

Observing Objects: Svava Juliusson's Piles
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Juliusson's studio practice is predicated on the immediate relationship between body and material – an intuitive process through which hands meet media, and resulting forms are made. In the act of making, tensions manifest between moments of control and those of chance, resulting in objects and images that appear at once both known and unrecognizable. Juliusson's process is one of unrelenting material study. She makes work through deliberate acts of attaching, casting, grouping, binding, and breaking commonplace materials. Other times, her hand is more fluid, activating the performativity of media at points of interaction with the surface of things.

Piles includes a group of new sculptures that make visible trace forms of the ropes, wires, and commercial plastics from which they were made. Upon viewing, their persistent thingness pushes back with an object-based agency that serves to subvert our aesthetic-seeking gaze. Alongside them, a series of gestural monoprints drawn by inks that move fluid across surface, and in stillness, yield images that lead the eye in unexpected ways.

I. Pour. Push. Move.

Colour meets surface, and surface resists.

Inks slide across smooth supports, marking themselves autonomous from the binding of the page. While externally hands press and guide their movements, drawings are composed within the media itself.

Inside them: feathered lines, dissolving colours, traces, layers, shadows, forms. Chance compositions when met with sentience draw the viewer into imagined worlds.

II. Push. Pour. Mold.

White rings hang like stacks of poetic bones. Materials once slippery are now rigid to the touch, in layers of textured edges and smooth convex surfaces. Gathered and fastened by taught yellow wires as though restrained: suspended monuments of readymades.

Knots read anthropomorphic atop chalky white discs like parts of little bodies fixed in time and space. Ropes bound like clenched fists, pushed into clay, then cast in milky white plaster.

Stacks of things occupy space and invite inquisitive approach. But bodies in proximity to sculpture, on a flat ontological plane, are just objects viewing objects, existing parallel and apart.