

METRO GALLERY

JOHN ASLANIDIS: SONIC NETWORK NO 20

26 April - 21 May 2022

Exhibition Drinks:

Wed, 27 April 2022, 6 - 8pm

Exhibition Floor Talk

and Sound Performance by Evan Flux

in response to Sonic Network no. 20:

Saturday, 7 April, 2:30 - 4:30pm

In a society devoid of optimism disfunctionality becomes the default setting. Aesthetics encoded with optimism embody social change.

John Aslanidis, 2022

Metro Gallery is pleased to announce *Sonic Network no 20*, an exhibition of recent paintings by **John Aslanidis**. Painter, musician, sound, installation and conceptual artist, Aslanidis has been exhibiting regularly in Sydney, Melbourne, Brisbane, Berlin, and New York. His works have been included in a number of important surveys of contemporary art and acquired by QAGOMA, Heide MoMA, and further regional, tertiary, corporate, and notable private collections in Australia and overseas.

Aslanidis's vibrant paintings, pulsating with colour, movement, and energy, are created with a mathematical algorithm, which underpins the symmetry of the compositional coherence. While Aslanidis is often compared to Bridget Riley, Lesley Dumbrell, and other Op artists, his paintings pursue a higher goal of synaesthetic experience. They reflect the artist's life-long interest in music and sound, and the challenge of capturing sonic reverberations on canvas.

Quite aptly, one of his site-specific commissions, *Sonic Network 11*, graces the walls of the Hamer Hall, at the Art Centre in Melbourne; and the colours and moiré patterns of his paintings have been utilised by Berlin-based sound artist Brian May for immersive soundscape performances.

For further information, please contact us on +613 9500 8511 or info@metrogallery.com.au

For full details and larger images, please see the end of this document.



John Aslanidis

Sonic Network no.20, 2022

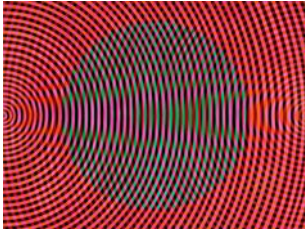
oil and acrylic on canvas

182 x 243 cm

(JA 018)

\$ 28,000.00

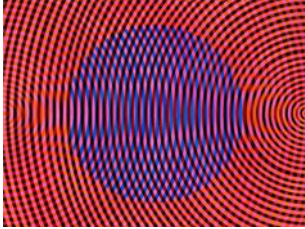
[View detail](#)



John Aslanidis
Sonic no. 74, 2021
Oil and acrylic on canvas
92 x 133 cm
(JA 003)

\$ 6,000.00

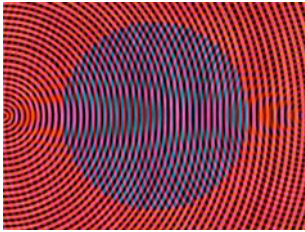
[View detail](#)



John Aslanidis
Sonic no. 75, 2021
Oil and acrylic on canvas
92 x 133 cm
(JA 027)

\$ 6,000.00

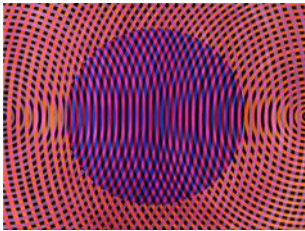
[View detail](#)



John Aslanidis
Sonic no. 76, 2022
Oil and acrylic on canvas
92 x 133 cm
(JA 004)

\$ 6,000.00

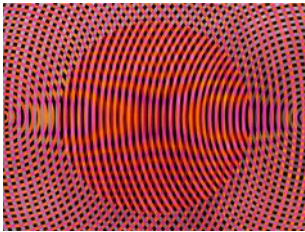
[View detail](#)



John Aslanidis
Sonic no. 77, 2022
oil and acrylic on canvas
92 x 133 cm
(JA 022)

\$ 6,000.00

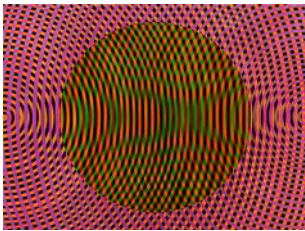
[View detail](#)



John Aslanidis
Sonic no. 78, 2022
oil and acrylic on canvas
92 x 133 cm
(JA 024)

\$ 6,000.00

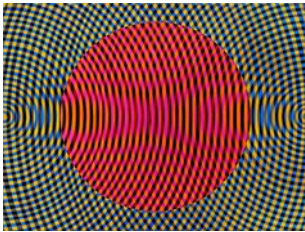
[View detail](#)



John Aslanidis
Sonic no. 79, 2022
oil and acrylic on canvas
92 x 133 cm
(JA 025)

\$ 6,000.00

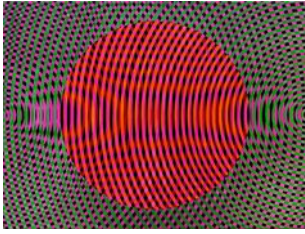
[View detail](#)



John Aslanidis
Sonic no. 80, 2022
oil and acrylic on canvas
92 x 133 cm
(JA 026)

\$ 6,000.00

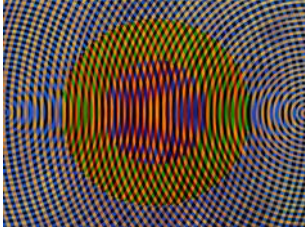
[View detail](#)



John Aslanidis
Sonic no. 82, 2022
oil and acrylic on canvas
92 x 133 cm
(JA 021)

\$ 6,000.00

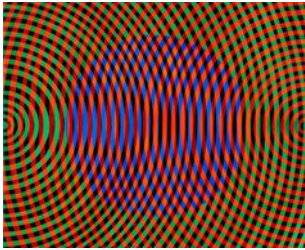
[View detail](#)



John Aslanidis
Sonic no. 83, 2022
oil and acrylic on canvas
92 x 133 cm
(JA 023)

\$ 6,000.00

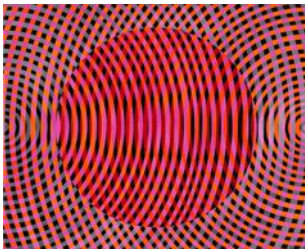
[View detail](#)



John Aslanidis
Sonic Fragment no 63, 2021
Oil and acrylic on canvas
56 x 61 cm
(JA 007)

\$ 4,000.00

[View detail](#)



John Aslanidis
Sonic Fragment no 64, 2021
Oil on acrylic on canvas
56 x 61 cm
(JA 008)

\$ 4,000.00

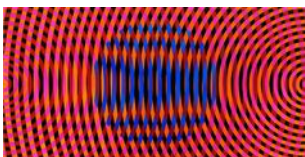
[View detail](#)



John Aslanidis
Sonic fragment no.65, 2022
oil and acrylic on canvas
45 x 96 cm
(JA 011)

\$ 3,000.00

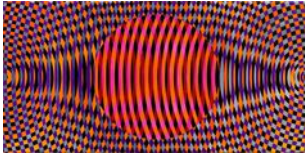
[View detail](#)



John Aslanidis
Sonic fragment no.66, 2022
oil and acrylic on canvas
45 x 96 cm
(JA 012)

\$ 3,000.00

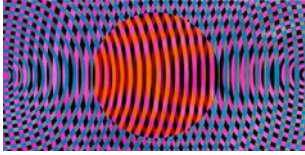
[View detail](#)



John Aslanidis
Sonic fragment no.67, 2022
oil and acrylic on canvas
45 x 96 cm
(JA 013)

[View detail](#)

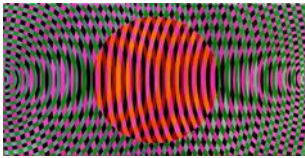
\$ 3,000.00



John Aslanidis
Sonic fragment no.68, 2022
oil and acrylic on canvas
45 x 96 cm
(JA 014)

[View detail](#)

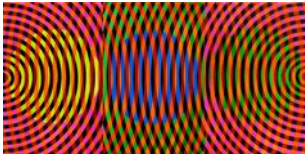
\$ 3,000.00



John Aslanidis
Sonic fragment no.69, 2022
oil and acrylic on canvas
45 x 96 cm
(JA 015)

[View detail](#)

\$ 3,000.00



John Aslanidis
Sonic fragment no.70, 2022
oil and acrylic on canvas
45 x 96 cm
(JA 016)

[View detail](#)

\$ 3,000.00

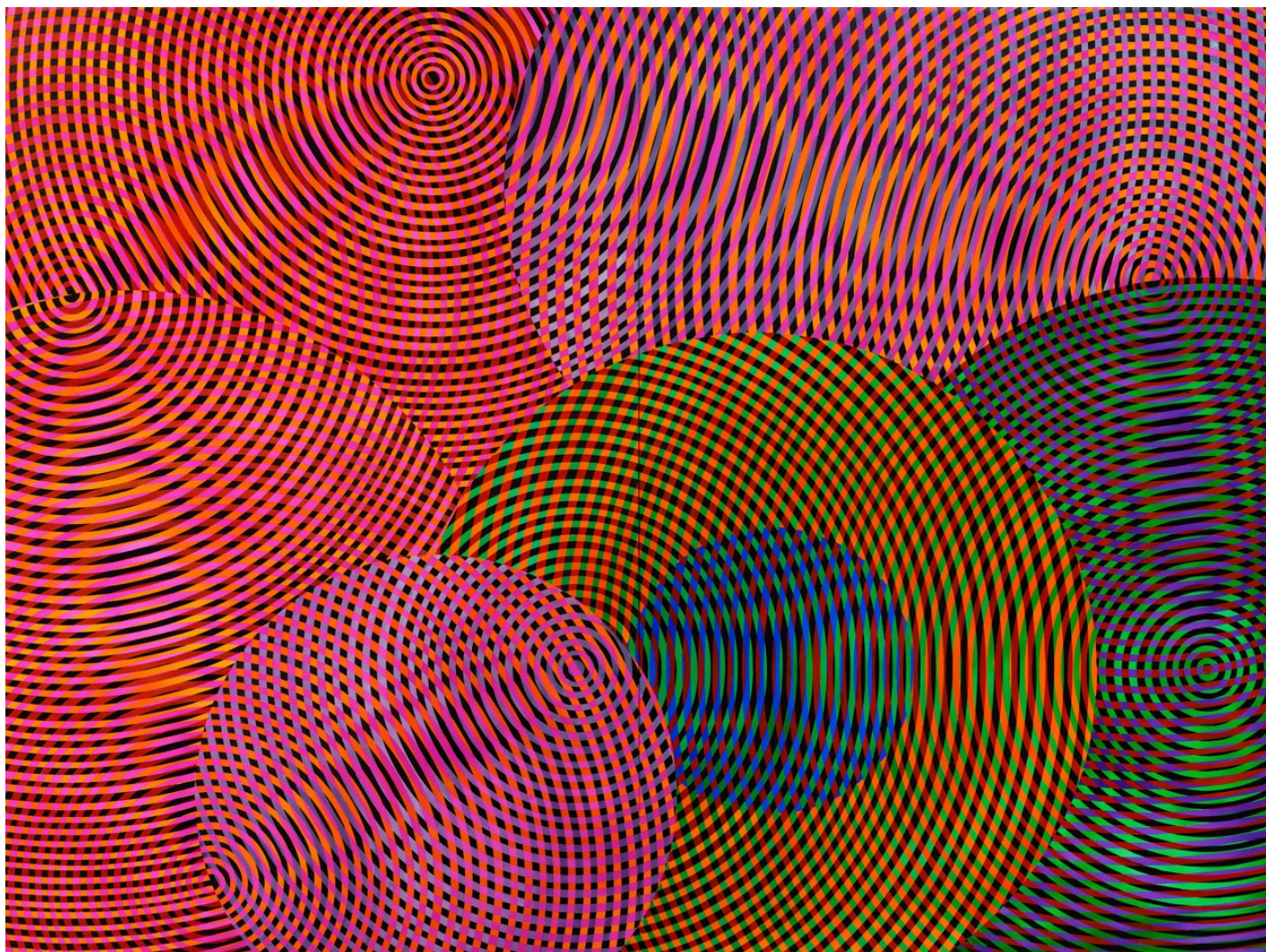


John Aslanidis
Sonic fragment no.71, 2022
oil and acrylic on canvas
45 x 96 cm
(JA 017)

