

Modest in scale, Matt Paweski's sleek sculptures are characterised by a micro attention to detail and an obsessive preoccupation with material, colour and texture. Paweski's works begin their lives as rudimentary preparatory drawings which serve as templates for his three-dimensional transpositions. While Paweski has previously created hybrid sculptures of wood and steel, his new body of work consists entirely of aluminium plates and sheets joined by copper rivets, illuminated by vibrant monochromes of vinyl paint. One of Paweski's objects, aptly named *Nude*, is even stripped of paint, consisting solely of finely polished aluminium. This new uniformity of material forces a more intimate investigation of line and drawing, which lies at the origin of each work's logic or lack thereof. Indeed, as Paweski's work progresses, the intersection of elements within the rigid geometric 'frame' becomes increasingly complex. Many of his exhibited works consist of open space delineated by an intricate layering of planes and lines. Paweski also challenges the conventional opposition between the artwork and the design object. While his sculptures employ the structural and technical lexicons of interior design, referencing carpentry and furniture-making (shadows of Paweski's early career), these subtle allusions to functionality meet with bold expressions of eccentricity enshrined in the arched kerfs and crescent cut-outs. Through a blend of discipline and idiosyncrasy, Paweski's works become stages where multiple contradictions may unfold.