



Stella Haycock

mouth open, mouth closed
10 – 25 May 2024

Catalogue of Works

onespace

mouth open, mouth closed

onespace

Stella Haycock

mouth open, mouth closed

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Image: Courtesy of the artist and Onespace.

Stella Haycock (she/they) is a Meanjin-based artist exploring the abstraction and manipulation of alphabetic forms, pulling apart depictions of the written word in contemplation of line, form and space. Interested in letters as arbitrary marks on a page, she uses screen-printing techniques and largescale installations to challenge the form and function of the written word. Haycock questions the conventions of language in its written and spatial forms, seeking to encourage viewers to engage with each form as an entity of individualised movement, gesture, shape and detail.

They completed their BFA (Honours) at the Queensland College of Art in 2023. Haycock's work has been exhibited across various galleries and institutions, including the University of the Sunshine Coast and the Queensland College of the Art, and is included in the collections of the State Library of Queensland and the Griffith University Art Museum.

ABOUT THE EXHIBITION

mouth open, mouth closed

10 – 25 May 2024

- **Exhibition Dates:** 10 - 25 May 2024
- **Opening Event:** 17 May 2024, 6:30pm – 8pm. Artist Talk: 5:30 – 6:30pm
- **Onespace Gallery Hours:** Tuesday to Friday 10am – 6pm | Saturday 11am – 5pm

Stella Haycock's contemporary approach to traditional printmaking is undeniably renegade. In their latest body of work, *mouth open, mouth closed*, Haycock continues a profound exploration of alphabetic letterforms through an experimental screen-printing practice, inviting viewers into a realm where fluidity meets form, and tradition intersects with innovation.

In *mouth open, mouth closed*, Haycock has been encouraged to experiment, leveraging the site-specific installation access and embracing new video processes to inform their approach, documenting intimate core movements and repetitive writing actions to spark their inquiry.

The exhibition unfolds as a sensory experience across print and digital mediums. Delicate strokes of black ink cascade across walls, floors, and paper surfaces, transforming the gallery space into a captivating installation that beckons viewers to explore and engage with the artworks on a visceral level.

Alongside the large-scale installation, Haycock's video work *My Original Concerns* documents an intimate macro recording of the artist performing subtle movements in the process of writing. As viewers navigate through the space, they are enveloped by a primal calligraphic language that blurs the boundaries between line, shape, and scale, inviting them to reconsider their relationship with written communication.

By distilling and splicing language forms into their own abstracted shorthand, Haycock reimagines these symbols to create a revitalised viewing of letterforms disengaged from their operation as signs.¹

Central to Haycock's practice is their innovative approach to the screen-printing process, which evolves from confirming a series of drawn marks and forms. Haycock then paints these directly onto a sheet of clear acetate. Retaining the artist's hand, these marks are then mirrored and exposed onto a screen, serving as stencils for repeated experimentation on walls and paper surfaces. This meticulous process not only imbues the artwork with a sense of intimacy and authenticity but also serves as a reflection of the artist's deep engagement with their materials and medium.

Across surfaces, whether page or wall, Haycock eradicates hierarchical structures, foregrounding overlooked marks. Some pages are left empty or bereft of marks, challenging traditional notions of composition, and privileging every surface as part of the experience.

1. Stella Haycock, "a kind of breathing room: exploring pictorial depictions of the English alphabet through printmaking", Honours thesis, 2023, Griffith University.

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In their exploration of variability over strict uniformity, Haycock repeats selected forms with varying orientations and spacing, creating a sense of movement and dynamism. By embracing textural imperfections and incorporating monoprint techniques into vertical screen-printing processes, Haycock challenges the conventional uniformity associated with screen-printing, thereby situating their work within the broader discourse of print culture. This engagement takes on added significance in our digital age, as Haycock's work evokes the tactile sensation and materiality inherent in the history of visible written and printed alphabetic forms.²

Through performative gestures, Haycock inserts their own body into the creative process, echoing the expressive movements of traditional penmanship. This hands-on approach—characterised by awkward positioning on floors, walls and ceilings—establishes a direct physical connection with the artwork, inviting viewers to engage with its construction on a visceral level. Despite the seemingly spontaneous composition, Haycock's work reveals itself to be meticulously planned and executed upon closer inspection.

Observing repeated lines underscoring curves and dis- and re-assembled forms, the viewer is given the impossible task of piecing together Haycock's reimagined alphabet.

Some shapes may appear familiar, hinting at conventional understandings of the English alphabet, while others remain enigmatic and elusive. This intentional ambiguity frustrates the viewer's impulse to find coherence, urging them to reconsider their preconceived notions of meaning and representation.³

In recentring a focus on the material nature of the alphabet, Haycock invites viewers to reconsider their relationship with signs, symbols, and signifiers, prompting a re-evaluation of the ways in which we communicate and interpret the world around us.