[View detail](#)

\$ 3,000.00

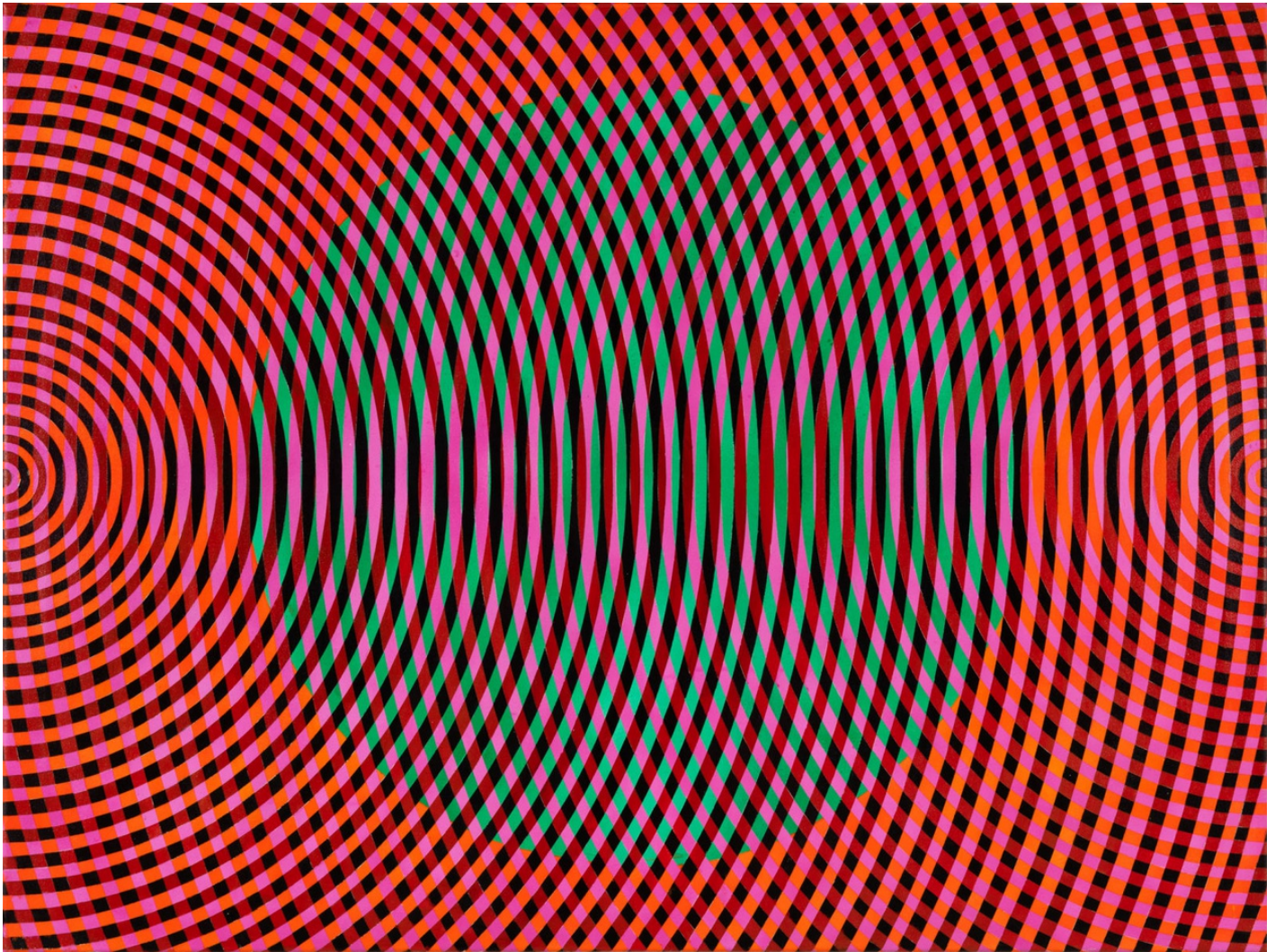
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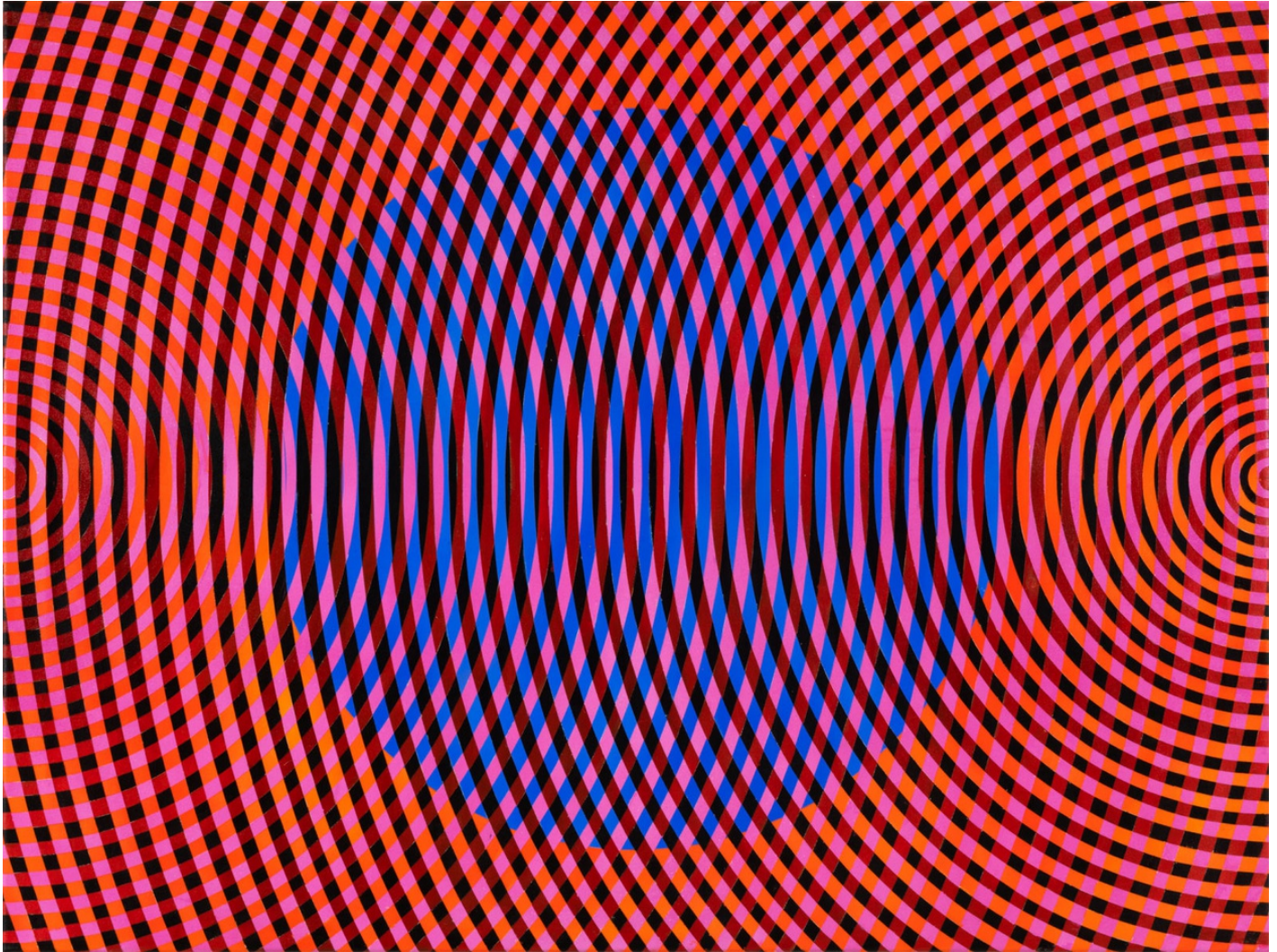
JOHN ASLANIDIS
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Oil and acrylic on canvas
92 x 133 cm
(JA 003)

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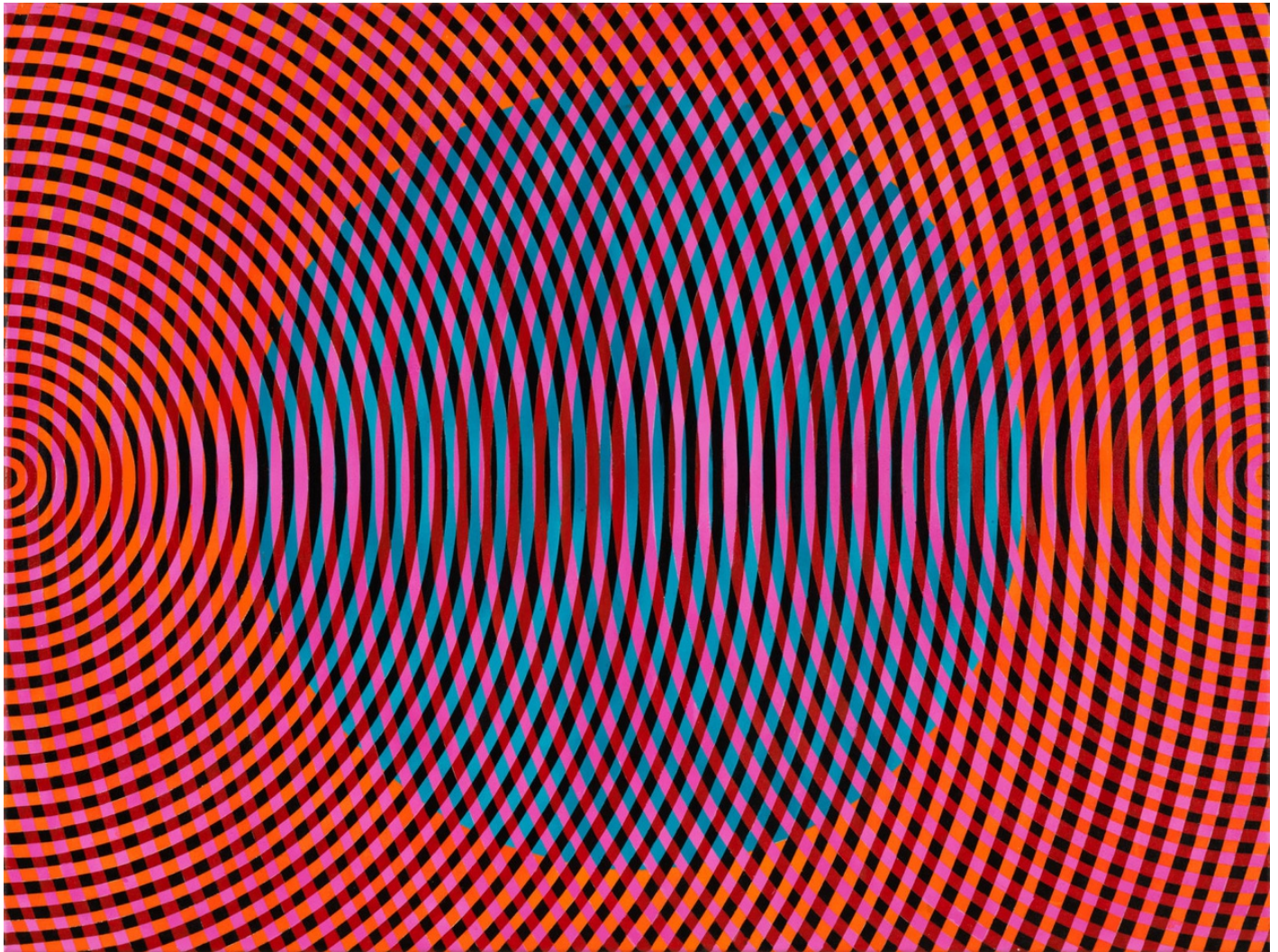
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Oil and acrylic on canvas
92 x 133 cm
(JA 027)

