

“ways to feel unless  
I’ve done”

Kathryne Genevieve Honey  
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c3 Contemporary Art Space  
19.9.18– 14.10.18

Kathryne Genevieve Honey's chosen subjects in this new body of work – for most part found objects that range from classic-passing garden sculptures and, at times, their photographed 'straight' counterparts, to more banal materials such as plastic pipes, metal rods and foam spheres – sit together here within a non-hierarchical pile. The resulting assemblage outspreads within a large section of the room, intruding access to other parts of the gallery and taking up space where it should and should not. To contrast such abrasiveness, Honey uses grid systems, carefully placing objects together to create affective juxtapositions, which often require close looking to engage with detail.

This seemingly antithetical gendered materiality, which extends to the objects themselves, is equally present in the content of the artist's own photographic work, here printed and displayed as other objects within

the installation. The analogue, black and white and colour images depict architectural and sculptural scenes taken from far distance perspective as well as close-up. The alienation of the subject, at times by way of removing contextual background, renders visible a strangeness that may otherwise go unnoticed. This creates a sense of violence – present, for example, within the mythological scene of a rape, fixed here within a public sculpture and now in Honey’s photograph – one that is commonly found within the pages of art history. Dealing not only with the (mis)representation of women through the eyes of men, but also with the continued erasure of the voice of the female artist, Honey subverts aggression by reclaiming these very same acts; looking, and speaking, back.





Kathryne Genevieve Honey combines disparate imagery and materials to create eclectic photographic based works. taking inspiration from subjects as varied as time, history, anthropology, religion and the banality of everyday life, honey plays with the notion and history of photography through visual distortion and modes of image reproduction.

Kathryne Genevieve Honey completed a Bachelor of Fine Art at the Victorian College of the Arts in 2013. Recent exhibitions include “Inherent Vice”, Nicholas Projects, curated by Katie Paine 2017; Agendo Art Prize, 2017; “Faux Studio”, c3 Contemporay Art Space, 2016; “Feigned indifference”, Sutton Projects, 2016; Salon, Centre for Contemporary Photography, 2015; “Eastern Standard Time”, Queensland Centre for Photography, Brisbane, 2013; “Connection: Disconnection”, George Paton Gallery, 2013; and “Sphere”, Weinman–Scida Project Space, 2013.

