



Far From Home, 2024
 Pigment Inkjet Print
 110 cm x 72.4 cm
 (Edition of 3)
\$1500



Congress For Tea, 2024
 Pigment Inkjet Print
 120 cm x 180 cm
 (Edition of 2)
\$3800



In Motion It All Stops, 2024
 Pigment Inkjet Print
 42 cm x 59.4 cm
 (Edition of 3)
\$700



Poolside, 2024
 Pigment Inkjet Print
 21 cm x 29.7 cm
 (Edition of 5)
\$350



Congress For T2, 2024
 Pigment Inkjet Print
 29.7 cm x 21 cm
 (Edition of 5)
\$380



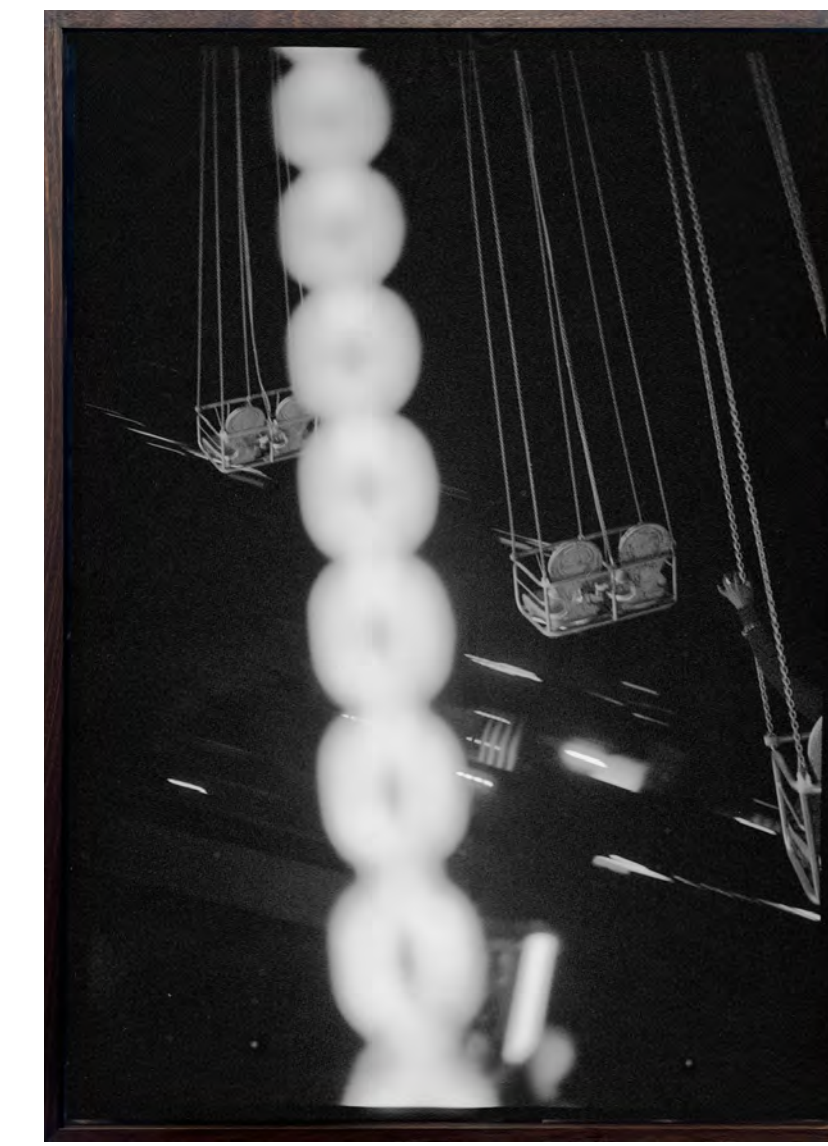
DON'T Pop The Balloon, 2024
 Pigment Inkjet Print
 59.4 cm x 42 cm
 (Edition of 3)
\$700



We Might Not Ever Be Those Kids Again, 2024
 Pigment Inkjet Print
 110 cm x 72.4 cm
 (Edition of 3)
\$1500



The Last Upper, 2024
 Pigment Inkjet Print
 42 cm x 59.4 cm
 (Edition of 3)
\$700



But honestly, when's the last time you had fun?, 2024
 Pigment Inkjet Print
 110 cm x 72.4 cm
 (Edition of 3)
\$1500



