

STATION

DANE LOVETT

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Dirty Lily

21 March – 18 April 2020

STATION | Melbourne

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9 ELLIS STREET SOUTH YARRA
VIC 3141 AUSTRALIA

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Dane Lovett

Dirty Lily 2020

oil and acrylic on aluminium composite panel

122.0 x 92.0 cm

(ST8544)

\$8,800

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Dane Lovett

Lotus Day Effect 2020

oil and acrylic on aluminium composite panel

122.0 x 92.0 cm

(ST8551)

\$8,800

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Dane Lovett

Lotus 1 2019

oil, acrylic and gesso on wood panel

32.0 x 23.5 cm

(ST8352)

\$2,500

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Dane Lovett
Dirty Lily 1 2020
gouache and pastel on wood panel
31.0 x 23.0 cm
(ST8541)

\$2,500

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Dane Lovett
I Know What I Like (In Your Wardrobe) 2 2020
oil and acrylic on wood panel
31.0 x 23.0 cm
(ST8549)

\$2,500

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Dane Lovett
Dirty Lily 2 2020
gouache and pastel on wood panel
29.0 x 21.5 cm
(ST8542)

\$2,200

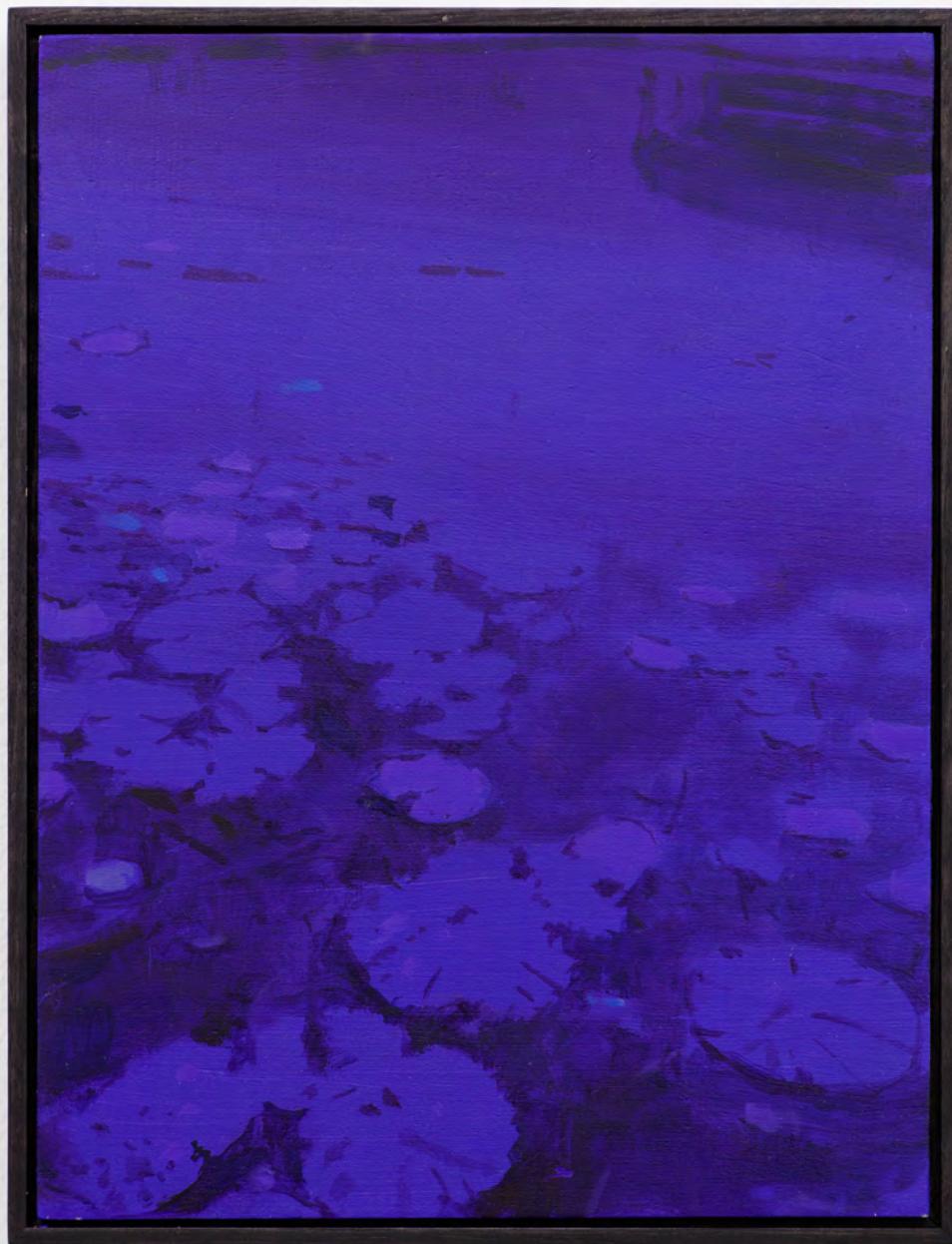
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Dane Lovett
Dirty Lily 3 2020
gouache on wood panel
32.0 x 23.0 cm
(ST8543)

