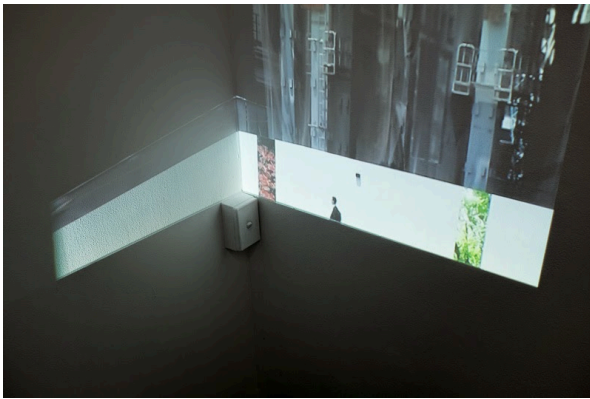


# THE NEAR & THE ELSEWHERE

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Tuesday, 5 August 2014

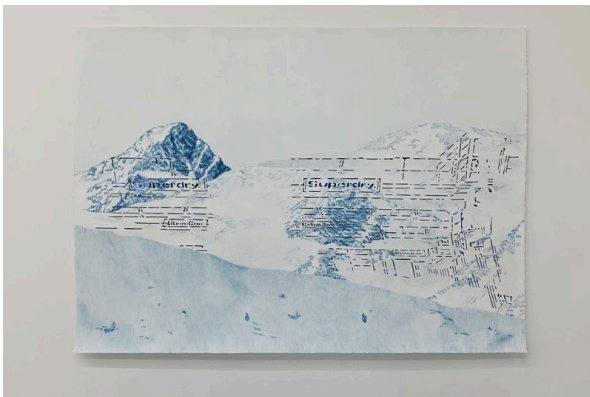
Superdry and other panoramas by Penelope Cain



Penelope Cain, *Panorama at the base of the Cherry Blossom mountain*, 2014. Courtesy of MOP.

Penelope Cain  
*Superdry and other panoramas*  
MOP: 23 July - 17 August, 2014

Have you ever had a meal and you just can't seem to put your finger on a certain flavour. It's right there, on the tip of your tongue - you know you know it but you just can't seem to verbalise it. In a sense, that is what Penelope Cain's exhibition *Superdry and other panoramas* was for me. I irrefutably loved it and yet I have sat here for two days trying to find the words to explain why. Still not sure I've got it but here goes, bare with me.



Penelope Cain, *Superdry*, 2014. Courtesy of MOP.

Navigating that age-old rocky terrain between the beauty of the landscape and the structure of the constructed, built environment, Cain delivers delicate works that incorporate drawing and incredibly fine cuttings. These two elements appear to present different sides of the spectrum - on the one hand are the prominent and stark drawings, on the other, the delicately cut paper depicting modern, consumer landscapes.

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About Me



**Naomi Gall**

Freelance art writer based in Sydney, Australia. I started writing the near & the elsewhere back in 2009 whilst living in the UK, struggling to find work. Over the years I've had work published in Artlink, runway, Art Monthly, Incubate, Art Guide Australia, a-n (UK) & art, art, art (UK). Currently working as Digital Producer at the Australia Council for the Arts. All opinions expressed in this blog are my own.

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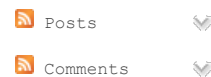
 

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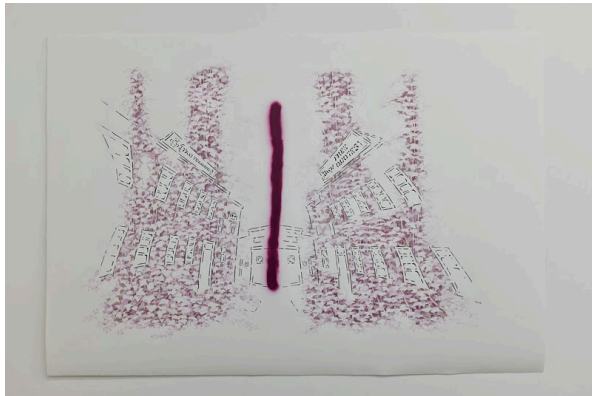
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This juxtaposition is perfectly played with the result being a quite homogenised balance between the two extremes.

