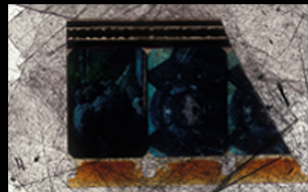
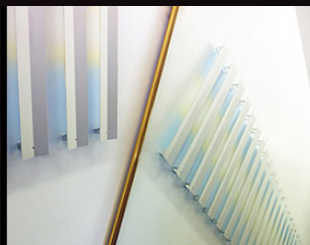


Moment of Light

2 to 28 June 2017



Lucy **Barker**
Ruth **Burgess**
David **Collins**
Viola **Dominello**
Virginia **Hilyard**
Andrew **Leslie**
Ana **Pollak**
Sherna **Teperson**

Curated by Mary Faith and Lisa Jones

Moment of Light

Australians live with a generosity of light. Bright, shimmering or shadowed, it is a source of wonder and inspiration. Light forms and frames experiences and illuminates precious moments.

The artists in Moment of Light explore perceptions and representations of the peculiarities of light. They appreciate the presence of light in our landscape as well as the light emanating from colour or created through artificial sources. Through personal investigations into the moment of light, each artist has a unique approach to seeing and using light. All are concerned with optics. Our eyes are complex organs that receive visual information and inform us about our physical world through the different contexts of experiencing light.

Ruth Burgess, David Collins, Viola Dominello and Ana Pollak are inspired by aesthetic qualities of light in the landscape. The dappled play of light in the forest or the dark night sky providing a sparkling glimpse at the earliest epochs of the universe. Andrew Leslie and Sherna Teperson are inspired by the physical properties of light; the reflection, refraction and dispersion of light in the inseparable form of colour. Lucy Barker and Virginia Hilyard utilise the transformative power of artificial light through drawing and film.

The Grace Cossington Smith Gallery is proud to curate this exhibition and thanks the artists for their inspiring works.

Mary Faith
Director Grace Cossington Smith Gallery

June 2017

LUCY BARKER

From the artist

Using the metaphor of the x-ray, I have taken the tangled confusion that can exist within our heads and made it visible. I have turned the inside out in an attempt to understand why certain things happen and why people act the way they do.

The moment of light happens when we manage to untangle the confusion and shed light on some of our questions.

About the artist

Lucy Barker creates works across painting, drawing, photography, digital projection and sculpture. She has exhibited in Sculpture by the Sea seven times since 2009 and is a regular finalist in many significant sculpture exhibitions. She is best known for large scale outdoor installations, which often invite audience participation.

Lucy's professional background spans advertising, graphic design, art direction, copywriting and online content development. She also trained in traditional oil painting in Florence, Italy, and completed a design degree in Visual Communications, Sydney.

www.lucybarker.com.au



The Pathology of Why, 2017

Medical imaging light boxes

aluminium, glass, fluorescent tubes, marker pen

Size variable

RUTH BURGESS

From the artist

Light in the forest is a long standing theme of my work – specifically the trees in the bush beyond my house. I see the light illuminating the forest, leaves, trunks, birds, canopies, and silhouettes, as the sky changes its light through the seasons and times of day. As the printmaking artist carves from black to white, it represents a spiritual symbolism of dark to light, often observed in the history of the medium, which appeals to me as an artist.

Moon is a major print representing my work in multiblock woodcuts. Clarion Call is a comment on the impermanence of nature; we should heed today's moment of warning on climate change.

About the artist

Ruth Burgess is known for her contribution to Australian printmaking as an artist, curator and teacher. She produces original and distinctive woodcut prints and wood engravings. She studied painting in the early 1950s and graduated from the University of Sydney with a degree in Arts/Music. She studied musical composition in Paris and immersed herself in the art world. Ruth was introduced to woodcuts in 1976 at the Workshop Arts Centre, Willoughby, where she also taught. In 1988, Ruth was invited to attend a woodcut symposium and exhibition in China. She has been profoundly influenced by China, artistically and spiritually, and has made nine cultural exchanges. She was instrumental in developing relationships between Australia and Chinese printmakers and acted as an honorary consultant, collecting major works by key Chinese woodcut artists for the collection of the Art Gallery of New South Wales. Ruth's studio overlooks beautiful Ku-ring-gai bushland and the forest and light have become a recurring theme in her work.