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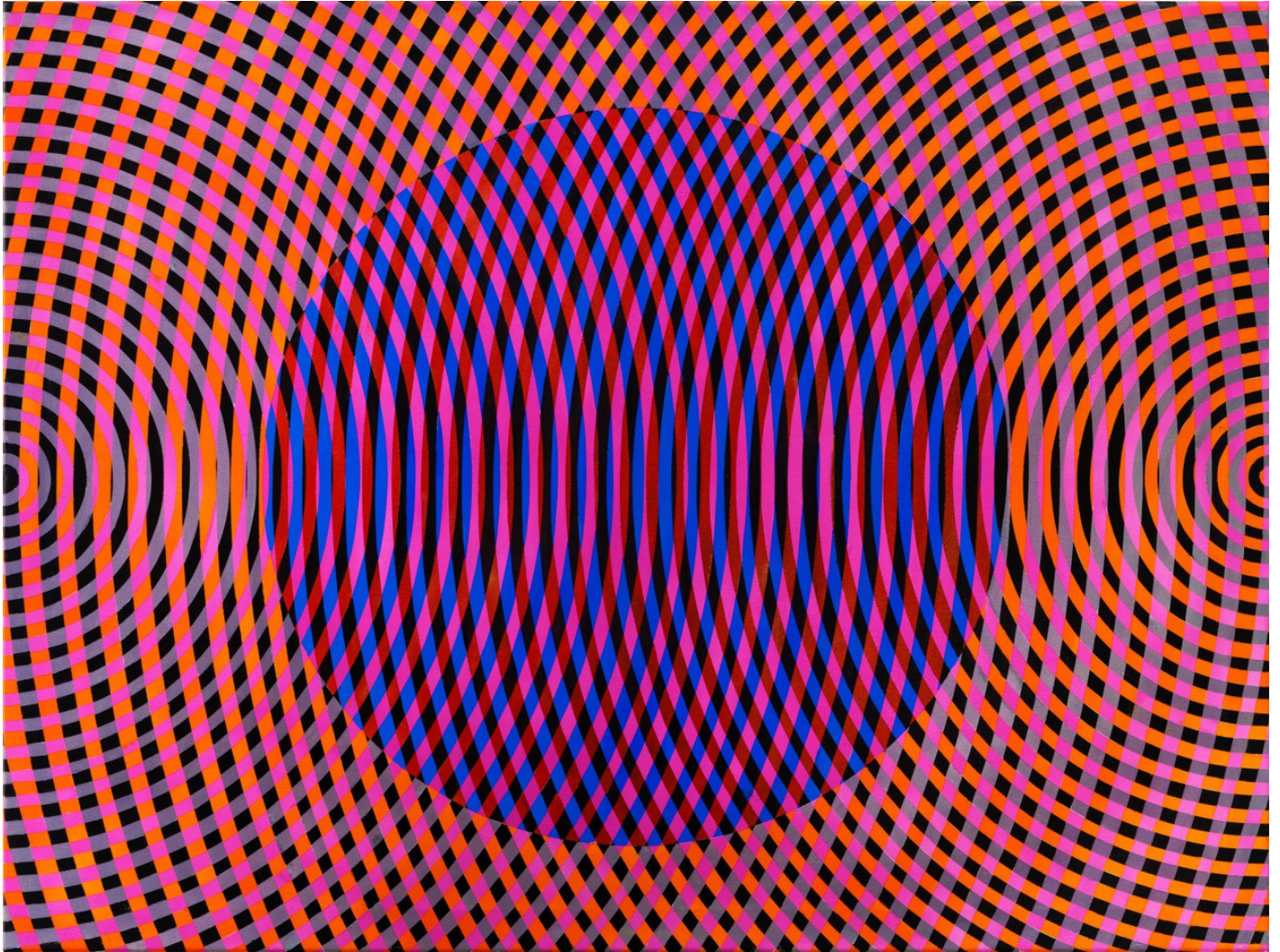
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Sonic no. 76, 2022



Oil and acrylic on canvas
92 x 133 cm
(JA 004)

\$ 6,000.00

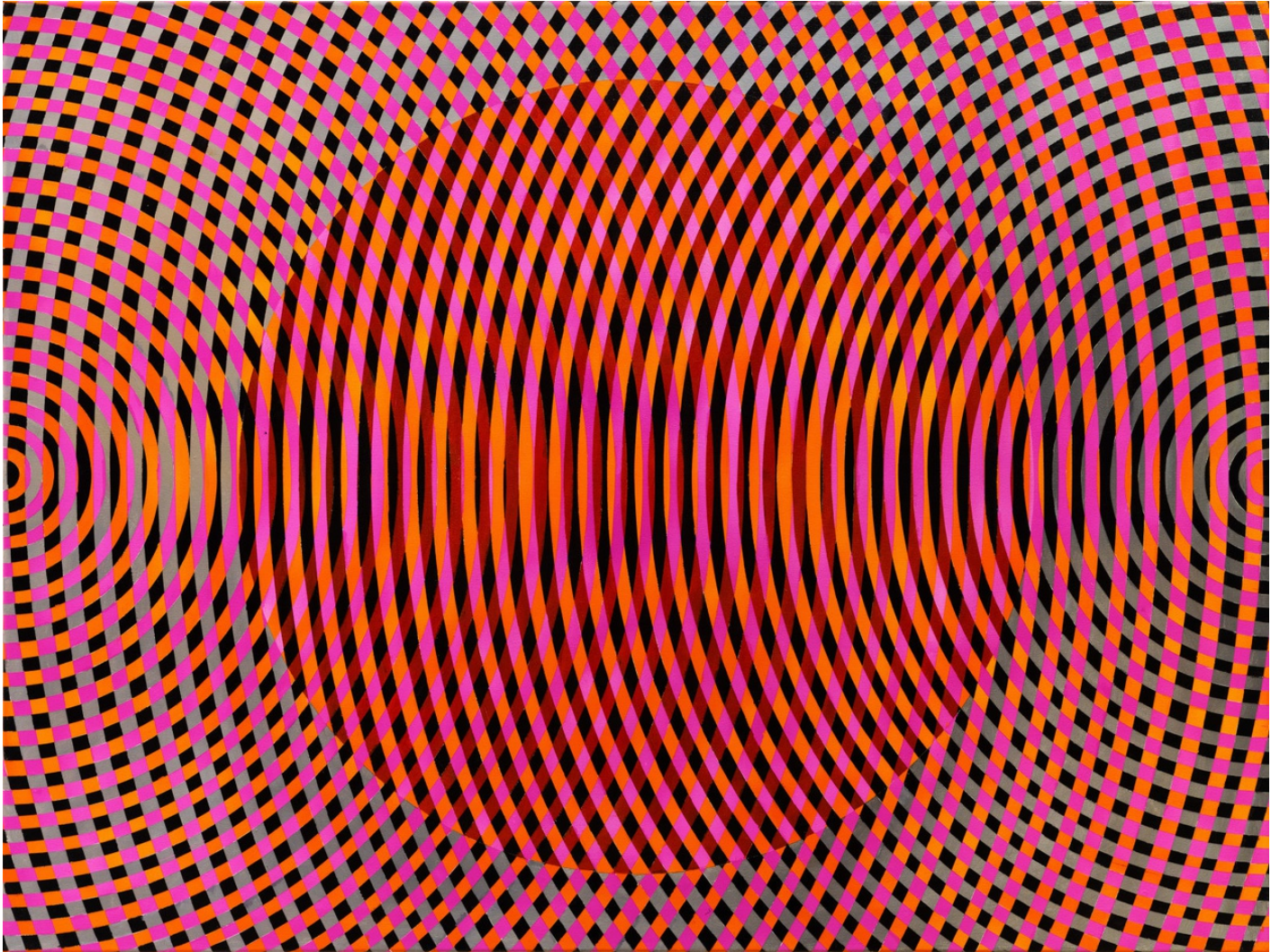
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oil and acrylic on canvas
92 x 133 cm
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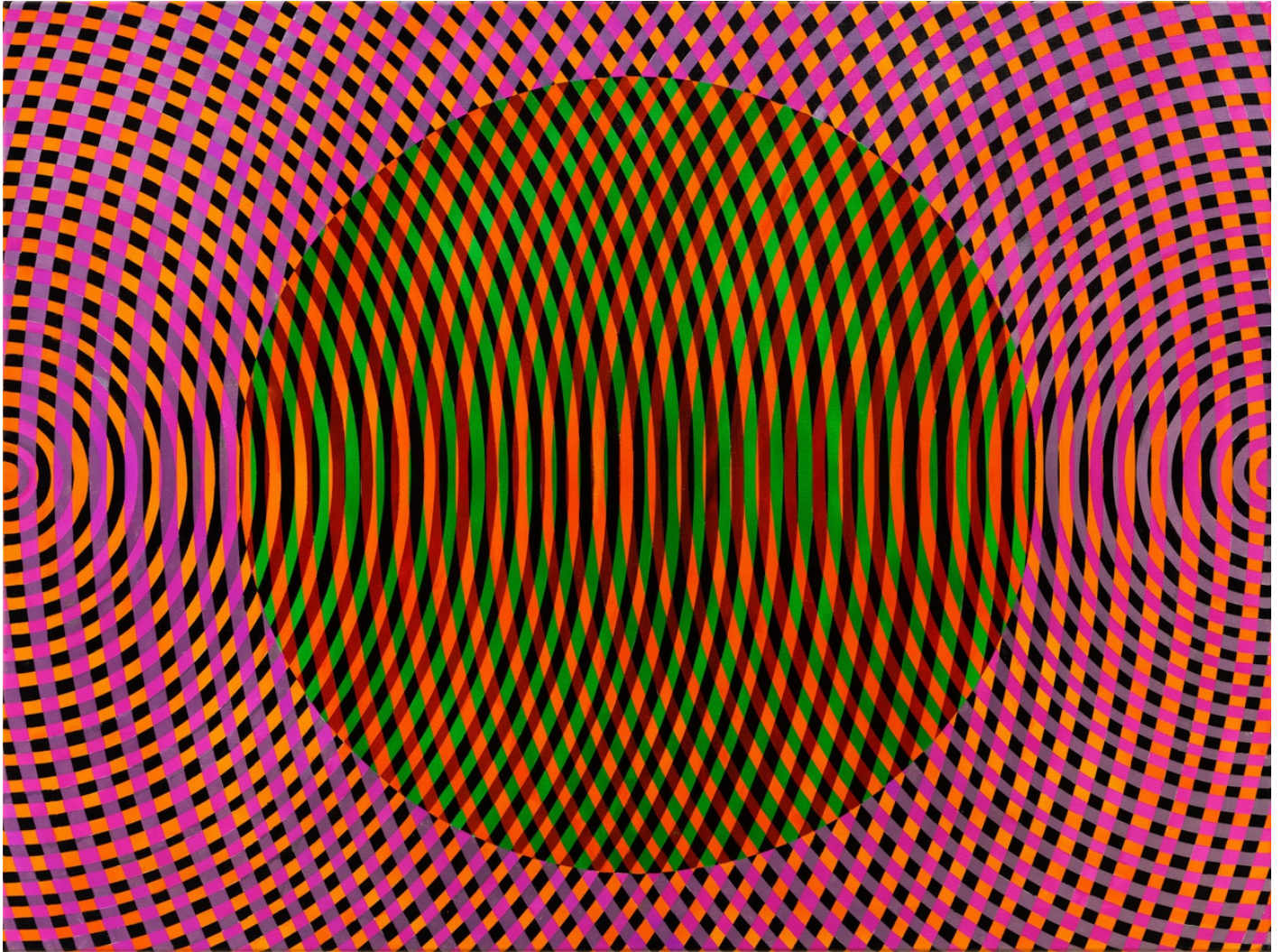
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92 x 133 cm
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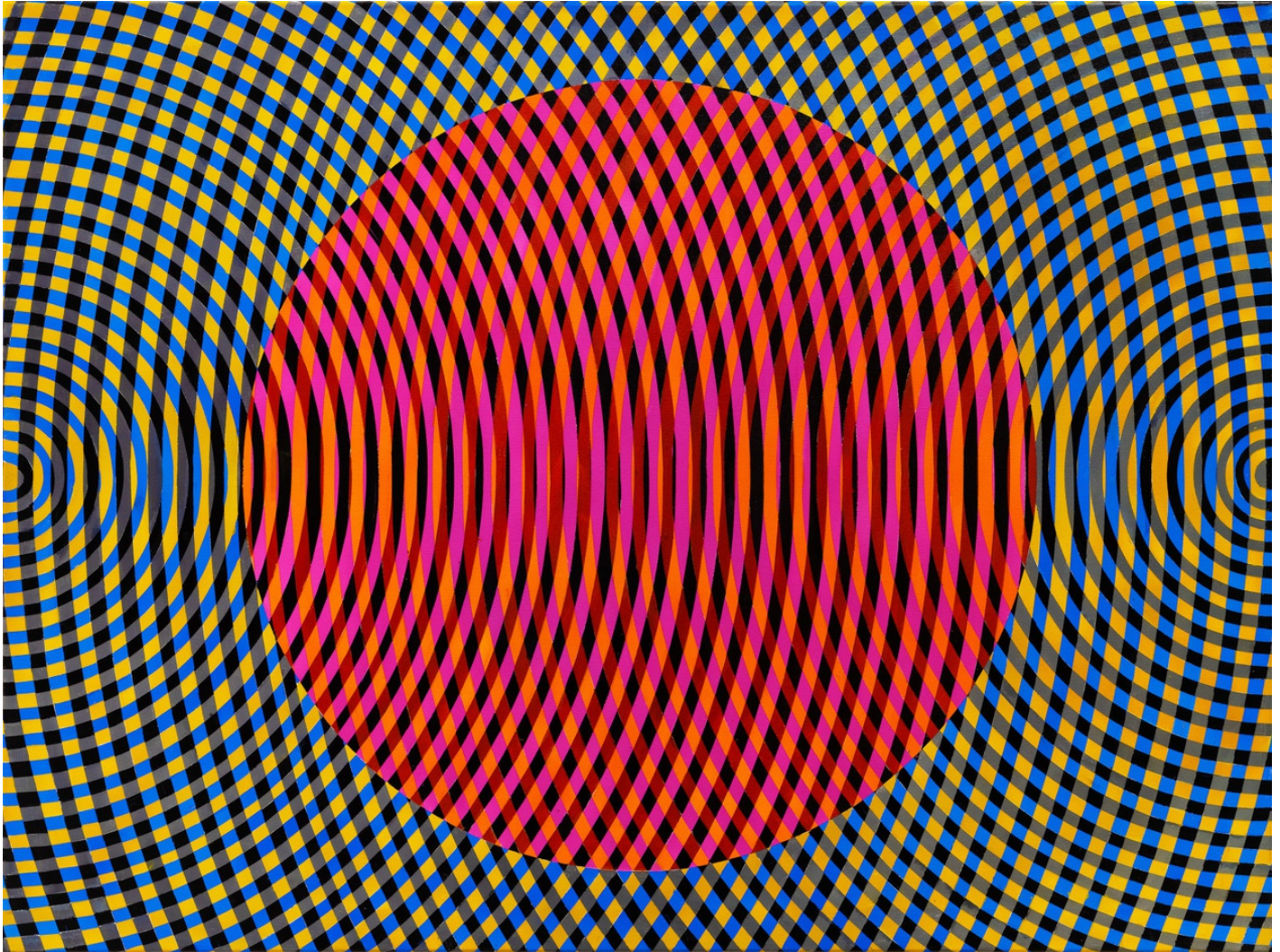
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oil and acrylic on canvas
92 x 133 cm
(JA 025)

