

nanda\hobbs

MITCHELL
FERRIE

Opening Old Wounds



28 JULY — 13 AUGUST, 2022



Mitchell Ferrie
Opening Old Wounds

I find it hard to focus looking forward. So I look backward.
— Iggy Pop

Beneath the devil-may-care veneer, Mitchell Ferrie is ruled by passion. He has worn and inked many skins: lover, craftsman, rock and roll singer, friend, ratbag, artist. He has thrown himself at life, hard.

Once in a while, as the years pass, he has paused a moment to look back on where he's been, skins shed and unshed. And now, he has turned his hand to the task, bringing together the past and the present, the physical and emotional worlds.

Three stone blocks sit in the gallery as in a forest. Roughly hewn like great trees, an axe embedded in each like the sword in the stone, they bear the scars of human acts. Something has happened here. Bodies have been in motion. Acts have played out.

A little further, a dark room. A single axe is in the centre of the room, awaiting a hand. In the facing wall, a dozen smaller hatchets of unlike shapes embedded as if flung. Everywhere there is action, the traces of stone hewn, of tools and hands.

In contrast to the cool perfection of geometric forms that made up his last show, in *Opening Old Wounds*, the artist is everywhere. These works are not objects, they are traces. Battle scars. This is memetic purging, a gallery of horcruxes. Encased in every piece of stone is a piece of life, captured and released. Let go.

We all have our axes to grind (sorry Mitch, couldn't resist). Ideas we have about ourselves. Things we said and did. People we hurt and were hurt by. Squandered opportunities. Calamities. Disappointments and deaths. Common heartbreaks. Petty crimes.

Some we carry with us a long time. Wisdom is knowing when to release them -when to throw them away, and at what.

Good sculpture is always about the body, whether felt in its absence - an unworldly perfection of pure form - or in its inescapable presence - the action of life contained within. *Opening Old Wounds* is inseparable from its artist's life.

We bear witness. Artfully carved stone that holds past lives so the body no longer needs to. Stone that holds so that we may release.

