Stella Corkery

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Stella Corkery
Pry the Willow Open
Installation view
Michael Lett
November 2018

Stella Corkery
Untitled
2018
oil and spray on readymade stretcher
910 x 610mm

Stella Corkery
Detail of a Basket
2018
oil on readymade stretcher
(framed) 430 x 430mm

Stella Corkery
Theme for a Science Fiction Vampire
Installation view
Michael Lett
September 2017

Stella Corkery
Theme for a Science Fiction Vampire (detail)
2017
spray paint, oil paint, oil pastel, tea, varnish and collage elements on canvas
1300 x 7500mm
SC5014

Stella Corkery
Gold Tops
2017
oil on velvet
450 x 360mm

Stella Corkery
Red Chrysanthemums
2017
oil on canvas
600 x 500mm

Jim Allen, Dan Arps, Stella Corkery
Installation view
Michael Lett
August 2016

Stella Corkery
Flies
2016
spray paint and oil on canvas
914 x 609mm

Stella Corkery
Fly andSwat
2016
spray paint and oil on canvas
914 x 609mm

Stella Corkery
Necessary Distraction
Installation view
Auckland Art Gallery Toi o Tāmaki
November 2015

Stella Corkery
Necessary Distraction
Installation view
Auckland Art Gallery Toi o Tāmaki
November 2015

Stella Corkery
I've Seen Sunny Days
Installation view
Goya Curtain, Tokyo
June 2018

Stella Corkery
Talk to the Tree
2017
oil paint on velvet
450 x 360mm

Stella Corkery
Angel's Trumpet
2017
oil on red velvet
450 x 350mm

Stella Corkery
Frypan
2017
pastel and oil on velvet
450 x 360mm

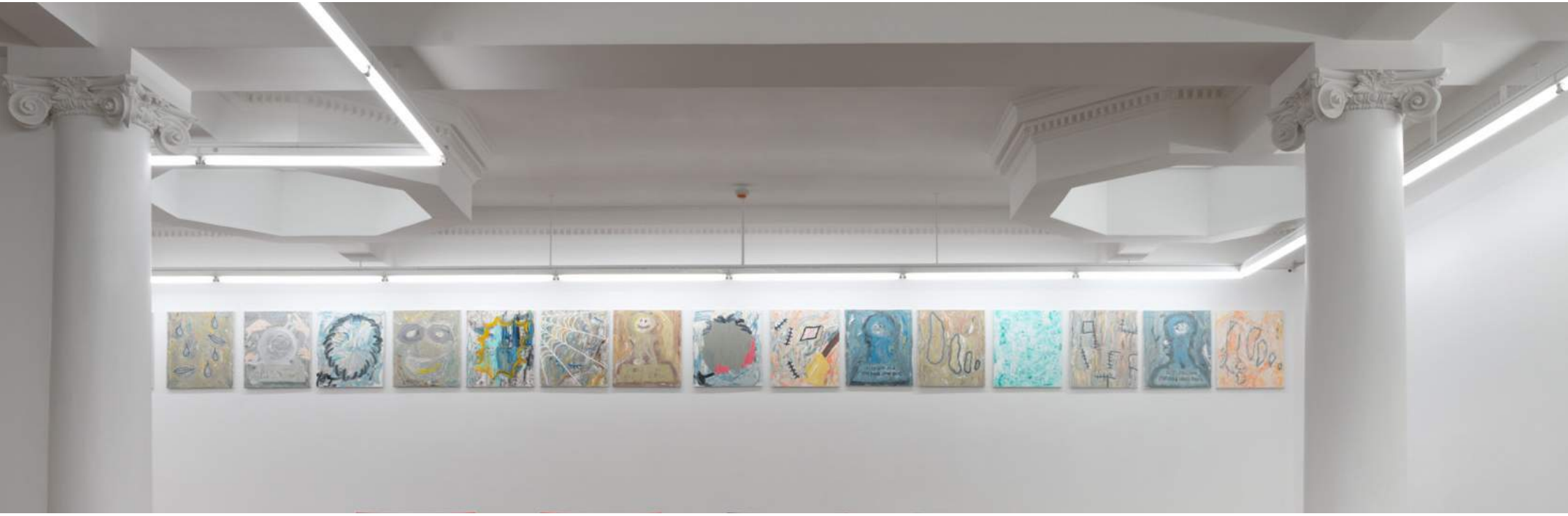
Stella Corkery
Sparks
Installation view
Michael Lett
June 2015

Stella Corkery
Sparks
Installation view
Michael Lett
June 2015

Stella Corkery
Untitled (sweepers)
2015
oil on canvas
1300 x 940mm

Stella Corkery
Messenger
2015
oil on canvas
1250 x 1000mm

Stella Corkery
Pool (uprising)
2016
concrete garden ornament, Kikuyu Grass
dimensions variable