Mars Uncaptured, 2024
 Pigment Inkjet Print
 110 cm x 72.4 cm
 (Edition of 3)
\$1500



Sugar, Sugar, IcedTea, 2024
 Pigment Inkjet Print
 72.4 cm x 110 cm
 (Edition of 3)
\$1500



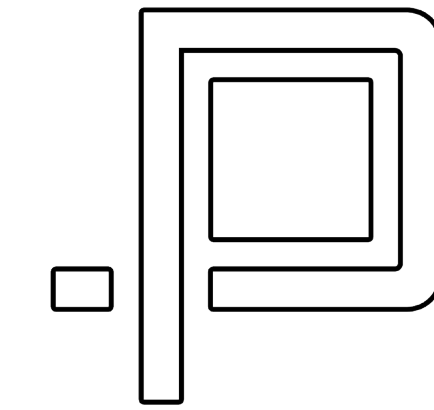
I Never Stood For Anything, 2025
 Aluminum, Recycled Paper, Mums Pegs, Unfinished Ideas, Polyethylene bladder
 300 cm x 300 cm



Center Of Attention, 2024
 Pigment Inkjet Print
 21 cm x 29.7 cm
 (Edition of 5)
\$350

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Nicholas Astanei is a fly on the wall, caught between the sticky lure of photography and film-making. His work delves into the nuanced moments of the quotidian and explores the limits of memory, time, community, and connection.

Primarily based in Melbourne, Astanei has developed a practice rooted in his suburban Australian youth and refined over years of meticulous devotion to craft. Astanei's expertise in graphic design elevates his delivery of exceptional, thought-provoking images. This photographic exhibition *In Motion It All Stops*, at Praxis Artspace, confronts the challenges of collective anxiety and offers the viewer a fleeting moment of respite from an intricate world, constantly in flux.

This world is fast. A breath ago, you were the child hanging from the hills hoist with a wagging blue tongue, jeering at the photographer. Before camera rolls and ostensibly endless reels littered our consciousness – the summers were endless. Our memories were marked by plunging into bodies of water, and punctuated by the thump of the yellow pages hitting the doorstep. Time expanded toward the eternal.

Nicholas Astanei's solo exhibition *In Motion It All Stops* is a meditation on movement, stillness and the tension between them. Through his lens, in a world that mocks us, he explores the collective longings that have emerged from this inexorable epoch. His images urge us to slow down, to let anxiety dissipate, to linger in the moment, to pine for the past and to pause in wonderment.

In Motion It All Stops is the result of a meticulous decade long practice of photography and documentation. Nicholas Astanei began shooting film as a high-schooler, collecting a course or two before cutting his teeth in community driven urban exploration, a stepping stone into commercial photography. Deliberately process driven, Astanei shoots on 35-120mm film and scans at the highest possible resolution, seeking out professionals who share his joy for the medium and insistence upon quality.

Drawing inspiration from street photography and shooting hip-hop and hardcore bands – his images capture the unguarded, the exhilaration of youth, the intimacy of impermanence, and the metronomic relationship between chaos and stillness in urban life. His images, raw and unfiltered, are lifted from the blur of motion and fixed in place. The silhouettes lean and toy with proxemics, the light spills unpredictably, and the grain glimmers in the liminal spaces between each moment. These are not portraits in the traditional sense; there is no invitation to be known. But rather, through graceful distance and a touch of voyeurism; an invitation to know the unknowable.

A purposeful collection of images has the power to earmark the profound and pull us from the mundane circus of ceaseless images. On our screens, buried in clogged camera rolls, an image is ephemeral. It's weight is diminished by a swipe, a scroll, a split second of attention. But on white gallery walls, an image proffers something different. It demands presence. It is granted significance by its stillness, by its framing, by the space around it. Here, the photograph is no longer simply documentation; it has been transmogrified into an artefact of time, a question posed, a gesture toward meaning.

In Motion It All Stops repels the quotidian, constantly in flux. It invites us to slow down, to reconsider the transient, to marvel at the poetry in the periphery. Through these images, we are asked to see – really see – the beauty in the concealed rhythms of life, the rough edges of the world in motion and the strange stillness that exists within it. Through these images, we are reminded that this world may be fast, but it is what we have created.

Words by Marianne Astrid Close

IN MOTION IT ALL STOPS

NICHOLAS ASTANEI

PRAXIS ARTSPACE
07.02.25 - 01.03.25

