

# Lost Article

## Visual Arts Gallery

George Martin is “constantly refining elements of ideas” when he works. But in his show this fortnight, he said he is “recollecting some things that I may have missed and lost along the way.”

Composed of paintings and large sculpture installations, *Lost Article* delves into childhood memories, street scenes and political statements. Contrary to what the artist’s words may imply, the pieces are not a random group of leftovers, but carefully thought-out works that use satire, humour, and sometimes nonsense, to make sense of experiences and ideologies.

Perhaps the most charming installation is “Drizzling Memory”, which places a small army of green cats with holographic spots around a lit-up steel bed. “I’m fascinated by cats – by their appearance in folklore and superstition,” explains Martin, “and the steel bed to me signifies mysterious childhood memories hiding underneath ...

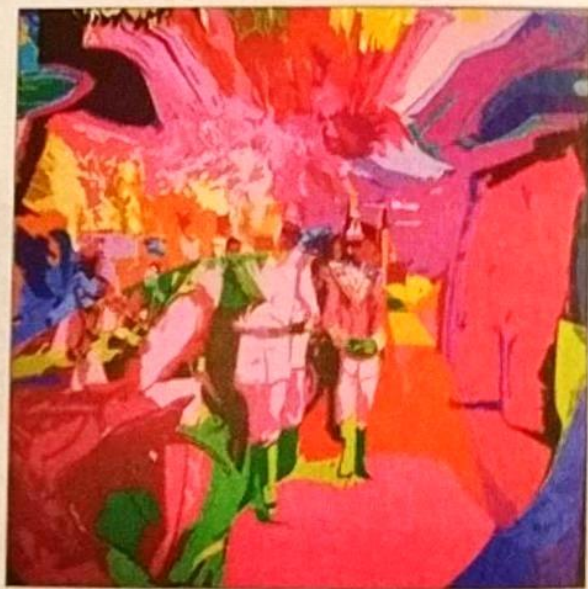
these images haunt me.”

A no-less whimsical, but perhaps more existential experience is captured in “The Concave Breath”. A figure reminiscent of Auguste Rodin’s “Thinker” in glittering black silicone and fibreglass crouches before an open umbrella of the same material. On the outside of the umbrella are embossed permutations of the phrase “That is nonsense, he said”, and the installation also incorporates a tube-lit dish. Another sculpture, “Blind Lead the Blind” – after Pieter Bruegel’s work of the same name – is a self-portrait in six figures of the artist with a cane, stumbling over himself.

Martin’s paintings are explosions of neon colour across canvas, warped views of urban scenes, migrant workers, policemen and the like. The use of colour here is less restricted than in his sculptures, but is still balanced very carefully. “I was always fascinated with warm and cool colours,” Martin says. “But in college I was

told not to colour my sculpture to emphasise the form and mass.” This advice went out the window when Martin discovered colourful primitive and folk art in his studies, and thus realised the “symbolism of colours”. He soon began using colours in his sculptures as well.

Though this sometimes makes for quite goofy-looking sculptures (a pink polka-dotted table with a banana on it), Martin explained that his works “just give a platform to the viewer – they can read it on their own level.” SS



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