

Title: Everything in Its Right Place Material: marble resin with gold leaf

Size: 6 x 6 x 6 cm Year: 2022

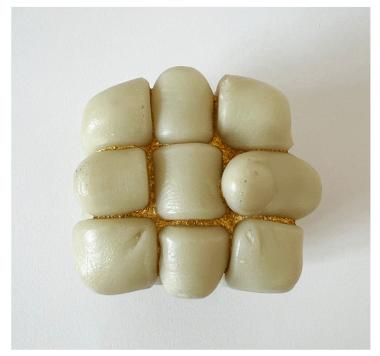
Previously exhibited: AIR Open VR show (2023)

Prelude to Space (2022)

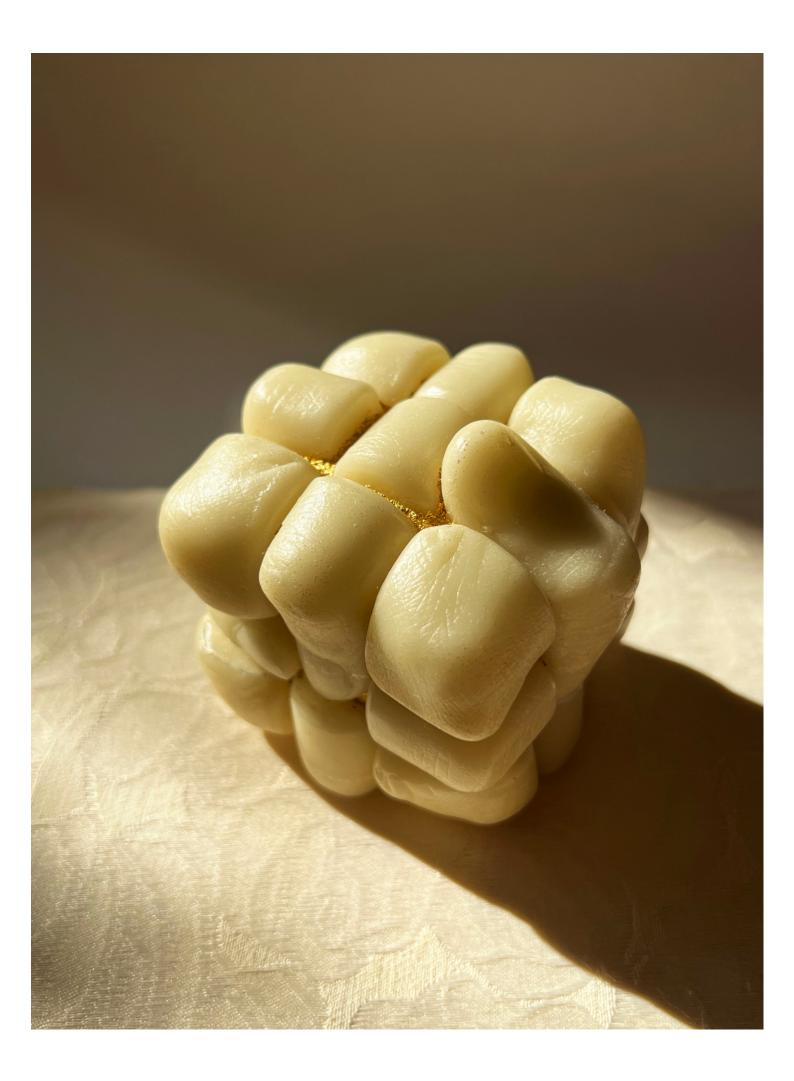
everything you touch touches you back (2022)











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 00421903051534

## **EDUCATION**

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**

Website: <a href="https://stelabrix.com/">https://stelabrix.com/</a>

Instagram: @stelabrix

## **EXHIBITIONS**

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**

- 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**

2019 artist residency with Allenheads Contemporary Arts

## PROFESSIONAL EXPERIENCE

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.
- o 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**

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 Gallacio's creative process.
- Made the sculpture Ready-Aim-Flower as a part of the exhibition, creatively responding to Gallacio's work and the history of Lindisfarne castle.

### **AWARDS**

2020 Goldsmiths Excellence Fee Waiver

2017 Newcastle University+ Award