

# Memphis Projects

## Opening

Saturday 30th of June 4-7pm

Exhibition: 30th June – 15th July

## DOUBLE OR MAYBE TRIPLE HANDLING

Ryan McGenniskén



"Can't Leave Can't Lose"

Spray Paint and Thread on Canvas

Artist's Frame, Oak

Ryan McGenniskén (b.1985) is a self taught artist, currently working and living in Melbourne.

Ryan McGenniskén works in a variety of materials and processes, constructing paintings made with a minimalist palette, comprised mostly of matte black spray paint on canvas and other non-art materials such as dirt, rust and polyurethane. McGenniskén references a broad spectrum of the bleak and chaotic built up industrial world, with a strong focus on the dark and often overlooked beauty in bad graffiti, oil stains and weather beaten walls.

McGenniskén has exhibited extensively throughout Australia in commercial, artist-run and community operated galleries, showing in both solo and group exhibitions.

## Hours & Info

Thurs – Sun / 12pm – 5pm

or by appointment call:

Joe: 0434 223 537

[memphisgardens.projects@gmail.com](mailto:memphisgardens.projects@gmail.com)

[www.memphis-gardens.com](http://www.memphis-gardens.com)

# Memphis Projects

Memphis Gardens

37 Yarra Street, Abbotsford, 3067

Enter Project Space from Park Street

[memphisgardens@gmail.com](mailto:memphisgardens@gmail.com)

**PRICE LIST >**





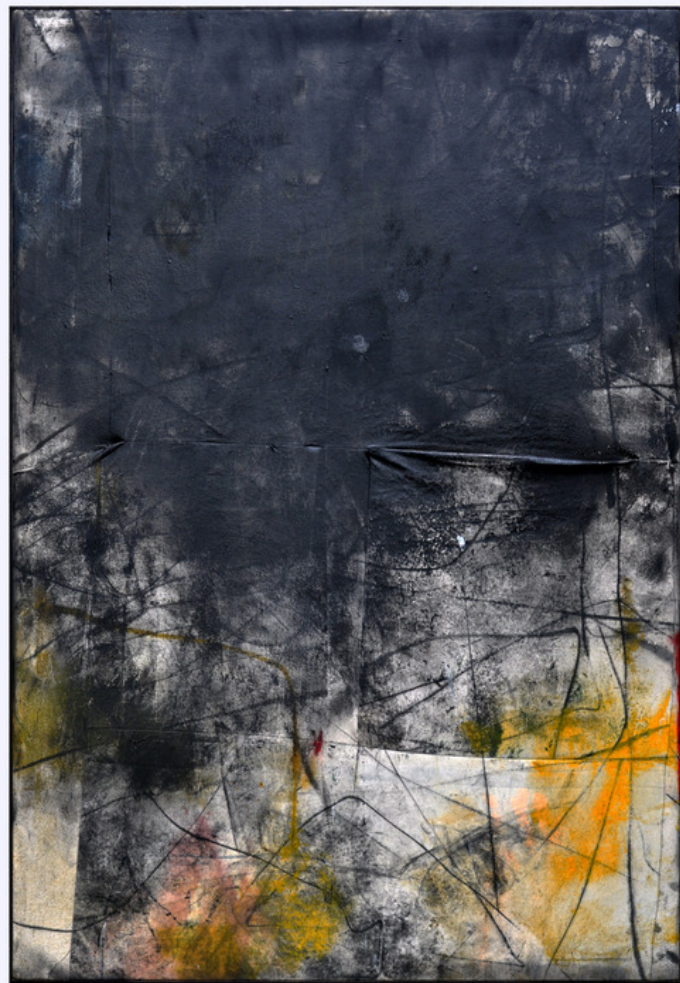
1. Pasta  
Spray Paint and Thread on Canvas  
Artist's Frame, Oak  
124 x 78 cms  
\$1,100



