



**Renee Kire | *Any way, shape or form***

**2 June - 1 July 2023**

## ABOUT THE EXHIBITION

**Exhibition Dates:** 2 June - 1 July 2023

**Artist Talk:** Saturday 3 June, 4-5pm

**Opening Event:** Saturday 3 June, 5-7pm

**Exhibition essay text by Taylor Hall**

**Onespace Gallery Hours:** Wednesday to Friday 10am – 5pm | Saturday 11am – 5pm, after hours by appointment.

**Gallery Contact:** (07) 3846 0642 or [info@onespace.com.au](mailto:info@onespace.com.au)

---

Onespace is excited to present *Any way, shape or form*, a vibrant exhibition of new sculptures by Renee Kire.

Renee Kire is an early career artist who primarily uses installation and sculpture to revise the Minimalist agenda from a feminist perspective. Kire has completed a Bachelor of Fine Arts with Honours (Queensland College of Art, Griffith University, 2022) and has presented her work in spaces such as the Perth Institute of Contemporary Arts, Buxton Contemporary, Metro Arts and Outer Space.

Catalogue Essay writer Taylor Hall states:

“Employing the aesthetic simplicity of Minimalism, Renee Kire’s exhibition *Any way, shape or form* explores playful cognitive-learning foundations to reconsider our experience with art and space. Her vibrant geometric sculptures invite visitors into a lively and embodied installation, transforming Onespace into a conceptual playground. Kire’s work teaches us that play, exploration, and imagination without a practical purpose are perhaps more critical to society—adults and children alike—than ever before.”



Photo: Louis Lim. Image: Renee Kire, 2023. Image courtesy of the artist and Onespace.

Renee Kire is a sculptor and installation-based artist working in Brisbane, Australia. As a recent honours graduate from the Queensland College of Art, she has exhibited across Australia in several Art institutions including PICA, Buxton Contemporary, and Metro Arts.

Renee's artistic practice focuses on challenging the traditional notions surrounding minimalist sculpture. Through patternation, adaptability, and evidence of the handmade, she uses material investigation to reject the static qualities of conventional sculpture, creating unstable configurations with a touch of femininity.

By referencing overlooked figures from art history, particularly women from the minimalist movement, she aims to emphasize the historical gender imbalance in the art world. This context is important in her work, reflecting an interest in modern composition, architecture, and minimalism in a way that embraces flexibility and responsiveness to one's surroundings.

Renee shares both European and Maori cultural heritage.

# Renee Kire

**Any way, shape or form**

**2 June - 1 July 2023**

Do you remember Grimm's building blocks? Those brightly painted wooden shapes, presented in neat, tessellated configurations. There is something so particular about the memory of innocent play elicited by those objects. The giddy tensivity of assembling the blocks up, higher and higher, only for them to tumble to the ground in a rush of hollow clunks. You might have erratically mix-and-matched their vibrant, rainbow colours, or inquisitively investigated their curves, corners and gaps to find two shapes that slid satisfyingly into one another. Although these simple wooden shapes appear as a naïve cornerstone of human development, they speak to a pervasive truth: the impulse to explore form, colour, and shape without practical purpose expands our ability to conceive and perceive the world around us.

Employing the aesthetic simplicity of Minimalism, Renee Kire's exhibition *Any way, shape or form* explores this playful cognitive-learning foundation to reconsider our experience with art and space. Her vibrant geometric sculptures invite visitors into a lively and embodied installation, transforming Onespace into a conceptual playground. Rousing childlike curiosities, the exhibition guides us to revisit that formative space of interaction, learning, play and possibility.

Kire's approach to Minimalism remains equally aware of how it physically exists in the ether as it does in the canon of art history. The artist denies the movement's masculine notion that the art object must remain empty and straightforward, or as the influential American Minimalist painter Frank Stella bluntly describes, "what you see is what you see".<sup>1</sup> Motivated by the legacy and practice of female pioneers of this 1960s movement, Kire creates objects that respond to and resurface the overlooked achievements of these artists. By merging Anne Truitt's sympathy of colour with Carmen Herrera's tension of form and Judy Chicago's material sensitivity, the artist tugs on these feminist narratives with admiration and homage. The release of these historical dialogues demarcates Kire's artmaking practice as a challenging of gendered aesthetic traditions of art, both past and present.