Moon, 1989
Woodcut, 80 x 66 cm

Light in the Cosmos, 2017
wood engraving, 24 x 19 cm

DAVID COLLINS

From the artist

Long nights around a campfire. All is darkness except for the points of intense light pulsing through the inky depths of the sky. One is compelled to gaze up, to look for pattern, relationships and meaning. Just as humans have always done.

I first became interested in the night sky as a subject for painting while camping in the Kimberley and Pilbara regions of Western Australia. There, light pollution is at a minimum and the stars can feel like they're within arm's reach. A reoccurring though ever changing moment of light, the night sky with its vast space, movement, drama and contrast continues to fascinate.

About the artist

David Collins lives and paints on Dangar Island in the Hawkesbury River. Nature is the inspiration in his work and his travels have taken him to work in inspiring locations in Australia and overseas. Through his use of colour, tone, shape and mark, David abstracts the essence of landscape.

David teaches painting and drawing, regularly exhibits and has been a highly commended exhibitor in the Wynne Prize at the Art Gallery NSW.

www.david-collins.com.au

Represented by Frances Keevil Gallery



Infinity, 2016-17
oil on canvas, 106.5 x 121.5 cm

Night Life, 2016-17
oil on canvas, 106.5 x 242 cm

VIOLA DOMINELLO

From the artist

The series began as night en plein-air studies, which were then reworked in the studio using memory and imagination. The intention was to translate a 'rod experience' into a 'cone experience', using a circular format to convey an optical sensation of the mysterious light of the cosmos.

Moonlight is simply the white light of the sun reflecting off the grey surface of the moon.

About the artist

Viola Dominello's practice, in both oil and watercolour, stems from working en plein air in the bushland and river areas of northern Sydney, and in Venice, Italy. Working plein air has its challenges, but for Viola it allows her the immediacy of capturing the shifting light. Viola has exhibited consistently nationally and internationally and she was the recipient of two awards at the Art Gallery NSW – the Trustees' Watercolour Prize and the Pring Watercolour Prize.

Represented by Stella Downer Fine Art



Cosmos # 1, 2017
oil on board, diameter 29 cm



Cosmos # 2, 2017
oil on board, diameter 38 cm

VIRGINIA HILYARD

From the artist

Using found 16 mm footage – off-cuts, out-takes and detritus from the cutting room, Picture Start explores what could be called ‘the analogue digital’, returning to the materiality of cinema and precisely to the moment of light hitting the frame of celluloid. Through the logic of montage, Picture Start delves into the splice, that very intersection of frames combining one scene and another and the process of holding them together. By focusing on and enlarging this moment, the material base of the image appears in its luminous translucency as abstract composition. What the images capture in essence is the pure potential of illumination of movement, that moment when the image is animated in the juxtaposition of frames moving.

About the artist

Virginia Hilyard is a visual and media artist with an interest in the convergence of digital and analogue image making. She has worked extensively with film, video and sound. Virginia trained and worked as a cinema projectionist, was an early member of Sydney’s Super 8 Film Group, worked in production at SBS and lectures and runs workshops at secondary and tertiary level. She has been commissioned to produce work for major cultural institutions and has completed research with the National Film and Sound Archive. In working with 16 mm colour film offcuts with ambient soundtracks, Virginia creates a new digital event from a discarded cinematic archive.

www.virginiahilyard.com



Video

Picture Start (triptych): *Flatbed/Picture Start/Dust Data*, 2016

Found 16 mm film, digital video, field recordings

ANDREW LESLIE

From the artist

My work questions the way perception is driven by the frameworks of contemporary society and culture. Through the language of abstraction, simple relationships between colour, form and materiality (or lack thereof) are used to make the viewer query what they are looking at and therefore the process by which seeing is constructed.