\$2,500

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Dane Lovett
Lotus Moon 1 2020
oil and acrylic on wood panel
31.5 x 24.0 cm
(ST8553)

\$2,500

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Dane Lovett
7 Inch Still Life Albert St 1 2020
oil and acrylic on wood panel
41.5 x 32.0 cm
(ST8538)

\$2,800

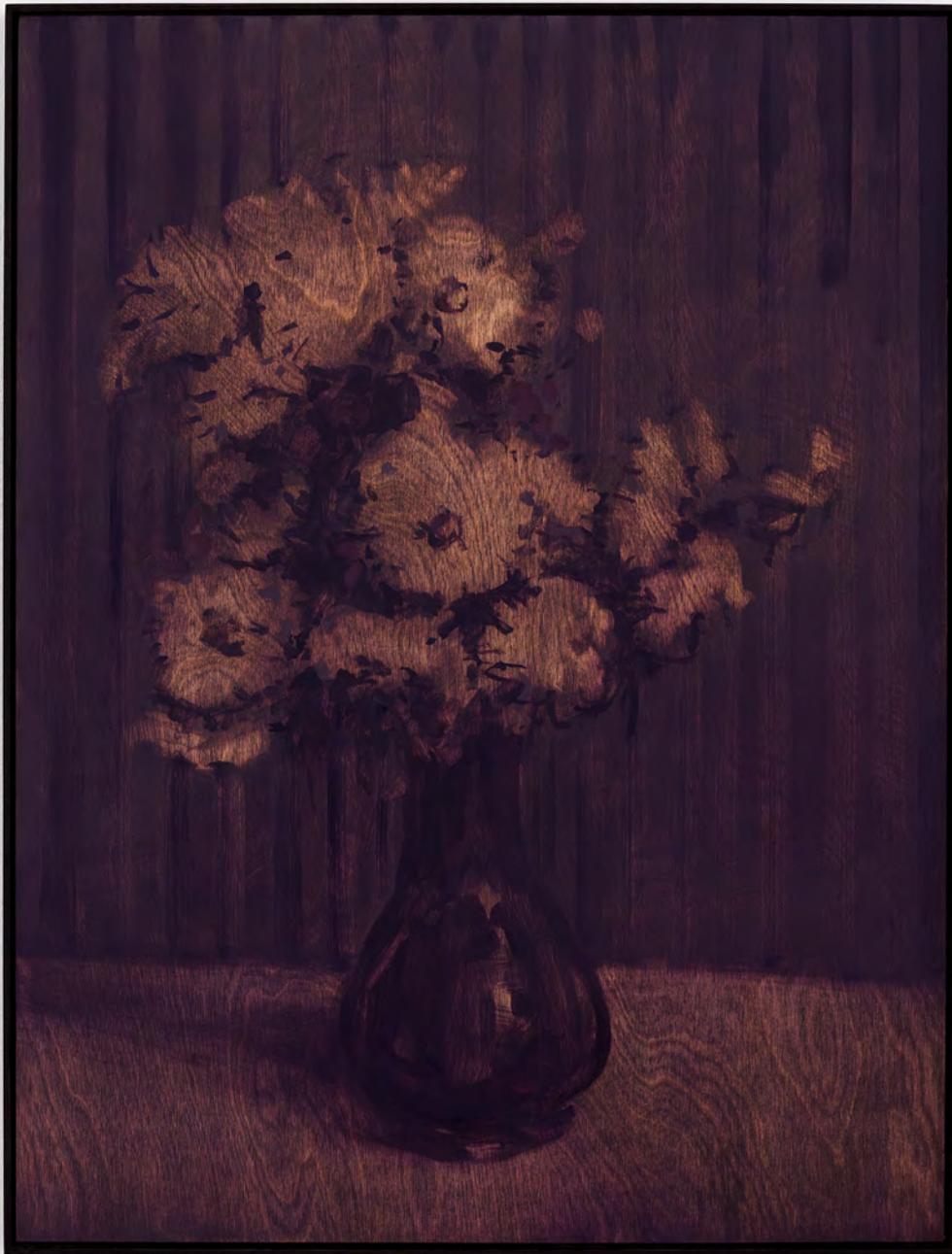
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Dane Lovett
7 Inch Still Life Albert St 2 2020
oil and acrylic on wood panel
41.5 x 32.0 cm
(ST8540)

