

Another Perspective with Paper

4-22 July 2017

Mandy Burgess

The house will weep I, II and III, 2017

I Banana fibre pulp paper, ink, ochre

II Banana fibre pulp paper, dye, ochre

III Banana fibre pulp paper, bleached

\$700 large, \$500 middle, NFS small

My practice is mainly process-driven, exploring the poetic nature of materials through form-making, particularly with handmade paper. For the last 18 months, I have been collaborating with Ro Murray, which has led to changes in my work. Our collaborative pieces are large installations that address social issues. I am using the door as a metaphor for the different kinds of barriers between people, and of the hiding away of unspeakable acts. The title, 'The house will weep', is a line from a Charles Bukowski poem. I thought it aptly expressed the feeling I have that Australia is impoverished in so many ways when our government acts in an inhumane way towards refugees.

Wendy Edwards

Dunes, 2017

Watercolour and perspex

1,500 x 25 x 80 cm, 12 acrylic boxes

\$1,400 (includes the stand)

I grew up in the Australian bush, and as Tim Winton said, 'Sure I spoke (speak) a European language, but all my instincts, all my habits of mind, my aspirations – the well of unconscious – these were all determined by the land of my birth and upbringing'. Notwithstanding this grounding, a personal affinity with Zen Buddhism also developed as a result of study, living and working in Asia for considerable periods. Adulthood took me to the city, but there is a deep, personal need to regularly escape the noise and crowding of the urban environment to the quiet places where I find harmony and balance through the integration with nature. It is here that my art is born and I work at distilling the landscape to what I see as its essence.

Renuka Fernando

The Seven Stages of Grieving, 2017

Installation, paper pulp, seeds

NFS

Fernando's work *The Seven Stages of Grieving* is a meditation on personal loss after the death of her father. Paper pulp has been made from shredded copies of her father's will, from which seeds grow. This signifies not only the processing of grieving after the death of a loved one, but also the constant cycle of life that continues after they are gone. The seven cylinders represent each of the various stages of loss: denial, pain, anger, reflection and loneliness, the upward turn, reconstruction, acceptance and hope.

Marguerite de Fondaumiere

Crimp Origami Quilt

Washi and xuan handmade paper

170 x 100 cm

POA

The crimp origami quilt is made by crumpling sheets of paper in a precise and controlled way, and exhibits the extraordinary elastic properties of paper. It is made from folded single sheets of mulberry, linen and gampy handmade papers stitched together, turning two-dimensional sheets into a three-dimensional object. It has an organic feel and has almost an elastic memory when pulled. It stretches and moves, then returns to its newly made form.

With paper there is a link between nature, philosophy and spirituality; it has great delicacy, light and translucence.

It also has great absorbency and flexibility. It can be pressed, cut, torn, waxed, waterproofed, bent, folded, twisted, crumpled, dissolved, moulded, embossed, sewn, hung and folded into many different possibilities; it is very strong.

The original technique of making traditional Chinese and Japanese paper is still used today. Using the inner bark of the mulberry tree the long uncut fibres are cooked and then beaten, followed by multiple, rapid immersions of the mould, which results in a multi-layer fibre sheet.

The invention of paper has been attributed to a eunuch of the imperial court in China in 105AD. Its discovery slowly moved westwards along the Silk Road and reached Japan in 610AD and then to Central Asia and Tibet, and then on to India and the Arab world and later to Morocco, Spain and Sicily, where the predominant raw material was rags. It then moved to Europe in the thirteenth century, where machinery and wood pulp were used.

Both washi and xuan paper have been declared an intangible cultural heritage by the United Nations Educational, Scientific and Cultural Organisation.

Lisa Giles

Off Street Parking, 2015

Origami folded pages of the weekly *McGrath Magazine*

30 x 40 x 35 cm

\$750

Off Street Parking is part of the SOLD series. This series examines real estate as a quasi-religion, and the worship of the great Australian dream – home ownership. Each piece in the series is an origami folded structure made with the pages of the weekly *McGrath Magazine*, which conflates bedrooms, bathrooms and parking as contemporary deities and their promise of an enlightened future.

Tilly Lees

Hung Out

Acrylic and ink on paper, pegs, wood

400 x 200 cm

POA

Tilly's News No. 3

Screenprint on paper, headline frame

41 x 59 cm

\$250

Tilly Lees is an Australian artist based in Sydney. She works across painting, sculpture, printmaking and installation. Her practice explores cultural, physical and political injustices. She investigates our vulnerabilities, complexities and transgressions and how they manifest within the human form, our bodies become both the messenger and the vessel for our disturbances. Tilly has just completed her Masters of Contemporary Art at The Sydney College of the Arts (University of Sydney) and holds a Bachelor of Fine Art from the National Art School and a Bachelor of Design from the University of South Australia.