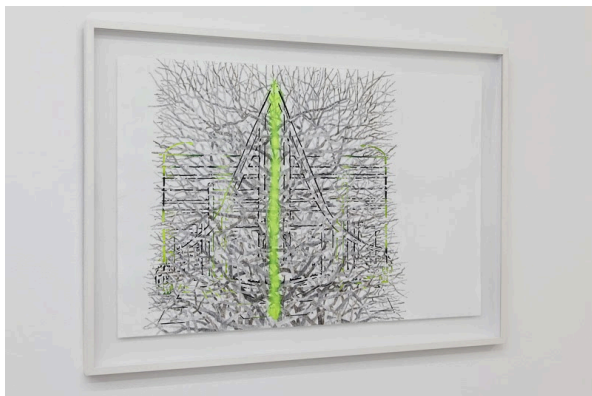


Penelope Cain, *Sale Topshop*, 2014. Courtesy of MOP.

In particular *Sale Topshop* is especially powerful. The cut out makes it appear like the London tube while the intricate drawing is a stunning panorama that oddly does not appear out of place against such a seemingly urbane setting. Perhaps Cain has mapped out the perfect balance between the sublime and the city scape. The sheer detail and simplicity of these works is what makes them truly stand out. They're not contrived or cliched views of the subject which so many fall into. It is evident Cain understands her subject and there is an honesty about the work - it doesn't need to hide behind convoluted justifications - it just is.



Penelope Cain, *Free Quotes! Taxi Training*, 2014. Courtesy of MOP.



Penelope Cain, *Surface Tension*, 2012. Courtesy of MOP.

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21h

Review of @OperaAustralia The Magic Flute at @RiversideParra #opera #regional #tour #mozart  
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23h

Welcome John Oster, the new Executive Director of RAA [bit.ly/XYzYAA](http://bit.ly/XYzYAA) #regionalarts #artsleadership [pic.twitter.com/ly1HvPqjE9](http://pic.twitter.com/ly1HvPqjE9)

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## Published Work

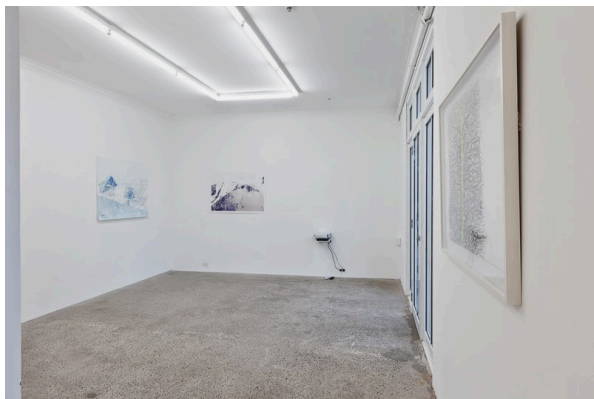
- Australian Art Collector
- the AU review
- Art Guide Australia
- Art Monthly Australia
- COFA Blog
- Incubate Magazine
- runway Magazine
- a-n Magazine
- Artlink Magazine

## Writing Programs

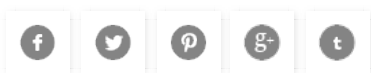
- 2012 Next Wave Festival Text Camp for Emerging Arts Writers
- 2011 Firstdraft Gallery Emerging Arts Writers

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- ▼ 2014 (27)
  - ▼ August (3)
    - The Magic Flute at Riverside Theatres
  - GUEST POST: Kristian Pellissier enjoys some nudity...
  - Superdry and other panoramas by Penelope Cain
- July (8)
- May (1)
- April (1)
- March (3)
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- 2010 (15)
- 2009 (14)



MOP installation shot.



Posted by Naomi Gall at 20:19

Labels: [environment](#), [landscape](#), [MOP](#), [MOP Projects](#), [Penelope Cain](#), [Superdry and other panoramas](#), [urban](#)

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