



*OFF GRID*

curated by Al Munro

26 April to 13 May 2017



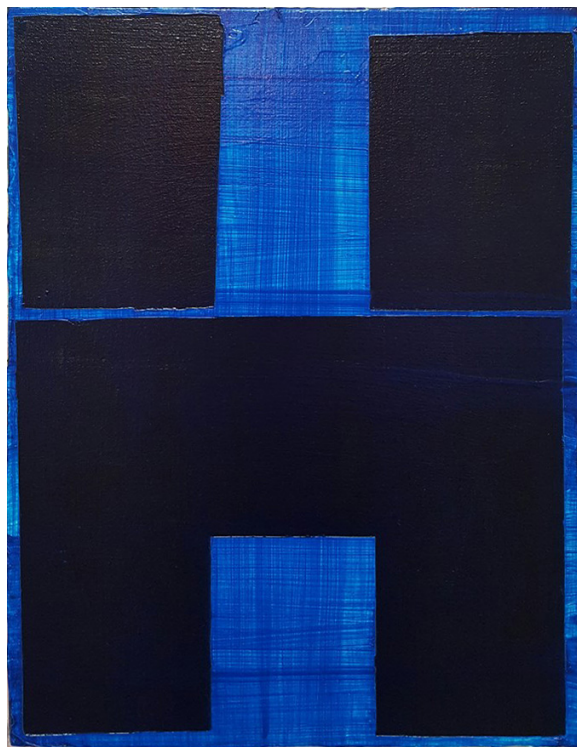
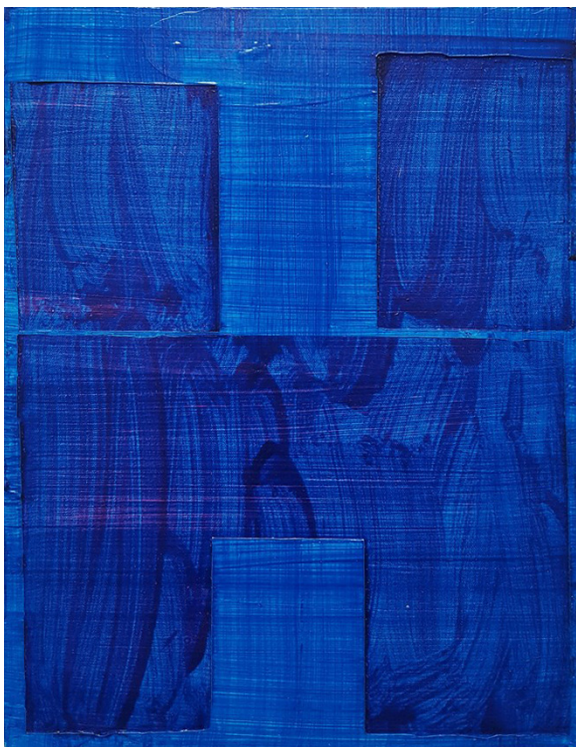
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As the exemplar of high Modernism, the grid is ubiquitous within contemporary life in instances as varied as the structure of city buildings and streets, to the graphs of financial indexes and the organisational logic of museums, libraries and supermarkets. But just as the grid can be seen as a device implying control and rigidity, it can also be seen as an agent of movement and change. A grid is the form of many textiles, of nets which allow the flow of water as well as the containment of a catch, of the rhythms and patterns of the natural world. The artists in "Off Grid" respond to these ideas and more, some taking the history of the grid with modern art as a starting point, others exploring the potential for the grid to make sense of the richness and immensity of the natural world and others still making use of the grid as a form of logic to structure visual material. The artists - Emma Beer, Sally Blake, Julie Brooke, Kirsten Farrell, Jay Kochel, Al Munro, and Wendy Teakel - work across a range of media to demonstrate the ongoing relevance of the grid within contemporary art.







## EMMA BEER

### Artist statement

My painting practice is engaged with pictorial illusion through abstraction. I work with layering luminous coloured glazes to build up hard edged colour fields. Line and edge become an important means of exploring surface, space and movement.

The primary focus of my work is to generate material and process based questions around what painting can be. This focus is to explore the variety of material states paint can embody. My works also generates a productive tension between two distinct histories of modernist abstraction: hard edged geometry that is counter posed with painterly gesture. In my paintings pictorial elements are formally constructed, collide against territories where the paint appears unselfconsciously and loosely applied. The paintings uncover more to the audience with longer viewing, as what initially appears to be an active and dynamic image is revealed a complex, layered and slowly constructed work.