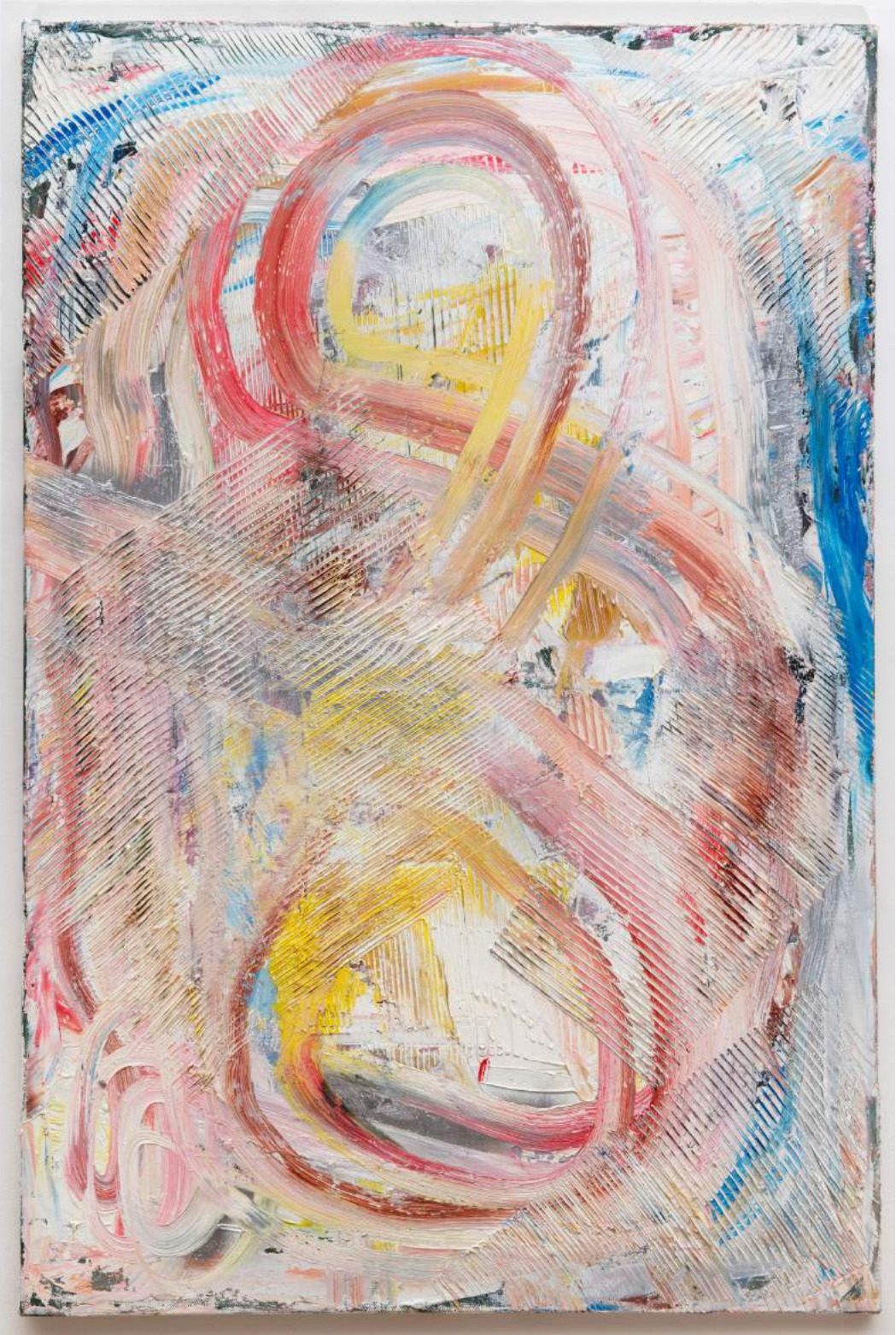
Stella Corkery, Dan Arps, Julian Dashper,
Jacqueline Fraser, Glen Otto and Michael Stevenson
Kicking Against the Pricks
Installation view
Michael Lett
September 2014

Stella Corkery
Lashes for Bats
2014
oil on canvas
600 x 500mm

Stella Corkery
Freedom Farmers
Installation view
Auckland Art Gallery Toi o Tāmaki
October 2013

Stella Corkery
Freedom Farmers
Installation view
Auckland Art Gallery Toi o Tāmaki
October 2013

Stella Corkery
Pic Scrawl
2013
oil on canvas
910 x 610mm



Stella Corkery
Infinity Scroll
2013
oil and metallic on canvas
910 x 610mm

Stella Corkery

Born 1960 in Tuatapere, New Zealand
Lives and works in Auckland, New Zealand

EDUCATION

2013
Masters of Fine Arts, First Class Honors, Elam School of Fine Arts, University of Auckland, New Zealand

2012
BFA (Hons) First Class Honors, Elam School of Fine Arts, University of Auckland, New Zealand

SELECTED EXHIBITIONS

2019
A Short Run: A Selection of New Zealand Lathe Cut Records, Objectspace, Auckland (group)
You Had Fun Experience, George Fraser Gallery, Auckland (group)
Spring 1883, Sumer Gallery, Sydney (group)

