of paintings dominated by straight lines, hard angles,

circles and symmetry. At least that is the ostensible contrast. The experience of the works themselves yields none of the reassuring visual stability of geometric abstraction, presenting an overpowering sense of unease and indeterminacy that derives not from the fog-like field, but from the hard edge of the divisible itself. And yet nothing of these paintings rests in the assurance of an established and solidified thing.

The forms themselves yield to the gestural texture of the paint that informs them, to the willful imperfection of their execution and to the inescapable crowding of effects into a field of intensive intersection, interference, competition, and cooperation resulting in a confusion that verges on order and an order that seems to be made out of confusion.

All of the discrete forms that inhabit these paintings collapse into one another like the facets of a kaleidoscope, creating a dissonant



continuity between the work viewed as a whole and the detail perceived close up as with Cremonese’s paintings.

This effect is not exclusive to the interiority of the frame of each individual work but extends to the body of work itself. My first thought on seeing all of these works together was that they did not look like they were made by the same artist. And yet, the paintings all share the same structure, strong diagonals and framing circles that vacillate from painting to painting in their roles as ordering and disordering elements. Pollard is literally working with a template, and yet the works are so different that you wonder if they belong in the same exhibition. This structure parallels that of the whole exhibition, and the same question can be asked of the three bodies of work combined within. A question that has a similar answer – that the strong sense of diversity is an experience of the strength of what they hold in common.

With Pollard’s paintings, it is the simple, almost invisible, structure underpinning the unity of the body of work that generates the overwhelming sense of their diversity. With the three bodies of work collected in this exhibition, the sense of radical divergence is in part a product of the fact that they are all doing the same thing, but in ways that are essentially different.

Gabrielle Bates diverges again with a series of assemblages collaged from cardboard cut roughly into individual circular shapes and painted with various patterns and marks. These ‘shapes’ are then composited into assemblages that range from distributed constellations to cloud-like agglomerates, with variations between the two. The use of collage pushes the divisibility of the component parts to an extreme, building the unified whole out of discrete, individual entities. Bates even speaks of each circle as individual artworks, suggesting that at times

Leo Cremonese
Nataraja II (detail) 2025
167 x 122 cm

Georgina Pollard
Via the Choir – 4 (detail) 2024
80 x 80 cm



Leo Cremonese
Nataraja II (detail) 2025
167 x 122 cm

she feels she is curating their combination. From these basic individuated units, she builds what look like ecosystems teaming with formal and material elements, lines, colours, patterns, shapes swarm over one another in a visual churn, emergent with an order and an anarchy that overwhelms the individuality of the component parts in a whole that cannot be analysed. Just try picking the green from the red; they are too busy fighting and fucking to be separated as discrete entities. Everything is beautifully, indivisibly, in motion.

The works seen as a whole absorb the individuality of the discrete shapes into a beautiful unity that strangely vibrates between an emergent, organic biomass of squirming visual entities and a highly patterned cloud of formal (i.e., cultural) motifs, confusing the natural and cultural references thus embodied as a means of drawing out their analogy. This holistic apparition collapses on closer examination into the rude materiality of recycled cardboard, cut roughly, and crudely patterned with colour. The contrast is stark between the ineffable synthesis of the whole, its impression of highly ordered, purified colour and form and the cheap abjection of the material used to create such effects. And yet look closely enough into these details and synthesis will reassert itself, finding worlds within worlds, corners and tidal pools of moments that become their own whole.

It would be a mistake to reduce these works to the dynamic I have described above, that of a beautiful whole that breaks down into the 'abjection' of the materiality of which they are made. It is in the detail that the viewer will first experience the reverential feeling of perception, the sense that the form or composition is perceived as a feeling, a sense of something static or dynamic, running or floating, balanced or unbalanced that cannot be reduced to language. Perception is the feeling of the energy of the world that does

not resolve itself into the dramatic terms we normally associate with emotion (though it does communicate with this). It does not necessarily make you feel sad or angry but you do feel the unknowable relationship between this patch of green to that field of red as pleasure or anxiety, inflected by this line or that spatter of white that can be thrilling or disturbing. The analogy of abstract painting to music is well established, and these paintings all partake of the parable. Like music, they communicate nothing but their own experience, a flow of the rich feeling of perception, evoking emotions that have no names. These paintings perform visually what we understand in the perception of music, that every note is more or less distinct but also in the same moment, in the same movement, is continuous to the other notes around it. In other words, it is the indivisible.

Alex Wisser is an artist and creative producer living and working in regional NSW in the town of Kandos. His practice involves large scale, long term projects within a cross disciplinary, community engaged practice exploring the potential of art to participate in everyday cultural contexts.

Alex is also an arts writer, curator and founding member and artistic director of Cementa Festival as well as founding member of the Kandos School of Cultural Adaptation (KSCA) and WAYOUT.



Georgina Pollard
Via the Choir – 8 2025
 80 x 80 cm

Georgina Pollard

Via the Choir: Painting as Offering – A Dissonant Act in Eight Parts

by Nina Stromqvist

Years ago, I asked Georgina Pollard to show me some of her work. I knew she was a painter and had perhaps seen some of her work around. I'd certainly heard about her practice. I was sitting in her kitchen on Wiradjuri Country in the small town of Kandos just west of the Blue Mountains. I had my curator hat on for the upcoming Cementa22 Festival and was immersing myself in the town and making connections with some of its people. Georgina left the kitchen and a few moments later came back holding out her hands as if in offering. She held a pile of something that seemed so fragile but held itself up beyond the support of her hands. As she neared, I saw it was a weave that followed a criss cross pattern. She told me that it was made from recycled old house paint that she had poured in drips and then layered over and over to become these self-supporting textile compositions – like skin, elastic but firm.

I have since seen these painting constructions, affixed to a wall like hanging tapestries, and although formally resolved and striking in their large size and varied colours, I prefer the embodied way I first encountered this work – the careful gesture of carrying the remnants towards me like an offering. Contained within this notion of an offering is the idea that painting serves as an arena for action connected to what might be interpreted as a gesture – a state of consciousness that is not constricted to the way an artist works with the materiality of paint but extended to the very way she moves through life.

Via the Choir is Georgina's latest body of work, and one that comes after a hiatus away from painting towards social practice in the form of site-specific environment and art projects. On a return to the two dimensional, the aesthetics of the physical are seen here as a series of maps or charts to my eye – eight paintings where textures both material and metaphysical are woven and layered in a steady but dissonant rhythm of creation. One might be forgiven for comparing these works with the spiritual paintings by the late Swedish artist, Hilma af Klint. However, where Klint's paintings grew out of a time where long held religious beliefs and scientific advances were blowing open towards a new kind of spiritual awareness, the works in *Via the Choir* sit at the nexus between intuition and action, at a time where the collective consciousness needs motivating towards creating a world beyond or in opposition to our own. For Georgina, the choir is this collective and comes from a connection to the artists around her, and from history.

The paintings work through abstraction with colours that are in a clash of confrontation, woven together reluctantly but held together with a circular rhythm. If we were to hear these paintings, they might hold the repetitive four-on-the-floor beat of house music. Or perhaps they can be seen as a set of dance instructions that if embodied, the dancer is led beyond earthbound pragmatics, towards the divine. Each painting is held in some way by a perfect circle, or overlaid by the symmetry of a square, from which ruptures of colours and wandering lines seek to break free.



Georgina Pollard
Via the Choir - 6 2024
 80 x 80 cm
 (detail opposite)



This is where we see that Georgina's practice is as much guided by the pragmatic as it is the radical and festive. But perhaps most importantly it is in the intuitive process where Georgina lays her trust. It is through intuition where she finds her stride – where ideas of beauty, humour and dissonance both in the studio, and as political activism play out.

