

ISABELLA LOUDON | Morph  
19 February — 27 March 2021



*Extraction, 2021*  
Concrete, pigment, twine and artist's frame  
1250 x 280 x 220 mm  
\$3,800



*Fragmentation, 2021*  
Concrete, pigment, twine and nails  
Variable, multi-room scale  
\$10,000



*Dense, 2021*  
Concrete, pigment, twine  
340 x 280 x 400 mm  
\$3,800



*Shift, 2021*  
Concrete, pigment, fabric and board  
720 x 510 x 200 mm  
\$3,800



*Edge (mud), 2021*  
Concrete, pigment, fabric and board  
560 x 680 x 120 mm  
\$4,400



*Morph, 2021*  
Rubber tubing, steel hooks  
2900 x 320 x 210 mm  
\$5,200



*Slice, 2021*  
Concrete, pigment, fabric, board and nails  
475 x 200 x 40 mm  
\$1,800



*Stack (three parts), 2021*  
Concrete, pigment and fabric  
1880 x 320 x 410 mm  
\$6400



*Nonsense, 2021*  
Concrete, pigment, twine  
310 x 230 x 380 mm  
3200



*Mantis, 2021*  
Concrete, pigment, twine and nail  
2300 x 1730 x 1710 mm  
NFS



*Gossip, 2021*  
Concrete, pigment, fabric and board  
710 x 540 x 200 mm  
\$3800



In Library:

*Spider, 2020*  
Concrete, pigment and twine  
2760 x 300 x 160 mm  
\$5200

Wellington-based Isabella Loudon is rapidly carving space as one of New Zealand's most original and accomplished emerging artists since graduating BFA from Massey University in Wellington in 2016. Originally scheduled to present her first project in Auckland at the gallery in September 2020, due to Covid delays that was pushed back to February 2021. Meanwhile, she presented the solo project wastelands at Te Tuhi's Papatūnga in Parnell in November 2020; prior to which she presented solo exhibitions Labyrinth (2018) at The Dowse Art Museum, Wellington; disintegration loops (2018) and new narcissisms (2019) at Robert Heald Gallery, Wellington; a project at Auckland Art Fair (2018); and major installations in group exhibitions The Tomorrow People at Adam Art Gallery in Wellington (2017) and Unravelling at City Art Gallery Wellington (2019).

Loudon's final installations and discrete objects are striking multi-media works that yet inhabit their environment completely naturally. Loudon plays with duality: twine will be dipped in thin concrete, soft rubber tubing will be pierced with wire, a steel grid may hang gently from the ceiling. Through this interplay, a conversation occurs between usually dichotomous states of being: tender versus rough, industrial versus domestic, structural versus freeform. This consistent exploration of fragility and precarity in Loudon's thought-provoking work forces us to consider the precariousness of being and perception. Preferring not to provide any specific reading for her art, Loudon's potent work nevertheless demands the audience ponder its meaning through the visceral emotions it evokes.