

Accretion/Abrasion

27 July to 13 August 2022

Jacqueline Aust, Anthea Boesenberg, Kathy Boyle, Gary Shinfield

Connecting with land and to place, with histories, geologies and memories, helps these four artists, two Australian and two New Zealanders, deal with the dilemmas of change. Whether permanent or precarious, personal or political, poetic or polemic, these artists solicit form and material to put a stake in the ground. At this moment, they say, "We stand with a view of a place, or this place, capturing the reverberations of 'now' as a record and perhaps as a way to step forward". With an established practice in printmaking and working on paper, the artists develop their ideas in relation to processes of change overtime, Accretion and Abrasion.

The artists in this exhibition trace a path through spaces affected by ever-present forces of accretion and abrasion, around us and within.



Anthea Boesenberg, *Old Country 1* (detail) 2021, rust monotype on Korean Kozo, 78 x 336 cm

ANTHEA BOESEBERG

My work celebrates the age and endurance of an ancient landscape. Multi panelled rust prints, like the landscape they represent, will continue to degrade over time. Found pigments intrinsic to the Blue Mountains are used in a series of smaller works presented as a grid. Entropy, the cycle of accretion and abrasion which formed our landscape over millennia, continues inexorably, while the acceleration of change and crisis in our human world confuses and stresses us.

Biography

Anthea Boesenberg is a Sydney based artist who works mainly with paper. The work may stretch the parameters to include the third and fourth dimension. She continues to learn, exploring through an experimental practice, which includes collaborations with others. Anthea exhibits regularly in solo and group exhibitions, with recent shows including the Burnie Print Prize (2021), the Swan Hill Print and Drawing Prize (2021), and North Sydney Art Prize (2022).

JACQUELINE AUST

Isolation has become a portmanteau word for the period of time beginning with the Covid epidemic. It encapsulates an intimacy promoted by unexpected enclosure and an expanded sense of space developed out of sharing this experience globally. Using materials I had to hand, scraps of paper and discarded prints, I began a series of works during lockdown that marked the character of the days. These small works have provided the basis for a series of larger works that map a sense of dislocation and distance, referring to the impact on both internal and external spaces.

Biography

A Master of Arts (Distinction) from the University of Auckland, New Zealand provides the theoretical architecture for Jacqueline Aust's art practice. Jacqueline is drawn to the creation of multiples, in two and three dimensions, because they provide a ground on which to challenge values associated with 'original' and 'copies'.

For a number of years now Jacqueline has been developing a series of works on paper that chart her navigation of new environments. Each journey begins with marks inscribed in a matrix, a map. Accumulated layers refer to previous experience or notions of home...obscuring and revealing, tracing a path from past to future, with history as a residue to build on.



Jacqueline Aust, *Marking Time 1 & 2*, collagraph collage, 1,000 x 800 mm

KATHY BOYLE

In geological terms Accretion involves the addition of material to a tectonic plate via subduction, the process by which one plate is forced under the other when two plates collide.

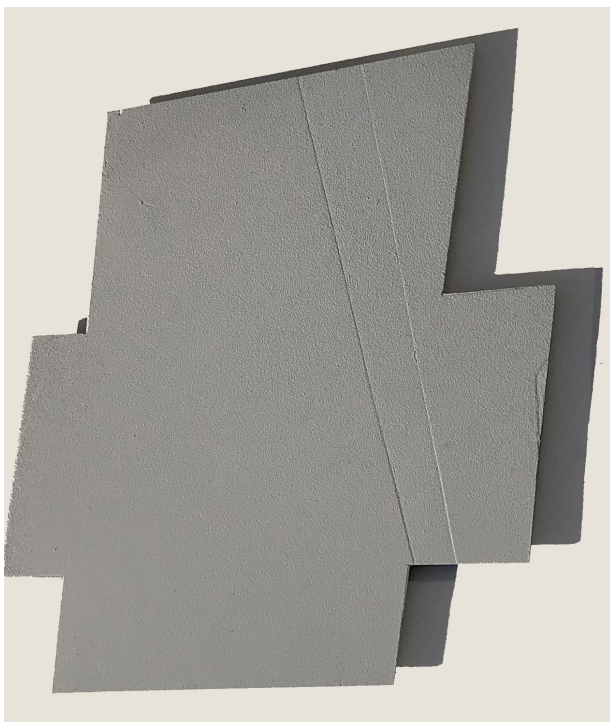
Biography

Kathy Boyle is a New Zealand printmaker whose work frequently pushes the accepted boundaries of traditional printmaking, challenging the notion of the two-dimensional print and that print and paper are inexorably bound together. She uses a variety of materials, paper, plaster, metal, selecting the medium best able to express and interpret her thoughts and ideas. Her immediate rural and coastal surroundings strongly influence her work.



Kathy Boyle, *Faultlines 3*, 2022, etched aluminium, 74 x 58 cm (approx.)

Kathy Boyle, *Faultlines 4*, 2022, etched aluminium, 55 x 55 cm (approx.)



Kathy Boyle, *Fragments 3* (detail)

*I wake suddenly.
A distant rumble, a passing train?
odd, I don't live near a train track
I lie still eyes open
the house shudders and groans
the shaking slowly subsides
I drift into an uneasy sleep
At breakfast I ask
"Did you feel the earthquake?"*

GARY SHINFIELD

In recent times climate change, extreme weather, mutating viruses and periods of uncertainty have had their impact on the collective psyche. At a discarded industrial building in New Zealand I photographed ink paintings made on site. These works on paper were hung in various positions as a response to man's inhumanity to his fellow man. The process of making this work and others, traces a path through spaces affected by ever-present forces of accretion and abrasion, around us and within.

Biography

Gary Shinfield is an artist based near Sydney whose practice focuses mainly on works on paper. He uses printmaking and painting techniques to create images based on journeys undertaken and places visited. The work produced in this exhibition was inspired by time spent in New Zealand and the Blue Mountains, NSW. He has had numerous solo and group exhibitions, exhibited both nationally and internationally, and is included in various art collections. Recent exhibitions include the North Sydney Art Prize in 2022 and Landscapes of Anxiety, Blue Mountains City Art Gallery in 2020.



Gary Shinfield, *Hangman*, 2021, digital print on canvas, 53 x 118 cm



ABBOTSLEIGH

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We acknowledge the Elders, past, present and emerging.*