

The Golden Room

Maria Kostareva
Natalie Rosin

14-24 July 2021



CURATORIAL+CO.

Maria Kostareva

THE GOLDEN ROOM is a metaphor for a mental space that stores an archive of memorable or imaginary places and the emotions associated with them. This is a jewellery box from which I carefully take out images and place them in the light. That's why the rich palette of works is reminiscent of precious stones—emerald, ruby, amber.

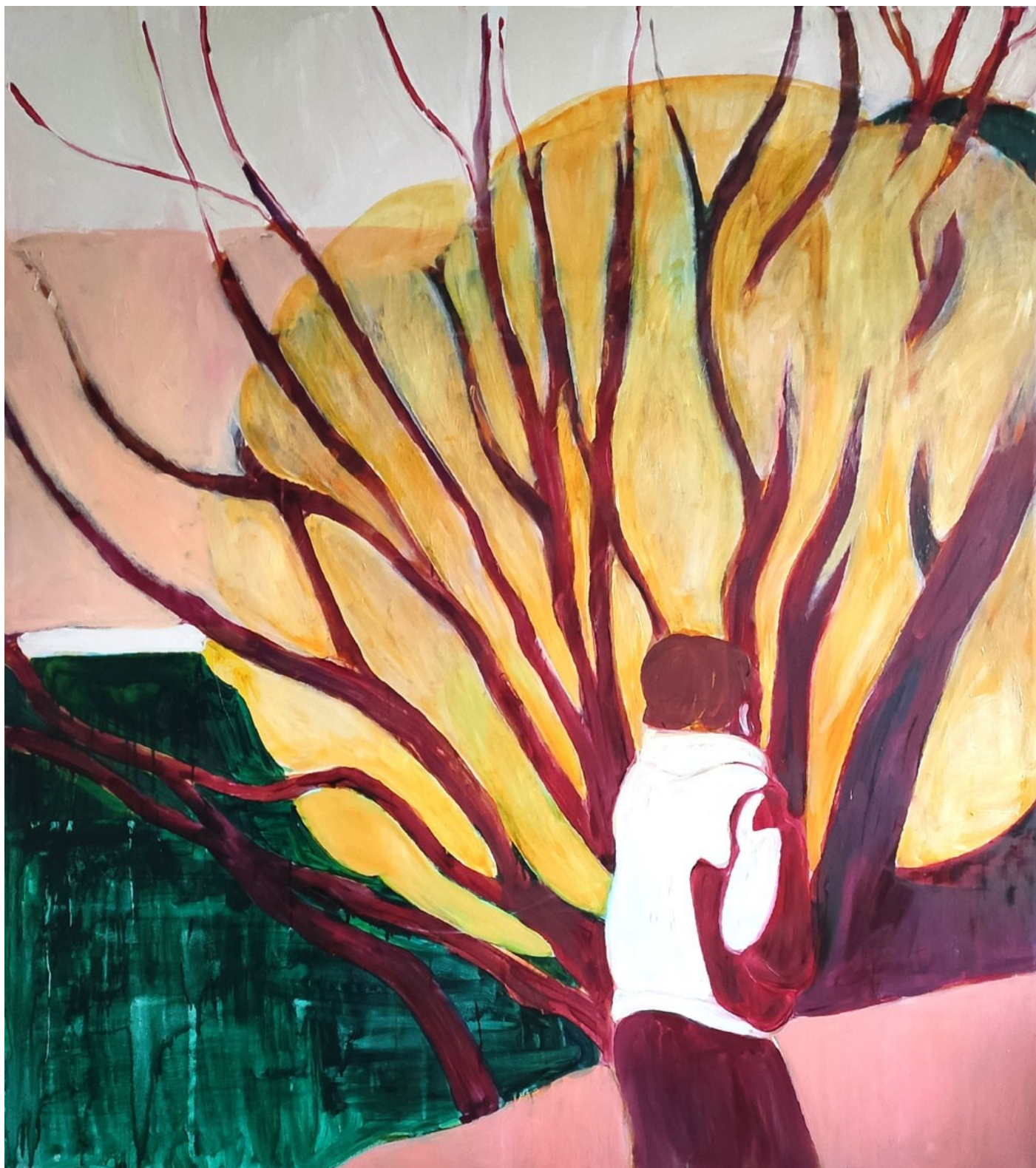
The paintings are inhabited by female characters who are each in a state of deep thought, as if they are not really here but somewhere in between. Self-portraits rhyme with portraits of my twin sister and our history recorded in photographs, like multiplying in the mirror with imaginary characters. There is a sort of unsettling stillness to works, a type of peaceful meditateness, where figures make an imperceptible journey in elusory spaces.