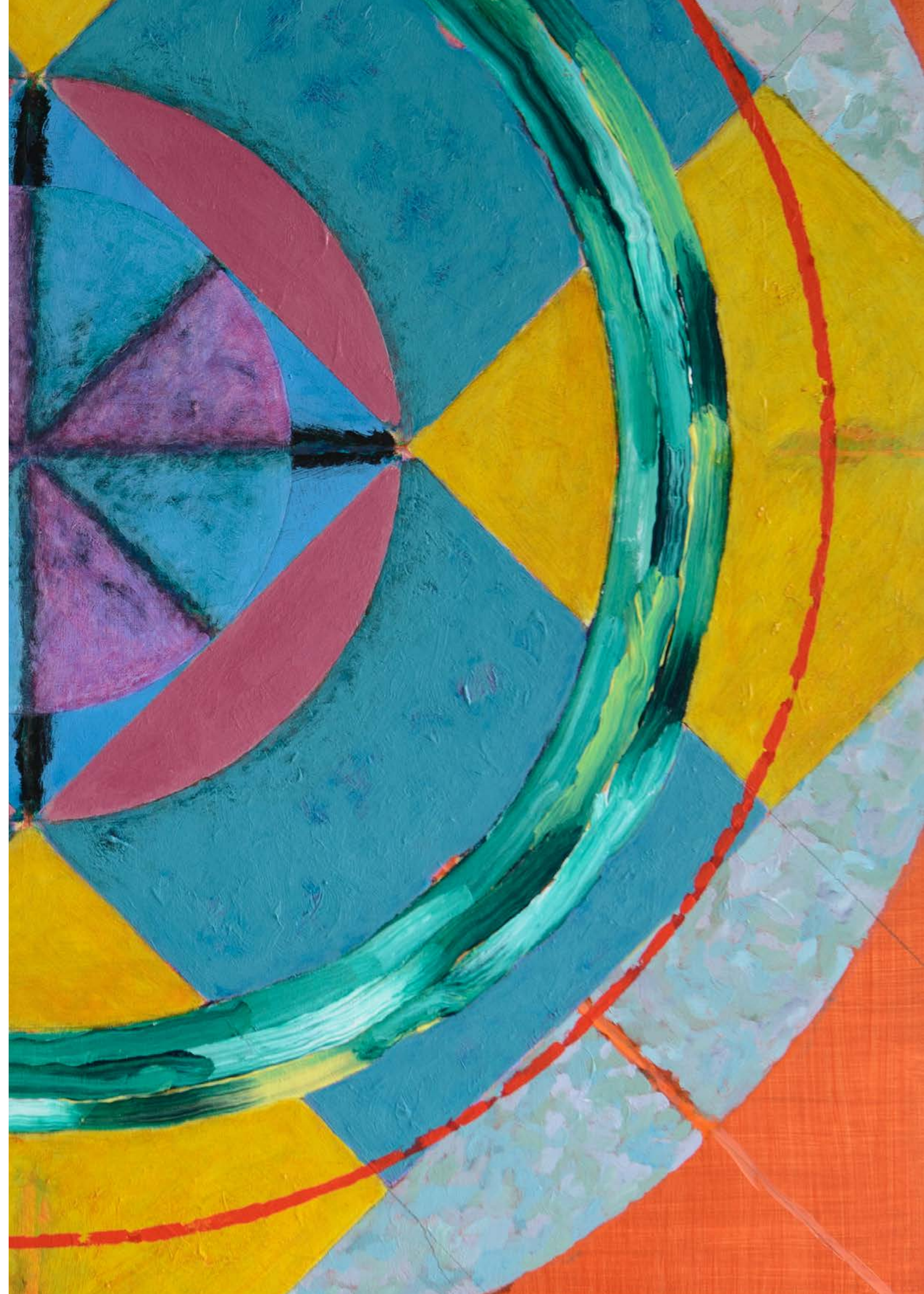
Like offerings of their own, while I write this, Georgina sends me moments and insights to her practice via text: 'I'd say that beauty is a process. It's a process that both responds to and exceeds its limits. Constantly changing, it's particular, non-repeatable and excessive. In my deepest belief though, I think it's love. I experience beauty when it breaks my heart. So it must have something to do with love.'

Whether in or out of the studio, Georgie seeks to disturb systems through individual and collective ruptures – or acts that are guided by more than human ideas of material agency and belonging. It is in this way that Georgie's paintings don't simply aestheticise life; they push art into life until art and life permeate each other completely.

Nina Stromqvist 2025

Nina Stromqvist is a curator with broad experience across the cultural sector, having delivered diverse curatorial and advisory projects spanning exhibitions, cultural initiatives, research, and interpretation. She has worked with major public institutions, regional and small-to-medium galleries, and held senior roles including Curatorial Programs Manager at Penrith Regional Gallery (2022–2024), co-Curator of Cementa 2022, and various positions at Freeman Ryan Design, the Australian War Memorial, and the Art Gallery of NSW. Nina has also contributed extensively to academic programs, teaching in the Master of Art Curatorship at the University of Sydney and the Masters of Cultural Leadership at UNSW Art & Design.

Georgina Pollard
Via the Choir – 7 (detail) 2025
80 x 80 cm





Gabrielle Bates

The Cosmos is Within and Without

by Ann Finegan

'Infinity is in a grain of sand.'

William Blake, *Milton*

In the vast industrial hall of the former Portland cement factory, a sound performance was taking place, amplifying the latent energies of the structure through the joint agencies of a human choir and a bank of electronics. With the audience attuned to sounds teased out of the fabric of the building through bands of resonant harmonics, it felt like I was experiencing vibrations at the order of the molecular; paradoxically inside a space so grand as if to seem to reverberate at the magnitude of the cosmos. Titled *Building Song* (Portland, Wiradjuri, 2023), this sonic activation of the site was the creation of multidisciplinary artist, Gabrielle Bates.

My first introduction to her work, some years earlier, was in the performance medium of *Cosplay*. Switching up identities across a staggering array of personas in photography and live actions, she was astonishingly mercurial, unrecognisable from one incarnation to the next. Most recently, for Cementa24, she created *Scrum*; a choreographed and costumed performance event for two teams of 'players' drawn from the local community of Kandos. Loosely based on *football* – the game of choice of Kandos locals – *Scrum* featured in the recent ABC *Back Roads* episode on Kandos. Working with energies, across multiple scales, is evidently Gabrielle Bates' 'thing'.

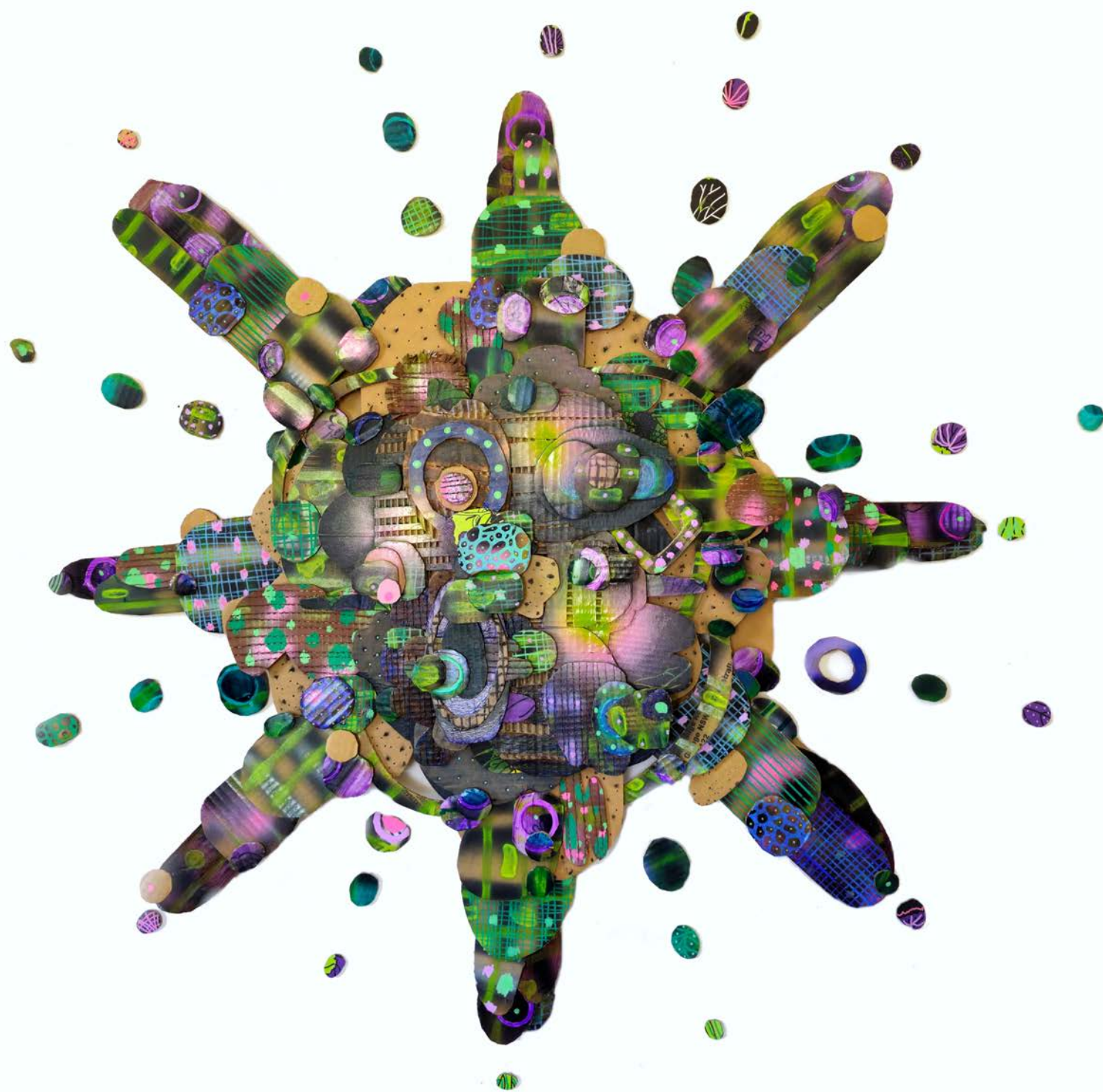
Surprisingly, in *The Indivisible's* works for walls, the active human element of performance, the choirs, through which the human body acts as a series of capacitors discharging sound, and the choreographed