2018
Pry the Willow Open, Michael Lett, Auckland (duo)
I've Seen Sunny Days, Goya Curtain, Tokyo (solo)
Ghost Wall, Station, Melbourne (solo)
Smoke Screens, LON Gallery, Melbourne (group)
Spring 1883, Station Gallery, Sydney (group)

2017
Theme for a Science Fiction Vampire, Michael Lett, Auckland (solo)
No Direction Home, TCB art inc, Melbourne (solo)
Kubismus, Space Gallery, Napier New Zealand (group)
Pack Lite, 3 hours in Auckland, LA and New York, curated by Stella Corkery (group)

2016
Patches, Bug Gallery, Brooklyn (solo)
Keep Smiling the Boss Loves Idiots, Poppy's Gallery, New York (solo)
Jim Allen, Dan Arps, Stella Corkery, Michael Lett, Auckland (group)

2015
Necessary Distraction: A painting show, Auckland Art Gallery, Auckland (group)
Stella Corkery, Michael Lett, Auckland (solo)
First Contact, North Porjects, Christchurch (group)
The False Demographic, Blue Oyster Art Project Space, Dunedin (group)

2014
Caravan, Station Gallery, Melbourne (solo)
Aspiration Surface, 30 Upstairs, Wellington (solo)
Kicking Against The Pricks, Michael Lett, Auckland (group)
Underfloor Heating, Gloria Knight, Auckland (duo)
9 Painting Presentation: Incidents Above a Bar, The Alderman, Melbourne (group)

2013
Freedom Farmers: New Zealand Artists Growing Ideas, Auckland Art Gallery (group)
Porous Moonlight, Papakura Art Gallery, Auckland (group)
Episodic Nomadic, Gloria Knight, Auckland (solo)
Occupy, Elam School of Fine Arts Graduate Show, MFA, Auckland (group)

2012
Way To Be Silver, Audio Foundation Gallery, Auckland (solo)
A Rush of Blood to the Head, Elam Graduate Show, Auckland (solo)
Soft Group, George Fraser Gallery, Auckland (group)

2011
Aural Emporium, sound installation, Audio Foundation, Auckland

2011
Aural Emporium, sound installation, Audio Foundation, Auckland, New Zealand

2010
White Saucer, sound performance, High Street Project Gallery, Christchurch, New Zealand.

2009
Lines of Flight Festival, White Saucer, sound performance, Port Chalmers, New Zealand

2008
Lux Lucis Ut Sanus, video and sound installation, The Auckland Film Archive with

2006
Mother Dust, sound and installation, Artspace, Auckland (solo)

2004
Departments, Cuckooborough, Rm103 Auckland (group)

2003
“no direct line from my brain to my heart”, Cuckoo/The Physics Room, Christchurch (group)

1997
Rock in a hard place, revolution in a shy place, Fiat Lux, Auckland (duo)
Group show, Fiat Lux, Auckland, New Zealand

1995
Please Give Generously, Teststrip Karagahape Road, Auckland (group)
Untitled, Teststrip Karagahape Road, Auckland (duo)

1993
Thriller, Teststrip Vulcan Lane, Auckland (group)
Suffer, Teststrip Vulcan Lane, Auckland (group)
1 Hour, Teststrip Vulcan Lane, Auckland (group)

BOOKS AND CATALOUGES

2017
See You There, artist photo zine, Pink Air.

2016
Blue Oyster Annual 2015, Blue Oyster Art Project Space pp. 53, 82
Looking At Painting, Volume 2, Jessie Churchill, Leeds, pp. 143-148
Teststrip: A history of an artist-run space (1992-1997)
Necessary Distraction: A Painting Show, Auckland Art Gallery pp. 113-121
Three Words: An anthology of Aotearoa/NZ Woman’s Comics, pp. 144-147

2014
Elam 2013 Graduate Work, Elam School of Fine Arts, University of Auckland, 2013, p. 35

2013
Elam 2012 Graduate Work, Elam School of Fine Arts, University of Auckland, 2013, pp. 67, 98-100

Freedom Farmers: New Zealand artists growing ideas, Auckland Art Gallery p. 11
Soft Group, George Fraser Gallery, self-published artist, Auckland
010913 Stella Corkery, DDMMYY

2012
Erewhon Calling: Experimental Sound in New Zealand, The Audio Foundation and CMR, Auckland, pp. 38-39

2004
Cuckoo: A documentation of projects 01/2001-06/2003, The Physics Room p. 25

1994
Daughters of Slaughter: Adult Comic, self-published female anthology comic, curated by Stella Corkery

ARTIST PAGES

2016
anti-heroine - Hapori vol.3 , Anna Rankin, Haprori Project, Auckland, pp. 13, 23, 33, 37

2015
Soft, Le Roy #3, DDMMYY/Le Roy, 2015, pp. 1-8

2014
ISON: Façade, Bryn Roberts and ISON, 2014, pp. 20-25

2002
My Blues Song, Kate Newby, (pub.) Kate Newby, pp. 63-67

PUBLISHED WRITING

2014
Elam 2012 Graduate Work, Elam School of Fine Arts, University of Auckland, 2013 pp. 98-100

Stella Corkery's practice is determined by an exploration of painterly mark-making, reflecting and refracting the codes that characterise history's now well-known painting movements. In our time, such styles find themselves awkwardly approximated in the gestures of readily available painting apps for smartphones, mimicking the materiality of paint with pixels, brush presets and 'adjustment layers'.