I aim to create works that are lyrical, powerful and deceptively simple. For this I use laconic composition in which immersive space captures the figure. In this series the distinction between water, forest or room space becomes irrelevant. The empty landscape and the sunlit room are equally poetic and precious to me. Subdued, as if suspended, the painting is derived from a sense of the dramatic. Often composition of works appears rich and agile, but then calm in their dense asceticism never losing their energetic feeling.

By creating a collection of images, I strive for the crystallisation of the moment. My goal is not to lock in a state or situation, but rather to convey the fragility and fluidity of its every facet. These works reflect many references—images from family photos, visual impressions from walks and watched films, fleeting charm with light and colour. I would like these paintings to be perceived as open, like poetry, where the image created by the author is only a guiding thread for the reader, but its endpoint is not defined. Through fluid figurative painting, I propose not escapism, but a journey.

Moscow, June 2021

The Golden Room



Among the Trees
Oil on canvas
170cm x 150cm
\$6400 Framed



Come to River Part 1
Oil on canvas
150cm x 100cm
\$4900 Framed



Come to River Part 2
Oil on canvas
150cm x 100cm
\$4900 Framed



Before the Storm
Oil on canvas
60cm x 50cm
\$2200 Framed



Double Reflection
Oil on canvas
60cm x 50cm
\$2200 Framed



The Golden Room
Oil on canvas
170cm x 150cm
\$6400 Framed



Behind the Looking-Glass

Oil on canvas

110cm x 110cm

\$4400 Framed



Favourite Place
Oil on canvas
50cm x 50cm
\$2000 Framed



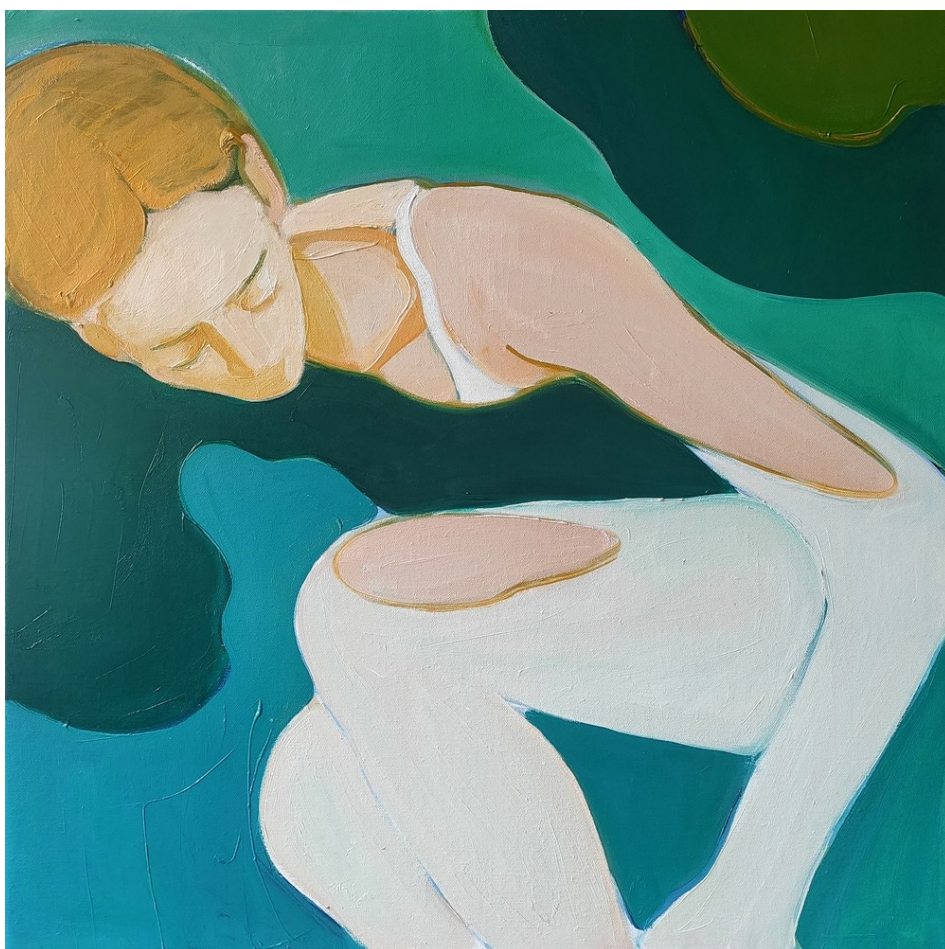
Forest Flowers
Oil on canvas
110cm x 110cm
\$4400 Framed