Another fundamental concern in my work is that of format and composition. My works utilise blankness and the void as a literal and metaphoric engagement with paintings relationship to technology. I work with pairing chromatically vivid spaces and darker voids to activate and challenge technological development. My major influences are Yves Klein, Callum Innes and Tomma Abts. I revisit Yves Klein attitudes towards Minimalism and his references to the 'void'. I question what this mean now that we have penetrated the virtual world through developments of technologies. What does transcendence through painting mean today?

Emma Beer, *After Rod I, II, III, IIII* 2017  
acrylic on canvas, 50 x 40cm each



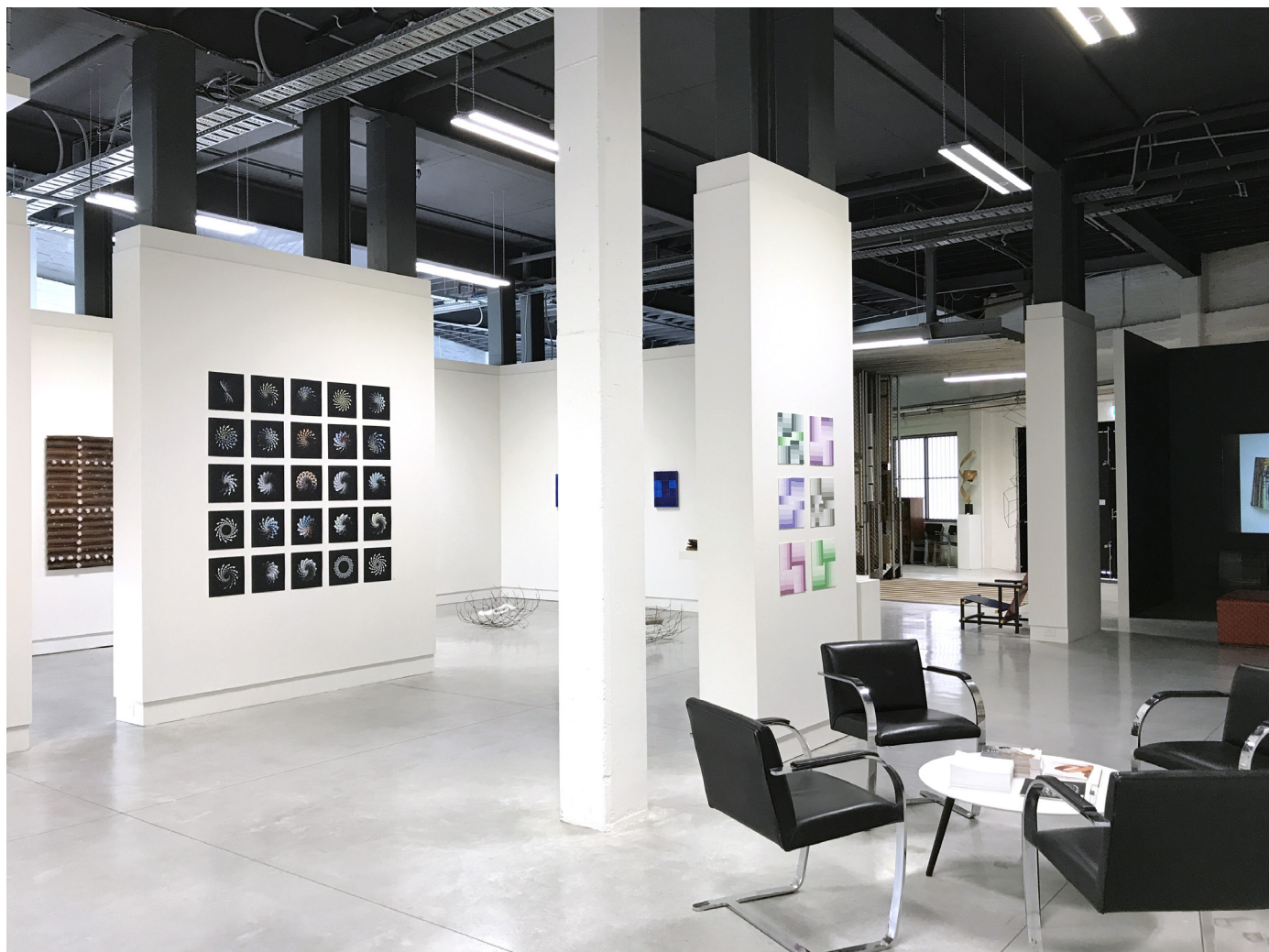


## SALLY BLAKE

### Artist Statement

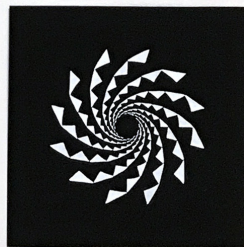
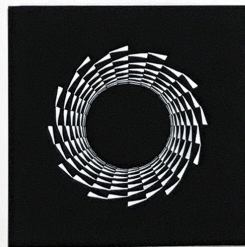
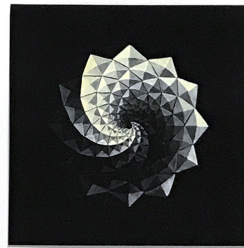
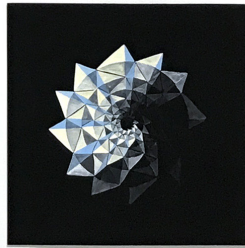
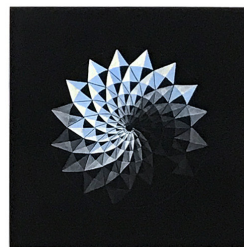
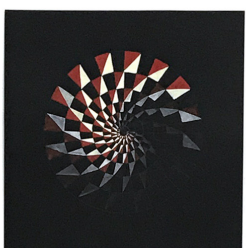
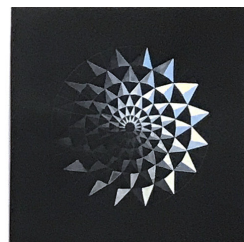
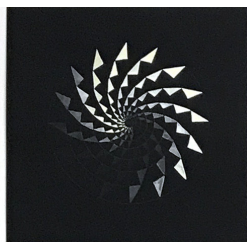
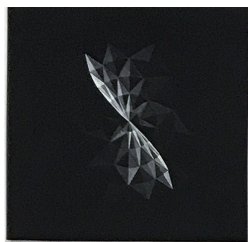
*The Eucalyptus Mantle* series emerged out of an intensive period of researching the eucalypts at the Australian National Botanical gardens for their dyes. Eucalypts are integral to the Australian environment and are found across the entire continent. I came to think of them as a mantle cloaking the country, their roots holding the soils and their leaves and branches providing habitat and shade. I made thousands of colours from the leaves and bark of 230 eucalypts. *The Eucalyptus Mantles* are made from linen, wool and silk dyed during the project and from eucalypt samples collected since. The patterns references weave structures that might be used for a cloth mantle.