Kate Britton
July 2022





TOMBSTONE 1

2022

Bianca Cararra marble, Black granite
H135 x D24cm x W27cm



TOMBSTONE 2

2022

Bianca Cararra marble, Black granite
H135 x D24cm x W27cm



TOMBSTONE 3

2022

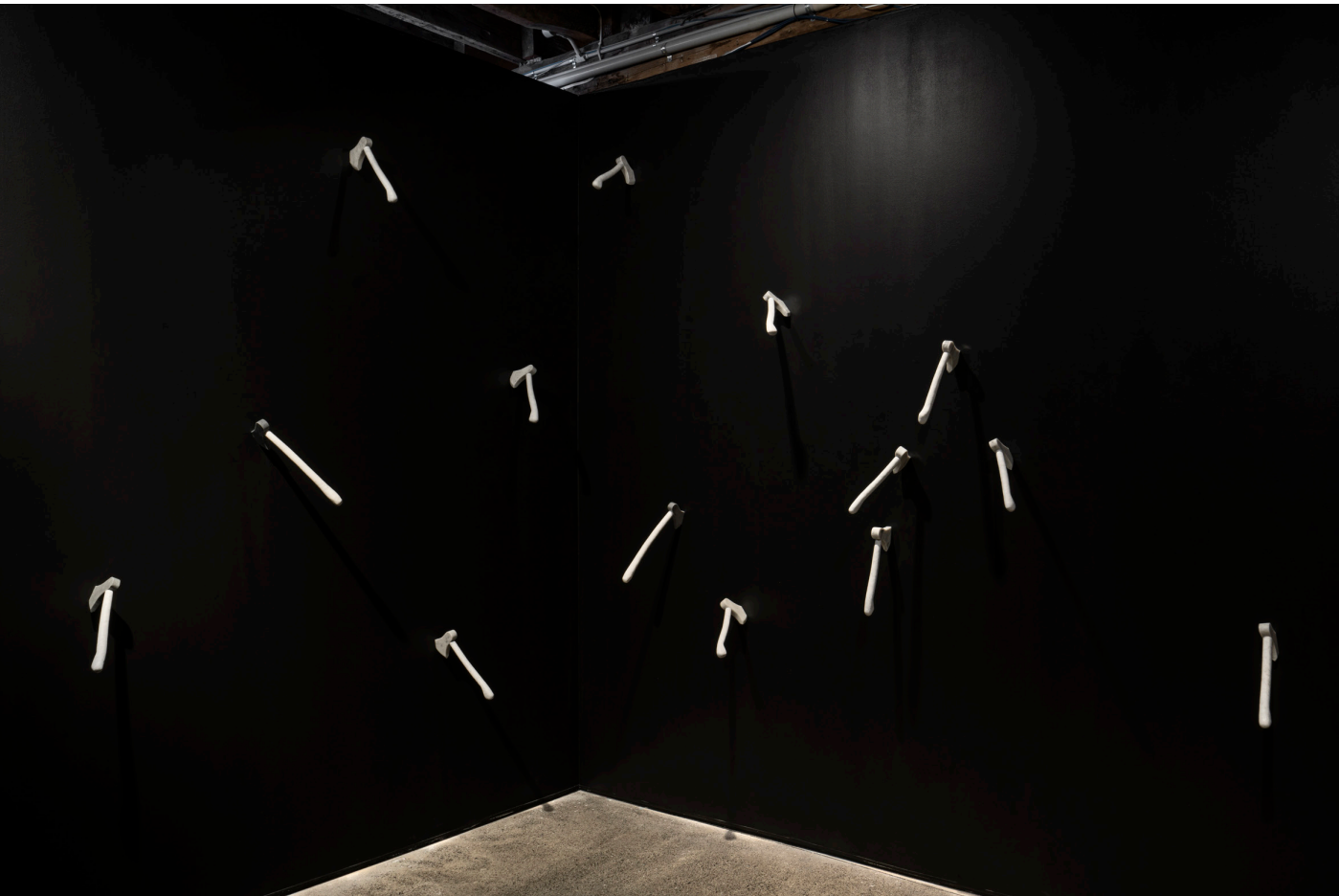
Bianca Cararra marble, Black granite
H90cm x D23cm x W24cm



TOMBSTONE 4

2022

Bianca Cararra marble, Black granite
H90cm x D23cm x W24cm



INSTALLATION PHOTO



INSTALLATION PHOTO





TOTEM 1

2022

Bianca Cararra marble, Bardiglio marble
H44cm x D29cm x W3.5cm



TOTEM 2

2022

Bianca Cararra marble, Bardiglio marble
H44cm x D29cm x W3.5cm



TOTEM 3

2022

Bianca Cararra marble
H38cm x D31cm x W3.5cm



TOTEM 4

2022

Bianca Cararra marble
H38cm x D31cm x W3.5cm



TOTEM 5

2022

Bianca Cararra marble
H38cm x D31cm x W3.5cm



TOTEM 6

2022

Bianca Cararra marble
H38cm x D31cm x W3.5cm



TOTEM 7

2022

Bianca Carrara marble
H38cm x D31cm x W3.5cm



TOTEM 8

2022

Bianca Cararra marble
H38cm x D31cm x W3.5cm



TOTEM 9

2022

Bianca Cararra marble
H38cm x D31cm x W3.5cm



TOTEM 10

2022

Bianca Cararra marble
H38cm x D31cm x W3.5cm



TOTEM 11

2022

Bianca Carrara marble
H38cm x D31cm x W3.5cm



TOTEM 12

2022

Bianca Cararra marble
H38cm x D31cm x W3.5cm



TOTEM 13

2022

Bianca Cararra marble
H38cm x D31cm x W3.5cm



TOTEM 14

2022

Bianca Cararra marble
H38cm x D31cm x W3.5cm

MITCHELL
FERRIE

Artist's CV



OPENING OLD WOUNDS

28 July — 13 August, 2022

Opening Drinks

Thursday 28 July, 6–8pm

Artist Talk

Saturday 30 July, 11am

12-14 Meagher Street
Chippendale \ Sydney

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