



Title: *Everything in Its Right Place*

Material: marble resin with gold leaf

Size: 6 x 6 x 6 cm

Year: 2022

Previously exhibited: AIR Open VR show (2023)

Prelude to Space (2022)

everything you touch touches you back (2022)







*Everything in Its Right Place* is a rubik's cube made of knuckles; a fist deconstructed, or a knotted grip of hands. It plays with the idea of trying to assemble one's body in just the right way, following the correct sequence of twisting and folding, cracking one's way into a satisfying completion.

My work stands in a long line of reverberations of Classical art which regularly resound throughout history – during renaissance, then again at neoclassicism – a legacy of tradition from which our western understanding of sculpture as a medium originates from, and which all contemporary sculptors still grapple with in their work – whether by imitating it, reinventing it, or rejecting it.

In my work, I am preoccupied by the human form. I am interested in the unclear boundaries of our bodies, as they are felt, rather than seen from the outside. I deal with themes of embodiment and disembodiment as I explore the question of where do we exist in relation to the space and each other. I employ these bodily metaphors as a way to discover more about human perception and experience.

*Everything in Its Right Place* echoes the traditions of Classical Roman sculpture in its form while imbuing it with a new meaning, following the footsteps of contemporary artists such as Michelangelo Galliani or Rachel Kneebone. Formally, it imitates the traditional materials and approaches – the concern with realistic human form, the search for beauty, the use of gold leaf (many Roman sculptures used to be gilded) and marble (in a form of a casted powder rather than carved stone in order to retain its nearness to life).

However, while the Classical statues celebrated a body that is complete, my sculpture is a collection of fragments. It doesn't represent the body in its entirety, perfect and easily understood, with clear edges, but as coiled, messy, trying to solve itself, putting itself together. It represents an internal state rather than the other's gaze on the body. In a paradoxical twist, now from the distance of two millennia and an equally long process of weathering, most of the Roman statues we see at the museums are missing parts, and we've started to perceive ancient sculptures as fragmentary. These missing pieces are often hands, in particular fingers, and I like to think of my sculpture as a reimagining of these broken-off fingers, tightly holding onto each other, attempting to make sense of their place in the world.





STELA BARBORA BRIX  
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## EDUCATION

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- 2020 – 2022      MFA FINE ART, Goldsmiths, University of London, UK
- 2016 – 2020      BA FINE ART (Hons), Newcastle University, UK  
University of Newcastle, Australia, semester abroad (2019)

## PORTFOLIO

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Website: <https://stelabrix.com/>

Instagram: [@stelabrix](https://www.instagram.com/stelabrix)

## EXHIBITIONS

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- 2024    *Salon*, Art Bypass Gallery, London
- 2023    *her performance is taking place at the beginning and end of the world*, The Art House, Wakefield
- 2023    *AIR Open VR show*, AIR Gallery
- 2023    *Portfolio: Rising*, Turner Contemporary, Margate
- 2022    *Prelude to Space*, Stokey Popup, London
- 2022    *everything you touch, touches you back*, Degree Show, Goldsmiths, London
- 2022    *Under One Roof*, Great North Museum: Hancock, Newcastle upon Tyne
- 2021    *Come Closer, Stay Away*, Goldsmiths studios, London
- 2021    *Pieces of Them Have Been Left All Over*, AMP Gallery, London
- 2020    *Newcastle University Virtual Degree Show*
- 2019    *Interim*, Project Space, Newcastle
- 2018    *Your Space*, Ex Libris Gallery, Newcastle
- 2017    *Saga*, Tyneside Cinemas's POP UP Film School, Newcastle

## COMMISSIONS

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- 2019    installation *Bleeding* for the exhibition *Response* at Hunter Region Botanic Gardens (Newcastle, Australia), reviewed in Newcastle Herald
- 2018    sculpture *Ready-Aim-Flower* for the exhibition *Dreamed about the flowers that hide from light* at Lindisfarne Castle, commissioned by the National Trust as a part of Trust New Art program

## RESIDENCIES

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2019 artist residency with Allenheads Contemporary Arts

## PROFESSIONAL EXPERIENCE

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2022 – present **SCULPTOR'S ASSISTANT** for Ben-David Zadok, Zadok Studio Ltd., London

- Creating intricate aluminium sculptures based on Zadok's drawings from the conception to completion; preparation of surfaces, tracing and interpreting the drawings, adding supporting structures, cutting, filing, building stands, spray-painting.
- Producing sculptures for the installation *People I Saw But Never Met* as well as for the new series of *Blackflowers* that are being exhibited internationally, most recently in Japan, Italy, USA and Israel.
- I made artworks specially commissioned by various institutions and private collectors.
- Some of the sculptures I produced can be seen in the online portfolio: <https://www.zadokbendavid.com/people-i-sawbut-never-met>

## VOLUNTEERING

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2018 **TRUST NEW ART VOLUNTEER**, National Trust, Lindisfarne Castle, UK

- Supported the installation of Anya Gallaccio's *Dreamed about the flowers that hide from light*; conducted research into the context of the artwork, contributed written text, and photographically documented Gallaccio's creative process.
- Made the sculpture *Ready-Aim-Flower* as a part of the exhibition, creatively responding to Gallaccio's work and the history of Lindisfarne castle.

## AWARDS

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2020 Goldsmiths Excellence Fee Waiver

2017 Newcastle University+ Award