2. Ok Let's Go  
Spray Paint and Thread on Canvas  
Artist's Frame, Oak  
124 x 78 cms  
\$1,100



3. Everything's On Shortage  
Spray Paint and Thread on Canvas  
Artist's Frame, Oak  
124 x 78 cms  
\$1,100



4. Nothin Aint Like Nothin  
Spray Paint and Thread on Canvas  
Artist's Frame, Oak  
179.5 x 124 cms  
\$2,500



5. Can't Leave Can't Lose  
Spray Paint and Thread on Canvas  
Artist's Frame, Oak  
179.5 x 124 cms  
\$2,500





6. Stillage #8  
Acrylic, Dirt and Polyurethane on Canvas  
Artist's Frame, Oak  
125 x 79 cms  
\$1,100



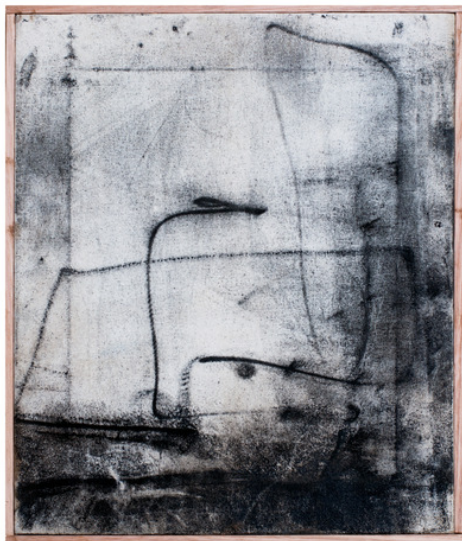
7. Stillage #5  
Acrylic, Dirt, Rust and Polyurethane on Canvas  
Artist's Frame, Oak  
125 x 79 cms  
\$1,100



8. Stillage #7  
Acrylic, Dirt, Rust and Polyurethane on Canvas  
Artist's Frame, Oak  
125 x 79 cms  
\$1,100



9. Stillage #2  
Acrylic, Dirt and Polyurethane on Canvas  
Artist's Frame, Oak  
125 x 79 cms  
\$1,100



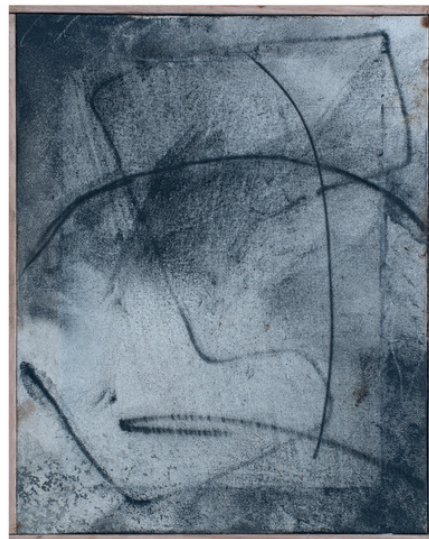
10. (HR) Heavy Rigid #1  
Spray Paint on Canvas  
Artist's Frame, Oak  
42 x 35 cms  
\$400



11. (HR) Heavy Rigid #2  
Spray Paint on Canvas  
Artist's Frame, Oak  
42 x 35 cms  
\$400



12. (HR) Heavy Rigid #3  
Spray Paint on Canvas  
Artist's Frame, Oak  
42 x 35 cms  
\$400



13. (HR) Heavy Rigid #4  
Spray Paint on Canvas  
Artist's Frame, Oak  
42 x 35 cms  
\$400

Without consciously pursuing any major themes, the works for 'Double or Maybe Triple Handling' do have reoccurring ideas that emerge organically to me. Ideas surrounding existence, fragility, perfection, imperfection, identity, and surface are drawn upon. I am always influenced by the decaying world, abandoned buildings or cars, mental institutions, schizophrenia, dirty and out of tune grimy music, prisons and their guests, back alley ways, bleak and vast industrial waste lands, broken guitar strings, broken coffee mugs, broken anything, smashed windows, bad graffiti, skate and BMX culture, seedy whiskey bars, bush fires, car breakdowns, car crashes, bad horror movies, night time, storms, full ashtrays, overflowing garbage cans. The list continues in this vein.

My practice is purely experimental. There's no planning, measurements or prior marks or sketches -my work is built autonomously, by adding and deleting layers with little to no thought about what stays, gets painted over, or completely deleted. I experiment with speed and seek imperfection, intending to defy composition and structure. Chaos. They're either paired back or over painted, cut apart and re-sewn and re-painted. I use a hell of a lot of paint to not have much paint left on the canvas. I kick dirt all over it, rub it in, add rust, scrunch up the canvas and do whatever's necessary to create marks that I would never be able to make consciously. The results often resemble fragments of walls or grounds of bleak industrial wastelands, that reflects where I work full-time, in my day job as a material handler at a large international manufacturing company.

- Ryan McGenniken