Sally Blake, *Eucalyptus Mantle 1, 2, 3*, 2017  
eucalyptus dyed silk, wool and linen, and eucalyptus leaves on  
paper, 60 x 106cm











## JULIE BROOKE

### Artist Statement

I live and work in Canberra, and completed a PhD in the Painting Workshop at the Australian National University School of Art in 2013 where I now teach. In my practice-led research I explore the potential of geometric art to visualise memory and thought. As a former research scientist, I paint and draw images of 'impossible objects' that I feel are analogous to my experience of developing scientific hypotheses. My exploration began with representational painting, and now takes the form of multiple series of small gouache works depicting geometric forms that evolve from image to image. These have developed from my continuing interest in science, and from my fascination with logic diagrams and with the memory palace, an ancient technique for extending the capacity of the mind to store information.

Julie Brooke, *Strange Objects* 2011-12  
gouache & pencil on paper - 25 pieces  
27 x 27cm each





## KIRSTEN FARRELL

### Artist Statement

Time measured in colour becomes colour. Language becomes colour. Colour becomes time.

Pages are coloured out one after the other according to a system based on the form of the text in a series of altered books. The books are miniaturised using a book guillotine and coloured with markers. The order of the colours in the books is determined by chance.

The colouring of each book is a process of externalising doubts or questions. I have many such uncertainties, the mainly whether colour is the same as time.