and costumed bodies are gone, but only seemingly so. Instead, Bates has shifted our perspective; transforming the role of the viewer from observer (outside the system, looking on) to one of occupier; in the 'performance role' of the transition point, the viewer becomes the fulcrum, or anchoring point, across which the order of the molecular crosses over into that of the cosmos.

As such, Bates' series of installations and assemblages draws on the analogy that the universe within is as grand and emergent as the universe without. On contemplating her works, I become aware that I have become a reference point for these transitions of scale; I could be peering into the atomic structure of a molecular assemblage of living beings or divining the orbits of planets in a galaxy. In short, I am taken deeply into the heart of matter, simultaneously tracking interstellar pathways and tracing the trajectories of electron transfers across cell walls. The laws that govern the molecular physics of microbiology also govern the motions of the stars.

Thus, in effect, in tracing the energetic systems of these works in my mind's eye, I am experiencing the opening up of worlds within worlds. It is hard to discern whether I am engaging with representations of systems that are really, really large – like the stars and the galaxies, or really, really small, at the scale of electron exchange, or microbiota.

Gabrielle Bates
Green Star 2025
130 x 130 cm
(detail opposite)



Philosophically, this undecidability has been attributed to the core of human experience – what is within and what is without? The human could be described as a series of membranes or leaky borders that from a certain perspective firms up or forms up to be an entity; a ‘thing-in-itself, but generations of thinkers, including psychoanalysts, and most recently, microbiologists have shown us to be a dispersed entity inhabiting symbiotic systems.

‘The inside is the outside.’
 Jacques Derrida, *Of Grammatology*, 1967.

Take for example, the relationship of the human to the bacteria that inhabit the human gut. Philosophical undecidability – ‘the inside is the outside’ – is easily relatable to the idea of the human as a holobiont – an assemblage of ‘host’ and other species that together form an ecological unit. The bacteria inside our gut, makes of us, or rather our interior, a certain kind of outside from the perspective of the gut bacteria.

In other words, from the bacterial perspective the human is an ‘external’: a medium in which to thrive. This makes for an interesting conundrum, are the bacteria inside of us, or are we, rather, a terrain to support the bacteria? There is thus a kind of undecidability that binds us in a deeply existential relationship with the inhabitants of our gut. Without them to process the materials of their sustenance we ourselves would not survive.

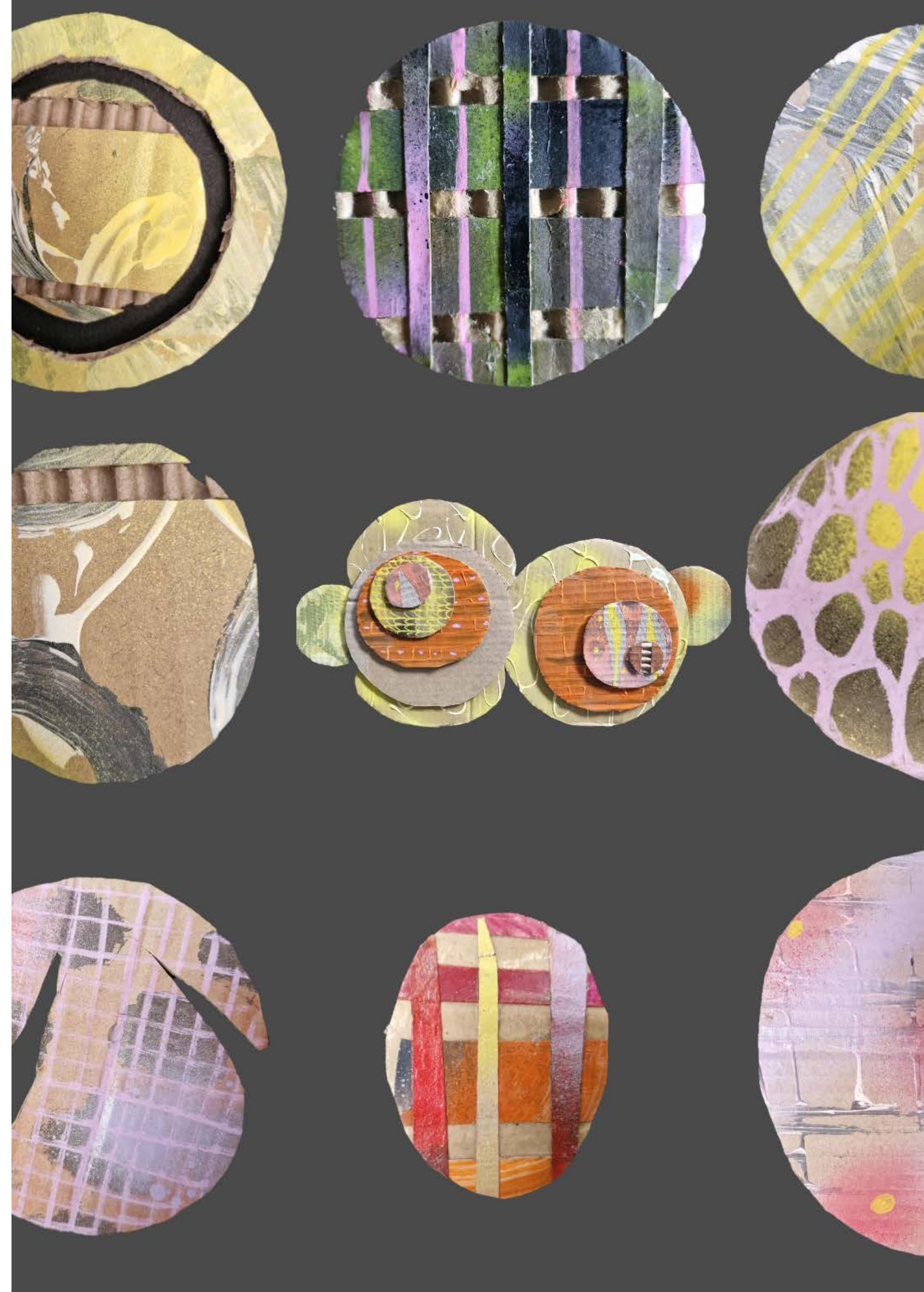
Models akin to this undecidable quality of ‘outside/inside’ manifest in the very materials of Bates’ practice. Working with the structural properties of cardboard, she has transformed a humble medium associated with anticapitalist art movements like Arte Povera into a substance layered with microbiological and anatomical references. As such, cardboard is essentially a material not only of surfaces, but also of an accessible interior