Print culture has arguably depersonalised and standardised our interaction with visible language, stripping away the human elements of handwriting and gesture that imbue the author's character and personality into their text.⁴ In response, Haycock forges a profound connection with the inherent capabilities of the medium, infusing reproduced and repeated forms with an embodied personalised touch.

Through their restrained minimalism, Haycock creates an immersive experience that invites introspection and contemplation. Carefully orchestrated to evoke a sense of space and depth, Haycock's work encourages viewers to reflect on the complexities of alphabetic forms and the fluidity of meaning inherent in visible language.

Alison McKay

2. Ieva Marija Reikalaite, Screen printing – Roots and Meaning in Contemporary Culture (Handle Proxy, 2017), 1.

3. Hanneke Grootenboer, The Pensive Image: Art as a Form of Thinking (Chicago: University of Chicago Press, 2020), 4.

4. Carlo Ginzberg, "Morelli, Freud and Sherlock Holmes: Clues and Scientific Method," History Workshop no. 9 (1980): 5–36, JSTOR.

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mouth open, mouth closed is a conceptual installation that Stella produced over a week of artistic experimentation. This site-specific body of work sees the gallery walls, floor and ceiling covered in several black and white screen-prints, that intervene between paper and gallery surface.

Please contact the gallery for any enquiries on, on-site installation work by Stella Haycock.

Stella Haycock
mouth open, mouth closed (installation documentation), 2024
Screen print on 300gsm BFK Rives, gallery walls, floors and ceiling, dimensions variable

Image: Courtesy of the artist and Onespace.



Left: Stella Haycock. Right: Isabelle Cowan.

Stella Haycock

mouth open, mouth closed

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Stella Haycock

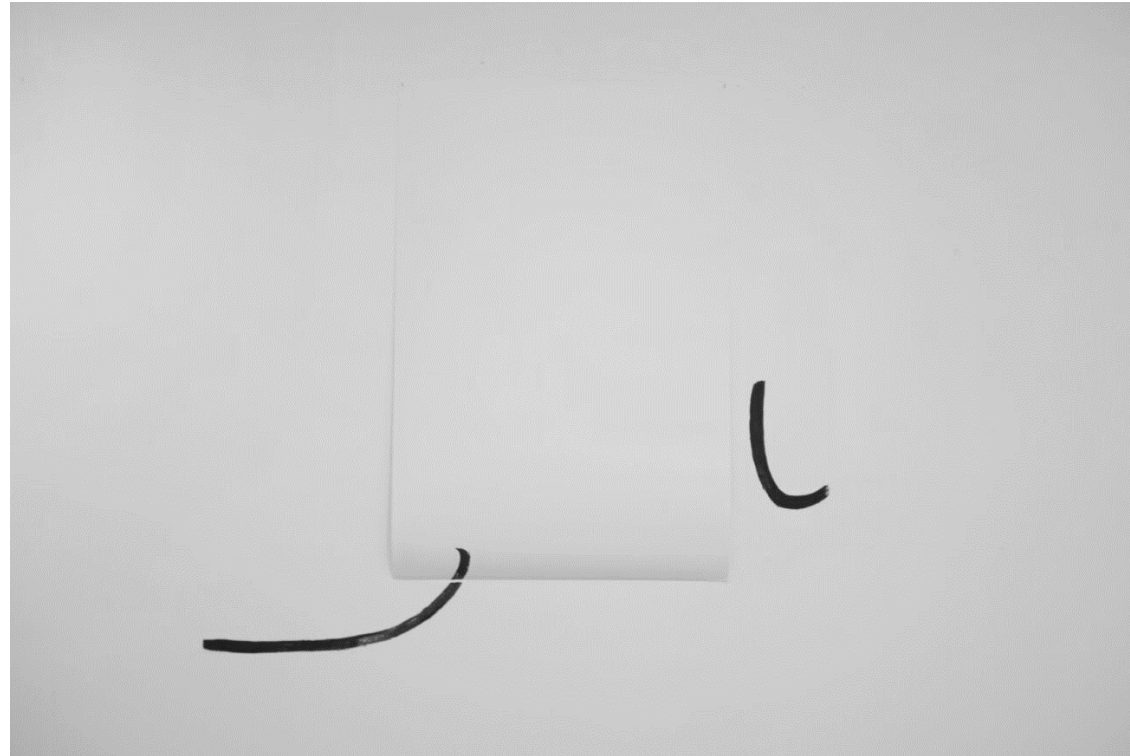
mouth open, mouth closed (installation documentation), 2024
Screen print on 300gsm BFK Rives, gallery walls, floors and ceiling,
dimensions variable

Image: Courtesy of the artist and Onespace.