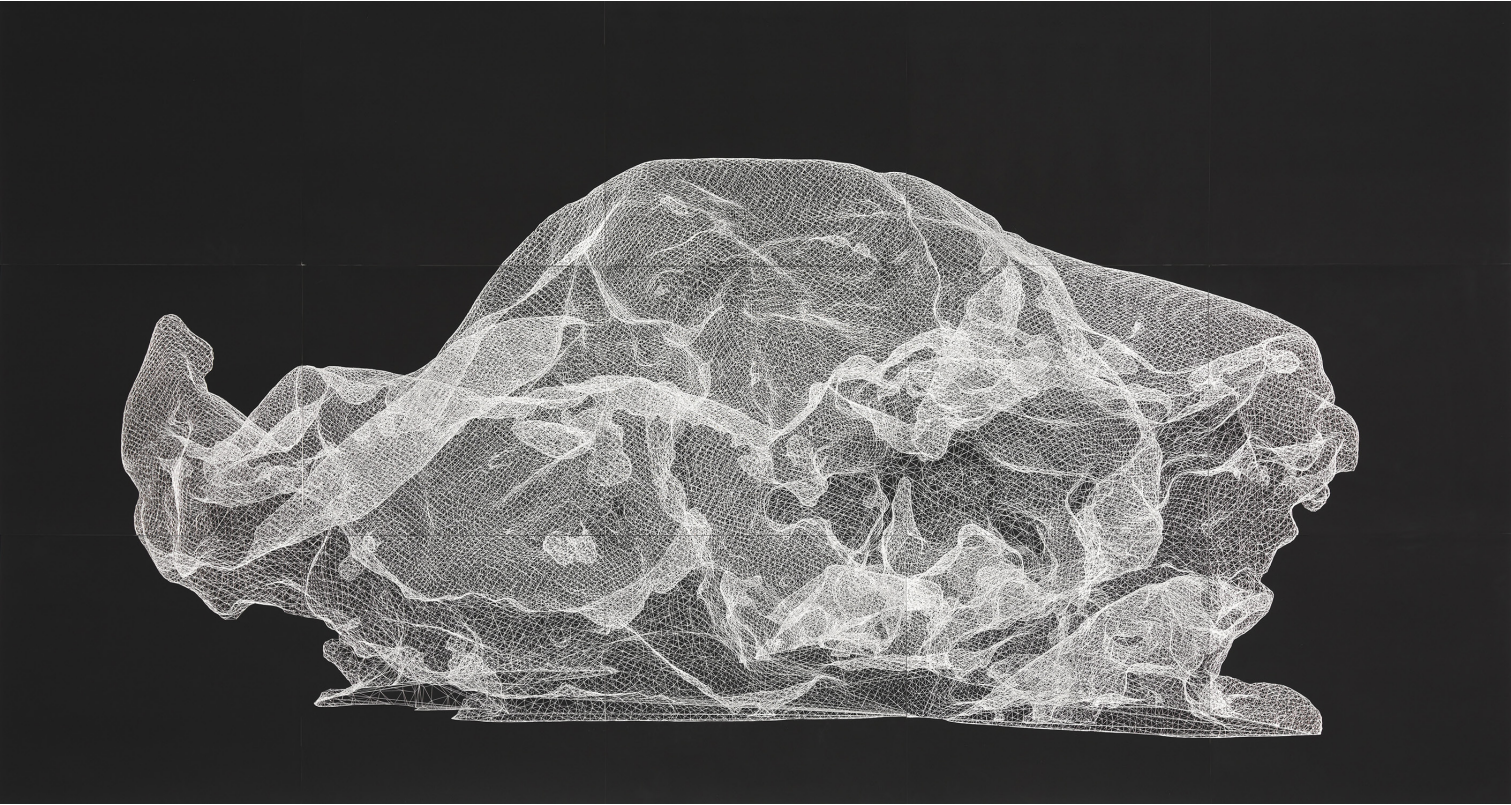
Over time, through the process I found that it is, through the act of colouring out the language in the books. The videos are a record of the books as objects of time, language and colour.

Kirsten Farrell, *Time/Tome* 2011 – ongoing  
altered books, ink, video, dimensions variable.  
Video duration 12:15mins. Video production by Caitlin Kozman