Painting software performs an intervention in which brushwork is reconfigured within the interface, emerging in digital paintings that absorb the whole history and collective memory of painting. This new techno-image flattens and exploits painted tropes, stripping them of their subjectivities and historical character and replacing them with a repertoire of endlessly repeatable, digitally rendered brushstrokes. Corkery's practice reverberates within the twin vocabularies of physical painting and virtual painting, and tests the new, uncanny starting points mediated by painting's technological dispersion. Her canvasses bear the rematerialisation of digital gestures, asking us how painting might be understood after the advent of the screen.

Michael Sanchez has written of the way that in the context of screen-based image consumption, an allover method of mark-making induces an 'unfocus' in the eyes of the viewer that is optimal among the busy feeds of images encountered through a smartphone screen. Aligned with the expectation of transmission through a blog format, Corkery's prodigal output registers the temporality of the infinite scroll. The sheer quantity of Corkery's oeuvre suggests a sort of disposability native to the perpetual reinvention and impermanence of image aggregators, where her paintings will no doubt be shared, documented in iPhone shots by visitors to the Gallery.

Further, by installing the paintings according to a grid template – familiar to image sharing sites such as Tumblr – Corkery considers how the pervasive logics and constraints of standardised, screen-based presentation might be translated or imported into the physical gallery space. The allover display of paintings which fills the length of the gallery wall negate the specificity of a placement; instead creating a field of noise, of patterns and textures that emerge only to slip away again.

Corkery's methodology improvises with painted codes, like a set of limited materials that can be repeated, modified, juxtaposed or transformed in any and every way. In doing so, Corkery explores obsolescence and recirculation in relation to the painted mark – marks that are always borrowed from elsewhere, reprised in a feedback loop endlessly repositioning and playing itself out, inquiring into the very identity of painting in 2013.

Henry Babbage, Co-director of Gloria Knight and Curator at Window Gallery, The University of Auckland.

Stella Corkery, from Abandon All Complaints – The Social Life of Painting 2013. Courtesy of the artist. Photograph by Jennifer French.

STELLA CORKERY

Why pay attention?
Stella Corkery is part of a new generation of New Zealand painters whose confident and imaginative engagement with the medium is not weighed down by the hefty baggage of its history. Her works prove that the traditional paint-on-canvas approach is critically relevant to the flux of imagery that is a prodigious feature of our digital lives. Corkery finished a master of fine arts at Elam in 2013 and was subsequently featured in the Auckland Art Gallery's notable exhibition, *Freedom Farmers: New Zealand Artists Growing Ideas*. This will be her first show with the Auckland gallerist **Michael Lett**.

What does she do?
Corkery makes unabashedly expressive works that explore painting's material appeal. The combination of traditional oil and not-so-traditional materials such as spray paint and more recently dried kikuyu grasses create intriguing formal tensions within her paintings.

What's going on?
She likens her painting practice to recycling in the revolutionary sense – an aesthetic tool for reconsidering the ordinary stuff that surrounds us. While they make reference both to art history and the proliferation of virtual imagery on the Internet, Corkery's paintings also remind us of the political potency of physical materials, objects and generous smears of paint.

The artist says...
"Objects work like compressed ideas – thinking pieces. Kikuyu grass is pulled from the garden. It is quietly invasive, flammable, but useful to hold down the sand on beachfront properties ... it wont blow away in the wind."

You can see it at...
Corkery will show at Michael Lett in Auckland from 24 June to 25 July 2015.

Kate Brettkelly-Chalmers

1.

2.

3.