Stella Haycock

mouth open, mouth closed

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Stella Haycock

mouth open, mouth closed (installation documentation), 2024
Screen print on 300gsm BFK Rives, gallery walls, floors and ceiling,
dimensions variable

Image: Courtesy of the artist and Onespace.

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Commission available, inclusive of screen print on 300gsm BFK Rives and walls. Contact Onespace for commission value.

(Indicative imagery of available commission)

Stella Haycock

mouth open, mouth closed (installation documentation), 2024

Screen print on 300gsm BFK Rives, gallery walls, floors and ceiling, dimensions variable

Image: Courtesy of the artist and Onespace.

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A collage of the actions, movements and exercises used to practice and record writing, this work focuses on the autonomy of the hand in the act of writing. 'my original concerns' brings attention to the details, textures, sounds and movements of mind, body, hand, pen, and paper.

Stella Haycock

my original concerns, 2024

Single channel digital video, 6 minutes 7 seconds

(Video still)

Image: Courtesy of the artist and Onespace.

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This work documents the process that precedes any of my large installations or screen prints, the time spent uncovering the key forms through repetitive writing and drawing with pencil on paper. Here the legibility of the marks themselves is of less concern than my hand, arm and body's movement across the paper. One form can be tracked as it molds into another in a process of thinking through continuous movement.

Stella Haycock

needle in a haystack, 2024

Single channel digital video, 13 minutes 33 seconds

(Video still)

Image: Courtesy of the artist and Onespace.

Available Works

mouth open, mouth closed

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Stella Haycock

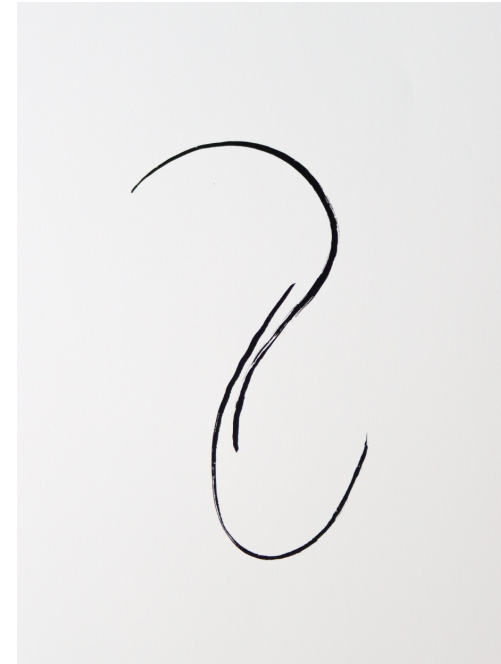
baring teeth (from anachronistically assembled), 2024

Screen print on 300gsm BFK Rives, 40 x 30cm

2AP + Edition of 6

\$200 (unframed), \$550 (framed)

Image: Courtesy of the artist and Onespace.



Stella Haycock

cheek bitten (from anachronistically assembled), 2024

Screen print on 300gsm BFK Rives, 40 x 30cm

2AP + Edition of 6

\$200 (unframed), \$550 (framed)

Image: Courtesy of the artist and Onespace.

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Stella Haycock

rolling through (from anachronistically assembled), 2024

Screen print on 300gsm BFK Rives, 40 x 30cm

2AP + Edition of 6

\$200 (unframed), \$550 (framed)

Image: Courtesy of the artist and Onespace.



Stella Haycock

puff of air (from anachronistically assembled), 2024

Screen print on 300gsm BFK Rives, 40 x 30cm

2AP + Edition of 6

\$200 (unframed), \$550 (framed)

Image: Courtesy of the artist and Onespace.

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Stella Haycock

tongue twister (from anachronistically assembled), 2024

Screen print on 300gsm BFK Rives, 40 x 30cm

2AP + Edition of 6

\$200 (unframed), \$550 (framed)

Image: Courtesy of the artist and Onespace.



Stella Haycock

roof of the mouth (from anachronistically assembled), 2024

Screen print on 300gsm BFK Rives, 40 x 30cm

2AP + Edition of 6

\$200 (unframed), \$550 (framed)

Image: Courtesy of the artist and Onespace.

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Stella Haycock

anachronistically assembled (box set of 6 prints), 2024

Screen print on 300gsm BFK Rives with solander box, 43 x 33 x 3cm

2AP + Edition of 3

\$1,500

Image: Courtesy of the artist and Onespace.