\$2,800

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Dane Lovett
Evening Effect (Fantin Vase) 2020
oil on wood panel
82.0 x 62.0 cm
(ST8547)

\$5,500

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Dane Lovett
Evening Effect (Fantin Vase) 2 2020
oil on wood panel
42.0 x 31.5 cm
(ST8546)

\$2,800

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Dane Lovett
Evening Effect (Fantin Vase) 3 2020
oil and acrylic on wood panel
62.0 x 52.5 cm
(ST8537)

\$4,500

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Dane Lovett's fifth solo exhibition with STATION continues his fascination with the romantic tropes of flowers and pop music.

Inspired by his recent Asialink residency in Jinxi, China, Lovett has painted a series featuring lotus flowers (also known as waterlilies). The source imagery for these paintings was photographs taken from the environment where he was living and working. In these works, Lovett follows a long tradition of Chinese paintings of lotus flowers, which goes back to the Qing Dynasty. And of course, one cannot paint waterlilies without referencing Monet's famous paintings of his gardens in Giverny, France.

Lovett's paintings are delicately crafted observations of familiar subject matter, from domestic plants and flowers to music and popular culture. His work often echoes traditional still-life painting, yet a familiar arrangement of flowers and vases take on new meaning through the act of repetition.

This exhibition coincides with the publication of Lovett's first artist book, *Dane Lovett: Flowers*, published by STATION and Perimeter Editions. The publication will document several bodies of Lovett's work from the past four years, known collectively as the 'Flower Paintings'. An accompanying essay by Dr. Rosemary Forde provides an insight into Lovett's practice and situates it within a strong tradition of still life painting.

"In these repetitive monochromatic flower paintings, Lovett's dark and muddy images are ripe with atmosphere and mystery. Our eyes bounce from image to image, copy to copy, squinting for difference in the details and scanning for background clues to provide context for where these flowers lie and what occasion they might signify. Rather than giving much away, these images let us project onto them our own familiar scenes, moments, memories, aspirations, sorrows."
– Rosemary Forde, 'No minor thing', *Dane Lovett: Flowers*, 2020

About the artist:

Dane Lovett lives and works in Melbourne. He holds a Master of Fine Art and a Bachelor of Fine Art (Honours) from Victorian College of Art.

Lovett was a finalist in the 2019 Sir John Sulman Prize and a finalist in the 2017 Arthur Guy Memorial Painting Prize. He recently undertook a residency in Jinxi, China, hosted by Nanjing University of the Arts, supported by Asialink Arts.

STATION

MARLEE McMAHON

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Digestif

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Marlee McMahon
Julia Roberts 2020
oil and acrylic on canvas
70.0 x 62.0 cm
(ST8530)

\$2,300

STATION



Marlee McMahon
Decaffeinated coffee with cream 2020
oil and acrylic on canvas
29.5 x 39.0 cm
(ST8533)