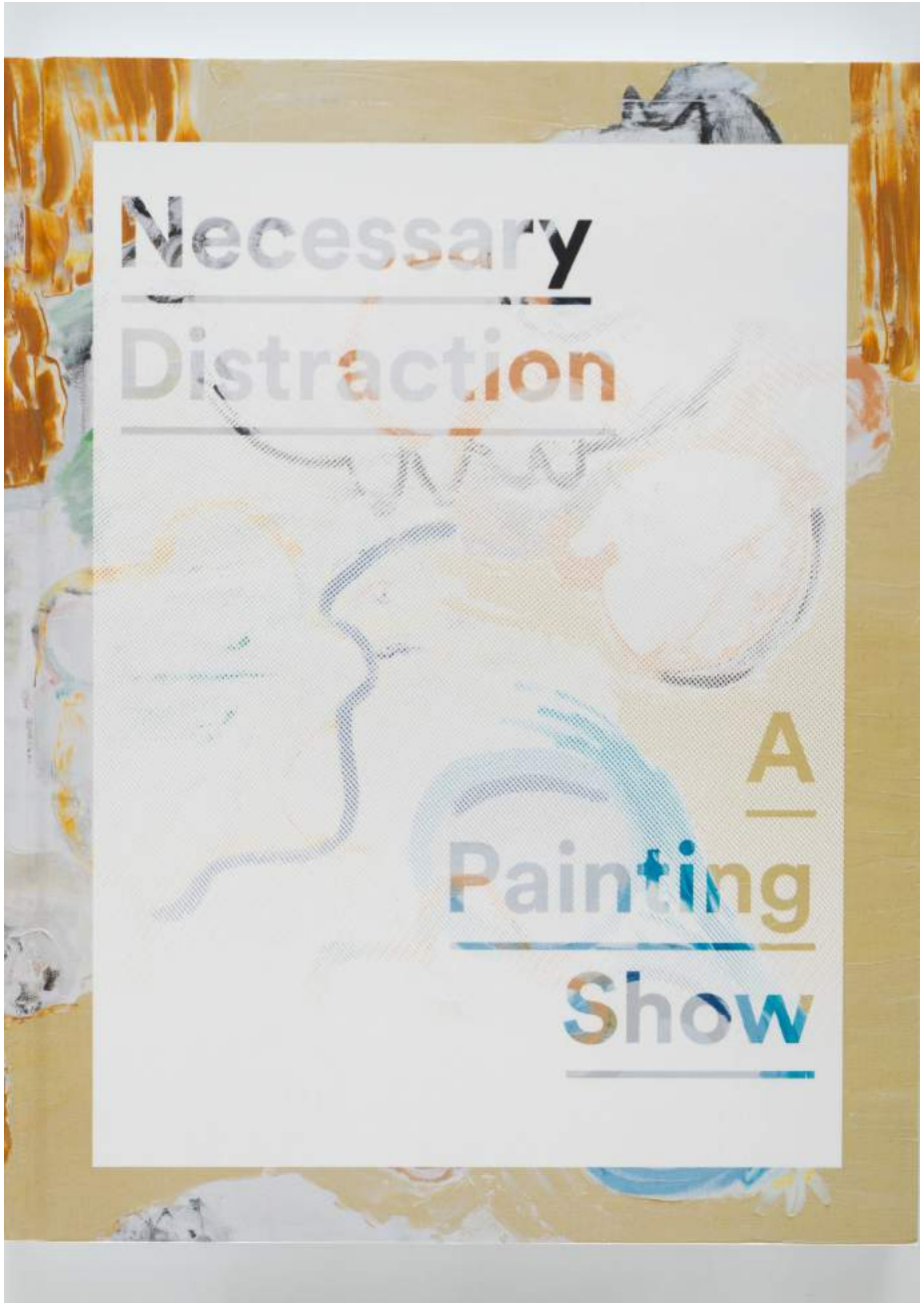
1. // Stella Corkery, *Ears Burning*, 2015. Oil, spray paint, kikuya grass and twine on canvas board, 35 x 45cm

2. // Stella Corkery, *Smoke Rings*, 2014. Oil on canvas, 50 x 60cm.

3. // Stella Corkery, *Pipe*, 2014. Oil on canvas, 60 x 50cm.

COURTESY: THE ARTIST AND MICHAEL LETT, AUCKLAND

Kate Brettkelly-Chalmers, "Stella Corkery," Art Collector, 2015



Stella Corkery
Born 1960, Tuatapere
Lives and works in Auckland, New Zealand

Musical improvisation has played a critical role in establishing Stella Corkery's art practice, through which she responds to a constant stream of visual information then recompiles it. Evading a set artistic position, Corkery's latest painting series moves towards a post-Pop sensibility. Here, denuded, almost comic matter – a pair of glasses, a vase, flowers, ducks, horses – shares space with Corkery's rapid and emphatic application of paint.

Her process, which is fast and open to impulse and change, experiments with the idea that we are surrounded by a mass of images and gestures that have been decoded and fragmented, resulting in a reduction of authenticity. In this way, Corkery questions how to attend to human agency – political and individual. 'Cuteness' as a symbol of dumbness enters the work as a means to engage with a languishing system of care and political indifference. The sometimes visible pony is a particular reference to the artist's own history with 1990s third wave feminism. The paintings raise questions for Corkery such as, What forms of our past might engage meaningfully in this new flat bed of values, beliefs and consumption? And, Can painting's tools for absorbing this condition also provide a means for its discussion and debate?

Stella Corkery
I Haven't Been Anywhere or Seen Anyone
2015
oil and gesso on canvas
1250 x 1000mm

Auckalnd Art Gallery, Necessary Distraction [exhibtion catalogue], 2015

Art0

Necessary Distraction: New Zealand's new painting

By HENRY OLIVER, 03 Dec 2015

Stella Corkery, Smoke and Butterfly 2015, oil and gesso on canvas, 1250 x 1000mm, courtesy of the artist and Michael Lett (detail)

Last week, Necessary Distraction: A Painting Show, an exhibition of over a hundred works from twenty contemporary New Zealand artists opened at Auckland Art Gallery Toi o Tāmaki. Henry Oliver talks to Natasha Conland, the exhibition's curator, about the exhibition and the re-emergence of painting in contemporary art in New Zealand.

Why now? Why exhibit a large survey show of contemporary New Zealand painting in 2015?