Theorist Anna Chave argues that if Donald Judd's work was a person, "they would be described as the proverbial strong, silent type".<sup>2</sup> Following this anthropomorphic exercise, Kire's work could be described as a line of performers eagerly waiting for

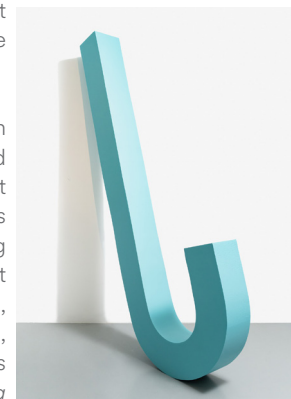
a 'Hairspray' casting call. This portrayal is owed to the exhibition's dynamic forms, subjected to the personality of effervescent colour—an effect that urges you to pull each work out of its passive existence and into the realm of quirky personhood.

Understanding the energy that colour affords the form of an artwork, the artist confesses that her selection process, although initially led by a select pastel palette, eventually resulted in responding to the aura of a form. Works such as *Sassy Squiggle* make this process undeniably delightful. Snaking its way from the floor and craning its 'neck' toward the viewer, this elongated 'S' is confident and confrontational in its crayon purple coating. This animation of Kire's work extends upon academic Michael Fried's assertion that in the case of Minimalist sculpture, the work of art is simply incomplete without the spectator, confronting us like a "surrogate person".<sup>3</sup>

Like the deception of an optical illusion, each artwork toys with perspective and conflated dimensions, subverting our preconceptions about how objects or materials behave. The artist achieves this effect by what she describes as "working against the materiality of the wood"<sup>4</sup>, contorting it into flexible, warped compositions. Shapes curve, arc, lean and bend throughout the gallery space, treating the audience to a sculpture that squirms away from the expectations of presentation. *Big ol' shape*, a powdery blue form reminiscent of an upside-down candy cane, towers the height of a human, while members of the aptly named 'Offspring' series could comfortably



Renee Kire, *Sassy Squiggle*, 2023, wood and paint, 140 x 104 x 21 cm  
Photo: Louis Lim. Image courtesy of the artist and Onespace.



Renee Kire, *Big ol' Shape*, 2022, wood and paint, 82.5 x 233 x 21 cm  
Photo: Louis Lim. Image courtesy of the artist and Onespace.

# Renee Kire

***Any way, shape or form***

**2 June - 1 July 2023**

nestle into the crook of an arm. Several artworks precariously balance on the architecture of the space or one another, and others seem to defy the gravity of their construction. Employing counteractive techniques that unsettle perspective, Kire urges us to question what we are looking at and the effect of each object's subversion.

Informal artwork arrangements, coupled with the endless possibility of presentation, imbue each work with a sense of limitless interpretation. This idea becomes even more obvious when attempting to understand the familiarity of each form—are they letters? An illegible alphabet? Almost, but not quite. Tapping this inkling right on the nose, Kire entitles a large red arc *What letter am I?* Perhaps it is an unruly 'C' that has taken an unfortunate nosedive? Though one truly cannot be sure, forms and shapes reminiscent of characters remind us that language is an abstract system through which worldviews are shaped and expressed.

*Any way, shape or form* is as much about the human experience as it is about the physicality of sculpture. As its title suggests, it unravels itself to the expanse of possibility. It teaches us that play, exploration, and imagination without a practical purpose are perhaps more critical to society—adults and children alike—than ever before. Despite being set within a milieu plagued by apprehension, the exhibition evokes themes of nostalgia, physicality, materiality and historical revisionism with zeal. Kire confronts the ambiguity of our contemporary experience with the unreserved joy there is in play for the sake of play.