\$1,600

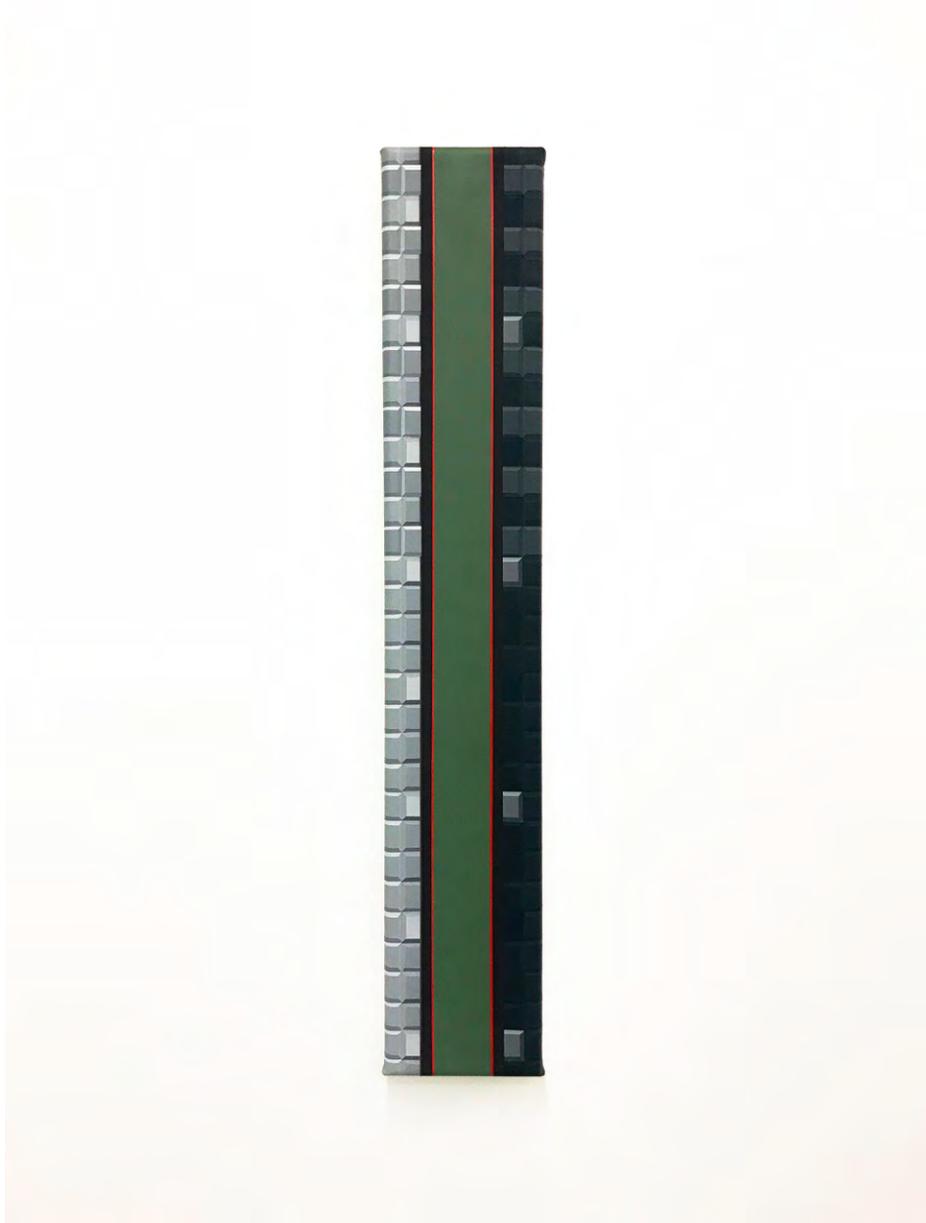
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Marlee McMahon
Pistachio for Pinocchio 2020
oil and acrylic on canvas
28.5 x 24.5 cm
(ST8534)

\$1,400

STATION



Marlee McMahon
KitKat for one 2019
oil and acrylic on canvas
62.5 x 11.0 cm
(ST8535)

\$1,400

STATION

Marlee McMahon's first exhibition at STATION, *Digestif* features a new suite of paintings informed by a three-month residency the artist recently undertook in Rome.

Drawing inspiration from the urban landscape – both historic and contemporary – McMahon zooms in on specific elements that are then developed through the lens of formal abstraction. In this way, tiles from a pizza store, graphic displays in a gym, and commercial branding and logos are afforded the same attention as ancient mosaics, marble flooring and frescos.

McMahon has developed a distinctive visual language which, although informed by a history of hard-edge abstraction, is undeniably her own. The imagery in her paintings exists in a space between the domestic and the industrial, analogue and digital, handmade and machine-made, past and future.

Rendered in oil and acrylic, McMahon applies precise and meticulously executed layers of paint to build up an appearance of space, depth and three-dimensionality. Almost architectural, the works are complex yet pared back, reduced to their simplest forms, with a focus on formal qualities and graphic elements such as pattern, repetition and geometry.

About the artist:

Marlee McMahon is an emerging artist whose painting practice explores the intersection between abstraction and design.

McMahon graduated from the Victorian College of the Arts with a Bachelor of Fine Arts (Honours) in 2017. She has shown in solo and group exhibitions in Victoria, interstate and overseas.

Recent exhibitions include: *Sounds of Pacing*, Connors Connors, Melbourne (2020); *Carbonated*, Bowerbank Ninow, Auckland (2019); *Mostra*, BSR, Rome (2019); *Hard Boiled*, Neon Parc, Melbourne (2019); *The drawing is just not there*, West Space, Melbourne (2018); *61x70xM*, Alaska Projects, Sydney (2017); *Optic White*, Gippsland Art Gallery, Sale (2017).

McMahon is a recipient of the 2020 Samstag Scholarship, and was awarded a Cranbourne Fellowship at the British School in Rome in 2019.

Her work is in the collection of Gippsland Art Gallery and private collections in Australia and New Zealand.