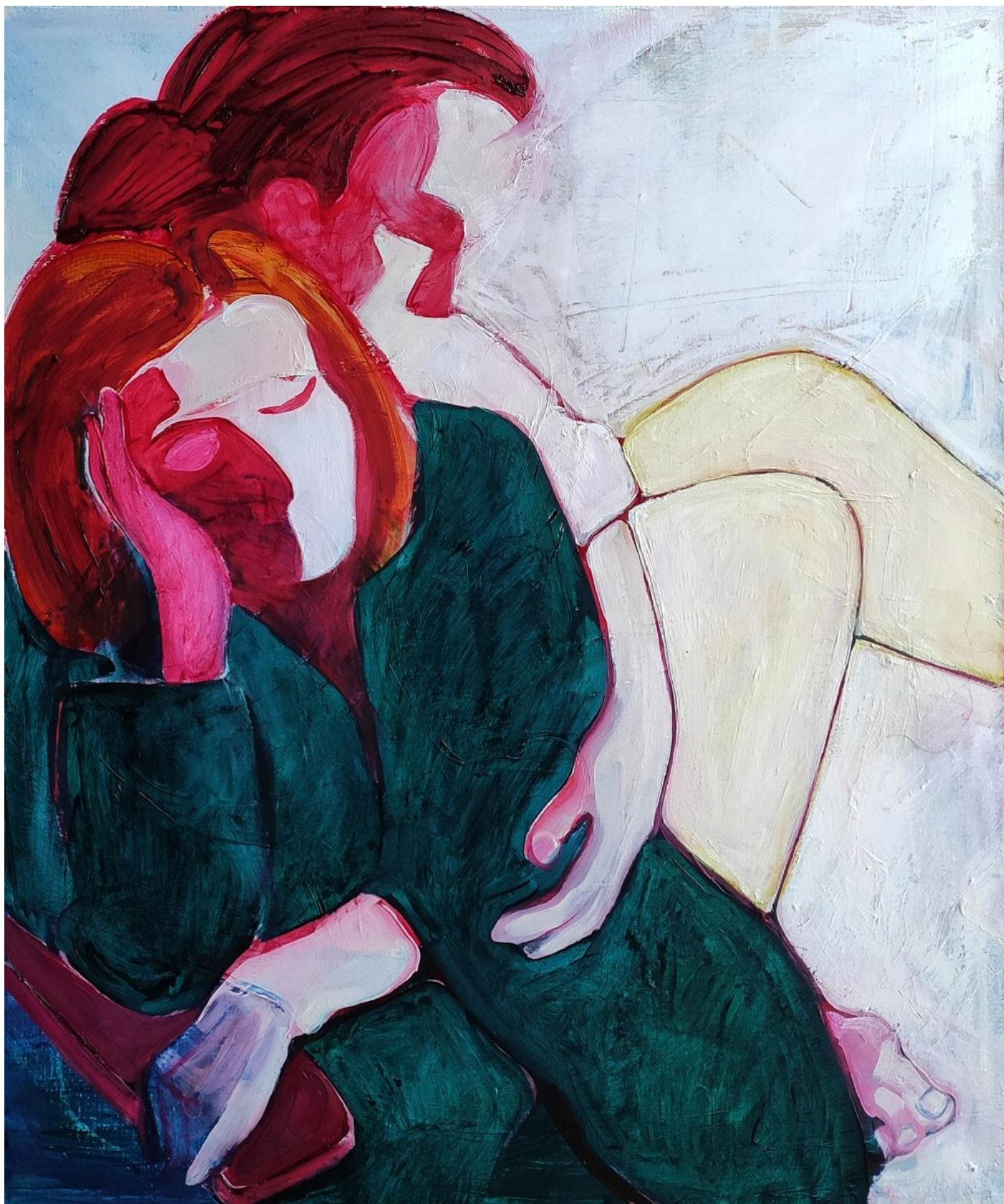
In the Boat
Oil on canvas
90cm x 110cm
\$3900 Framed



