

The background is an abstract composition. It features a dense field of thin, white, slightly curved lines that create a sense of depth and movement, resembling a starfield or a data visualization. The lines are set against a background that transitions from a deep blue at the top to a lighter, almost white blue at the bottom. In the lower portion of the image, there are several small, semi-transparent orange circles of varying sizes, some of which appear to be slightly out of focus, adding a sense of depth and texture.

Loss of Horizon
e-catalogue

Stanley Street gallery
SYDNEY

Loss of Horizon

Jacquie Meng, Neil Beedie, Claire Welch, Jemima Lucas, Brigitte Podrasky

10 November - 16 December 2022

There are many ways to fall. Amongst them, you can fall down, fall apart and fall in love. Each new way of falling is predicated on a relocation of the self to somewhere new. Each new way of falling also requires the acknowledgement of the passage of time as the price paid for the movement from point A to point B. To fall in love can happen as rapidly as falling out of love, however, it can also be excruciatingly slow, demanding that you are acutely aware of each descending moment. Nevertheless, you have relocated, you are not where or how you previously were. Sometimes we find ourselves at our new destination without acknowledging the journey it took to get there. You can be on your face in an instant, not knowing where it all went wrong. The choreography of the falling body is congruent with the chronometry of falling time, creating the unique circumstances for the transformative qualities of disequilibrium and freefall. In order to fall through the spatial, one must fall through the temporal. In order to fall through the temporal, one must fall through the spatial. As Laurie Anderson describes this process in 1983's *Walking and Falling*, 'over and over, you're falling. And then catching yourself from falling. And this is how you can be walking and falling at the same time.'

Vertigo is often presented as the perceptual embodiment of falling without the corporal reality of movement.

However, this belies the physical transformational aspects of vertigo. Vertigo can move you. Vertigo is an inherently dynamic motion. It arises situationally, spatially, and temporarily, and combines discordant elements: tumult and permanence, termination and construction, creation and evolution, uncertainty and motion. It can make clear or obfuscate, cause upheaval and move heaven and earth. As a state of existence, the physically destabilising nature of vertigo indicates a temporal opening toward possible transformation and innovation¹ 'Many people purposefully and joyfully search for states of vertigo, relishing moments of blissful disorientation, self-abandonment, and catharsis.'² François Jullien understands a 'fertile' moment of dizziness to exist wherein, due to a loss of equilibrium and the person being 'suspended from clearness,' new ways of thinking can be found. It is apparent that to fall from within is a formidable feeling, a catalyst for conception and physical change.

But when does this change occur? With the culmination of the fall? Too often the transformative nature of flux is measured only when it has smashed into the pavement, its shards spirited away for collection, the remainder trickling into retrospective.

¹ Plato, *Timaeus*, in Ruth Anderwald and Leonhard Grond (Vienna: Sternberg Press, 2019).

² Petra, Löffler, *Verteilte Aufmerksamkeit, Eine Mediengeschichte der Zerstreuung* (Zurich: diaphanes, 2013).



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Jacquie Meng
Self portrait in my studio
2022
Oil on canvas
85 x 75 cm canvas size
95 x 85 cm framed size
Photo David Paterson

\$1,800



Jacquie Meng
Playing Fake Basketball Near the Town Hall // Claire and
Genie watch me dive into Dickson Pool (diptych)

2022

Oil on canvas

100 x 260 cm

Photo David Paterson

\$3,600

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Jacquie Meng
Riding on 'cruisers
2022
Oil on canvas
60 x 98 cm canvas size
70 x 108 cm framed size
Photo David Paterson

\$1,650



Jemima Lucas

Tell me what you are. Will you hold me in your arms

2021

Dimensions Variable, Stripped trampoline, cast latex, aluminium oyster, eyelets, tempered mild steel spiked hooks

Photo COTA

\$8,500

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Nell Beedie
I Know Where I'm Going
2022
Oil on canvas
1100 x 1680 cm
Photo Zan Wimberley

\$3,500

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Neil Beedie
Re lapis
2022
Oil on canvas
35.5 x 25.5 cm
Photo Dimitri Tricolos

\$1,300





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Neil Beedie
a shortwave across worlds
2022
Oil on canvas
61 x 87 cm
Photo Dimitri Tricolos

\$2,100



Neil Beedie
Ready? Set. Setting!
2022
Oil on canvas
35.5 x 25.5 cm
Photo Dimitri Tricolos

