

KINGS Artist Run acknowledges the Wurundjeri Woi-wurrung people of the Kulin Nation as the Traditional Custodians of the land on which we operate. We offer our respect to Elders both past and present and extend this offer to all First Nations people.

KINGS

*ANGELMAGGOT, Henrik
Haukeland, Malie Muir, George
Peters (Guided Impulse Artistry),
Simone Scandrett, DRM,
Lily Holmes, Sam Meekan*
THE RHYTHM BETWEEN US

POP-UP

13.11.25-16.11.25

Artist Run

Established in 2003, KINGS Artist-Run provides a location for contemporary art practice, supporting distinctive experimental projects by artists at all stages of their careers.

Open 12-5pm, Thursday - Friday
1 - 5pm, Saturday -Sunday
69 Capel Street,
West Melbourne VIC 3003

KINGS COMMUNITY POP-UP

ANGELMAGGOT, Henrik Haukeland, George Peters, Malie Muir, Simone Scandrett, DRM, Lily Holmes, Sam Meekan

The Rhythm Between Us

The Rhythm Between Us is the first volume of our KINGS Community POP-UPS where each year we celebrate the works of our amazing KINGS volunteers and beautiful studio artists. Our KINGS Community is the beating heart of our humble ARI, without whom our doors would not be able to stay open. This exhibition explores our fluid and tender connections with one another, and sits within KINGS as a site of peer-to-peer learning and experimentation.

Artwork details (left to right):

DRIVEWAY

Simone Scandrett, *The Tourist*, 2025, polyester, aluminium frame, 200cm x 84cm

GALLERY ONE

George Peters, *Breathe*, 2024, glitter paint, acrylic paint/markers on canvas.

Henrik Haukeland, *Purity/Ritual*, 2025.

Digital video: 8:35 minutes.

Sculpture: readymade clothes stand, paper, marshmallows, marshmallow-based paint, tape, glue, metal, necklaces, 140 x 40 x 40cm.

Photographs: archival inkjet prints, 30 x 42cm.

Malie Muir, *Accelerator*, 2025, readymade sculpture

Malie Muir, *Only One Way Out of Here*, 2025, image transfer on ply, 60cm x 36cm

Malie Muir, *Deep Heat*, 2025, image transfer on ply, 57cm x 35cm

GALLERY TWO

Lily Holmes, *Let Her Find the Moon [2]*, 2025, oil on canvas, 27.5 x 22.5cm

Sam Meekan, *Untitled*, 2025, cufflinks on shade cloth, 112 x 80.5cm

DRM, *Steed*, 2025, beeswaxed latex, oil-based food dyes, steel, dimensions variable

Sam Meekan, *Sad sumo*, 2025, collage, airbrushed oil paint on gilders whiting board, 17 x 26cm

DRM, *Icon of St. George*, 2024, oil on beeswax on found plyboard, 60 x 44.6cm

Lily Holmes, *Bull*, 2025, oil on canvas, 122 x 92cm

Lily Holmes, *Let Her Find the Moon*, 2025, oil on canvas, 152 x 91cm

GALLERY THREE

ANGEL MAGGOT, *SUCK MY GLITCH*, 2025, MetaQuest 3s VR HMD (360 video, stereo audio), chain, synthetic hair

GALLERY ONE

Purity / Ritual (2025)

Henrik Haukeland

Purity / Ritual centres around a performance-based video in which a masked character walks up Ulriken (the highest mountain surrounding Bergen in Norway, 643 meters above sea level), completely dressed, and covered, in white. Along the way, marshmallows and milk are compulsively consumed, as if the character is attempting to internalise, and become, the white surface in which it is covered. While the exact goal of their behaviour is unclear, excessive consumption as a vehicle for transformation seems to be at the root of the matter; pointing towards the irrationality and self-importance of rituals.



Henrik Haukeland (b. 1980 Sweden) is a Naarm-based artist whose work conceptually deals with the body—both physical and social—as well as the corresponding ideas of consumption, excess, and transformation. Arts education includes the Academy of Fine Arts (NO), Pacific Northwest College of Art (US), and the Umeå Academy of Fine Arts (SE). He has exhibited predominantly throughout Scandinavia. Exhibitions in Australia include Airspace Projects (NSW), BLINDSIDE, KINGS Artist-Run, and the Art Gallery of Ballarat (VIC).