Near the Window
 Oil on canvas
 60cm x 60cm
 \$2400 Framed



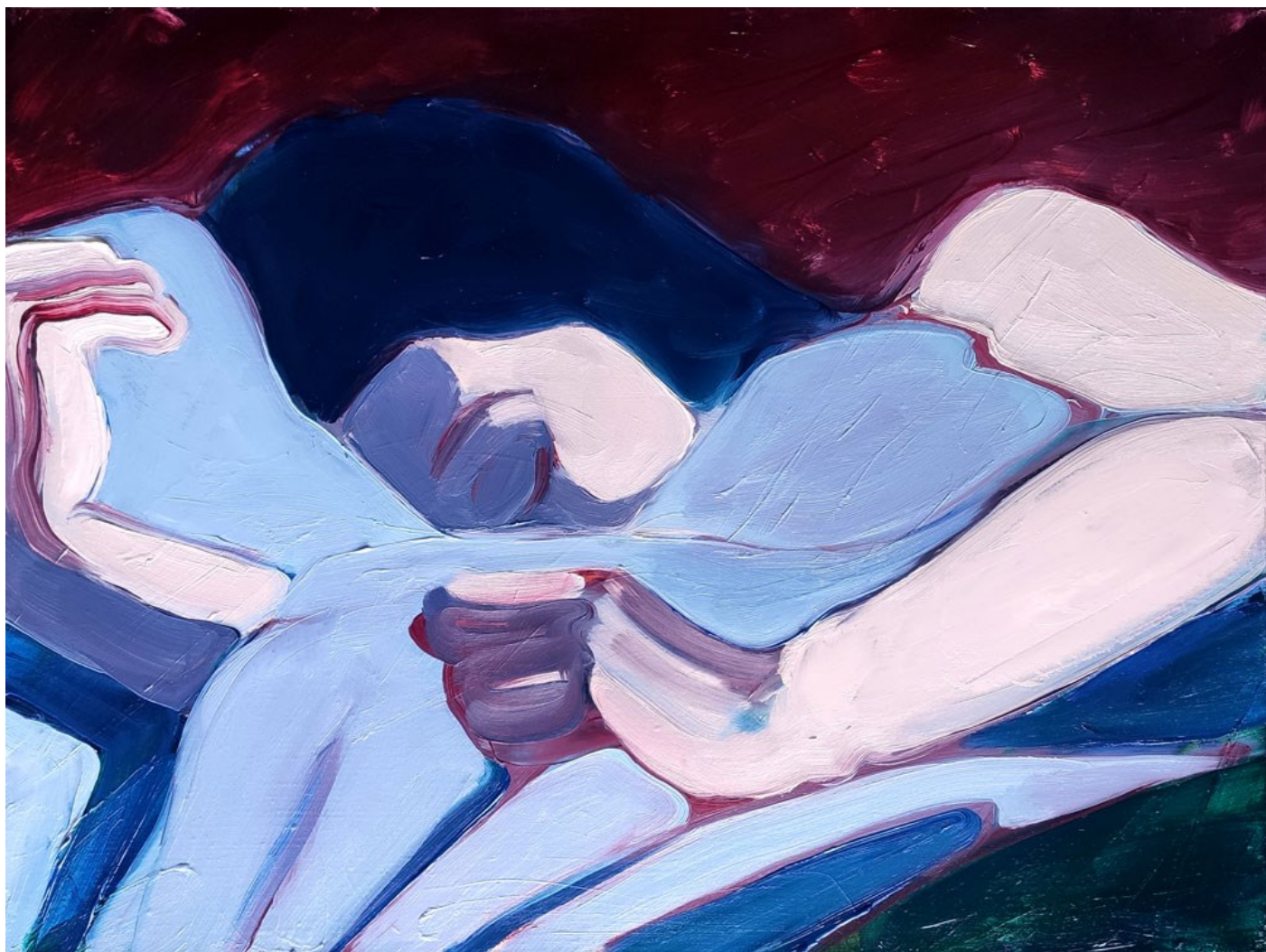
Water Lily
 Oil on canvas
 60cm x 60cm
 \$2400 Framed