## Taylor Hall

Taylor Hall is a curator, writer, and art consultant based in Meanjin (Brisbane) with four years of experience working with prominent creative organisations and art institutions. Her written work has been commissioned by platforms such as L'oeil de la photographie (France), Outer Space (Brisbane) & Redland Art Gallery.

<sup>1</sup> Susan Best, "Minimalism and Subjectivity: Aesthetics and Anti-Aesthetic Tradition", in *Visualizing Feeling: Affect and the Feminine Avant-Garde* (London: I.B.Tauris & Co Ltd, 2011), 13.

<sup>2</sup> Anna C. Chave, "Minimalism and the Rhetoric of Power," *Art in Modern Culture: An Anthology of Critical Texts* (Harper Collins Publishers, 1992), 271.

<sup>3</sup> Michael Fried, *Art and Objecthood* (Chicago: University of Chicago Press, 1998), 155–156.

<sup>4</sup> Renee Kire, conversation with the author, 17 April 2023.



Renee Kire, *What letter am I?*, 2022, wood and paint, 75 x 15 x 21 cm. Renee Kire, Offspring Series 'Closed Green Big Curve', 2023, wood and paint, 30.5 x 28.5 x 6.5 cm. Photo: Louis Lim. Image courtesy of the artist and Onespace.

**Renee Kire**

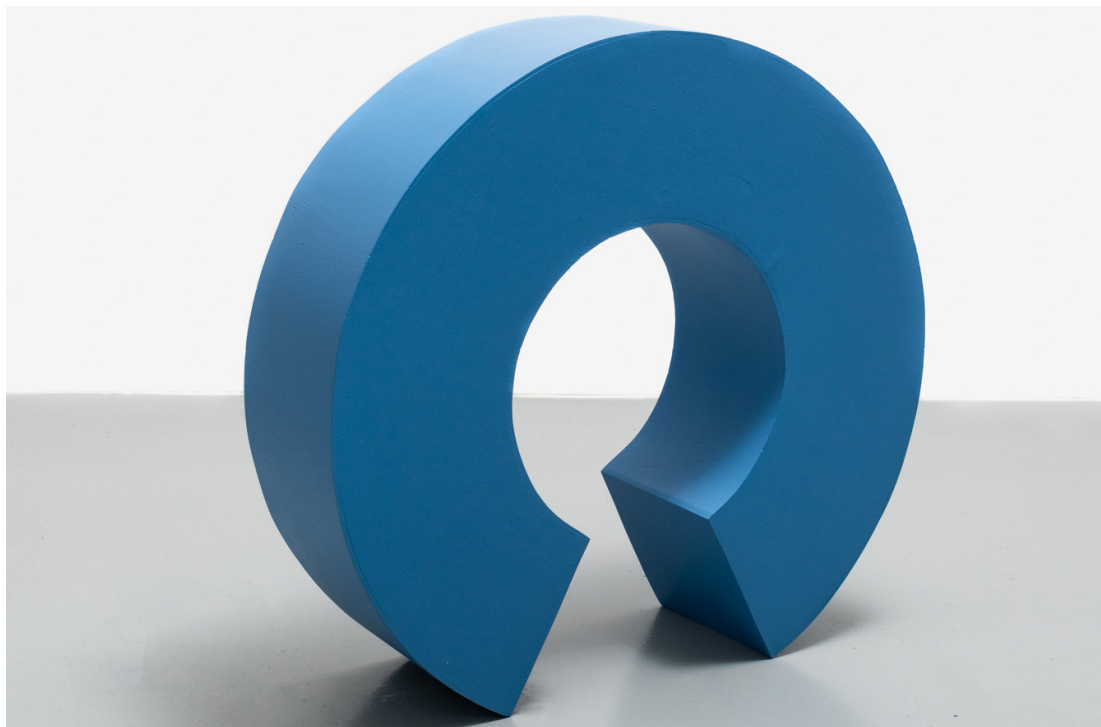
***Any way, shape or form***

**2 June - 1 July 2023**



**Renee Kire**  
*Proceed with Caution, 2022*  
Wood and paint  
74 x 135 x 21 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Imposter Circle, 2022*  
Wood and paint  
75 x 72 x 21 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.