GALLERY ONE

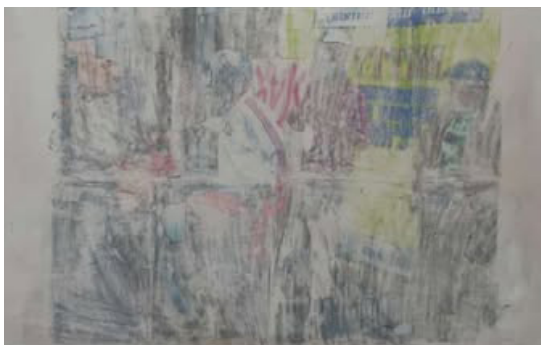
Accelerator (2025)

Only One Way Out of Here (2025)

Deep Heat (2025)

Malie Muir

Exposing the pervasive history of patriarchy while mystifying a glorified past with a nostalgic lens. The work urges the viewer to look closer, to cipher the image that has been transferred. As the medium used creates a vague replication of a past image. The solvent medium used is Deep Heat, a typical pain relief cream. The goal in using this is to treat the image as if it were a body, by applying deep heat to remove it the image to transfer it.



Malie Muir is from the Mornington Peninsula now based in Naarm. Through the method of the replicated image, their practice challenges masculine bodies in space. They are a currently studying at the Victorian College of the Arts in Drawing and Printmaking.

GALLERY ONE

Breathe (2024)

George Peters (Guided Impulse Artistry)

Breathe. Our world is rich with distraction, ‘Mythical beasts’, noise, and intrusive thoughts. Often reflecting the observer, a mental landscape emerges, loud and inviting with high contrast, metallic sheen, and fluorescent colours. Pulling in from a distance. However, up close, tiny silhouettes of humans can be spotted in the windows, seemingly unaware of the giant creature, as well as others who are consumed by it. The massive, friendly appearing beast symbolises comfort associated with addictions, its horns, the damaging effects of those behaviours, and its scale, the mental space such things can fill. Close by, The Grim Reaper, the representative of the uncomfortable inevitability of death. In juxtaposition, life can clearly be seen in the piece, the reminder of a brand-new day, expressed by the setting sun. Lastly, high above is the symbol for Mindfulness (created by Cibulskisa), a reminder to touch grass, hug a tree, be present and... to *Breathe*.



George Peters is a Melbourne-based artist working mainly with acrylic on wood or canvas and traditional drawing materials. His art draws inspiration from film, gaming, and geek culture, blending these with his personal thoughts, experiences, and relationships. He often bases fantasy creatures on real people’s characteristics, placing them in imagined forests and mountains. Skies and backgrounds feature prominently to convey emotion and atmosphere. While his works suggest certain themes, George intentionally leaves their meanings open—offering only hints of a story through worlds, props, and beings. His aim is to immerse viewers, inviting them to create their own narratives within his art.

GALLERY TWO

Steed (2025)

Icon of St. George (2024)

DRM



DRM (Dr Daniel R Marks) is an artist and researcher based in Naarm/ Melbourne, working in an interdisciplinary choreographic practice incorporating performance, experimental audio-visual media and sculpture.

Their hybrid creative work and research engage converging interests in image-production histories (with attention to the iconographic image), the queer body under surveillance, relations between art, automation and statehood, and strategies of secrecy, encryption and disidentification within choreography.

DRM completed their PhD *Protagonist: A Choreography of Queer Digitality* at RMIT University School of Art in 2024 and are a lecturer at RMIT School of Fashion & Textiles. They are affiliated with Performing Dress Lab (RMIT, Aalto University & London College of Fashion), the Posthuman Art Network (Foreign Objekt), and ACMI X.

GALLERY TWO

Let Her Find the Moon (2025)

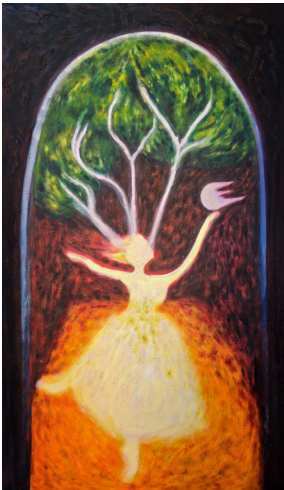
Bull (2025)

Let Her Find the Moon [2] (2025)

Lily Holmes

Let her find the moon is a title shared by two of the three paintings. It is a line from a book called *August Blue* by Deborah Levy. The book is about an orphaned concert pianist in the midst of an existential crisis. That quote was part of a passage where the protagonist refers to - and releases - the spectre of her estranged mother: *'Leave her to solitude. Let her be free. Let her find the moon.'*

As an artist I often think about the value of solitude. I'm moved by the idea of 'letting go' of someone as a gift or act of love.