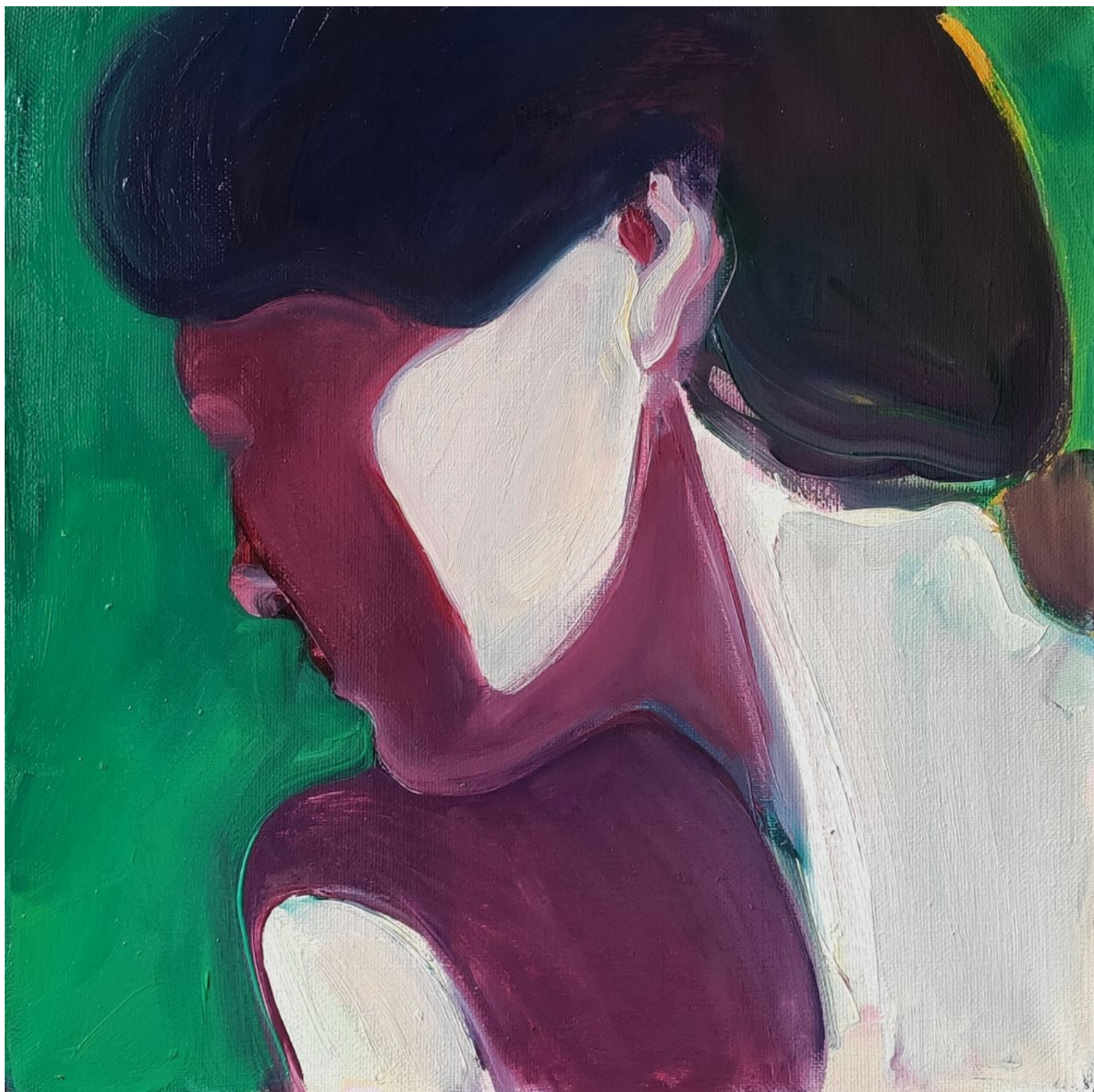
On the Cold Coast
Oil on canvas
60cm x 50cm
\$2200 Framed