\$1,400

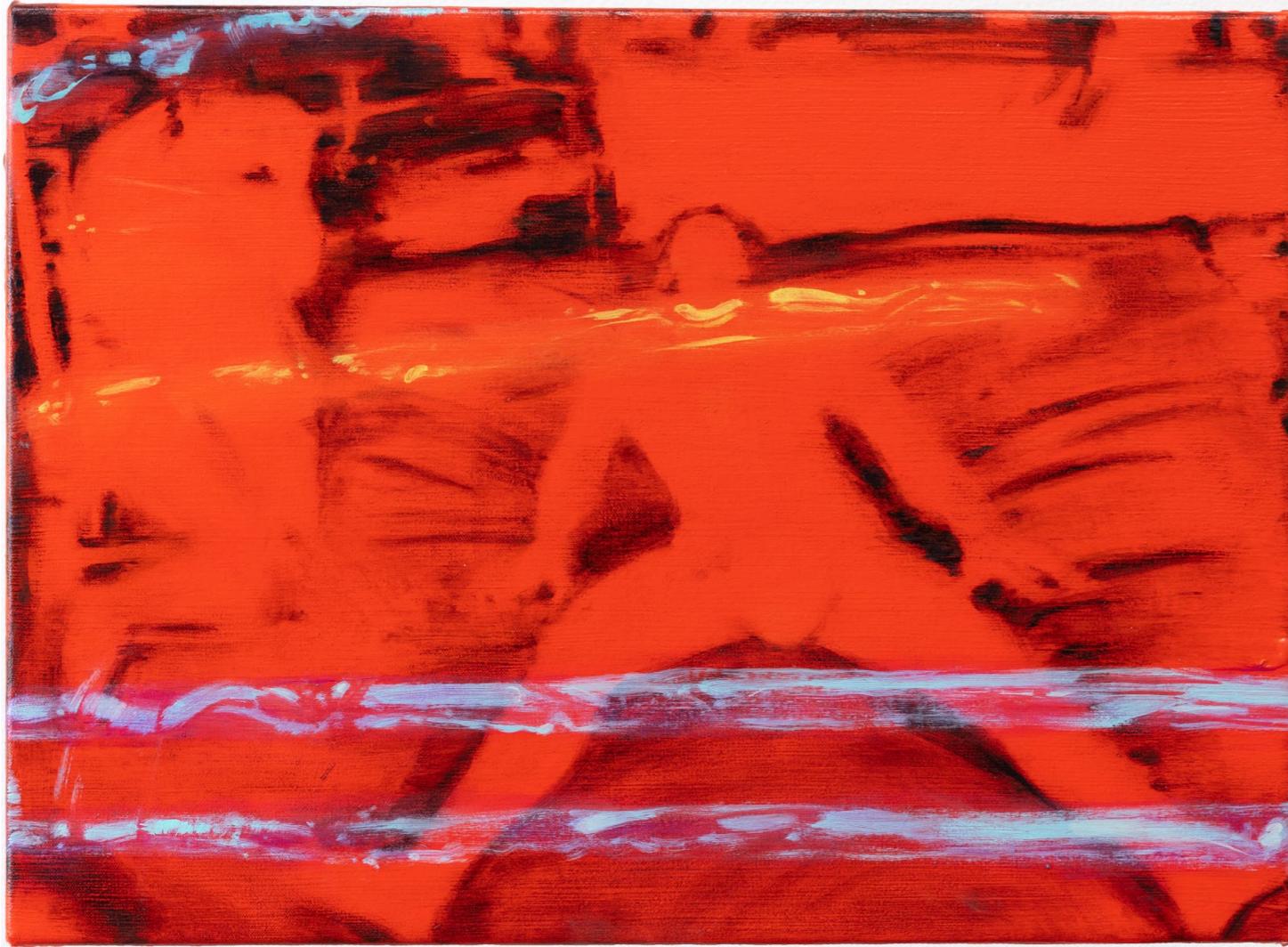
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Neil Beedie
spur (the thing about poison)
2022
Oil on canvas
31 x 41 cm
Photo Dimitri Tricolos

\$1,400

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Neil Beedie
Rued Buoy
2022
Oil on canvas
41 x 56 cm
Photo Dimitri Tricolos

\$1,600

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Brigitte Podrasky
Repetitive Drift 2
2022
unglazed raku
52 x 31 x 30 cm

\$700



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Brigitte Podrasky
Repetitive Drift 1
2022
unglazed raku
54 x 33 x 29 cm

\$700



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Claire Welch
Dawn
2022
Monoprint on paper
50 x 75 cm paper size
65 x 90 cm framed size

\$1,600



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Claire Welch
watching it happen
2022
Monoprint on paper
80 x 50 cm paper size
170 x 65 cm framed size

\$3,200

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16 November - 10 December 2022

Curated by Claire de Carteret

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Stanley Street Gallery would like to acknowledge the Gadigal people of the Eora Nation as the traditional custodians of the land on which we operate. We pay our respects to the Elders past and present. Sovereignty never ceded.

11am - 6pm Wednesday - Saturday
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