BEYOGMOS: MAI NGUYEN-LONG
Wollongong Art Gallery 28 Feb – 25 May 2014
Curated by Gina Fairley

In this current instalment of my so-called dog series, ***Beyogmos*** (***bey***ond the d***og*** cos***mos***) journeys beneath the surface. *Beyogmos* is a space for belonging, where perceived oppositional forces co-exist in their own mis/alignment.

Split open, *Vessel* (2013) bears mirror shards and roundels, shredded maps, a glitz of bead trimming, irrigation piping, its' organic forms echoing *Innersphere* (1999) and *Interface* (1998) paintings: body parts / psychological mappings?

Beyogmos is offering and embrace; compromise and dis/connection; comfortably disjointed rhythm. Segmenting grid lines guide / counter harmony in a cosmos stretching across a multiplicity of truths (*Mis/alignment* 2013, 44 canvas boards).

A collection of *Specimen* (2013) jars entrap emotional realities; objects pulled apart / joined together speak across the room to *Spirit Map* (2013/14) and *Myopic Macro* (1999) drawings. *Beyogmos* (charcoal animation 2014) abruptly begins and ends: the abstract experience of a 1960s Vietnamese love song, a diffused existence, and parallel worlds. *The Camellia Vase* (HDV digital stills 2014) perplexes me for the loaded / empty implications of domestic ritual. *Maternal Doily* (2013) wills genetic connectivity to parallel emotional connectivity.

Layering place, memory, tangible and intangible worlds, catharsis and transcendence, and journeying towards a more connected now - self, family, community - *Beyogmos* is about going in to get out. *Beyogmos* is about synthesising.

Mai Nguyen-Long 20 April 2014