

Georgia Spain's 'Why not, what if, could it be?' at Tolarno Galleries captures the traces of human experience through sculptures and abstract paintings that pulse with life, yet feel haunted by absence.

Her sculptures, like 'The Hunch' and 'The Stretch', are assembled from recycled materials-stockings, rags, and remnants of Spain's own clothing-symbolising reuse and regeneration. They reflect how we present ourselves to the world: pieced together, a patchwork of identities shaped by experience. The empty spaces within these figures suggest a disconnection, as if their souls have been drawn out, leaving only the physical form-the shell of what once was. It's a powerful metaphor for the fragility of existence, where what remains of us is both tangible and elusive.

Spain's experimental process-transforming studio detritus into something new-invites viewers to imagine possibilities beyond the surface.

The cohesion of bold colours and fluid movements in her paintings mirrors this sense of transformation, capturing moments of transition that resist definition. The abstract figures in her paintings feel both familiar and alien, as though glimpsed in a dream. Their fluidity suggests constant change, as if they are in the process of becoming something else.

Spain explores how we present ourselves to the world-our personalities, bodies, and experiences-and how these facets shift over time. While her figures are fragmented, there's also a sense of unity, an acknowledgment that everything is interconnected, from the materials she uses to the emotions she evokes.

'Why not, what if, could it be?' invites us to embrace ambiguity and explore the unknown. It raises lingering questions:

How much of ourselves do we leave behind in the spaces we inhabit? How can we be transformed and reimagined? This exhibition offers a profound meditation on presence, absence, and the possibilities of becoming.

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