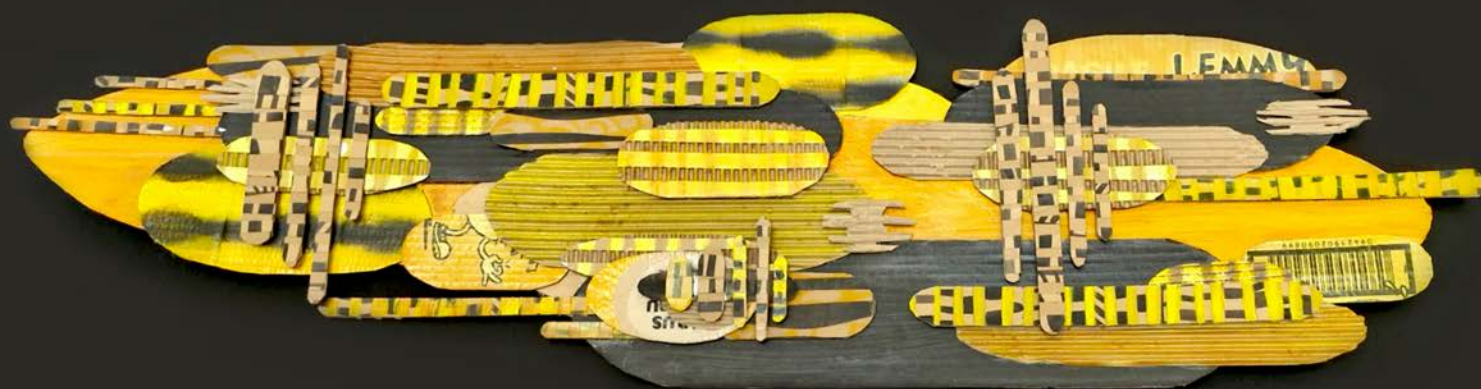
structure that can be peeled back – bringing the ‘inside’ to the surface of the ‘outside’.

In this ‘undecidable’ nature, Bates’ wall works could be said to inhabit a terrain between painting and sculpture – incorporating both two-dimensional and three-dimensional aspects in such a way that the outside becomes the inside, and vice versa – worlds within worlds, in short a ‘stellar’/constellational perspective. In the way that tiny spaces can open out to infinity, or something very, very large can be contained, Bates’ works bring to mind a line from William Blake, ‘infinity in a grain of sand’. This could as easily describe the bacterial world of microorganisms that inhabit the human gut.

In this respect, these works could also be said to express Deleuze and Guattarian ratios of scale, the micro is the macro – in particular, in *A Thousand Plateaus* where they jettison the vertical model of classical topoi of knowledge in favour of layers and horizontals that, again, have resonances with the ‘inside is the outside’, and an idea of what Lacan, borrowing from the biological sciences, called the ‘lamella: a metaphor for the wafer thin mediums of exchange and communication within the psyche.

And in the evident compostable properties of cardboard these synergies align the ontic aspects of the stuff of ‘what makes up the human’, within a broader symbiosis with living beings. This recalls the thinking of Australian environmental philosopher, Glenn Albrecht, and his concept of the *symbiocene*, through which he anticipates a shift from the environmental destruction of the current Anthropocene, to a future symbiotic reintegration of humans into nature and natural systems.





Interview

Ann Finegan sat down with Gabrielle Bates to learn more about her practice.

AF: Given the broad range of your practice, what was your inspiration for this particular show?

GB: Long conversations between Leo Cremonese, Georgina Pollard, and myself inspired *The Indivisible*. We regularly sat together to discuss our studio practices, discovering common ground and learning from one another. We recognised a shared desire to explore abstraction in depth. Our conversations addressed the limitations of language in expressing the act of painting and its metaphysical qualities, leading us to examine our processes, materials, and intentions. We reflected on 'the dance' within the natural world its ever-shifting, evolving, and relational dynamics. This, we agreed, was akin to what we understand as 'divinity'; that which

connects everything. We wanted to share these insights in a public space, creating an opportunity for the conversations to continue, and *The Indivisible* was born.

AF: Can you describe some of your key influences?

GB: My influences span a diverse range of sources. Lindy Lee's teachings on contemporary approaches to painting and Zen Buddhism at Sydney College of the Arts profoundly shaped my perspective. Peter Swain's Wiradjuri Dabee knowledge of ancestral place and materiality deepened my understanding of relational connections to Country. Mikala Dwyer's installations, which intersect occultism with science and poetics, inspired my artistic explorations, while the Southeast Asian arts

community, including Sharon Chin and Norberto Roldan, introduced me to radical, socially engaged artmaking and performance practices.

Gordon White's teachings on Animism have been instrumental in shifting my perspective away from human-centrism. I now draw inspiration from the organic movement of swarming caterpillars in my garden, the mesmerizing flux of starlings in murmuration, and my explorations into vermiculture. Additionally, the teachings of Donna Haraway, Silvia Federici, Jane Bennett, and Bayo Akomolafe continue to influence my thinking and creative practice.

AF: How important is it for you to have chosen to have worked with the Arte Povera medium of cardboard? Does this choice reflect a particular ecological or sustainable awareness? Does this reflect Albrecht's idea that 'the key organizing principles of the Symbiocene must include: the full elimination of toxic-to-life substances; the complete and safe biodegradability of all materials in human use'?¹

GB: After creating a two-tonne stainless steel sculpture for the Wollongong Sculpture Prize in 2016 (now sited beside Looking Glass Bay in Gladesville), I decided never to make anything fixed or heavy again. I sought 'lightness' and ease of movement in my practice. The ambiguity of cardboard continues to fascinate me; its fibrous, sturdy qualities are also light and delicate, and its everyday uses embody movement, change, and flux – inviting endless possibilities for co-creation and performative action. Cardboard is so prosaic, it is shocking, and it defies the hierarchical use of premium art materials. I use cardboard both in artmaking and in creating food and pollinator garden beds. I don't regard cardboard as an impoverished material or a resource.

Instead, I regard it as a kind and generous friend, deserving of value and respect.

When I install the large and small painted cardboard pieces in a gallery, the process transforms into a dance of relationality. I often ask each piece, 'What do you want me to do?' and they guide me intuitively. No artwork is ever the same; they remain in constant flux. Some describe this co-creative process as 'divination,' where the thing, place or materials lead the way.

However, to answer your question, it's becoming clear that I need to eliminate synthetic polymer paints from future iterations of this project. I aim to replace them with natural dyes, pigments, resins, binders, and glues, ensuring that the works are entirely compostable. Galleries, collectors, and even artists may find this approach another act of radical resistance; others, perhaps, less so. Ultimately, it depends on one's stance within the complex ideologies of capitalism, environmental responsibility, and personal ethics. I feel strongly that the era of holding onto things forever – including human sovereignty – is ending, a perspective echoed in Glen Albrecht's teachings.

AF: Does your choice of an 'inside is the outside' material reflect your attraction to the sonic aspects of built structures, in the sense that working with the sonic properties of constructed space are 'extracted' or brought to the surface through your interactions – reflecting sound against surfaces, 'mining' sound through various modes of interactive listening? Are these sonic works, in their exploration of the resonant qualities of space and structure, also a way of inhabiting the interior of things?

GB: Perhaps this question allows me to talk a little more about Divination? Divination



is something I believe all artists have the capacity for. When I enter into 'right relation' with materials – whether they are a place, a built environment, or pieces of cardboard – my aim is not to extract or mine. My intention is to introduce myself, to say hello, and to see if the materials respond in a way that invites further connection. My process involves slow, open sensing, perhaps a type of listening, that resists presumption. I ask, 'Would you like to work with me?' or 'Would you like me to share something of you, if that feels right?' It's all about asking for permission.

Things, places, and materials quickly reveal whether they wish to co-create or not. If an understanding or an agreement is established, they invite me in at a molecular level, unveiling myriad ways in which their layers of time, trace, and trauma can be shared. If the sounds, cutting, or peeling away in my practice seem to reflect some form of mining or extraction, it is because that is what the materials wish to communicate – that is how they came to be in the world, and that is the story they wish to tell. I am at their service.

