

APATHY
FOR
THE
SETTING
SUN

10 APRIL – 8 MAY 2011

JOSHUA WEBB

www.joshuawebb.com.au

Captain of your soul. 2011

6 minutes

Edition of 3

Looped high definition digital film & sculptural installation

Sculptural version, 300x300x800mm (LxWxH) (fire, candles, Duct tape and a urethane arm)

\$1000

Flat Screen kindly sponsored by Surround Sounds, 83-85 Stirling Highway, Nedlands, WA 6009 phone 9389 6900

The looped six-minute high definition digital film **Captain of your soul** (2009) is my own attempt to activate a contemporary vanitas motif and capture its diffused time. The terror of time within the work is made present initially within the entropic nature inherent to the decomposing materiality within the sculpture itself. An economy of materials, fire, candles, duct tape and a cast urethane arm is transformed into a glistening balkanized abstraction of a chandelier, spinning towards entropic collapse within a black void. The human bodies decay, its pending death is personified within the pieces melting rigidity and within its initial state of bricolaged imperfection as a chandelier composed from sculptural debris.

0.146 kilograms. 2009

100x150cm (WxH)

Watercolour.

\$ 2400

0.146 kilograms. 2009 recounts my autobiographical journey within the United States, mapping my social interactions through a growing collection of currency, predominately one-cent coins. Essentially this growing pile and heavy pockets of essentially valueless coins became the physical weight of my daily exchanges. This experience was uniquely American to me as Australia discontinued the use of one and two cent pieces in 1991. The coins having little to no monetary value seemed to represent the American class system, as the middle and upper classes would have no need to amass this worthless weight. Only the poorer or working classes are burdened to need to bear this weight as penance for their social inadequacy... their status.

APATHY FOR THE SETTING SUN. 2011

1x 1 x 2.m (LxWxH)

Edition of 3

Cast plastic unions, gradient vinyl, sep-down transformer and fluorescent lights

\$ 4500

APATHY FOR THE SETTING SUN, 2011 – refers to the idea that the sun sets over a thousand times a day all over the world. Begging the question whether this nostalgic moment, this constant state of setting could have any significance. This artificial sun represents the centre, the protector, the provider of warmth and life, while simultaneously expressing the latent explosive danger inherent in the technological and eternal hydrogen bomb.

Three Kings. 2011

30x30x120 cm (LxWxH)

Edition of 3

Concrete, plaster (decapitated plastic head of Balthasar) Perspex and chainsaw.

\$ 2600

Balthasar is the name attributed to the Biblical Magi who, as one of the Three Wise Men offered the gift of gold to Christ.

Sunset. 2011

2 OFF 1713x 484x 4mm (LxWxH)

6 OFF 453x484x4mm (LxWxH)

Clear acrylic, light and gradient vinyl – fitted to windows.

\$ 2000

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The Angel of History . 2010

35x35x70 cm(LxWxH)

Edition of 3 (hydro-cal / white)

Edition of 3 (concrete / grey)

Bronze POA

Karl Marx' severed head – White hemihydrate, based stone and concrete.

\$2800

An angel is depicted there who looks as though he were about to distance himself from something, which he is staring at. His eyes are opened wide, his mouth stands open and his wings are outstretched. The Angel of History must look just so. His face is turned towards the past. Where we see the appearance of a chain of events, he sees one single catastrophe, which unceasingly piles rubble on top of rubble and hurls it before his feet. He would like to pause for a moment so fair, to awaken the dead and to piece together what has been smashed. But a storm is blowing from Paradise; it has caught itself up in his wings and is so strong that the Angel can no longer close them. The storm drives him irresistibly into the future, to which his back is turned, while the rubble-heap before him grows sky-high. That which we call progress, is this storm.

Walter Benjamin 1940. Theses on the Philosophy of History

THE MIRROR OF CAPITAL. 2010

1000x2000x12mm (LxWxH)

Laser cut mirrored acrylic.

\$2500

Advanced computer simulation software was employed within the construction of this work to generate a mathematical representation of the exact shatter pattern that would occur if one were to throw a marble bust of Karl Marx 's severed head through a plate glass window.