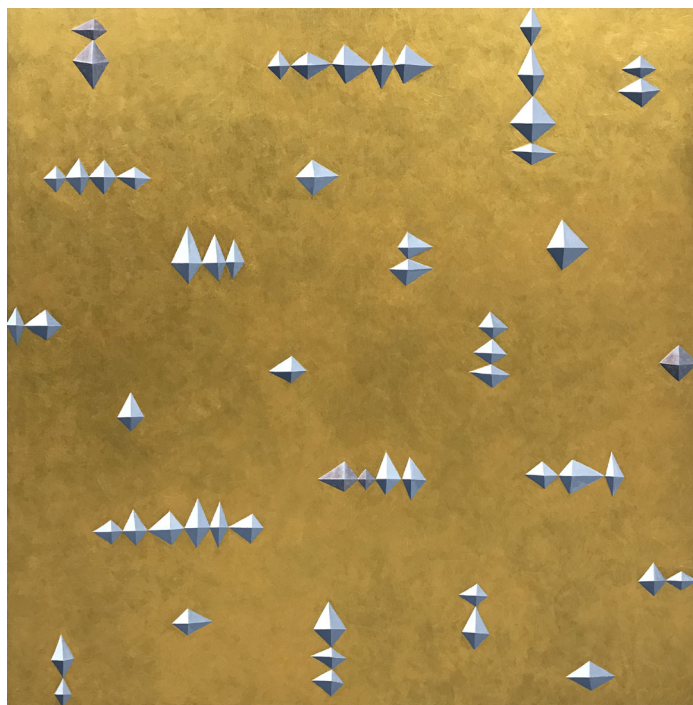
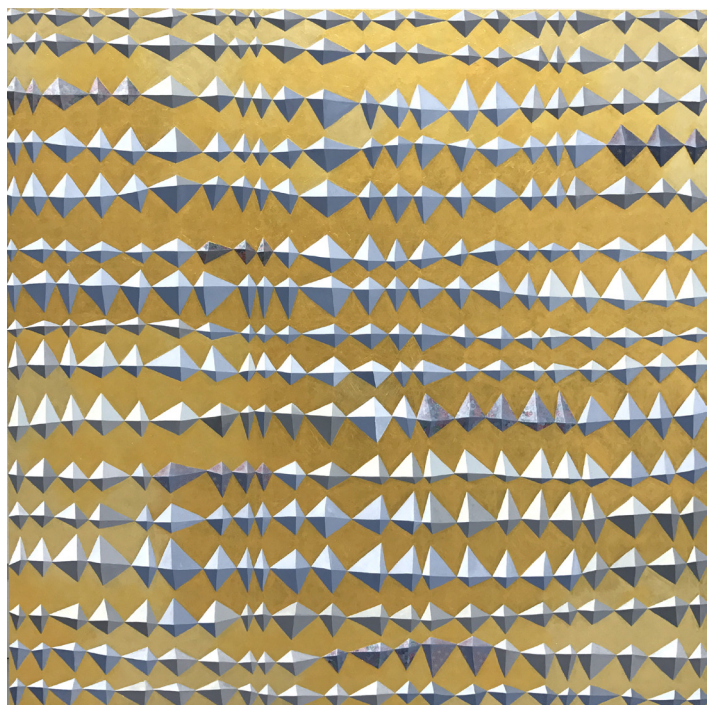


## JAY KOCHER

### Artist Statement

*Karesansui 1* explores scale and time through a singular output of pen to paper using a small plotter. This image, based on Japanese karesansui rock gardens, is a rendering of a 3-dimensional scan taken of an inflatable rock constructed while on an Asialink residency at the Kyoto Art Center, Japan. The scale of the image is 1:1. The drawing is comprised of 15 panels, made up of 469,281 lines, taking 5 days, 4 hours, 23 minutes and 31 seconds for the pen to travel 2.29 km path.

Jay Kocher, *Karesansui 1*, 2016  
machine drawing, pen on chalkboard paint on 300gsm Snowden  
141 x 262.5 cm (15 panels 47 x 52.5 cm each) AP (edition of 3)





## AL MUNRO

### Artist Statement

The *Diamond Logic* paintings come from a current series of work called *Distorted Weave* and continue my interest in exploring the way textile forms, such as pattern and structure, allow us to reconsider the spaces of abstract painting. Underpinning each work is a stretched and distorted grid - a warp and weft - which form an elastic and unpredictable structure onto which the diamonds are mapped. The underlying grid is both a metaphor for and an example of the 'logics' of scientific imaging which are used to represent the natural world.

Al Munro, *Diamond Logic 5 and 6* 2017  
acrylic and Japanese paper on birch panel, 100 x 100cm each









## WENDY TEAKEL

### Artist Statement

Wendy Teakel's work explores contemporary landscape through an embrace of Edward Relph's ideas of "existential insideness" where one is at home within their surrounds without a sense of self-consciousness. She spends time between two iconic Australian landscapes, the farmed landscapes around her in rural New South Wales, and those tougher places of Outback Australia. She is interested in human and animal interventions in the landscapes she spends time in. Teakel is motivated by the patterns of use (and abuse) within the landscape looking for rhythms and traces; distinctions of boundary and the relationships that exist around land use and habitation. For her the grid translates into boundaries of ownership defined through fenced and edged space where one management system or cultural philosophy juxtaposes another. The warp and weft she embraces are entwined with the space framed by latitudes and longitudes of the map maker. However, Teakel is indifferent to the grid as a means of finding her way precisely, but as a measure to experience the act of traversing and being within the landscape. Teakel is interested in how landscape enfolds us as we become more interconnected with it. Her work refigures our experience of landscape noting its ever shifting and dissolving impermanence as seen in *Microclimate III*, 2017 where space hollows out to become smoothed and thinned; skinning a tenuous reality between us and emptiness.

Wendy Teakel, *Microclimate III* 2016  
rabbit fur and pastel on corrugated iron, 128 x 153cm

MAY▲  
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