This has certainly been my experience of coming into right relation with buildings during my four Building Song residencies, as well as with smoke, cardboard, gardens, creek beds and forests.

AF: Reflecting on the 'undecidable' nature of these artworks, they could be said to inhabit a terrain between painting and sculpture – incorporating both two-dimensional and three-dimensional aspects in such a way that the outside becomes the inside, and vice versa – worlds within worlds, in short a 'stellar'/constellational perspective. Are we looking at a model or representation of something very large or very small? Could you outline your processes and what they express about your thinking?

GB: Assemblage, both as an act and an outcome, is integral to my practice. Whether working with assemblages of bodies, voices, or pieces of cardboard, I am always seeking the moment when the 'pieces' fall into a form of 'agreement' or alignment. This process demands patience – admittedly not my greatest strength – and often involves sitting amidst chaos as the 'pieces' assert their individuality and separateness. Yet, through time, repetition, exchange, and evolving understanding, a vibrational 'pulse' begins to emerge.

This pulse may be sonic, visual, dynamic, or a combination of these elements. It is assemblage – a polyphony of voices, bodies, colours, shapes, textures, beliefs, biologies, and elements, resonating together as an inexpressible constellation of understanding and agreement. This alignment is ephemeral and always in flux, much like a murmuration of birds. Yet its force and energy are utterly compelling, offering profound lessons for these challenging times.

Ann Finegan is an academic, curator and contemporary arts writer who divides her time between Kandos and Sydney on Wiradjuri and Gadigal lands that have never been ceded. A co-founding director of Cementa Contemporary Arts Festival, her most recent curatorial projects in the Central West include *Working the Waters* (Mudgee Arts Precinct, 2023), *West of Central* (Bathurst Regional Gallery, 2023) and *Now Is A Beginning* (Bathurst Regional Gallery, 2025). Through her venue Kandos Projects, she is a regular contributor to the Cementa fringe. As a catalogue essayist and writer, she has written for AGNSW, MCA, Biennale of Sydney, Artlink, Art Monthly, Contemporary, Eyeline and Runway. Her chapter in Daniel Mudie Cunningham's *Are You There? The Book 2024*, addresses his collaborations with Adonis, Wart, Dani Marti and a life-size replica of Jodie Foster.

1. <https://symbioscene.com/invitation-to-the-symbioscene/>



Leo Cremonese
Nataraja I 2025
168 x 123 cm

Leo Cremonese

The Eternal Ballet

by Alexandra Pedley

'The realisation of a work of painting, of sculpture, like the work of art itself, which is fabricated under the hand of the artist, is nothing more than a pretext, an accessory to the scene, the subject of the ballet.'

Paul Valéry, *Philosophie de la danse* (1936)

'There is a point at which the exact and formal meaning of words becomes utterly inadequate. This is where poetry, painting, dance, abstraction come in to fill the void. Unfortunately, so often meaning described by words is imposed onto abstraction. This always fails.'

Leo Cremonese (2025)

For Brazilian-born, Kandos-based artist Leo Cremonese, abstraction is his experience of movement and matter. His work is at once an inquiry and an enactment, a materialised blueprint of the unfathomable intelligence that rhythmically underscores the universe. For Cremonese, both the creation of the artwork and the artwork itself register as indices of indivisible space and time: alive, dancing across the cosmos, in rhythm with a deeper, unutterable structure ordering all existence.

At the core of Cremonese's practice – and of his forthcoming group exhibition *The Indivisible* (Mudgee Arts Precinct, 25 July – 14 September 2025) – is a sustained investigation into his relationship with this cosmic rhythm. This is not neo-mysticism, but rather a philosophical praxis, grounded and tangible. Influenced by Vedanta Prakriya, a branch of Hindu philosophy, Cremonese's process

integrates abstract painting, movement, and deep listening in nature as a form of active meditation. The works in this exhibition emerge directly from that practice.

Cremonese's approach is intimate and pragmatic: time spent in nature, moving, observing, and attuning his body, forms a ritual of transformation for both self and matter. He then returns to the studio, bringing the residue of this meditative choreography into painting. If his works evoke the body in motion (particularly in series like *Gestures* or *Nataraja*) it's because the act of painting for Cremonese is dance. He has long collaborated with movement artist Susan Barling (Sydney Dance Company, Australian Dance Artists), with performances and exhibitions at Kandos Projects (2021) and Bathurst Regional Art Gallery (2023), where we first met and worked together on *West of Central*.

If Cremonese's performative process is the core, his paintings are what Paul Valéry described as 'accessories to the ballet', extensions of movement, embodying rhythm in visual form. As the artist offers:

'The universe is matter. At a subatomic level, ALL matter is vibrating, moving. So that the fabric of existence doesn't completely fray, spelling the end of the cosmos, particles need to resonate in harmony, in synchronicity, with each other. The result is an eternal ballet.'

Leo Cremonese, *West of Central*, Bathurst Regional Art Gallery (2023)



Leo Cremonese
Nataraja III 2025
167 x 122 cm
(detail opposite)





Leo Cremonese
Tandava II (detail) 2024 –25
240 x 120 cm

Like Valéry, Cremonese sees language as an incomplete vehicle and insufficient to convey the full experience of abstraction. Only poetry, painting, and dance can attempt to recover what is lost in translation. For him, abstraction accesses a shared, essential intelligence that is cosmic and cellular – and that bypasses linguistic meaning. It is the movement within his works that opens a path beyond the individual, into the realm of the universal.

In the *Gestures* series, Cremonese works with intimate wooden and polyester surfaces, layering oil and acrylic over graduated grounds of green or grey. From these surfaces rise dramatic impastos: thick pigments that evoke the body, the twisted bark of eucalyptus trees, or the elemental emergence and dissolution of matter. These gestures function as micro-choreographies: distilled moments of his wider, bodily practice.

In the *Nataraja* series, large-scale canvases pulse with colour: primal bands and blocks of acrylic skin, centre around nebulous, frenetic forms. Palms and fingers leave their trace, reiterating singular gestures at dramatic scale. These works engage the viewer on a physical level, resonating with the senses and evoking a microcosmic harmony and synchronicity contained within the edges of the canvas. I am reminded of Heraclitus: ‘This cosmos, no god nor man did create, but it ever was and is and will be: ever-living fire.’ In Cremonese’s work, all time and space converge where matter is ever becoming, vibrating in continuous rhythm. Unlike many twentieth-century approaches to abstraction as either direct expression or direct experience, Cremonese positions the artist as conduit, a vessel through which universal forces manifest beyond any fixed concept of time.

In *The Indivisible*, the act of making and the work itself are inseparable. Both are maps and the artist, the vehicle – charting a process that exists as much in the logic of quantum physics as in artistic expression. What Cremonese undertakes is an attempt to tune into the rhythmic core of the cosmos, to articulate a vision of matter in motion, and to invoke a universal intelligence animating all things. Whether this is achievable remains a question – but the endeavour itself affirms the capacity of abstraction to transcend the self, the body, and even meaning, reaching towards that which is indivisible. In this, art becomes not just expression, but elevation. A material enactment of the spiritual embedded within the everyday.