It's a show I'd thought about doing for a while. Around 2010 it seemed like in New Zealand, and internationally, that there was a reassurance of interest in painting practices and a question around where painting sits today, after forty-odd years of doubt and flagellation.

The question was: Is there was a new kind of painting emerging? Is it painting extending itself? Or is it, that after all this doubt, that artists are still motivated to paint and that painting provides this space of resistance that is interesting – resistance to the diversification of materials in art and also resistance to critique. Has it, in an interesting way, absorbed critique and moved on in a way that shows that the practice has the capacity to reform and reshape?

Five or more years ago I did a show that was to do with painting that wasn't painting but now it felt really important to me to go back to the basic modes of painting and examine those, and in particular, it felt like there is a bunch of artists that are corrupting those traditional categories of abstraction and figuration and being much more flexible in their thinking around those art forms, which have really got quite entrenched in New Zealand's art history and it's viewing culture as well.

What is the significance of the title, *Necessary Distraction*? Distraction from what?

There are a couple of different ways of thinking about the title. One of them is to try and situate the audience in an idea of the present. I was interested in how artists might stop us in a moment and create this sense that we are just with them in that moment and in the moment to come, rather than artist that telling stories through their work about the past.

But the title *Necessary Distraction* was about saying to audiences, 'This is important', i.e. it's necessary. And it's necessary to give yourself to this space of distraction. I'm not saying that painting is a nice diversion – not that interpretation of the world 'distraction' – but it's like 'distraction' as a synonym of 'disturbance'.

Distraction is classified as the key mode of our age, where we're constantly living with a short attention span, and my idea was not to be so critical of that, but to think about how artists actually mediate that through their work.

Ten years ago there was the Saatchi exhibition Triumph of Painting. Is painting always going in and out of fashion?

It's been a long time since public institutions have dealt with a medium-specific show on painting. Earlier this year, coincidentally, MoMA in New York had an exhibition called *The Forever Now: Contemporary Painting in an Atemporal World*(http://www.moma.org/calendar/exhibitions/1455?locale=en), the first major group show of painting in years. This is the first time the Auckland Art Gallery has had contemporary painting show since 1992 and that was on quite a small scale too. So weirdly, these two exhibitions are related in someway.

For the general public, when they think of art, they think of painting. It's status has not been diminished by this period of doubt. This is the other thing about this show. We have an exhibition looking at painting and then people arrive and think, 'Hey, this isn't what I was expecting'. So it's possible for painting to not look like itself.

What was the thinking behind exhibition installation – the walls, the half-finished house look of it?

Really early on in the development of the exhibition, I was quite clear that I wanted to be able to create a series of temporary walls so that we could have this combination, in a large group show, of spaces of intimacy and spaces of correlation. So the viewer can have almost a private experience of an artist's work and at the same time have a line through to another artists, so two artists might be seen in relationship to each other.

That meant that we were going to have a lot of build in the gallery. From an ethical point of view, I really struggle with the amount of waste that goes into wall building but also, when all the walls are finished to the level we usually require, there's a very definite architectural feel to that space. Coupled with paint's status, I really didn't want to situate painting in this conservative atmosphere, this high culture infrastructure.

Also, when it came closer to thinking about how to describe the series of artist I'd chosen and what their intentions were, I was writing a lot about these artists exploring modes of unfixedness, or suggestiveness or unresolvedness and it felt to me like steering the internal design to reflect this overall atmosphere might create a dynamic space.

And now that it's open and people are seeing it, what's surprising you about it? What connections are you seeing between the artists and between the works?

In making a show, you still have thoughts about it after it's actually finally realised and often it's the unconscious processes that come to be realised in my exhibitions – the unconscious ideas or the unconscious connections between artists – are the things that you only start to see when the show is finally up.

One of the things that's really struck me in this exhibition is in the new work that's been made, there's a number of quite personal tropes coming though in the artist's work. Artists who you wouldn't usually expect to see their own subjectivity exposed, have drawn on some quite personal references in their work.

Like in Oliver Perkins for example, he has used a colour pallet from a walk he does regularly with his daughter and it's 'Who's afraid of walking Frida'. Ngataiharuru Taepa has made a tribute work to Manos Nathan(http://www.maoriart.org.nz/manos-nathan-p-405.html) who was a close friend of his father's and the work, in his mind, develops a kind of character of the 1970s with its laminated wood panels.

I have resurrected a connection between Rosy Parlane and Jeena Shin which was a really early collaboration they did at Room Gallery. Rosy will make a sound work in response to Jeena's work. That's an old friendship that hasn't had much outing as part of Jeena's work. In Anoushka Akel's new body of work, she's explored the very tactile relationship between her body and the surface of a painting, which is very new for her work. There are lots of those personal moments and I don't know how to make sense of that yet in terms of the overall show, I feel a little bit honored in a way.