\$ 6,000.00

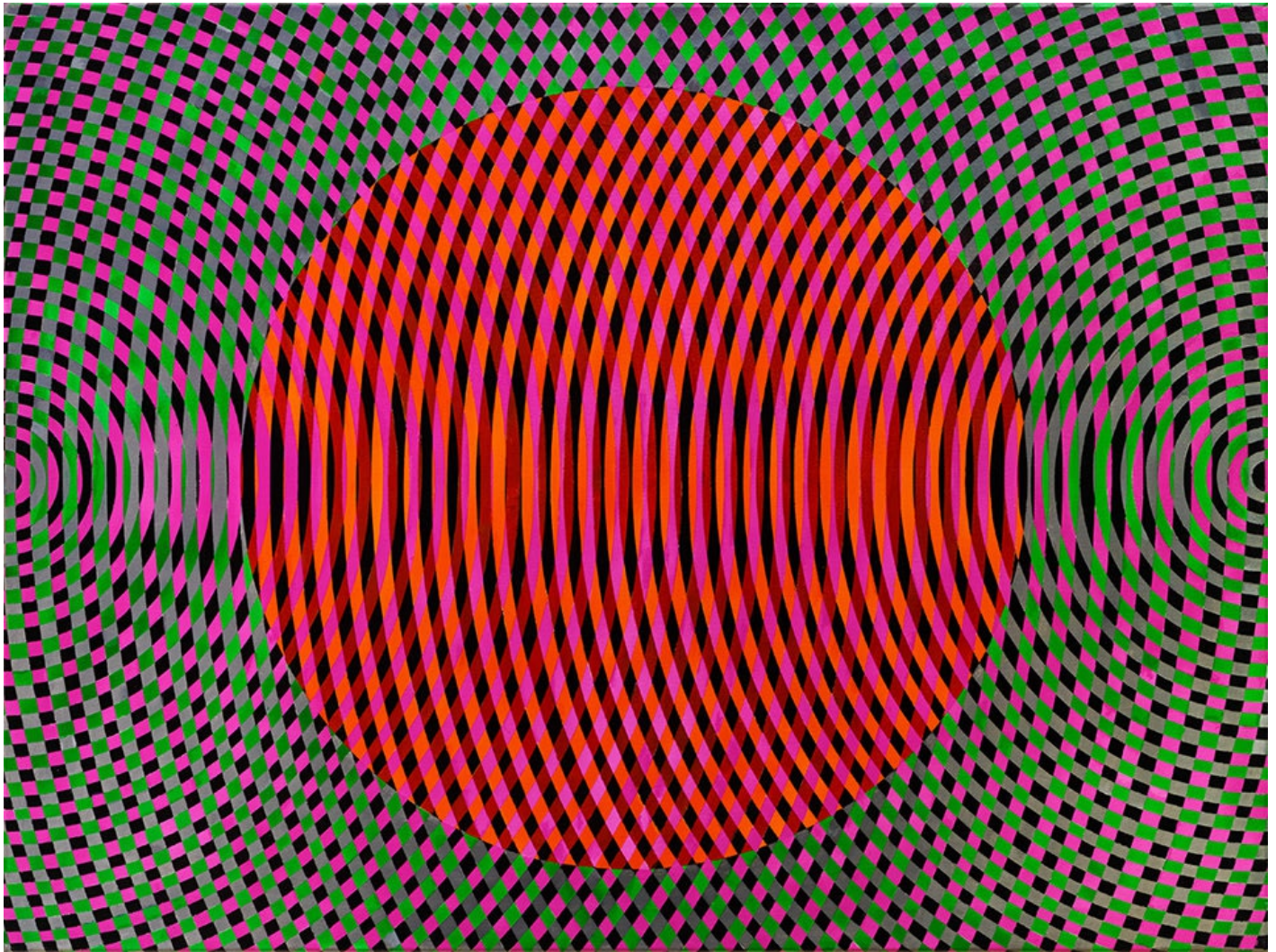
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92 x 133 cm
(JA 026)

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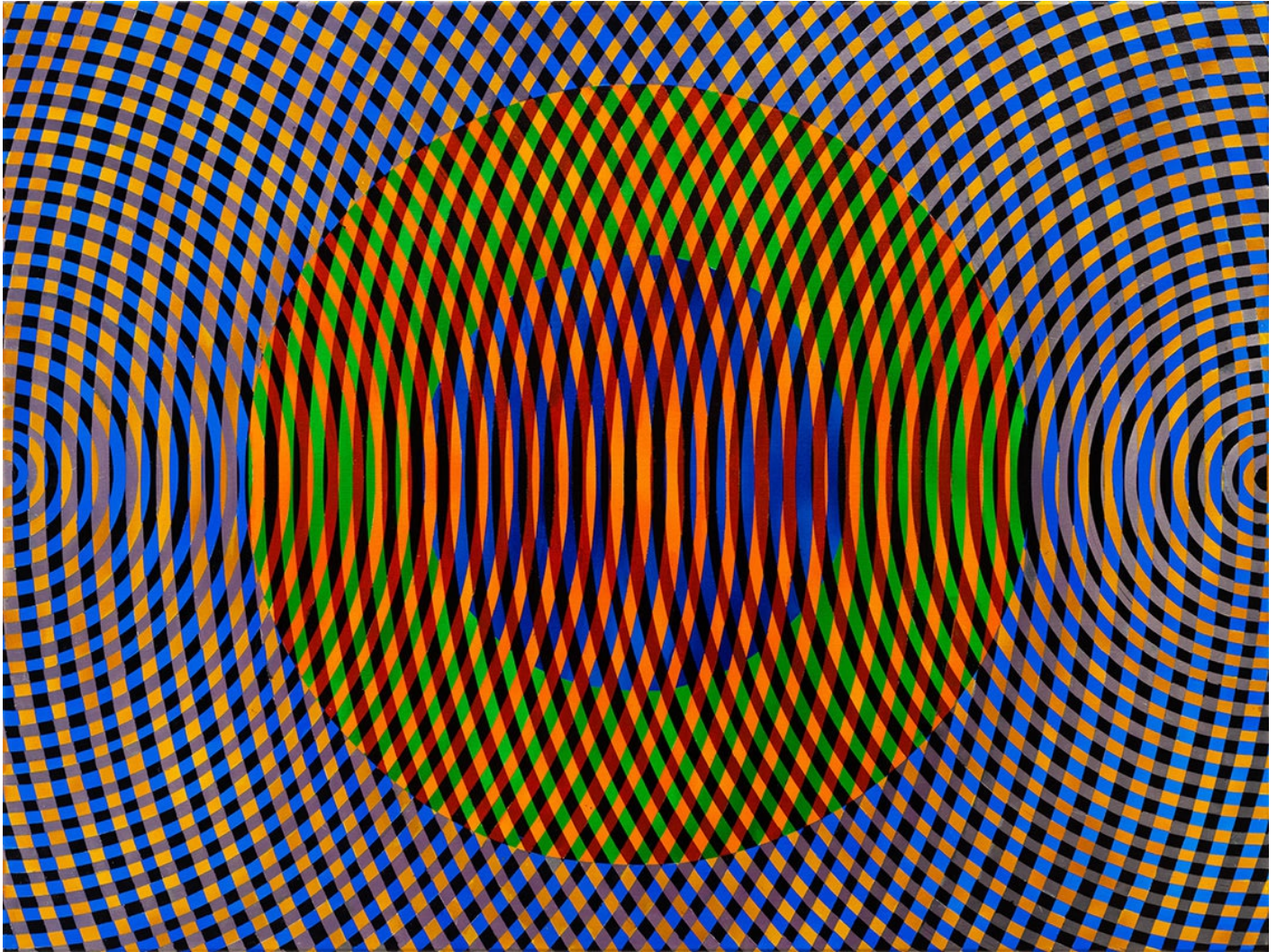
JOHN ASLANIDIS
Sonic no. 82, 2022