Pamela Leung

Diaspora I & II, 2016 ink

Cotton and rice paper

90 x 95 cm

Lost, 2014

Mixed media

96 x 178 cm

My works often draw on the migratory experience with relationships, connections, displacement and diaspora often being the dominant themes. The use of red or white in my works refers to cultural, spiritual and traditional memories as well as meditation, Zen, emotion and the ordinariness of everyday life. I frequently bring together found materials or everyday objects to create symbolic sculptures or installations. In the same way through mark making, my drawings are careful compositions of lines that strongly suggest meditations on the everyday.

Jacqueline Maureira

Alexithymia I

Mixed media, fabriano paper 200 gms

100 x 120 cm framed

\$1,200 framed

My art practice has been a combination of sensory experimentation with the aim to bring into focus connections between music, emotionality and art making. I have created works based on first denying myself sight, essentially drawing blind while listening to classical pieces of music that evoke and trigger emotional responses within me. This channelling of emotion and expression has allowed me to appreciate the non-verbal aspect of art making. One of the main characteristics of my work is that I can draw my inspiration from an almost unconscious state. My practice has changed dramatically in the last few years becoming less about skill and technique, and more about the unconscious, exploration and expression.

Ro Murray

The Girl in the Bark Hat I, 2016

Ink and conte on unique lithograph print, 90 x 60cm framed

\$1300

The Boy on the Pony I and II, 2017

Ink, gouache and conté on unique lithograph prints

56 x 76 cm framed

\$1,300 each

This is a series of drawings over unique lithograph prints with the text (mirror reverse) 'How do you say I care in Icelandic mer er ekki sama.' I had applied for a residency in Iceland to work with a remote community. The girl is my niece. The boy is my brother.

Coal Fired 2015-17

Charcoal, acrylic, oil stick

78 x 150 x 60 cm

\$2,800

At my artist residency at Big Ci in Bilpin late 2015, I commenced BLACK, a series of drawings in powdered charcoal with the idea of zero global carbon economy just as world leaders were to meet in Paris to debate climate change. My work mapped uncharted walking routes in the Garden of Stones recorded by a group of recent explorers endeavouring to preserve this World Heritage wilderness area against coal mining. Their routes follow landforms naming the unnamed. I focused on the bushwalks in the headwaters of Bungleboori Creek, Wollangambe River, Nayook Creek and Dingo Creek.

Mirra Whale

Beyond the Rocks, 2017

Pencil on paper

85 x 120 cm

\$1,900

Weeds and Nature, 2012-2017

Pencil and watercolour on paper

85 x 120 cm

NFS

I Nature and Her Intruders, 2017

Water colour and pencil on paper

37 x 85 cm

\$800

II Nature and Her Intruders, 2017

Pencil and watercolour on paper

37 x 85 cm

\$800

III Nature and Her Intruders, 2017

Pencil and watercolour on paper

37 x 85 cm

\$800

The works are inspired by the finite relationship that operates between humans and nature; introduced species, their cause and effect, and these newfound relationships that now shape the environment. I want to be humbled by the giant, vast rocky mountains and be reminded that I am tiny. I want to take responsibility for how we as a species are responsible for these changes and reminded that we as humans are responsible for massive destruction and environmental devastation.

Artist Mirra Whale gained a Bachelor of Fine Art in Printmaking at the National Art School in 2003, Diploma of Graphic Design and Communication in 2010, studied at Julian Ashton College 2011 and Honours at the National Art School 2012. Mirra has been the recipient and finalist of several art prizes including The Archibald Prize (finalist) Art Gallery of NSW 2016, 2015 and 2014, Selected for the Kedumba Drawing Award 2016, finalist in the Hurford Hardwood Portrait Prize 2015, Mosman Art Prize 2015, Salon Des Refuses 2013, Portia Geach Portrait Prize 2012, 2013 and 2014, A.M.E Bale Art Prize 2012, Mortimore Art Prize 2012, Manning Gallery Prize 2011, Australian Galleries Works on Paper Prize 2003, winner of The Royal Art Society North Sydney Drawing Prize 2011, National AQ printmaking Prize 2003, Akky Van Ogtrop Printmaking Award 2002.

Lisa Woolfe

Becoming Raven (In Flight), 2017

Ink acrylic and wax on kozo paper, hand painted animation

Dimensions vary

\$2,500

'...whatever other styles of savvy these creatures may or may not display, all of them while aloft, are thinking exquisitely along the whole length of their limbs. It is a brilliance we're ill equipped to notice if we associate smartness only with our own very centralised style of cognition. When we disparage the intelligence of birds, or the size of their brains, we miss that flight itself is a kind of thinking, a gliding within the mind, a grace we humans rarely attain in our contemplations (although if following a falcon [or raven] with our focus, we sometimes find our thoughts soaring as well).' David Abram, *Becoming Animal: An Earthly Cosmology*

Becoming Animal by David Abram is a treatise on stopping to look, take in and really become connected to the natural world. It implores us to look up from our devices that keep the living world at a distance. The quote included above is from a specific chapter in the book called 'Discourse on birds', that resonated with me while I was making this work. I think it beautifully describes flight and is a reminder to me of what we can see if we really look.

I enjoy using paper as a major part of my artmaking process. I like the freedom of being able to cut up, move around and reassemble.