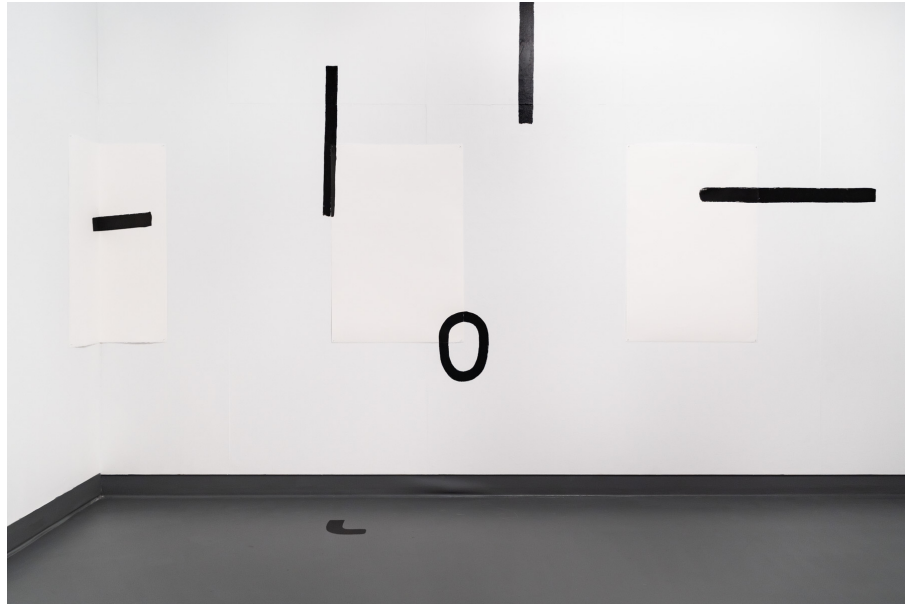
Stella Haycock

Previous works



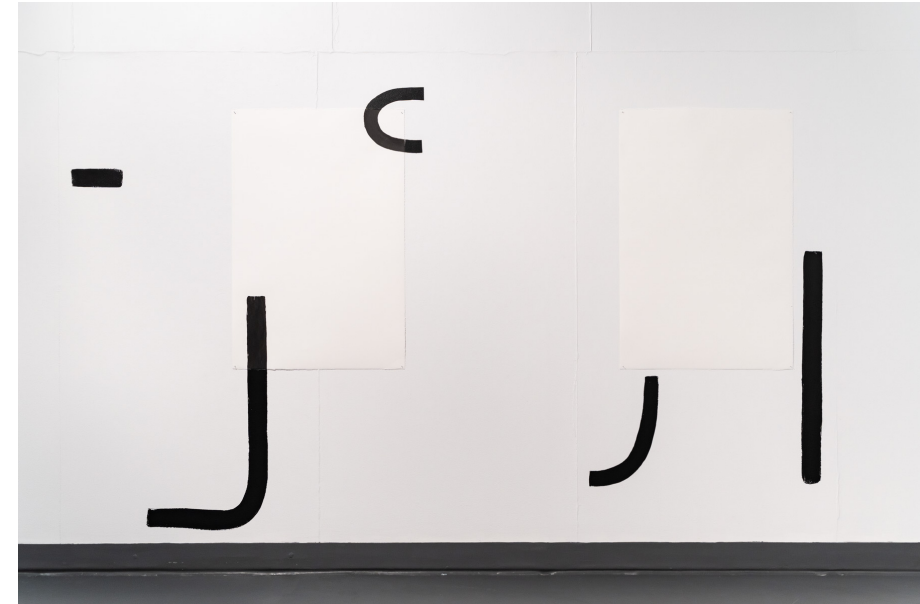
Stella Haycock
a kind of breathing room, 2023
screenprint on paper and wall, 360 x 500 x 500cm
Photo credit: Louis Lim.

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a kind of breathing room, 2023
screenprint on paper and wall, 360 x 500 x 500cm
Photo credit: Louis Lim.

Previous works



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a kind of breathing room, 2023
screenprint on paper and wall, 360 x 500 x 500cm
Photo credit: Louis Lim.

Director, John Stafford: john@onespace.com.au
Director, Jodie Cox: jodie@onespace.com.au
Gallery Assistant, Demi Conrad: demi@onespace.com.au

Onespace Gallery Hours: Tuesday to Friday 10am – 5pm | Saturday 12pm – 4pm

onespace.com.au
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Onespace Gallery is a Brisbane gallery that presents and sells contemporary art, including work by Aboriginal and Torres Strait Islander artists.

We curate an exhibition program exploring diverse themes and media. We show emerging, mid-career and established artists whose works inform, stimulate and challenge. Onespace welcomes you to engage with the artists and artworks we exhibit.

Located in Brisbane's West End, we are surrounded by the dynamic buzz of the river end of the West End peninsula. This area is a thriving artistic axis stretching from QAGOMA along Montague Road.