Nick Austin, *Traveling Envelope #5*, 2013, acrylic on newspaper, 575 x 785mm, courtesy of Hopkinson Mossman

Like that selection of work from Nick Austin. That series for me has a real personal resonance, it's the first work he did when he and Saskia [Leek] moved to Dunedin. It feels to me like a calling back to Auckland in lots of ways. Like the big long road, and this meditation on what distance really means in a digital age, this envelope sitting alongside something that feels a bit like State Highway 1, nobody mails anymore and they seldom to the big drive, certainly not from Auckland to Dunedin to visit their friends.

Someone wrote this really nice email to me, which I think sums up the mood. They wrote: "I think this exhibition will do much to add energy to the New Zealand painting scene and will add luster". This is Rob Gardiner. He's not meaning that the New Zealand painting scene needs something, he's just meaning it hopefully will create discussion and dialog. And that's so important. And maybe a bit absent.

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Necessary Distraction: A Painting Show is on at Auckland Art Gallery Toi o Tāmaki(http://www.aucklandartgallery.com/) until 28 March 2016.

It includes the work of (in alphabetical order): Anoushka Akel, Dan Arps, Nick Austin, Andrew Barber, Kirstin Carlin in collaboration with Emma Fitts, Stella Corkery, James Cousins, Nicola Farquhar, Julian Hooper, Simon Ingram, Milli Jannides, Saskia Leek, Patrick Lundberg, Oliver Perkins, Kim Pieters, Jeena Shin in collaboration with Rosy Parlane, Ngatai Taepa, Barbara Tuck, Adrienne Vaughan.

And it's free!

Why Artist Stella Corkery Thinks We Should Slow Down

In a world bombarded by a myriad of throwaway images, visitors to Auckland Art Gallery are invited to drink in and reflect on paintings from 20 New Zealand contemporary painters

By Dan Ahwa

Stella Corkery, Gas Light 2015, oil and gesso on canvas, 1250 x 1000mm.

Wednesday Nov. 25, 2015

Necessary Distraction: A Painting Show opens this weekend at the Auckland Art Gallery Toi o Tamaki with more than 100 paintings from 20 established and emerging New Zealand contemporary artists. The works selected focus on the idea of eradicating past boundaries associated with painting in order to involve the viewer in a conversation between art work and idea. We chat to Stella Corkery whose painting will be a part of the exhibition.

What was the process like working with curator Natasha Conland and the Auckland Art Gallery selecting work that you both felt represented this idea of painting as an important medium in a world of throwaway imagery and social media immediacy?
In the past my installations have involved multiple hangs which in one way responds to a world of fast moving multiple images. For instance, the *Freedom Farmers* exhibition in 2013 (at Auckland Art Gallery), I brought 70 paintings to the gallery to work with for install, with the intention of working with a little over half, and in the end we chose 38.

For this show, I created a dozen or so paintings and again we will choose around half depending how they work within the gallery space. We are presenting fewer works with the aim to slow things down and change the paradigm of the fast moving viewing process.

My practice is involved with discussing contemporary concerns so ideas around throwaway imagery or the banal are interesting to me. Anyway nothing is really banal – there's always something going on, on another level, a sign for something else or a political concern etc. Social media immediacy involves complex sets of human behaviours, one of those being authenticity.

Just to begin with a painting of something is immediately a copy. Images move through our lives as copies. Sometimes I think of my work as being "alleged paintings". Painting is in the business of creating images and isn't that what we are all about in the contemporary? Has there ever been a more relevant time for the oldest form of image making to be at work? On the physical side of things, a painting is of the real world (as opposed to the virtual) and as a sometimes-large object it can be so present, which is also a valid contemporary experience.

***Gas Light* (2015) is one of your most recent works; explain the meaning behind this piece.**
Gas Light began with a plan. When I accepted it wasn't going so well I largely abandoned it and turned it into a series of improvisations on the previous forms (mistakes). There were motifs I wanted to try to maintain such as the glasses frame and clouds, smoke or bubbles — take your pick. This painting was actually a bit of the classic painter's battleground and did really stress me out!

I worked on it intermittently over a period of weeks and finally reached some sort of formal resolution. I see the work as resting and not resting at the same time. I think the painting is involved with traditional and contemporary ways of seeing and looking but, on the other hand, it could be trying to avoid these things altogether.

How would you describe your painting style?
My painting practice involves traditional processes; I'm using wooden frames, canvas, gesso, oil paint, brushes. With painting having such a long, deep and loaded cultural history, I believe there is an irony embedded within this. The framing structure of the object is just as much a part of the painting as the intentionally drawn, gestural or improvised marks.

I can't think about my current work as being part of a style, that can be too restrictive and at times I like to work against a prescribed or dogmatic approach. I think painting can be in service of itself (painting about painting and the history of) but I also need it to be open enough to present an idea that comes through from the outside.

How many of your works will be on display?
Anywhere between five and eight depending on what works at the time of installation.

What are you looking forward to the most about seeing this exhibition come to life?
How great an opportunity this is going to be to experience so many excellent and exciting New Zealand contemporary painters, with all their variations in practice and approach, all in the one incredible building over a number of months, leaving plenty of time for multiple visits.

- *Necessary Distraction: A Painting Show*, opens this weekend at Auckland Art Gallery Toi o Tamaki (http://www.aucklandartgallery.com/).