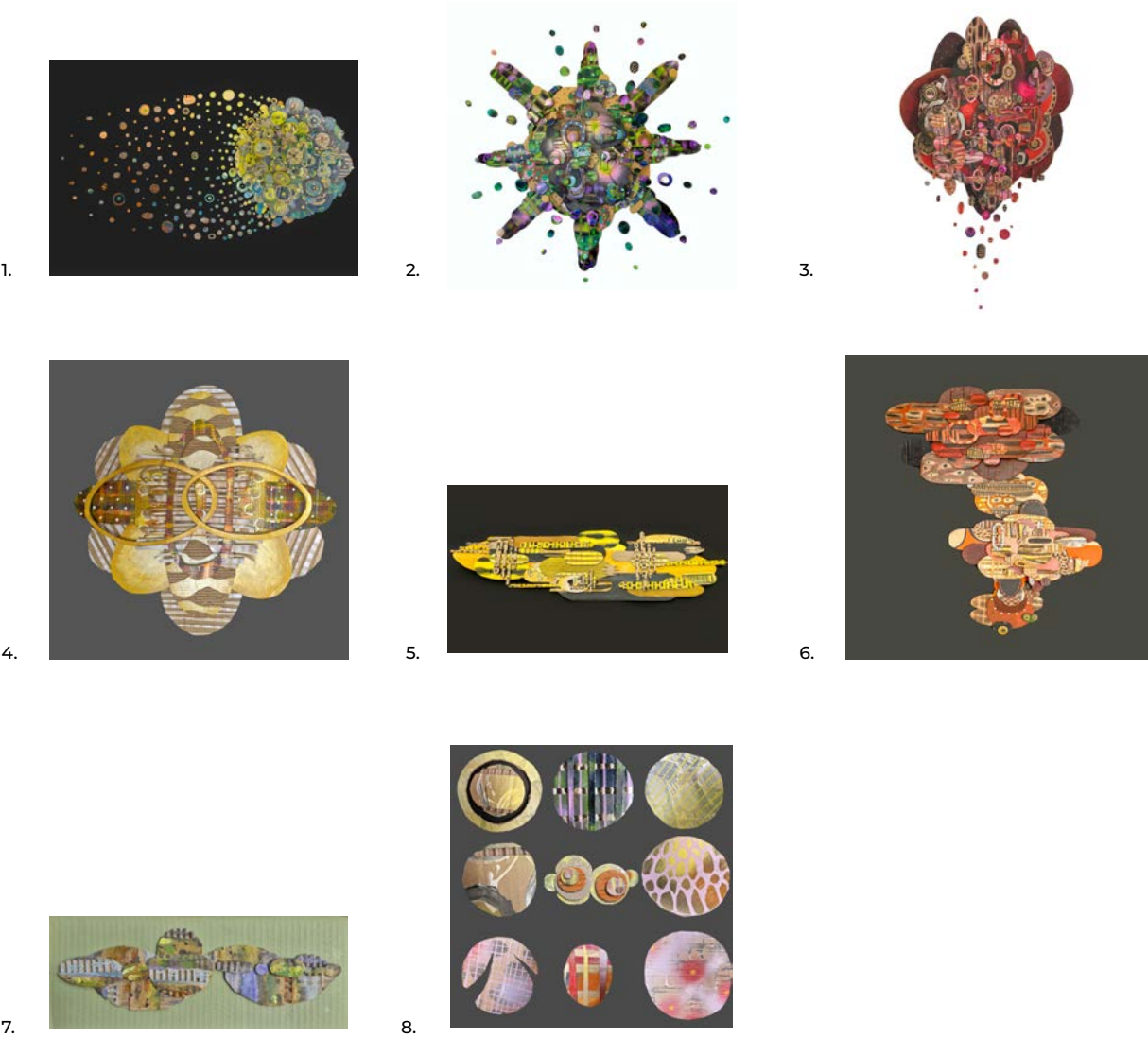
Alexandra Pedley
June 2025

- 1) Paul Valéry, *Philosophie de la danse* (Paris: Gallimard, 1939 and Allia 2016). 38. Translation by Alexandra Pedley.
- 2) Leo Cremonese, in discussion with Alexandra Pedley, 2025.
- 3) Leo Cremonese, *West of Central* (Bathurst: Bathurst Regional Art Gallery, 2023).
- 4) *Heraclitus, in Early Greek Philosophy*, trans. Jonathan Barnes (London: Penguin, 1987), Fragment B30

Alexandra’s experience has crossed the Australian, Asian and European contemporary visual arts sectors. She has curated and managed production for multiple exhibitions and programs in institutions, foundations, commercial galleries, fairs, and artist-run-spaces. Contributing to several artist monographs, she has an editorial history in both English and French with publications produced by Sullivan+Strumpf, SAM Arts Projects/Palais de Tokyo, Paris (co-editor), and Artspace, Sydney; Yvon Lambert, Paris; CAC Brétigny, Biennale of Sydney and Bathurst Regional Art Gallery.

Alexandra was Curator at the Lock-Up (TLU) from 2024 and from 2025 became its Director. Prior to joining TLU, she headed up Bathurst Regional Art Gallery, was Managing Editor + Artists Relations at Sullivan+Strumpf, worked at Artspace, Biennale of Sydney and was International Studio Manager of artist Mel O’Callaghan based in Paris for close to a decade. Alexandra has studied Arts (Languages), and Curating at University of Sydney and Aesthetics at Paris 1 Panthéon-Sorbonne.

Gabrielle Bates



1. **The Tenderness of Stars** 2025
mixed media on cardboard
300 x 150 cm

2. **Green Star** 2025
mixed media on cardboard
130 x 130 cm

3. **Pink Nebulous** 2025
mixed media on cardboard
250 x 150 cm

4. **Geo Elipse** 2024
mixed media on cardboard
100 x 100 cm

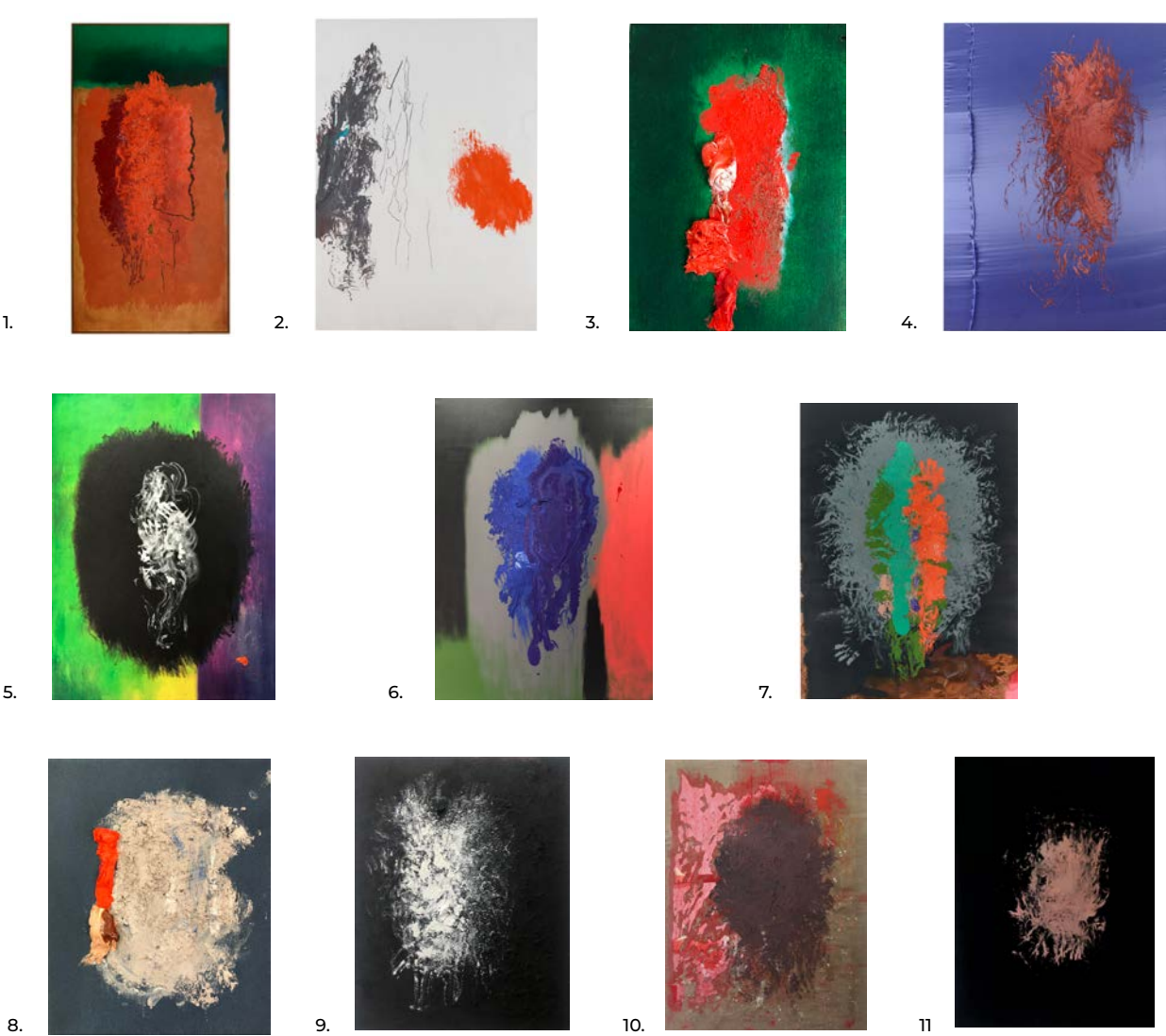
5. **Yellow Horizontal** 2024
mixed media on cardboard
40 x 150 cm