Lily Holmes is a Melbourne based painter and storyteller. Her work is influenced by architecture, found imagery, sentimental objects, memory, fantasy, art history, and transient natural beauty. She employs gestural, intuitive and repetitive mark making to connect with the viewer via the inexplicit narratives present in her work. Lily's practice centres around interiority and the sense-emotion connection. She delights in finding new ways to convey feelings of yearning, joy, desire, helplessness, loss.

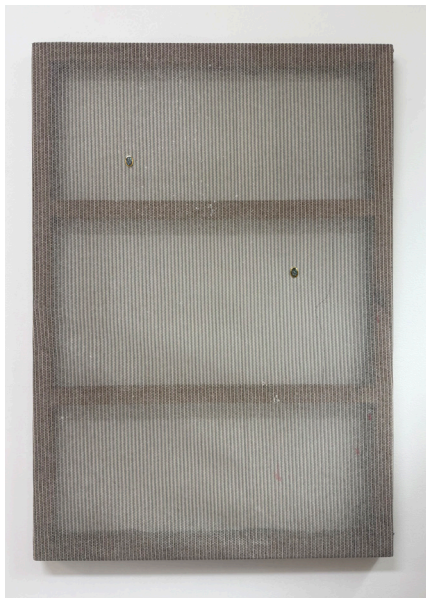
GALLERY TWO

Untitled (2025)

Sad sumo (2025)

Sam Meekan

The pieces presented are an extension of Sam's painting practice, literal placeholders proposed as masterstrokes.



Sam Meekan's practice emphasises the structures/rulesets and languages of games as a within which to produce art, particularly painting. This framework provides a regime wherein marks/ subjects become units/counters when viewed, birds-eye, on a self-contained field. These units exist as placeholders for an action taken against the existing state of the field as opposed to the direct continuation of its state, that is, a calculated series of elements to generate an illusionistic image as in realism's romantic, giving, submission, or, alternatively, to dominate the viewer (modernism's imposing, macho, flatness). Instead, elements are stacked atop each other, placed in directly perpendicular action to their ultimate position on the painted field.

GALLERY THREE

SUCK MY GLITCH (2025) ANGELMAGGOT

SUCK MY GLITCH is a VR installation expanding on personal disconnect from conventional ideals of gender through a process of “ungendering” and queering digital space. In this instalment, ANGEL MAGGOT experiments with the idea of a transhumanist body (or bodies), an unborn digital self/selves concocted from distorted voices, digital viscera, cyberized limbs and low-poly tits. *SUCK MY GLITCH* is an entry into the queer body, one that is beyond a corporeal vessel and more than a singular image.



ANGEL MAGGOT is a video, VR, sound, and installation artist based in Naarm, Melbourne. Their practice exists with cyber realms, touching digital grass, making bodies of virtual gore. Entering unreality through virtual reality and expanding into liminal loading zones. With research into the uncanny, cyberfeminism, abject theory, immersive technology and internet subcultures, they seek to disrupt and distort the binaries of body, self and reality through electronic hallucinations, digital horror and genderfuckery.

DRIVEWAY

Untitled (Tourist) (2025) Simone Scandrett

Untitled (Tourist) is a photograph of the artist taken during a recent overseas trip. Presented on an outdoor advertisement banner - the tourist is curious and oblivious, welcomed and sometimes resented. She enters countries speaking only English, relying on locals to accommodate and translate for her comfort. The photograph plays on the tension between curiosity, privilege and belonging, whilst also attempting to speak to commercialisation of cultural experiences, flattened by tourist photography. The work echoes, in tone and distortion, Steina's video piece *Warp* (2000), whose humour also questions how technology mediates self image.

Special thanks to Ruisi and Felix
for technical support



Simone Scandrett (b. 1999 Naarm) is an artist who is currently exploring subjectivity, context and relationality in her practice. Simone completed a Bachelor of Science (Biochemistry) in 2022, and has undertaken studies in Fine Arts at Monash University and the Victorian College of the Arts.

LITTLE BRUNSWICK WINE CO.

HEAPS
NORMAL