Lilac
Oil on canvas
50cm x 60cm
\$2200 Framed



White Nights
Oil on canvas
30cm x 40cm
\$1400 Framed



Self-Portrait in the Shade

Oil on canvas

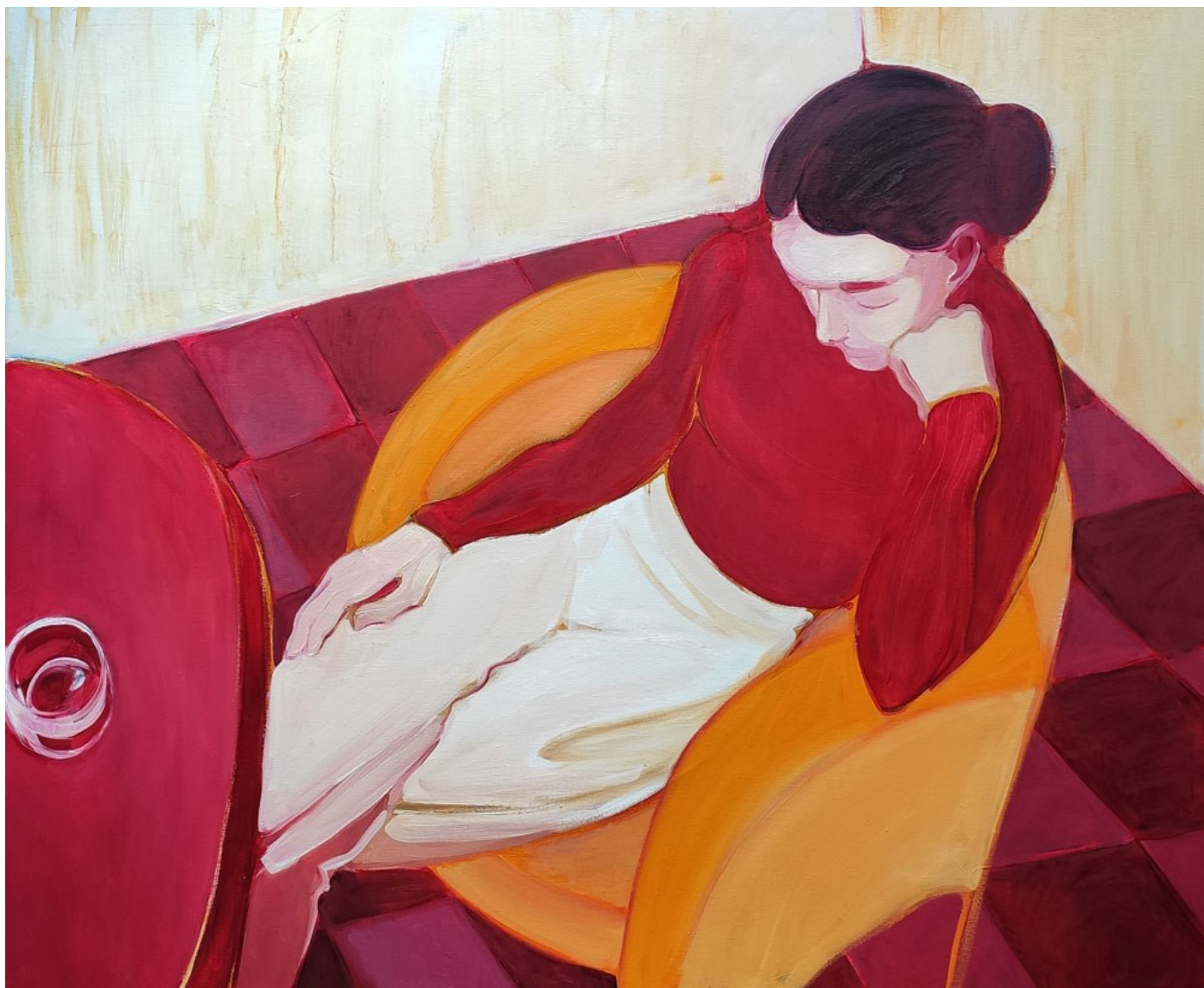
30cm x 30cm

\$1200 Framed



Tulips

Oil on canvas
150cm x 100cm
\$4900 Framed



Wednesday Evening
Oil on canvas
90cm x 110cm
\$3900 Framed

Natalie Rosin

This body of work was inspired by my fascination with the built environment and the architectural landscape. More specifically, those structures I've observed at times to be almost object-like; their form so clear and defined you could imagine lifting them up to hold and inspect as if they weren't so towering and monolithic.

I am drawn to both Australian and international architecture, their construction spanning different decades and places in time, their uses and values shifting as they age. Places such as the poetic Paddington Reservoir found in Sydney, completed in 1866 and transformed into an urban park over 140 years later. Another Australian landmark, the heritage listed Sydney Airport Air Traffic Control Tower, a common sighting to travellers at the end of beginning of a journey. I enjoy exploring specific architectural projects as well as focusing on recurring architectural forms such as the simple stair and the different configurations it may lend to.

Brutalist structures fascinate me most, for both their ability to sculpturally translate into the clay medium so seamlessly and their unashamed devotion to form and minimalism. If we travel to a separate continent, the Russian State Scientific Center for Robotics and Technical Cybernetics originally constructed in 1965 St Petersburg Soviet Russia, its brutalist shell so towering, sculptural and monolithic.

Another inspiration found in an unlikely place is an architectural project half built and then abandoned for many decades. Modernist architect Oscar Niemeyer was commissioned in 1963 by the Lebanese government to design a complex for the international fairgrounds in Tripoli, Lebanon. Work on the project was interrupted at the halfway point by the Lebanese civil war in 1975. These unfinished pavilions and many other projects explored in this body of work are varied in design, function and aesthetic, though share a common thread in my mind; their translation from built structure to ceramic sculpture reveals a more intricate and layered understanding and appreciation of their form.