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92 x 133 cm
(JA 021)

\$ 6,000.00

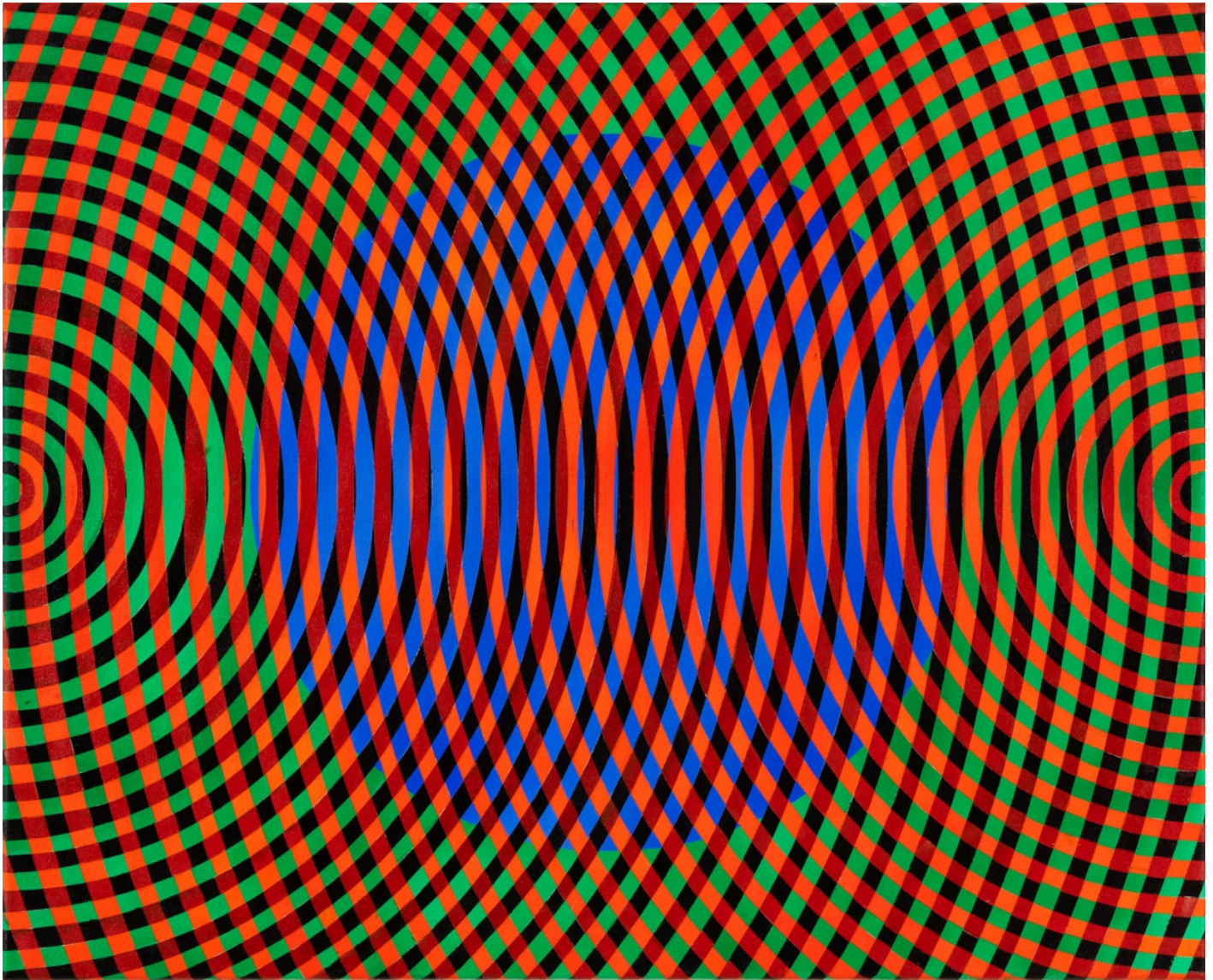
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92 x 133 cm
(JA 023)

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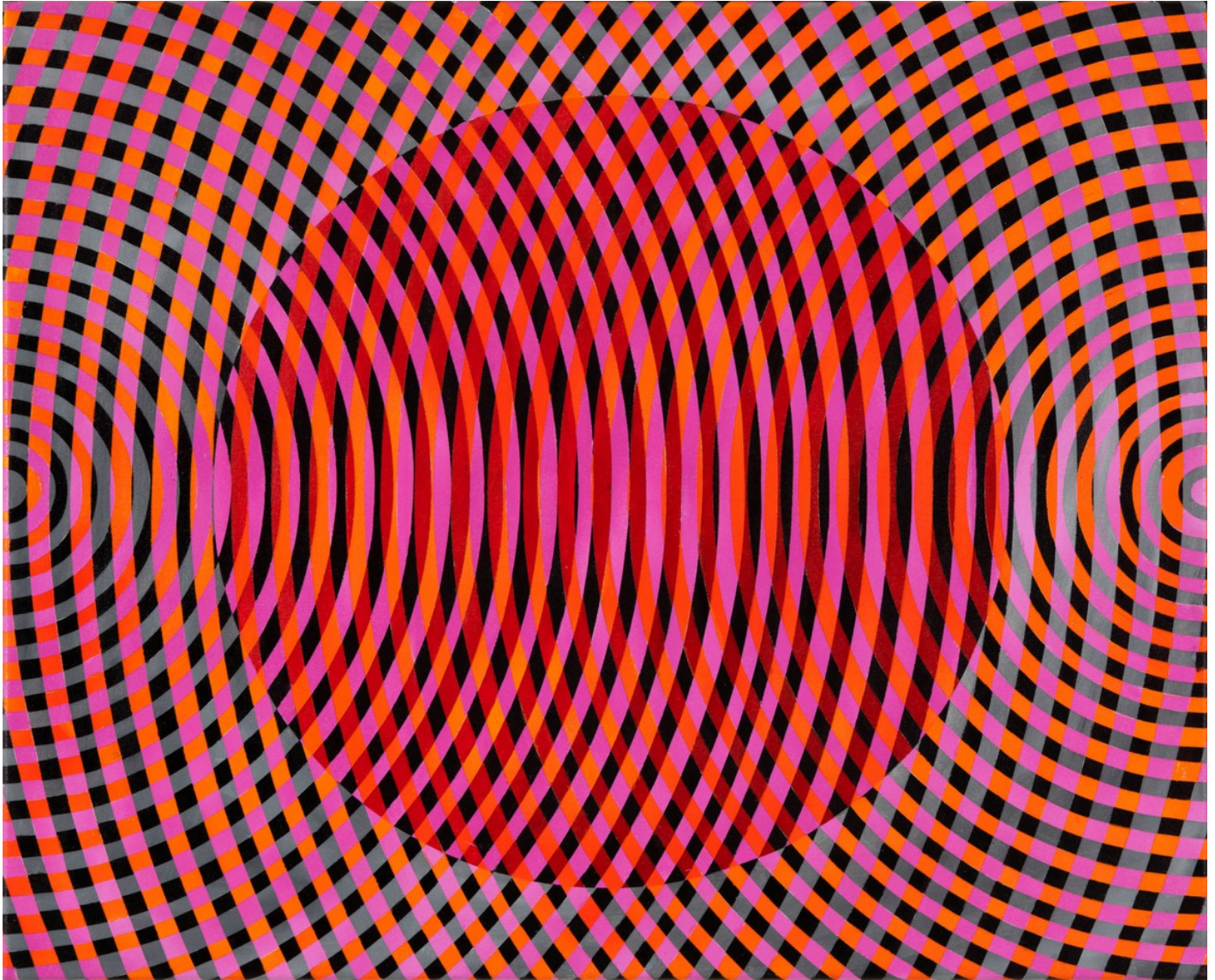
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Oil and acrylic on canvas
56 x 61 cm
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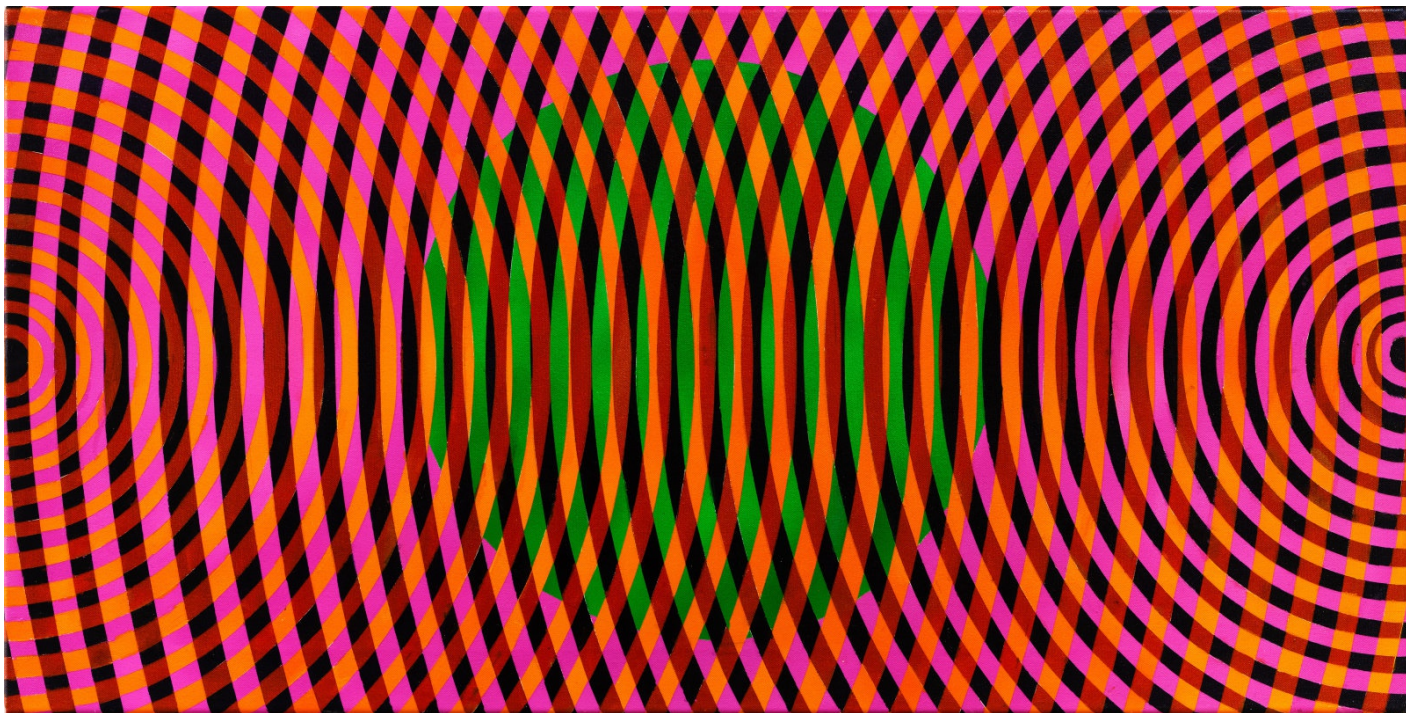
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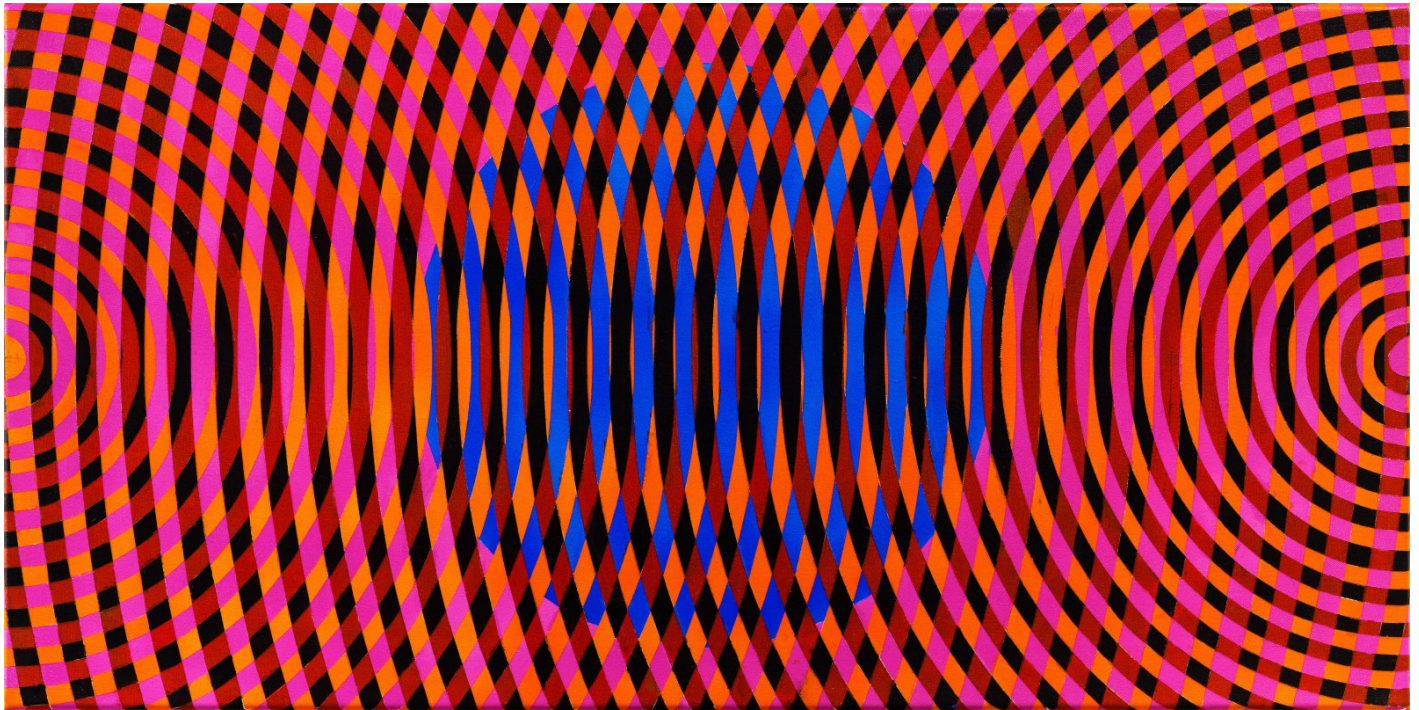
JOHN ASLANIDIS
Sonic fragment no.65, 2022