THE LAW OF DIMINISHING RETURNS. 2010

30x30x85 cm (LxWxH)

Stonecast / carved books and concrete

\$3500

As the revolution is fixed to its axis, the return of the market is eminent. The law of motion demands a diminishing cycle of revolutions, limited by the friction that acts upon the return. This Law of Diminishing Returns could be seen as the alchemic price of utopia: the dramatic consequence of the Soviet Union's creating something (the Eutopia) from nothing (the void that was the radical break from history). For any alchemical equation, that which turns lead to gold, the pursuit of eternal life or even utopia must carry the overbearing, sometimes even apocalyptic, weight of its transaction. The price of impossible exchange is the Devil; one/we must not upset the natural order of things. For instance, consider that gold is the physical index against which all currency is measured. When the production cycle of alchemic gold exceeds its entropic equilibrium, the price of gold plummets and leads to a global economic crisis. Likewise, once the recipe for eternal life goes public, the upward curve of population will demand resources in excess of our planet's supply, the result being an endless existence within a realized hell on earth. The alchemic price of Communism's Eutopia was its eventual disappearance as Otherness within a totalizing market system.

Majesty. 2011

35x35x45cm (LxWxH)

Plastic crown and concrete

\$1000

And, he thought, I know why. They want to be the agents, and not the victims, of history. They identify with God's power and believe they are Godlike. That is their basic madness. They are overcome by some archetype; their egos have expanded psychotically so they cannot tell where they begin and the godhead leaves off. It is no hubris, not pride; it is inflation of the ego to its ultimate – confusion between him who worships and that which is worshipped. Man has not eaten God; God has eaten man.

Rudolf Wegener

(Dick. P.K. 1962. Pg.45)

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The exhibition APATHY FOR THE SETTING SUN is a collection of new works created by artist Joshua Webb during his time at the Rhode Island School of Design (USA) and whilst living in New York city. The title of the show refers to the notion that if the sun sets over a thousand times in a single day all over the world, how and why does this romanticized and deceitfully nostalgic moment have any significance. Collectively these works embody a sense of the Heideggerian poiesis paradigm as form, provoking an alternative model of finality to construct sculptural and filmic containers that nonchalantly provoke a radical dialogue with the devil as they court an alternative model of finality.

Joshua Webb is an Australian born visual artist (1981), who has exhibited across Australia, the USA and Europe. His artistic practice has been in parallel to his academic pursuits; BFA, Curtin University, Australia, MFA – Sculpture, Rhode Island School of Design, USA, and his experience working as an industrial designer for a select group of prototype engineering or technology firms. Webb's practice to date explores the oscillating frontiers of an unknowable thesis in relation to art. The work reflects an ongoing philosophical expedition that transverse a wide selection of meta-data sourced from history, language, culture, politics, technology and capital. With each artistic endeavor Webb embodies theory as form, the resulting sculptural and filmic containers left behind become the debris of an endless philosophical negation.

He has received a number of grants and awards, most notably a Galerie Dusseldorf Scholarship in 2006, an Arts WA fellowship in 2007, the Anne and Gordon Samstag International Visual Arts Scholarships and secondary scholarship in 2008/09 and the Department of Culture and the Arts: Young People and the Arts International Scholarship 2009 and most recently the Rhode Island School of Design Graduate Studies Grant, 2010 – selected by curator Susan Cross, Institute of Contemporary Art, Boston & MASS MoCA, USA. Solo exhibition include the scheduled 2011 show at Galerie Dusseldorf and previous shows; New Violence – Australia (2008) at Galerie Dusseldorf, Australia and New Violence – Prague (2008) at the Meet Factory Gallery, Czech Republic. Notable group shows include Brand New Bag (2010) at Recess INC. Gallery, Soho, NYC, USA, FACE ON THE BARROOM FLOOR (2010) at the Gelman Gallery, RI, USA, PYT: Pretty Young Thing (2009) at the Sol Koffler Gallery, RI, USA, HIJACKED (2008) Australian Centre for Photography, NSW, AUST, New Disorder (2007) at the Ice Cream Factory, Perth, AUST, and BECKON (2006) Perth Institute of Contemporary Art.