**Renee Kire**

***Any way, shape or form***

**2 June - 1 July 2023**



**Renee Kire**  
*What letter am I?, 2022*  
Wood and paint  
75 x 115 x 21 cm

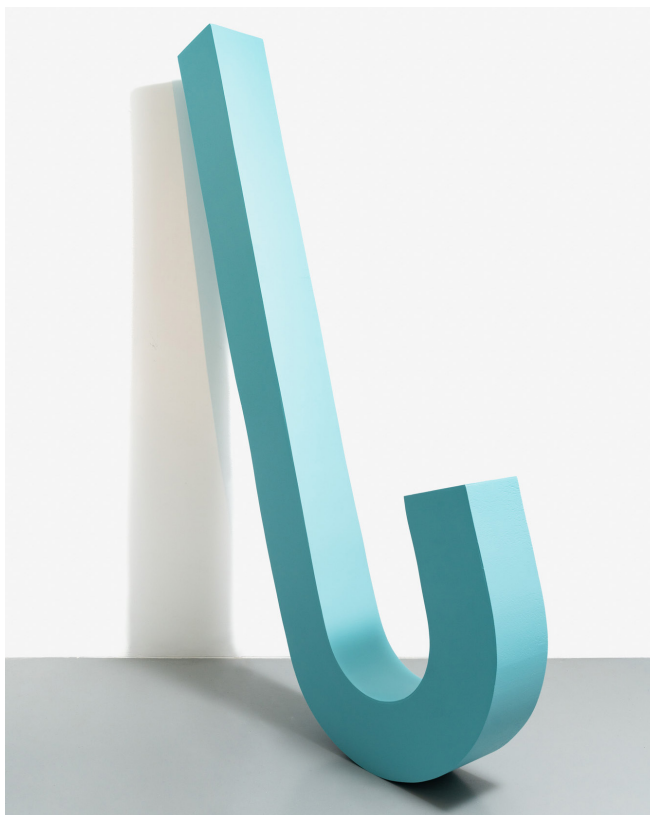
Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**

***Any way, shape or form***

2 June - 1 July 2023



**Renee Kire**  
*Big ol' Shape*, 2022  
Wood and paint  
82.5 × 233 × 21 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



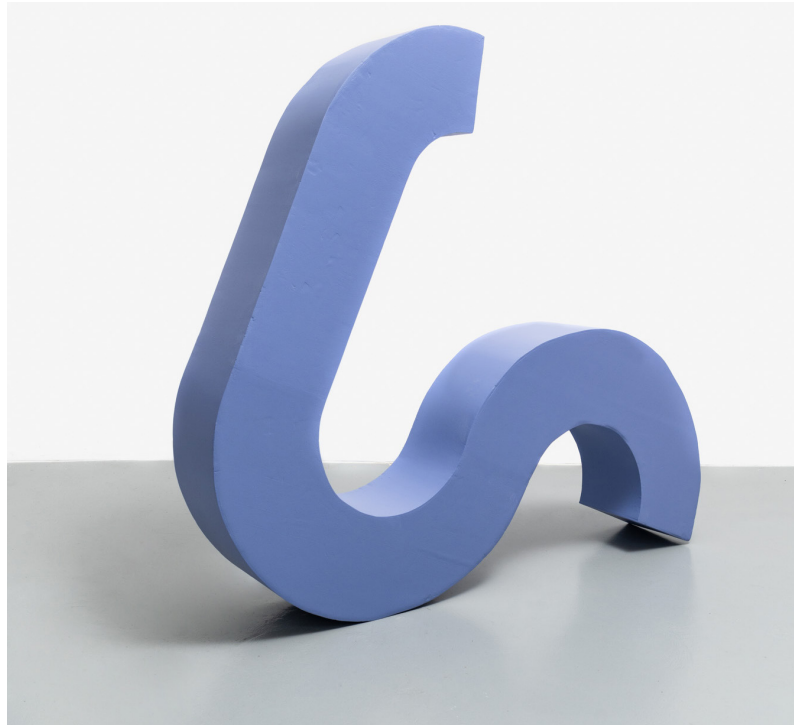
**Renee Kire**  
*Grounded*, 2022  
Wood and paint  
82.5 × 150 × 21 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