As part of this project I have developed a system where wall based objects use a hidden painted surface to project simple images onto the supporting wall using ambient light. If the viewer looks at the work from a traditional viewpoint, all that is visible is the object. If they are prepared to take a radical position, i.e. approach the work in a lateral way, an ephemeral space appears where the wall 'disappears' and new information is revealed. The position of the viewer, the time of day, the nature of the space, the supporting wall and the reflected images are all fundamental components of the works. The nature of the reflected image is informed by responses to specific events and actions. At the same time, the interaction between the viewer and the painted objects acts as a model for the process by which we understand the world around us.

About the artist

Andrew Leslie is a painter working in acrylic on anodised aluminium creating works that are highly interactive for the viewer. His site-specific installations question perceptions of light and space and reveal his interest in intersections between art and architecture. Andrew has exhibited widely both in Australia and abroad, with work included in major public and private collections, and he was instrumental in establishing the artist-run initiative SNO (Sydney Non Objective) Art Projects.

Represented by Annandale Galleries



light white mirror 2017

acrylic on anodised aluminium, found mirrors
size variable

ANA POLLAK

From the artist

I look for those moments when contrasting qualities produced by light come together: the softness of shadows projected on trunks next to the dark silhouettes of eucalyptus leaves or the flat tonal greys of a predawn river punctuated by the bright navigation lights. These are the moments I savour.

About the artist

Ana Pollak's drawing, painting and sculpture is centred on the environment of her home on Dangar Island in the Hawkesbury River. Her home and studio nestle in the bushland and look out through the trees and rocks towards the escarpments that line the river corridor. Ana is inspired by Chinese calligraphy, seen in the lyrical painted and drawn marks in her work. She explores the patterns and rhythms of the river and the vagaries of light in the bush and on the surface of the water. Ana won the Dobell Prize for drawing at the Art Gallery NSW and exhibits regularly.

anapollak.com.au



Palimpsest 2, 2017
clay wash on plywood
80 x 100 cm

River Nocturne, 2017
ink and charcoal on paper
14 x 207 cm

SHERNA TEPERSON

From the artist

Vision holds the key to the moment of light.

Since our evolution from single cells, we have been drawn to light – initially only as felt sensation – animating the membrane between an outer and inner world. Light, and the serendipity of circumstance, initiated the retina and thus gave rise to vision.

If light has been a key to unlocking seeing, what of blindness?

I am interested in the blindness that coexists with seeing – colour that blinds, and qualities of light and hue that trick our brain, or momentarily disrupt us from being able to focus.

This body of work Blind/bind is part of an ongoing investigation into the materiality of vision, in an age where artificial illumination and backlit technologies are challenging the light/dark cycle, deeply embedded within our DNA.

About the artist

Sherna Teperson is a conceptual artist creating paintings and sculptural installations.

She often looks beyond traditional fine arts materials, balancing her experimentation and accidental discovery with conceptual inquiry. Sherna is interested in the relationship of the viewer to the objects she makes. She encourages the exploration of new associations and invites the viewer to question and reassess their preconceptions. Sherna approaches her work in an ethical manner – her environmental concerns mean she recycles materials in an effort to tread lightly. She exhibits regularly in solo and group shows.

shernateperson.com.au



Blind/bind I

acrylic, oil and alkyd on Belgian linen, acrylic
on 640 gsm cotton rag
91.7 x 91.7 cm



Gallery hours Mon to Fri 10 am-5 pm Sat 9 am-4 pm **FREE ENTRY** | Gate 7, 1666 Pacific Highway, Wahroonga | 02 9473 7878
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