Sydney, June 2021

The Golden Room



Abandoned Pavilion No. 1

White stoneware paper clay, white satin glaze
12 x 23 x 23cm
\$800

Modernist architect, Oscar Niemeyer, was commissioned in 1963 by the Lebanese government to design a complex for the international fairgrounds in Tripoli, Lebanon. Work on the project was interrupted at the halfway point by the Lebanese civil war in 1975



Abandoned Pavilion No.2

White stoneware paper clay, white satin glaze

19 x 22 x 22cm

\$900



Infrastructure No. 1
White stoneware paper clay, white satin glaze
25 x 18 x 7cm
\$750



Infrastructure No. 2
White stoneware paper clay, white satin glaze
31 x 20 x 15cm
\$1200



City Facade

White stoneware paper clay, white satin glaze
32 x 14 x 10cm
\$900

*Inspired by the geometric shapes + their
arrangement between one another observed
along the facades of many city structures*



Marina City No. 1
White stoneware paper clay, white satin glaze
28 x 12 x 12cm
\$700



Marina City No. 2
White stoneware paper clay, white satin glaze
37 x 15 x 15cm
\$800

*Inspired by the modernist Maria City
building complex in Chicago designed
by American architect, Bertrand Goldberg*



Paddington No. 1

White stoneware paper clay, white satin glaze
13 x 24 x 9cm
\$520

*Inspired by Paddington Reservoir in Sydney,
completed in 1866 + transformed
into an urban park over 140 years later*



Paddington No.2
White stoneware paper clay, white satin glaze
15 x 22 x 11cm
\$520



Shelter in white

White stoneware paper clay, white satin glaze
21 x 30 x 10cm
\$800

*Inspired by the Kazakhstan Shymkent
bus stop, an oddly sculptural bus
shelter built during the Soviet Union rule*



Spiral Stair

White stoneware paper clay, white satin glaze

24 x 18 x 18cm

\$700



Stair to Nowhere No. 1

White stoneware paper clay, white satin glaze

28 x 14 x 22cm

\$1200



Stair to Nowhere No.2
 White stoneware paper clay, white satin glaze
 20 x 11 x 11cm in 3 parts
 \$700



Stair to Nowhere No.3
 White stoneware paper clay, white satin glaze
 28 x 14 x 12cm
 \$750



Stairwell No. 1

White stoneware paper clay, white satin glaze

26 x 17 x 8cm

\$750



Stairwell No.2
White stoneware paper clay, white satin glaze
26 x 15 x 9cm
\$700



Stairwell No.3
White stoneware paper clay, white satin glaze
19 x 10 x 6cm
\$400



Terrace

White stoneware paper clay, white satin glaze

14 x 15 x 15cm

\$550



The Institute No. 1
White stoneware paper clay, white satin glaze
32 x 15 x 16cm
\$800

*Inspired by the Russian State Scientific Center
for Robotics and Technical Cybernetics originally
constructed in 1965 St Petersburg, Soviet Russia, its
brutalist shell is towering, sculptural + monolithic*



The Institute No.2
 White stoneware paper clay, white satin glaze
 28 x 11 x 11cm
 \$800



The Institute No.3
 White stoneware paper clay, white satin glaze
 25 x 14 x 14cm
 \$700



Traffic Control Tower
White stoneware paper clay, white satin glaze
22 x 20 x 20cm
\$750

*Inspired by the heritage-listed
Sydney Airport Air Traffic Control Tower,
a common sighting to travellers at the end
of beginning of a journey*



Women's Hospital Chicago
White stoneware paper clay, white satin glaze
27 x 26 x 26cm
\$900

*Inspired by the modernist Old Prentice
Women's Hospital Chicago design by architect Bertrand
Goldberg & Associates. Built in 1975, this structure
was demolished in 2014*



By Alana Landsberry courtesy Bed Threads



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Curatorial+Co. acknowledges the Traditional Custodians of the country on which the gallery sits, the Gadigal People of the Eora Nation, and recognises their continuing connection to land, waters and cultures. We pay our respects to their Elders past, present and emerging.