oil and acrylic on canvas
45 x 96 cm
(JA 011)

\$ 3,000.00

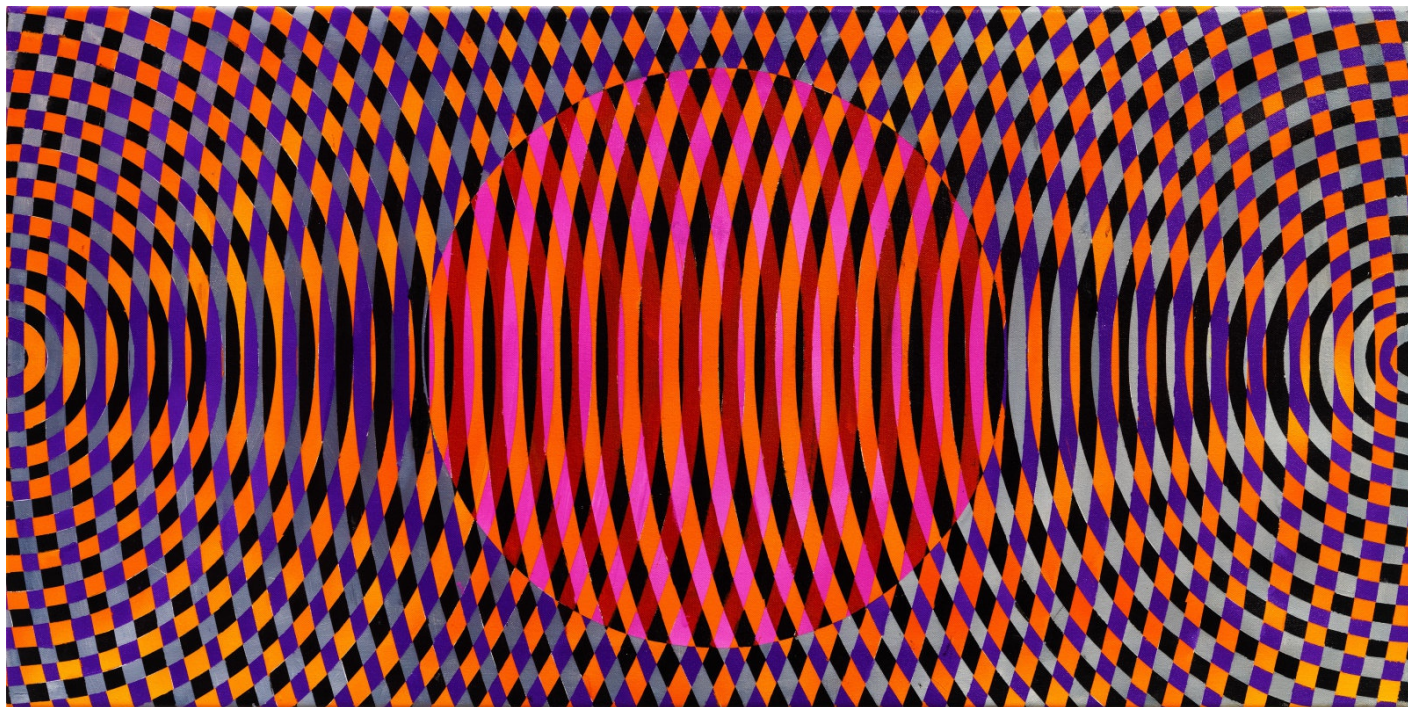
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Sonic fragment no.66, 2022



oil and acrylic on canvas
45 x 96 cm
(JA 012)

\$ 3,000.00

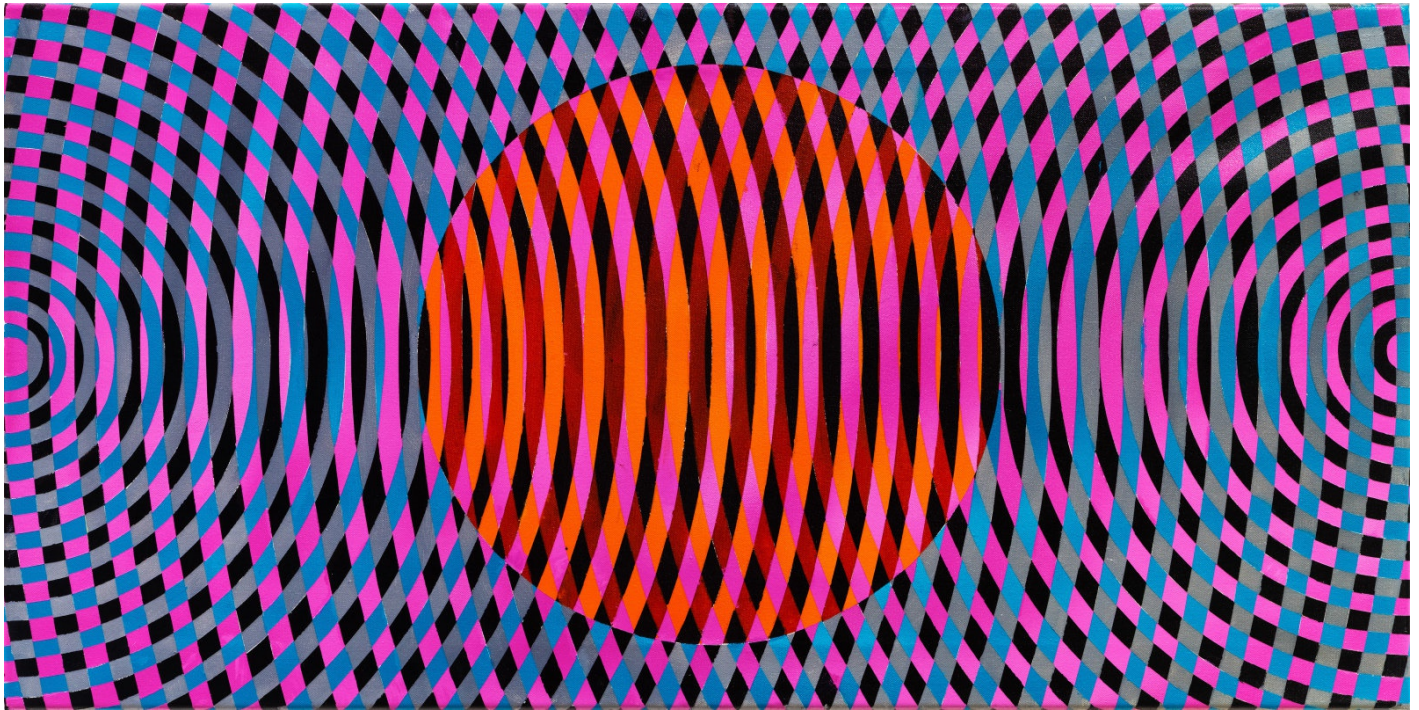
JOHN ASLANIDIS
Sonic fragment no.67, 2022



oil and acrylic on canvas
45 x 96 cm
(JA 013)