EyeContact

Materialised Painting – a Reprise, an Echo

AA JH

John Hurrell – 10 May, 2017

This show is a selection of contemporary paintings by Noel Ivanoff that is intended to carry on the discussion about that discipline's objectness and materiality - notably various revamped issues pointed out by Glen Snow in his recently put together 'Materialised' exhibition at Two Rooms. Some of these artists are still studying and not known by the wider art-cruising public. Others were in the 'Materialised' show, but now here mostly present newer works.

▸ **DEMO**
Auckland

Alain Biltereyst, Stella Corkery, Johl Dwyer, Robbie Fraser, Noel Ivanoff, Monique Lacey, Rohan Hartley Mills, Leanne Morrison, Christina Pataialii, Glen Snow, Imogen Taylor
Rematerialised
Curated by Noel Ivanoff

27 April - 29 April 2017

Rematerialised is a selection of contemporary paintings by Noel Ivanoff in Demo, the Whitecliffe's gallery in Shaddock St. It is intended to carry on the discussion about paintings' objectness and materiality - notably various revamped issues pointed out by Glen Snow in his recently put together *Materialised* exhibition at **Two Rooms** </2017/04/classy-painting-group-show>. Some of these artists are still studying and not known by the wider art-cruising public. Others were in the *Materialised* show, but are now here to mostly present newer works - contributions that are anti-illusionary and which accentuate the items' physicality in relation to the supporting wall.

With the said issue of illusionism /picture plane that this expertly selected (but irritatingly brief) exhibition references, many of these works play it both ways, optically (say via cool dark colours) absorbed into (or receding from) the wall while also, as relief objects, projecting out. It is fun to go around the whole show and contemplate the *Rematerialised* logic for each work.

With Rohan Hartley Mills thin white paint and sheets of white paper are used to faintly cover dark organic shapes or meandering lines painted directly on to canvas or gallery corner walls. The translucent layering locks the form to the picture plane, as do the uncovered portions peeking out at the edges.

Monique Lacey's paintings on the other hand are painted, strengthened, flattened, cardboard 'boxes' where contrasting tones are visible through gaping splits and where collaged grids are detectable on the shiny outer surface. Wittily deceptive these 'squashed' reliefs superficially might seem to be scavenged detritus, but really are humorous and seriously enthralling constructions.

plays with orthogonal conventions where 'parallel' lines diverge instead of converge, the edges splaying out instead of spatially receding. The latter work's contradictory forms hover in an illusionistic window, without the distant end perversely advancing via its hot colours, or the close end retreating with its cold ones.

Stella Corkery's two contributions play with internal fissures within the paint that arc and twist to reveal 'other paintings' obscured behind. The bumpy top edge of one dark work makes the white gallery wall appear hacked into, resulting in a vertical streaky window suspended within a melting gelatinous igloo.

Johl Dwyer </2017/04/dwyer-paintings-and-wall-reliefs> has two paintings that are very different. One, with layers of translucent enamel and resin, looks from a distance to be embedded in the wall while also positioned in front of it and projecting outward. The other, of plaster and stained oil, like Fraser's 'Cross', affirms the white planar architectural support.

Leanne Morrison's two large hard edged works have a startling precision with their wide diagonal sweeps of hot orange or thin black. What is underneath the surface of these dramatic shapes acquires great interest, either directly underneath the strident geometry with its thin layers, or as little corners delicately peeking out from under dominant edges.

Imogen Taylor's two small texturally rich works have a different mood. They intimately explore collage, and differ in that the smallest is set in a framed mount and presents the illusion of an obliquely angled mass twisting away from the viewer. The other is more frontal. Its dominant skinny narrative elements (painted cigarettes and matches on a tablecloth) are also at unusual angles but trapped under patterned planes, and choreographed in parallel via unanticipated vectors.

Christina Pataialii's two casually pinned-up canvas diptychs focus on raw brusherly or wispily sprayed linear marks, and subtle masking. The contrasting meandering black elements spatially interlock effectively, and suggest partially completed words that (using colour) possibly refer angrily to epidermis. Fierce community politics and aesthetic construction are here vigorously combined.

The organiser of this show, **Noel Ivanoff** </2015/02/noel-ivanoffs-dark-sliders>has two paintings. One (in two parts) stresses portability where the components rest on the floor by the wall, and protective plywood and meticulous textural paint application are **inseparable** </2010/08/painting-as-epiderm-or-baby>. The other emphasises a unified field of cascading vertical marks where a dark rectangle of blurred streaks optically hovers behind the wall's white plane.

In comparison, **Glen Snow** </2015/05/glen-snow-at-godkin>'s paintings (more of which are currently on show at Antoinette Godkin) emphasise paint as an adhering substance that literally holds hardboard 'scraps' together. The energetically jostling shapes, by celebrating fragmentation, help thwart any sense of recession into the contextualising architecture. As composite organic items they accentuate their properties as relief sculptures (doubling as paintings) that tease out nuances of squishy, oozy (very solid) usually-receding colour.

John Hurrell

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