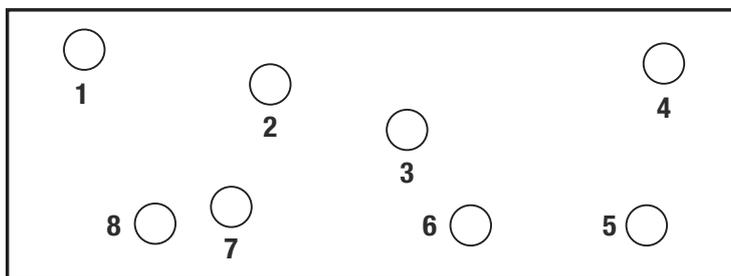


ANDREW VARANO

18 OCTOBER – 22 NOVEMBER 2013



1. Skeleton and Mending Wall 2013

balsa wood, acrylic, enamel
42 x 60 x 30 cm
\$650

2. Bust 2013

brass, enamel, glass
30 x 45 x 30 cm
\$530

3. Propped Skeleton 2013

balsa wood, acrylic, enamel,
gym mat, timber, epoxy resin
48 x 29 x 31 cm
\$620

4. Weight Tree (2) 2013

Tasmanian oak, enamel
33 x 44 x 30 cm
\$550

5. Raised Verticals 2013

brass, enamel, glass
32 x 32 x 31 cm
\$530

6. Weight Tree (3) 2013

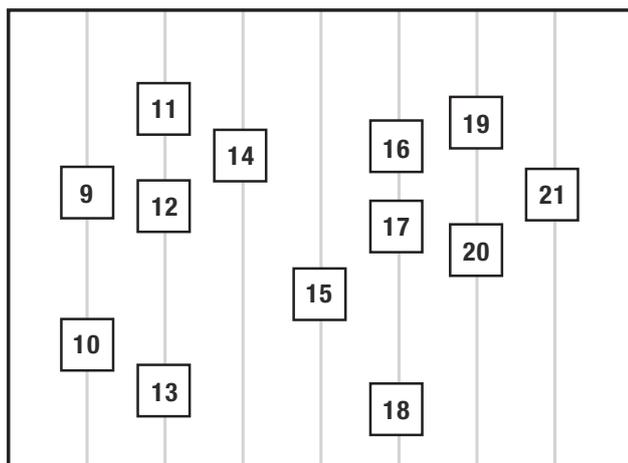
Tasmanian oak, enamel
43 x 39 x 21 cm
\$550

7. Skeleton Pair 2013

balsa wood, acrylic, enamel
35 x 42 x 20 cm
\$490

8. Weight Tree (1) 2013

Tasmanian oak, enamel
40 x 40 x 31 cm
\$550



Each work is pencil on archival paper, 43 x 33 cm
(Works 10 and 17 are pencil on archival paper, 33 x 43 cm)

9. Final Shavasana (4) 2013 \$480

10. Final Shavasana (5) 2013 \$480

11. Final Shavasana (6) 2013 \$480

12. Final Shavasana (7) 2013 \$480

13. Final Shavasana (3) 2013 \$480

14. Final Shavasana (2) 2013 \$480

15. Final Shavasana (8) 2013 \$480

16. Final Shavasana (9) 2013 \$480

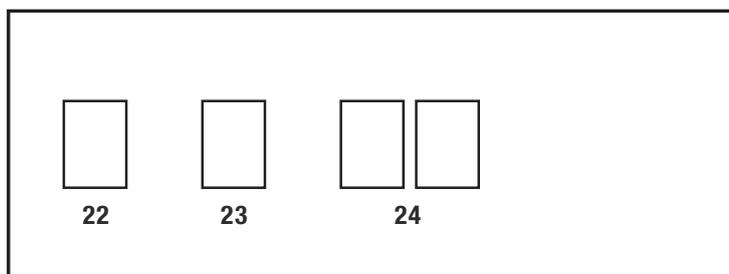
17. Final Shavasana (1) 2013 \$480

18. Final Shavasana (10) 2013 \$480

19. Final Shavasana (11) 2013 \$480

20. Final Shavasana (12) 2013 \$480

21. Final Shavasana (13) 2013 \$480



22. Mirrored Wall 2013

photographic print, acrylic, enamel, balsa wood, pins
86 x 58 cm
\$1400

23. A Marked Reduction in General Anxiety 2013

photographic print, acrylic, enamel, balsa wood, pins
86 x 58 cm
\$1400

24. Common Moods 2013

photographic print, acrylic, enamel, balsa wood, pins
86 x 58 cm, each panel (diptych)
\$2500

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FINAL SHAVASANA

What the body needs is reasonably straightforward but the mind is another matter. The body responds well to structured movement, to repetition within reason. The mind does too but it shapes itself in different ways and sometimes needs to wander, free. Getting the body and the mind to cooperate in pursuit of improvement can be difficult. In exercise focussed on the body – the lifting of weights, holding of poses, treading of mills – the mind is left to its own devices or required to make itself scarce. Perception games, memory challenges and other activities that build the mind tend to reduce the body to a pair of eyes. Either side of the coin tends towards a sense of ‘disembodiment’ – a disengagement between body and mind.

Disembodiment is an odd proposition: where does the mind *go*? Where *can* it go, beyond its home in our heads? Discussing the body and the mind as separate entities is already somewhat problematic. This relationship – in which a more troublingly abstract and decidedly metaphysical ‘spirit’ is sometimes the third wheel – has spilled plenty of ink over the long history of western philosophy; splits and reunions are soap-operatic in quantity, and that’s just in the sector concerned with rationality and logic. Throw those out the window and the word becomes even wilder in its associations, conjuring all kinds of projections, ghosts, and astral travellers.

Andrew Varano’s *Final Shavasana* explores a number of relationships between and means of experiencing embodiment and disembodiment, suggesting that structured movement and repetitive activity produce either an intense focus or zen-like detachment. Sculptures and drawings deliberately confuse the apparatus of physical and mental workouts. Objects reference exercise equipment that is activated by the body but are also abstractly figurative, imperfectly linear bodies with new-agey auras that shift in colour that provokes perceptual recalibration. Life drawing, an exercise requiring the cooperation of eyes, hand and mind, produces figures that recall both yoga poses and classical sculpture. Arrangements of shapes on flat, floral planes could be plans for obstacle courses, incomplete puzzles or abstract compositions to be used as springboards into contemplation.

The exhibition and its central work, in which an open sculptural framework supports a series of ethereal figurative drawings, are titled after a simple but important position in the yoga repertoire. The *Shavasana*, also known as the ‘corpse’ position, involves lying prone and focussing on the action of breathing, allowing bodily tensions to be identified and released.

The pose in some ways demonstrates the contrast between workouts focused on aesthetic and bodily performance and the more holistic approach of yoga. Each method of movement is, however, individually and inwardly focussed, even though they might be performed in groups. If structured movement can refocus the relationship between mind and body, it can also mediate the relationship between the self and others.

The ‘mediation’ of our lives, our relationship with others and ourselves might at one end of the spectrum suggest a lack of personal agency or imposing restraint, just as complete focus might suggest neurotic tendencies and ‘disembodiment’ a ghost-like nonexistence. The *Shavasana* provides other possibilities. Yoga practice introduces the body to new ‘neuromuscular’ information; the final pose allows that information to be processed and for the body and mind to pause and be ‘reset’: to rise from it better equipped to deal with the external noise and stresses of the world.

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