

blackandwhite

Articulate project space

Opening: Friday 2 August 6-8pm

blackandwhite is an exhibition of work by artists Brendan Flaherty, Jane Gavan, Lesley Giovanelli, Bettina Hill, Chantal Grech, Jacek Przybyszewski, Margaret Roberts and Helen Sturgess.

The works of these eight artists are shown together partly because of their common use of black, white or tones in between, and partly because their interaction with each other and the surrounding architecture will be akin to a dramatic black and white drawing in space. Individually the works use a variety of materials including plasticine, paper, neon, graphite and wool, and explore a variety of subjects such as poetry, ancient architecture, ordinaria, drawing and time, and it is hoped that their location together will give a voice to the immediate architecture as well.



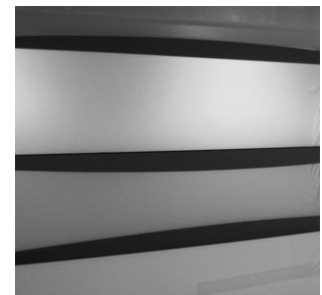
BRENDAN FLAHERTY *Augury* 2012 graphite on Archers paper, 186x 135cm.

Augury is an attempt to understand the nature of drawing, either as a conscious act or reactionary to the marks that preceded it in an organic act of automatic drawing. The title and ultimately the work stems from poetry in particular William Blake and suggestions of the sublime with creating an object. This piece however is not in exact alignment with the stirrings of an epiphany which is a source for Blake's imagery. Nor is it making aspersions even negating this concept of the divine, the process itself is an act of meditation.

JANE GAVAN *Light louvre grip B&W* 2013

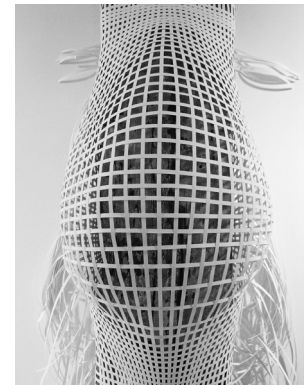
Glass louvre windows, CNC cut vinyl decals,

Light Louvre Grip B&W explores rhythm and movement suggested by graphic elements in combination with site specific materials and objects. In a refinement of the previous installation, surface pattern is balanced with the soft textures of natural light moving and changing through the windows from outside as the day passes.



LESLEY GIOVANELLI *Gortyn* 2013 (mixed media). Lesley Giovanelli works with styrofoam shapes covered in dyed and carded wool. *Gortyne* is a vertical column surmounted by a capital, which can be read as a tree trunk and foliage or a classical architectural form. This conflation of nature and culture through her object and materials refers back to the architecture of the ancient Minoan cities where columns were made from inverted trees.

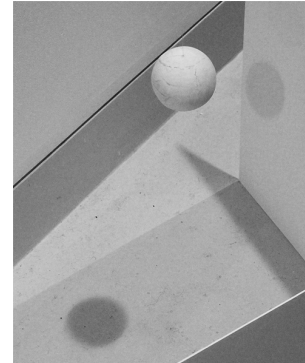
BETTINA HILL *The Shape of Paper, Beam bulge* 2013 (paper, nails); *The Shape of Paper from under the Stairs* 2013 (paper, plywood, nuts, bolts, screws). Bettina Hill sees the extraordinary in everyday experiences, everyday objects and everyday materials. Through printmaking, photographic and sculptural works, her visual arts practice locates and documents aesthetic qualities of utilitarian objects and everyday natural phenomena. There is potential for beauty and the fantastic in such objects as a cardboard box, paper, drinking glasses and kitchen utensils, and in such actions as a splash of water, reflected light and growing grass. With delicate manipulation of and experimentation with this ordinaria, Bettina Hill illustrates the relationship between simplicity and complexity, hand-made and machine-made, and, domestic and scientific elements.





CHANTAL GRECH 'a single voice' 2013 neon, felt, mixed media. My interest in language lies in its potential for resonance. We not only think words, but we hear, see and feel them. They exist in the physical world. When we see a work written, the way it looks affects our interpretation; similarly when placed within a physical space words lend to their surroundings a particular tone. There is an ambiguity in the nature of language. Between the written and the spoken word lies a space and it is in this space that a specific meaning is created by an individual. But a single voice belongs not only to an individual – a community, a people, a nation may also speak as one. It was with the issues facing us in this moment, socially and globally, that the words were chosen for this work.

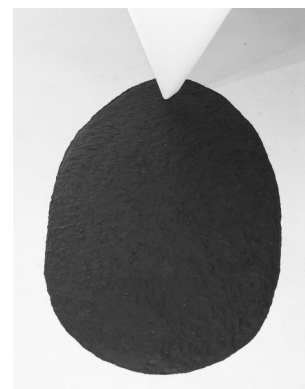
JACEK PRZYBYSZEWSKI,
'Socle du Monde' after Piero Manzoni
The base of the world is a void (white)
and the world is black to imagine.



MARGARET ROBERTS *Occupy Kbro* (SC9) 2013 (lower left -white engineering felt and black tape). Thanks to Vicente Butron for assistance, and to Katarzyna Kbro for her *Spatial Composition 9*, 1933 (top left). *Occupy Kbro* is a body of work-in-process in which the spatial interests of Polish/Russian artist Katarzyna Kbro are explored through the remaking of work she produced in the 1920s and 1930s. *Occupy Kbro* explores ways of remaking her sculpture that allow her spatial concerns to be interpreted more overtly today.

In *blackandwhite* her *Spatial Composition 9* is remade in its opened-out shape, which the architecture bends back into the curve similar to its finished form. Assistance in occupying the felt version of *Spatial Composition 9* is available - visitors can bend the felt shape into its original form by hanging it over their arm or over their bent back.

HELEN L STURGESS *Conversation on the subject of drawing in space* (paper and plasticine) 2013; *Black Hole* (plasticine) 2013; This series of work grew out of the desire to inhabit the ink and paper worlds I draw and has become part of an exploration of the boundaries between drawing and sculpture. Paper's seductiveness is celebrated – divorced from its support role it becomes the active drawing material, scribing in space. White serves to reveal and highlight the hanging form. Conversely, black blurs the perception of form, as in *Black Hole* where the architecture of the corner is consumed by black plasticine.



***blackandwhite*: 11am - 5pm Friday-Sunday, 3-18 August 2013**

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