

# Leftovers

SANNÉ MESTROM

*Leftovers* is a series of sculptural gestures—or odes—to artists admired or known to Sanné Mestrom, those who have shaped her practice and thinking in profound ways. Through ceramic interventions, Mestrom interrogates the process of art-making, as well as ideas around authorship and value.

8 April to 12 May 2016

OPENING Thursday 7 April 5–7PM

Cover Image: *Dear Mira* (2015) Terracotta, ft. Mira Gojak's Copper piping and spray paint.  
All images and text courtesy of the artist and Sullivan+Strumpf, Sydney.  
The artist would like to acknowledge all of the contributing artists for their generosity and support of this project.



## PROJECT SPACE/SPARE ROOM



RMIT Building 94: 23–27 Cardigan Street, Carlton, VIC, 3053 MANAGED BY RMIT School of Art  
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Sanné Mestrom's work is always in some way reflexive, whether addressing process, art history, appropriation, authorship, authenticity or questions of value. In essence, her practice is largely *art-about-art*.

Mestrom's practice looks into the lives of art historical objects and images to see how they are always tied to their framing devices: cultural, curatorial and art historical, as well as physical.

As an extension of this trajectory, she has developed a recent body of work drawing on the practices of contemporary—rather than historical—artists that have had a major impact on her art practice.

The works in *Leftovers* are gestures—odes—to artists she has known personally or admired from a distance. Artists who have influenced her or shaped her practice and/or thinking.

In this body of work Mestrom has reached out to a myriad of artists—cap in hand—to ask if they might be able to offer some scrap from their studio floor. She soon realised that it was the *provenance* of the 'leftover' that most compelled her. These weren't just any old scraps; they were a material record of an artist's editing process. By being selected, each remnant was immediately *unrejected*, imbued with new value. They became great again—full of potential—picked up off the floor as 'nothing' and handed over as 'something'. It is these arbitrary fragments that have become the templates for her

new sculptures, further extend the ways in which a byproduct of a process can become a blueprint for a work.

Mestrom 'completes' each work by presenting the collected remnant on a pedestal with a ceramic intervention. Each configuration is a series of discrete formal relationships between form, texture, tone, line and light. These abstract arrangements follow the unique silhouette and irregularly shaped contour of each 'found' object—a positive form for each cast-out negative—a home for each scrap.

But beyond these material and formal considerations, and perhaps more importantly, each artwork denotes a relationship between two artists. In this respect, *Leftovers* is transaction: a request which is (sometimes) followed by an offering. The works—which include the catalogue of letters that helped to form the project—are a sequence of (at times intimate) exchanges between artists, friends, curators and gallerists. These works reveal the sometimes effortless and sometimes fraught connection between things: between a ceramic form and an oddly molded extrusion; between an artist and an art world; between countries, cultures and individuals.

Collectively, *Leftovers* captures the most significant of Mestrom's lived art-experiences. The work is a physical trace of the forces which formed and shaped her practice and life. They are an embodiment of her encounters.

They are a self-portrait, of sorts.

Sanné Mestrom's practice draws on 20th century iconic modernist works to explore the psychological, emotional and cultural significance attached to them. She considers how these objects are accorded value, how they are always tied to their cultural and art historical contexts and how they may become substitutes for particular values or beliefs. Mestrom holds a PhD in Fine Art (2008) and a Graduate Certificate in Public Art (2011), both from RMIT University. She was a studio artist at Gertrude Contemporary in 2010–11 and has also held residencies in Mexico City (2010) and Seoul, South Korea (2001). Recent solo exhibitions include: *Weeping Women*, Ian Potter Public Sculpture Commission, Monash University Museum of Art, Victoria (2014); *The Internal Logic*, West Space, Melbourne, and La Trobe Regional Gallery, Victoria (2013–14). Selected group exhibitions include: *2015 Sidney Myer Fund Australian Ceramic Award*, Shepparton Art Museum, Victoria (2015); *Never-Neverland*, Roslyn Oxley 9, Sydney (2014); *NEW13*, ACCA, Melbourne (2013); and *Future Primitive*, Heide Museum of Modern Art, Melbourne (2013–14). Mestrom was born in the Netherlands in 1979, moved to New Zealand in 1983 and currently lives and works in Victoria.



**Leftovers**  
Pigmented Styrofoam (Claire Lambe)  
Cast pigmented polyurethane resin (Hany Armanious)  
Epoxy resin and oil (Julian Holcroft)  
Found ceramic (Bill Sampson)  
Pewter (Susan Jacobs)  
Paper, 180gsm (Daniel von Sturmer)  
Found photographs (Scott Jackson)  
Paper, 80gsm (Elizabeth Newman)  
Graphite & resin (Susan Jacobs)