6. **Red Nimbus** 2025
mixed media on cardboard
150 x 70 cm

7. **Inverted Horizon** 2025
mixed media on cardboard
19 x 35 cm

8. **Details of artworks** 2005
mixed media on cardboard
Dimensions variable

Leo Cremonese



1. **Tandava II** 2024 – 25
oil on panel
240 x 120 cm

2. **Tandava IV** 2025
mixed media on paper
215 x 150 cm

3. **Tandava III (Gestures)** 2024 – 25
oil on wood
21.5 x 15 cm

4. **Dancer** 2022
acrylic gesso and pigment
on satin, wool stitching
167 x 122 cm

5. **Nataraja I** 2025
oil on linen
168 x 123 cm

6. **Nataraja II** 2025
acrylic and oil on polyester
167 x 122 cm

7. **Nataraja III** 2025
watercolour, acrylic and oil
on polyester
167 x 122 cm

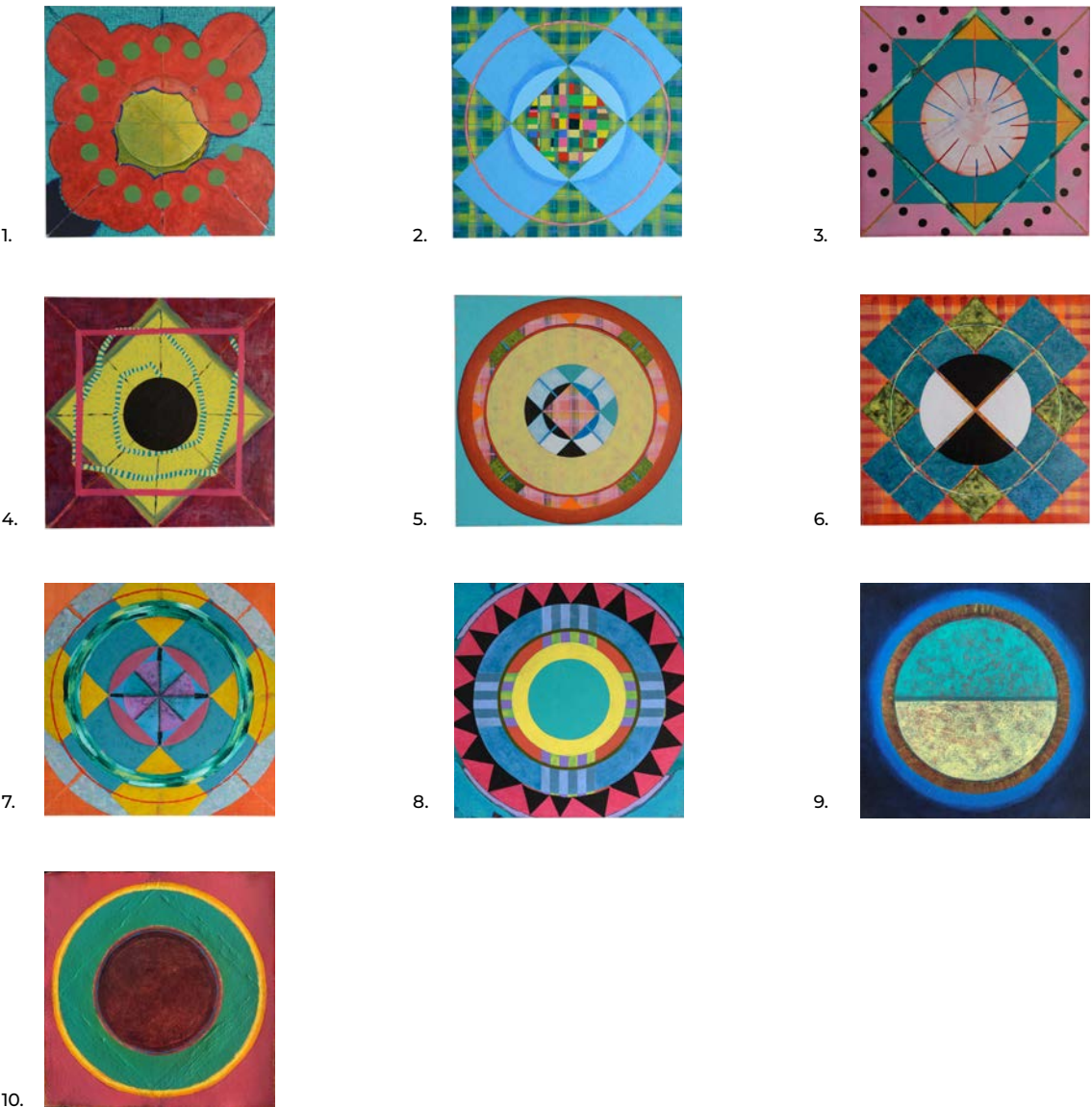
8. **Gestures II** 2025
acrylic and oil on polyester
28 x 22.5 cm

9. **Tandava I** 2024
oil on linen
84 x 66 cm

10. **Elemental Dance** 2018 –24
mixed media on raw linen
122 x 82 cm

11. **Dancer** 2024
acrylic gesso and pigment
on velvet
150 x 109 cm

Georgina Pollard



1.

Via the Choir – 1 2024
acrylic on board
80 x 80 cm
2.

Via the Choir – 2 2024
acrylic on board
80 x 80 cm
3.

Via the Choir – 3 2024
acrylic on board
80 x 80 cm
4.

Via the Choir – 4 2024
acrylic on board
80 x 80 cm
5.

Via the Choir – 5 2024
acrylic on board
80 x 80 cm
6.

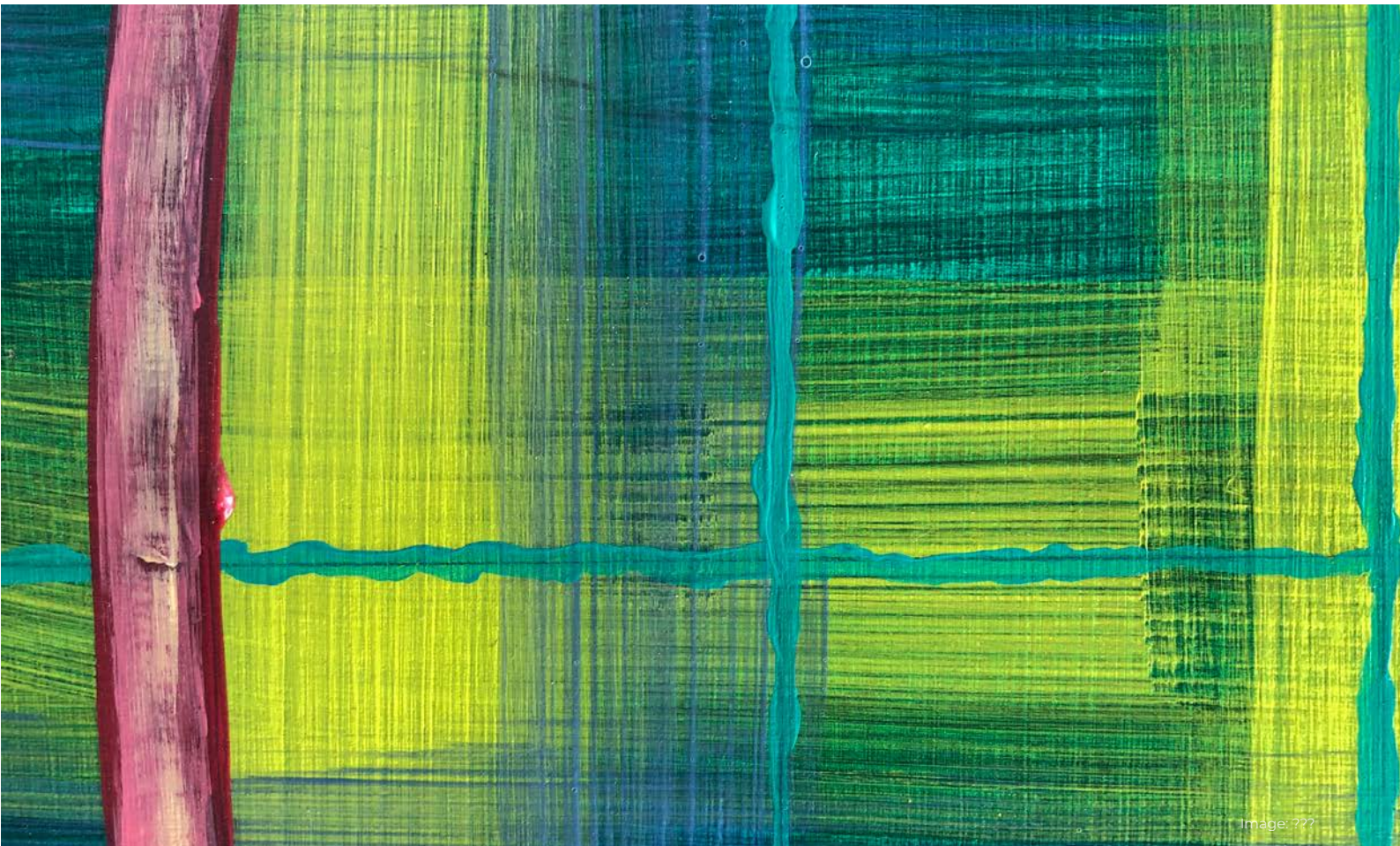
Via the Choir – 6 2025
acrylic on board
80 x 80 cm
7.