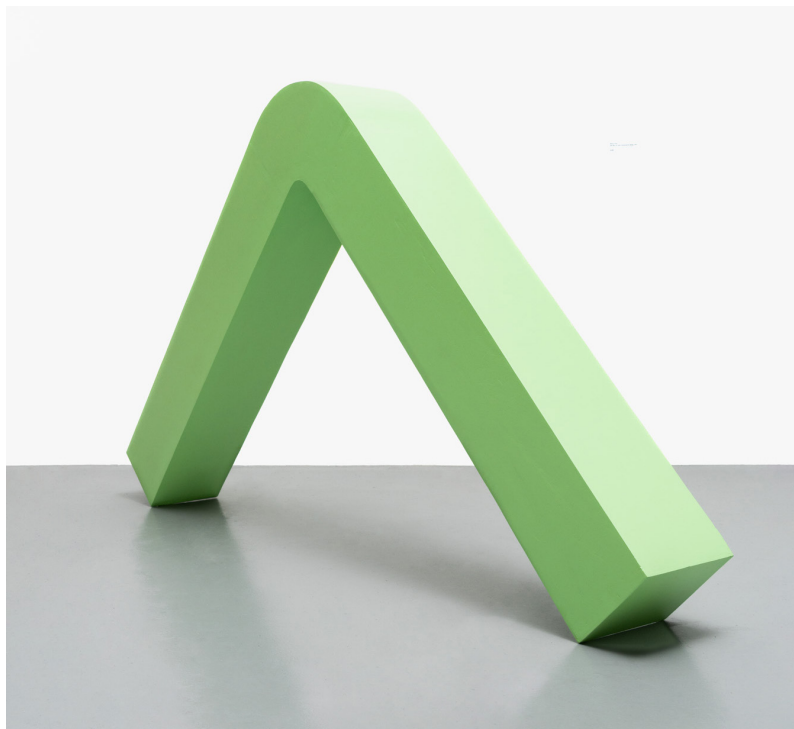
**Renee Kire**  
*Large and in Charge, 2022*  
Wood and paint  
96.5 × 242 × 21 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Sassy Squiggle*, 2023  
Wood and paint  
140 × 104 × 21 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*How low can you go?*, 2023  
Wood and paint  
193 × 103.5 × 21 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.

**Renee Kire**

***Any way, shape or form***

**2 June - 1 July 2023**



**Renee Kire**  
*Roly Poly*, 2023  
Wood and paint  
80 x 80 x 20 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.

**Renee Kire**

***Any way, shape or form***

**2 June - 1 July 2023**



**Renee Kire**  
*Curvy Lady, 2023*  
Wood and paint  
112 × 127 × 20 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.

**Renee Kire**

***Any way, shape or form***

**2 June - 1 July 2023**



**Renee Kire**  
*Fly on the wall, 2023*  
Wood and paint  
47 x 170 x 20 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.





**Renee Kire**  
*Offspring Series*  
*Open Purple Circle, 2023*  
Wood and paint  
23 x 23 x 5.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Open Green Incomplete Circle, 2023*  
Wood and paint  
25 x 21.5 x 5.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.

**Renee Kire**

***Any way, shape or form***

**2 June - 1 July 2023**



**Renee Kire**  
*Offspring Series*  
*Open Green Bend, 2023*  
Wood and paint  
20.2 × 20.8 × 5.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Open Yellow Bend with Longer End, 2023*  
Wood and paint  
26.5 × 20.3 × 5.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Open Orange Letter J, 2023*  
Wood and paint  
26 × 18.5 × 5.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Open Pink Letter J with added Bend, 2023*  
Wood and paint  
31.5 × 18.5 × 5.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.

