

# Daniel Argyle

24 September - 17 October 2009

**Daniel Argyle's** work proceeds from a free-form perspective on abstraction rather than any direct narrative about social or political space. However, this is not to say these concerns don't exist as sub-text enabled through choice of materials, processes and forms.

**Argyle** often draws from so-called "low" culture – materials that are mass-produced and forms that are readymade – in order to make tactile and accessible the often proscriptive terms of abstraction and formalism. Different kinds of labour employed in different bodies of work have direct bearing upon the meanings of the works. In short, for **Argyle** the making of the work and the context of display is inextricable from its meaning. As such the works often appear to be a paradox of references.

*This work addressed concerns I had with issues pertaining to painting: its objecthood, its relation to space, its medium-based limits, and its tendency to signify in an ambiguous way. Paintings often function as a self-referencing entity, as well as a 'pointer' to what is apparently beyond their frame (be it society, politics or whatever). More to the point, this work brought into focus the inability to separate these two signifying functions within the interpretive act. - Daniel Argyle*

**Argyle** completed his Masters of Fine Art at Hunter College at the City University in New York. In 2008 he featured in ACCA's prestigious annual emerging art exhibition NEW08. **Argyle** has had numerous solo and group exhibitions in spaces such as: SNOW (Sydney), Goddard de Fiddes (Perth), Le Petit Port/PP44 (The Netherlands), Paris CONCRETE (Paris), Museum Kuluspeicher (Würzburg) and Kunsthalle Dominikanerkirche (Osnabrücke). He is a member of Sydney Non Objective Group and was awarded the Marten Bequest Travelling Art Scholarship in 1999.

Born in Perth, **Argyle** lives and works in Melbourne.

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