\$ 3,000.00

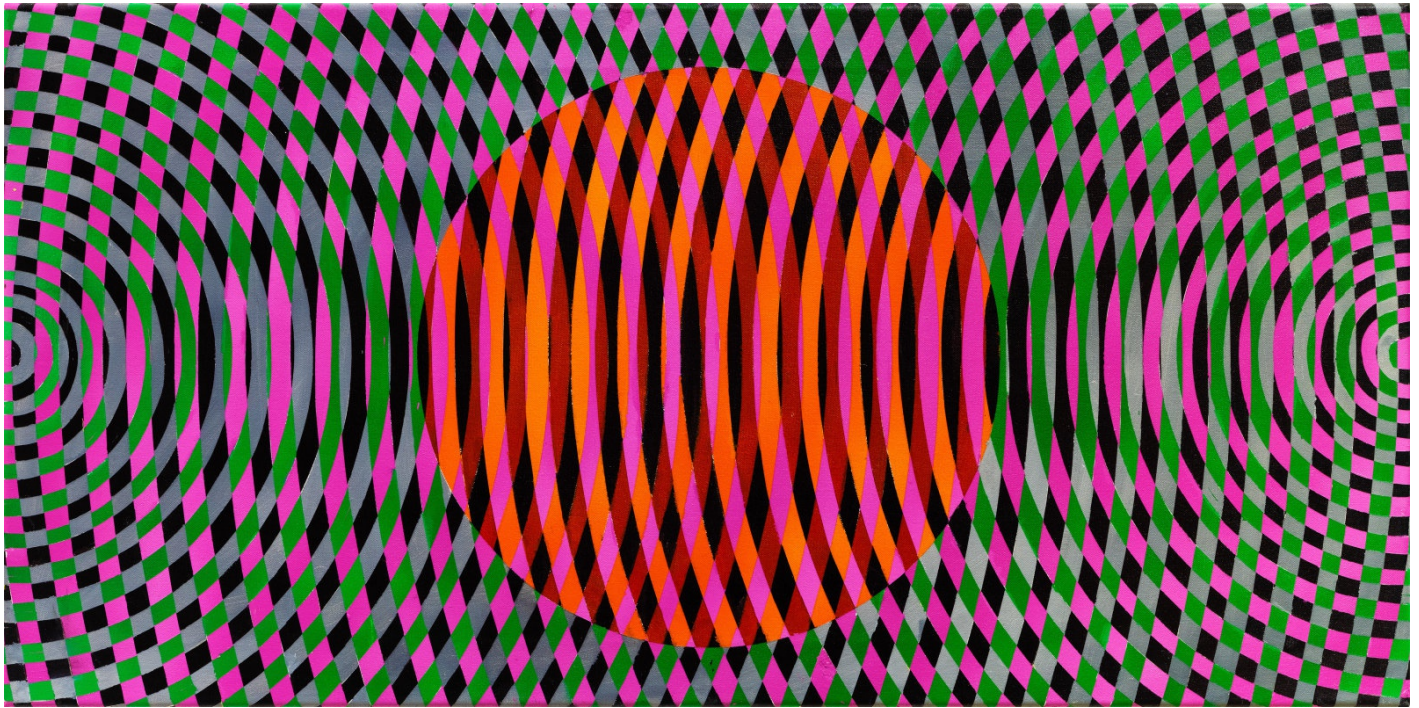
JOHN ASLANIDIS
Sonic fragment no.68 , 2022



oil and acrylic on canvas
45 x 96 cm
(JA 014)

\$ 3,000.00

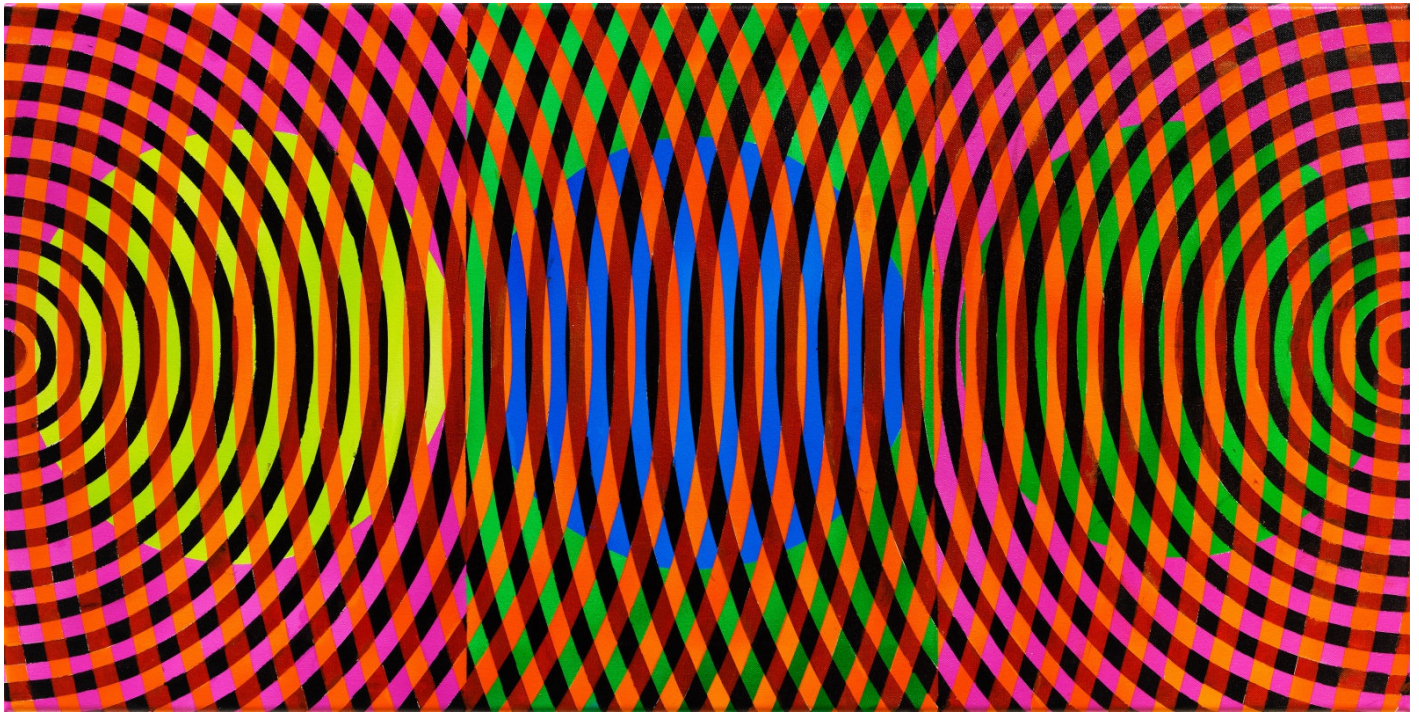
JOHN ASLANIDIS
Sonic fragment no.69, 2022



oil and acrylic on canvas
45 x 96 cm
(JA 015)

\$ 3,000.00

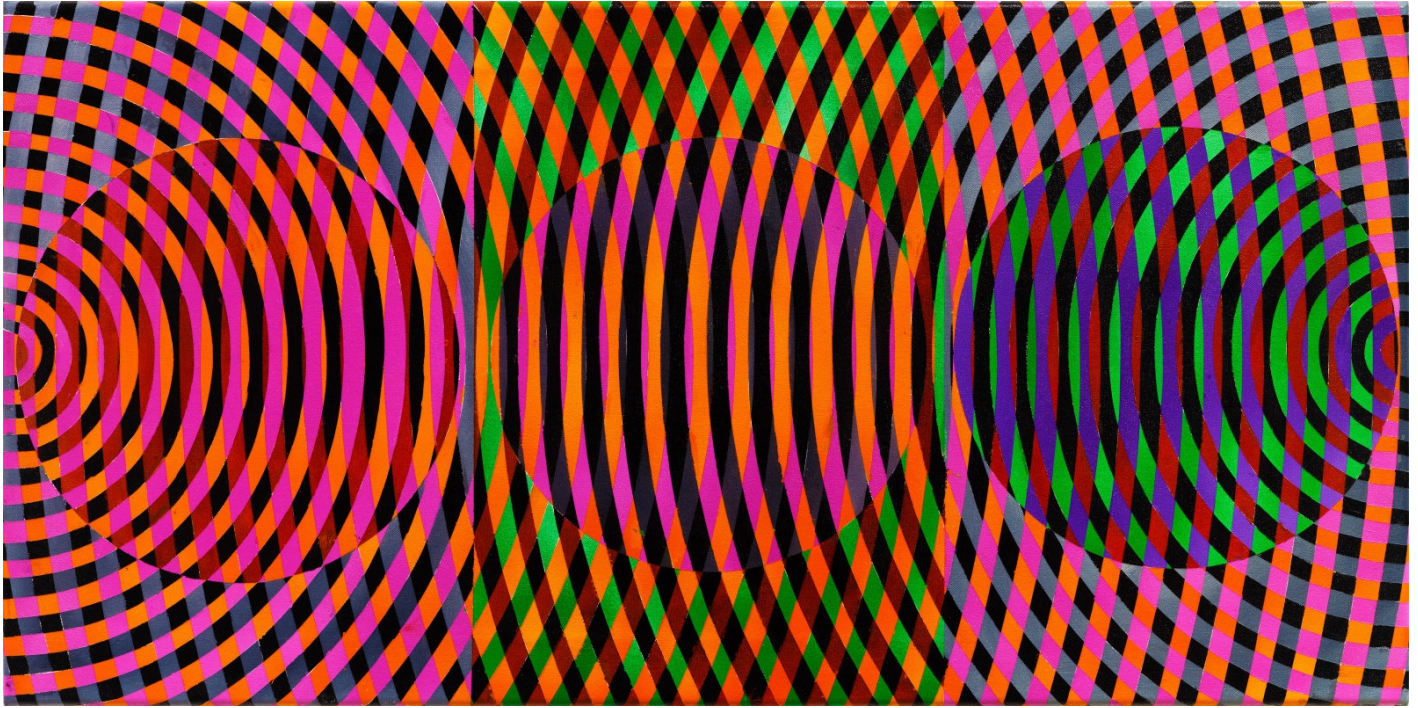
JOHN ASLANIDIS
Sonic fragment no.70, 2022



oil and acrylic on canvas
45 x 96 cm
(JA 016)

\$ 3,000.00

JOHN ASLANIDIS
Sonic fragment no.71, 2022



oil and acrylic on canvas
45 x 96 cm
(JA 017)

\$ 3,000.00

Artist's Notes:

*In the Sonic Network series,
I use a set of mathematical intervals to compose the paintings: these are
relative to a symmetrical grid on each of the canvases.*

*This drawing that I use as a
reference point to compose my paintings is akin to an algorithm or "musical
score." It allows me to improvise when composing the paintings and arbitrarily
choose any of the eight points on each canvas to create complex compositions.
They are underpinned by a structured approach, which appear at first glance to
be random. The intention is to create imagery where there is no starting or
finishing point, capturing a fragment of infinity. In this regard my work has a
strong correlation with emergence theory, where complex patterns emerge out of
simple interactions.*

*This systematic and
interdisciplinary approach has a strong correlation with music, mathematics and
science.*

*The vibration created by the
kinetic resonance of the sonic network series occupies a sensory dimension,
which exists between sound and vision.*

*Conceptually, I am not
trying to illustrate sound but, rather, give a visual expression to its
physicality. My concern is with the physical reaction the viewer has to my
paintings. There is an experience of an audible hum produced by looking at
my works. This idea is closely related to the phenomenon of synaesthesia. A
perceptual and serialized approach with conceptual and systematic underpinnings,
adopting an idiosyncratic approach, which challenges conventional doctrines and*

interpretations of art history.