Renee Kire

*Any way, shape or form*

2 June - 1 July 2023



**Renee Kire**  
*Offspring Series*  
*Open Red Small Curve, 2023*  
Wood and paint  
29.5 × 21.5 × 5.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Open Dark Blue Medium Curve, 2023*  
Wood and paint  
36.5 × 28 × 5.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



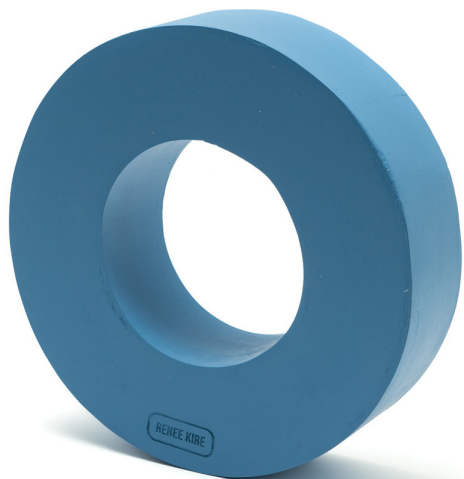
**Renee Kire**  
*Offspring Series*  
*Open Light Blue Large Curve, 2023*  
Wood and paint  
29 × 27.5 × 5.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Open Purple Squiggle, 2023*  
Wood and paint  
32.5 × 15.5 × 5.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Closed Blue Circle, 2023*  
Wood and paint  
24 x 24 x 6.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Closed Neon Green Incomplete Circle, 2023*  
Wood and paint  
26 x 22.5 x 6.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



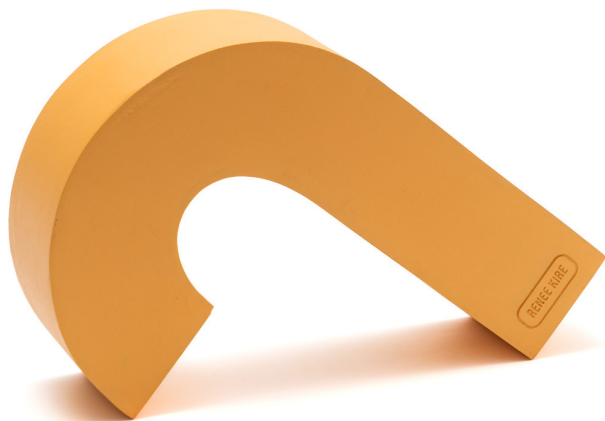
**Renee Kire**  
*Offspring Series*  
*Closed Orange Bend, 2023*  
Wood and paint  
21 × 21.6 × 6.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Closed Pink Bend with Longer End, 2023*  
Wood and paint  
27.5 × 21 × 6.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Closed Orange Letter J, 2023*  
Wood and paint  
27 × 19.3 × 6.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Closed Minty Green Letter J with added Bend, 2023*  
Wood and paint  
32.5 × 19.5 × 6.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.





**Renee Kire**  
*Offspring Series*  
*Closed Dark Pink Small Curve, 2023*  
Wood and paint  
30.5 × 22 × 6.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Closed Coral Medium Curve, 2023*  
Wood and paint  
38 × 29 × 6.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Closed Green Big Curve, 2023*  
Wood and paint  
30.5 × 28.5 × 6.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.



**Renee Kire**  
*Offspring Series*  
*Closed Light Purple Squiggle, 2023*  
Wood and paint  
32 × 16.5 × 6.5 cm

Photo: Louis Lim. Image courtesy of the artist and Onespace.

# onespace

## Purchase Enquiries:

**John Stafford, Director**

+61 418 880 583 | [john@onespace.com.au](mailto:john@onespace.com.au)

**John Stafford and Jodie Cox, Directors**

[john@onespace.com.au](mailto:john@onespace.com.au)

**Taylor Hall, Business Development**

[taylor@onespace.com.au](mailto:taylor@onespace.com.au)

**Tamika Grant-Iramu, Gallery Assistant**

[tamika@onespace.com.au](mailto:tamika@onespace.com.au)

Kindly supported by



**onespace.com.au**

4/349 Montague Road

West End QLD 4101, Australia

+61 7 3846 0642

Tues to Fri: 10am- 6pm, Sat: 11am- 5pm