Via the Choir – 7 2025
acrylic on board
80 x 80 cm
8.

Via the Choir – 8 2025
acrylic on board
80 x 80 cm
9.

Circles – 1 2025
acrylic on handmade
cotton paper
30 x 30 cm
10.

Circles – 2 2025
acrylic on handmade
cotton paper
30 x 30 cm



ACKNOWLEDGEMENTS

The artists acknowledge the Wiradjuri people, the traditional custodians of the Country upon which we live and work, and this exhibition takes place. We honour their Ancestors and pay our deepest respects to their Elders, past, present and emerging.

The artists would like to extend their heartfelt gratitude to Lizzy Galloway, Curator at Mudgee Arts Precinct, and her team – Adelle Minahan, Gillian Brengle, Michael Bourke, and Denise Jackson – for their dedication and hard work in bringing this exhibition to life. Your commitment has made this project a success, and it has been an absolute pleasure working with you.

We also deeply appreciate our collaborators. Nina Stromqvist fully embraced this project, producing the insightful essay on Georgina Pollard, and will lead a gallery floor conversation with the artists. She will also participate in the forum *Are We Afraid of Beauty?*, a theme inspired by her writings and engagement with us.

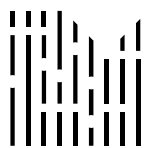
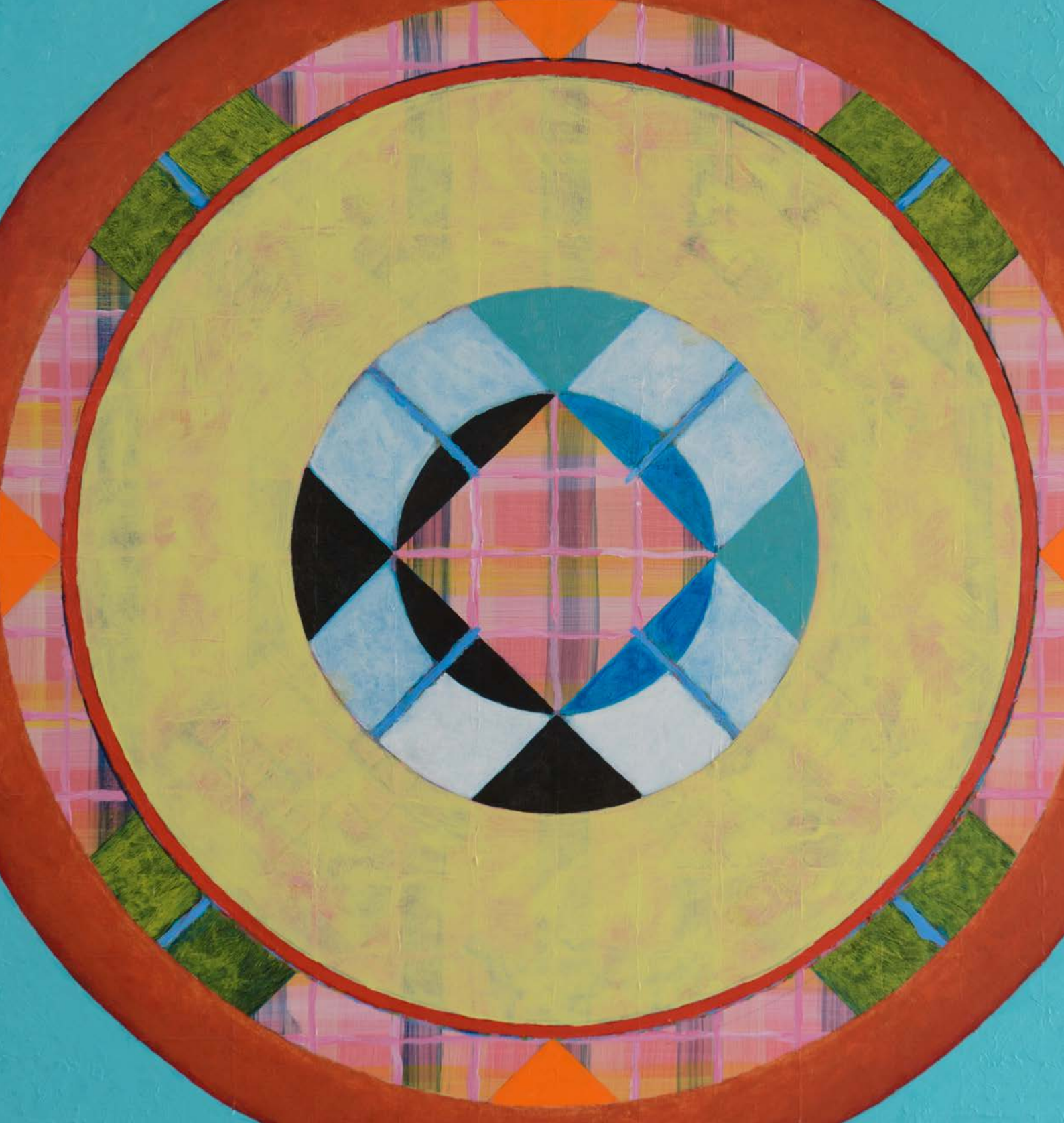
A special thanks to Alex Wisser, whose determination in writing the essay that spans the entire show, along with his contributions to photography, advocacy, and support, have been invaluable. Your dedication has truly shaped this project, and we are profoundly grateful.

Our sincere appreciation also goes to Ann Finegan and Alexandra Pedley for their enthusiasm and insight in writing essays on Gabrielle Bates and Leo Cremonese. Additionally, we thank Kent Buchanan for graciously opening the exhibition and both Kent and Sarah Breen-Lovett for bringing their expertise and sensitivity as panellists in the forum *Are We Afraid of Beauty?*. Your knowledge and commitment to art and its truth have enriched this discussion immensely.

We would also like to warmly thank Arts OutWest for partnering with Mudgee Arts Precinct on this project.

Most of all, we want to thank each of you not only for your contributions but for your ongoing friendship. It is an honour to collaborate with you, and we deeply value the connections we have built through this project.

Georgina Pollard;
Via the Choir – 2 (detail) 2024
80 x 80 cm



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THE INDIVISIBLE

25 July 2024 – 14 September 2025

Front cover image: Gabrielle Bates, *Green Star* (detail), 100 x 100 cm, 2025

Back cover image: Georgina Pollard, *Via the Choir – 5* (detail), 80 x 80 cm, 2024



This exhibition is proudly funded by
Mid-Western Regional Council in conjunction
with Arts OutWest.