I have explored this area further collaborating with sound artists formerly in a subcultural context as a member of the Clan Analogue a collective of sound and visual artists in the mid to late 1990s.

Later in the early 2000s my art was represented on a Sydney/Melbourne based electronic music label, Zonar Recordings. My paintings were represented on this label in the same context as the sound artists who were represented by the label.

In more recent times, I have collaborated with a Berlin based sound artist Brian May, presenting the paintings in gallery spaces in the format of painting/sound installations.

Through arranging sounds produced by reading the oscillating and kaleidoscopic variations of colour and tone present within my painting, May created immersive soundscapes that directly relate to the colours, moiré patterns, and compositions I have put down on the canvas.

The overall visual effect being one of a perpetual change, with the intention of disorientating the viewer and a creating a contemplative optimism.

John Aslanidis 2022

John Aslanidis

Born 1961 Sydney 1987-1989

Bachelor of visual Arts, City Art

Institute

1990

Graduate Diploma of Visual Arts, College of Fine Arts, University of NSW

Selected

Solo Exhibitions

2021 **Sonic network no.17 Revisited** Gallery 9 Sydney

2020 **Intersection** collaboration with Mayonaize West Side Place Arcade Melbourne

2018 **Sonic no.68** Edwina Corlette Gallery Brisbane

2017 **Sonic Network no.17** Gallery 9 Sydney

Sonic

no.59 NKN gallery melbourne

2016 **Sonic Series 2005-2011** curated by Jane O'Neill Australian Consul
General New York

Sonic

New Wave Ethan Cohen Gallery, New York

Sonic Network no.15 Galerie Kai Hilgemann @Prosecco Berlin, Germany

Sonic Networks no.3 and 7 NKN

Gallery Melbourne

2015 **Selection of works from the 1990s**

Charles Nodrum Gallery Melbourne

Intersection collaboration with

Mayonaize Juddy Roller Melbourne

Sonic Network no.14 Gallery 9 Sydney

2014 **Sonic Network no.15** Edwina Corlette

Gallery Brisbane

2013 **Sonic**

Network Kai Hilgemann Gallery Berlin

Sonic Network no.13 collaboration with Brian May Gallery 9 Sydney

2012 **Sonic Fragments** Ethan Cohan Fine Arts

Beacon USA

Sonic Network no.8 collaboration with Brian May Substation

Melbourne

Sonic Network no.12 Block Projects

Melbourne

Sonic Network no.9 collaboration with

Brian May White

Box New York

2011 **Sonic Network no.9** collaboration with

Brian May dr

Julius Jap Berlin Germany

2010 **Sonic Network no.8** Gallery 9 Sydney

Sonic Network no. 4-7 Block projects Melbourne

2008 **Sonic Network no.3** Gallery 9 Sydney

2007 **Abstraction Two Views** with Tony Woods Mahoneys Gallery Melbourne

2006 **Sonic Network no.2 and Fragments** Gallery 9 Sydney

Sonic Network no.2 Austral Avenue Melbourne

2005 **Sonic Fragments NYC** TOBEY FINE ARTS New York USA

Sonic Fragments Criterion Gallery Hobart

2004 **Sonic Wrestling** Fox Galleries Brisbane

2003 **Sonic** TOBEY FINE ARTS New

York USA

2002 **Dislocation Network no.3** PB Gallery Swinburne University Melbourne

Dislocation Metro

Arts Brisbane

1998 **The Home** The Museum of Dirt Melbourne

A Selection of

paintings from 1991 to 1998

stripp Gallery, Melbourne

1997 **Reverberation**

Network (Two part exhibition) 151

Regent st Sydney and Stripp Melbourne

1996 **Reverberation** Pendulum, Sydney

1995 **Crosscurrent series**, The Beatty

Gallery, Sydney

The

Transit Zone series to the Crosscurrent series' 1991-1995 (two part exhibition)

Two Walls Gallery,
University of Western
Sydney and Charles Sturt University Wagga Wagga NSW
1993 **Alternation Series** Pendulum, Sydney

Selected Group

Exhibitions

2019 **Circulation** Blue Rider Art Taipei Taiwan
2018 **New Optics 3** Museum of Modern Art Hunfeld Germany

Talent

Show Ethan
Cohen Fine Arts New York

Patterns

of the invisible
curated by Konstanty Sydlowski Hilgemann Projects Berlin
2017 **New Optics** Galerie Husam
curated by Edgar Diehl Offenbach Germany

As of Now Ethan Cohen Fine Arts New York

2016 **How to Picture Living Systems** curated by Petra Maitz KLI
institute Klosterneuberg Austria

Visions of Utopia curated by Andrew Christofides Woollongong
Art Gallery NSW

Interference Nurture art New York

WAR a Playground perspective The Armoury Gallery Sydney
2015 **Eyes score: The Audible image** Town Hall Galley Hawthorn Arts Centre
Melbourne.

After 65 The Legacy of OP Latrobe Regional Gallery Victoria

Digital reductive 5 Walls Projects Melbourne

2014 **Colour/Music**
Curated By Anthony Oates Drill Hall Gallery Australian National University
Canberra 2013 **Melbourne Now** National galley of
Victoria Australia

Light Space Projects 2013 curated by
Giles Ryder Gallery H Bangkok Thailand

ABSTRACTIONS Galerie Kai Higemann
Berlin Germany

The Sharper edge Ethan Cohan Fine Arts
New York USA

2012 **Finding our New Fort** Kunsthalle Beacon
NY USA

Future Shock

One-Two Internationale Neue Konkrete + dr. Julius | ap Berlin

Structure

and Emergence curated by Ron Janovich and Daniel Hill
Lafayette College Easton Pennsylvania, MDC
Freedom Tower Gallery
Miami
Florida, University Gallery school of Fine Arts Gainesville Florida
2011 **Sound and Vision** McKenzie Fine Art New
York USA

Sounds Good curated by Claudia Calirman
Location One New York USA

Together in Harmony Korean
Cultural Foundation Seoul Korea
medium

cool curated
by Nick Vickers Kudos Gallery Sydney
2010 **constructive | concrete | multiple** dr julius | ap Berlin Germany

Sight and Sound Music and Abstraction in Australian Art

The Arts Centre Melbourne curated by Steven Tonkin
2009 **The Shilo Project** curated by Chris McAuliffe The Ian Potter Museum of Art The University of Melbourne
SNO 51 with Susan Rosmarin and Gilbert Hsiao
SNO Gallery Sydney

Drawing Folio Block Projects Melbourne

2008 **Gallery Selections** TOBEY FINE ARTS New York USA

Abstraction 7 Charles Nodrum Gallery Melbourne

The

Aliens can smell our blood,

Block Projects Melbourne
2007

Verus Painters TOBEY FINE ARTS New York USA

Points

of Departure (Six Australian
artists) TOBEY FINE ARTS New York USA

Verus

Painters 03/08/07 TOBEY

FINE ARTS New York USA

2006 **Arts and Minds** curated By Nick Vickers
Delmar Gallery Sydney

The colour of Music Curated by Annabelle Pegus Adelaide

Central Gallery, Adelaide

2005 **Dreams in the Abstract** Paintings 1933-2005 TOBEY FINE ARTS NYC

Disorientate, curated by Paul Zika, Plimsoll Gallery University of
Tasmania

Conceptual

crochet, curated

by Christopher Dean, The Cross Art Projects Sydney

Vibration, curated by Nick Vickers with Jurek

Wybraniek and Andrew Leslie, Sir Hermann Black Gallery, Sydney (parallel program to the Sydney
Biennials)

2003 **Abstraktion**

100 years later two part exhibition, Moscow Artists Union Moscow Russia and

TOBEY FINE ARTS New York USA

2002 **Lines 2** Fireworks gallery Brisbane

GOOD VIBRATIONS The Legacy of OP Art in Australia

Heidi Museum of Modern Art Melbourne

2001 **Dirty Drawings** TOBEY FINE ARTS New York USA

2000 **Lines** Fireworks Gallery

Brisbane

1999 **stripp** Victorian Ministry

of the arts exhibition space

1998 **Optics** The Herman Black Gallery Sydney

Sixth Australian Contemporary Art Fair Melbourne

1995 **Bathurst Art Purchase**, *Bathurst
Regional Gallery, Bathurst NSW*
1993 **Flux** Airspace, Sydney

Grants and Awards

1990 Mercedes
Benz Youth Art Scholarship Award
1993,
94, 97 NSW Ministry of the
Arts NAVA Marketing Grant 2003 Export
and touring fund Arts Victoria
Pollock Krasner Art
Foundation grant
2006 New work grant established
Artist Category Australia Council for the Arts
2010 Skills
and Development Grant Australia Council for the Arts
2016
Skills and Arts
Development Grant Australia council for the Arts
International Studio and Curatorial Program New
York Australia Council for the Arts

Artist Residencies

2011 International
residency Program Location One, New York USA
2016
International Studio and Curatorial Program Australia council Residency New York

Public and Private Commissions

2012 Sonic Network no.11, Hamer Hall the
Arts Centre Melbourne Australia
2017 Sonic Network no.18 Longchamp Maison Omatesando Toyo Japan
2018 Sonic no.72 East Brunswick village
Melbourne
2019 Sonic
no.74 Ovolo Hotel Hong Kong China

Selected

Publications

John Aslanidis Interview with H.R
Hyatt Johnson Artist Profile issue no.46
Sound Spheres John Aslanidis Marguerite
Brown Art Monthly Australia September 2014 no.273
Colour/Music Catalogue essay
Anthony Oates Drill Hall Gallery Publishing Australian National University 2014
Austral Avenue: an experiment in living with Art Jane O'Neill 2012
Future Shock
One-Two Internationale Neue Konkrete + dr. Julius |
ap Berlin 2011
Neue Konkrete and Architecture
dr julius | ap Berlin
Germany 2010
Sight and Sound
Music and Abstraction in Australian Art
The Arts

centre Melbourne **catalogue** essay

Steven Tonkin 2010

Gallery 9 a showcase for serious artists review by Prue Gibson Australian Art
Review Sept 2009

Abstraction 7 exhibition publication Charles Nodrum
Gallery Melbourne 2008

Colour in Art Revisiting 1919 essay

by Christopher Dean, Ivan Dougherty

Gallery 2008 **Sonic Network no.2 and Fragments** Jacqueline

Millner, Eyeline no.63 2007

Abstraction Two Views Jane Oneill

Exhibition Catalogue Essay Mahoney Galleries Melbourne 2007 **Gallery- Going** David Cohen The New York

Sun Thursday August 25th 2005 **Conceptual Crochet/Conceptual Beauty** Jacqueline

Millner, Eyeline no.57 2005

Rex Butler A secret History of Australian Art 2002

Good vibrations to test the retina

Robert Nelson the Age November 16th

2002

Good Vibrations: the legacy of Op

art in Australia Catalogue essay, Zara Stanhope 2002 **Dislocation** Exhibition Catalogue essay Morgan Thomas November 2002

Art and Australia.
Exhibition Commentary March 2000