



SNO @ Abbotsleigh

7-27 May 2014

Design elements from Sophia Egarchos *Step into You* 2014

Sydney Non Objective Contemporary Art Projects is an artist run initiative based in Marrickville. It was set up in 2005 to provide an alternative critical position within contemporary art.

Ian Andrews, Susan Andrews, Syd Ball,
Adrian Clement, Sophia Egarchos, Lynne Eastaway,
Billy Gruner, Suzie Idiens, Sarah Keighery,
Andrew Leslie, Ruark Lewis, Adrian McDonald,
Rik Rue, Ken Villa

 Grace
CossingtonSmithGallery



ABBOTSLEIGH

Gallery hours Monday to Saturday 10 am-5 pm | Gate 7, 1666 Pacific Highway, Wahroonga
gcsgallery@abbotsleigh.nsw.edu.au | www.gcsgallery.com.au | [facebook.com/gcsgallery](https://www.facebook.com/gcsgallery)

SNO @ Abbotsleigh

7 - 27 May

The Grace Cossington Smith Gallery at Abbotsleigh presents a group exhibition from the core members of the artist run initiative SNO, Sydney Non Objective, at Marrickville.

SNO was set up in 2005 to provide an alternative approach, within contemporary Australian art, that is supported by a curated public exhibition and education program. In developing these programs, SNO has established a number of important projects. These include a particular focus on providing support to young and emerging artists; the development of international networks with similar artist collectives in Europe, USA and Asia resulting in a series of international exchanges and exhibitions; the inclusion of a parallel sound work and performance program and regular lectures and seminars aimed at increasing awareness of contemporary non-objective art.

SNO@ABBOTSLEIGH reflects a wide variety of approaches to art forms that provide a deepening and increased awareness of contemporary non-objective art. SNO creates a critical balance between different levels of artistic experience to sustain a policy of innovation and integration of new ideas, often by presenting established and emerging artists together.

The SNO Program is supported by Marrickville Council, by the Australian Government through its Visual Arts and Crafts Strategy and assisted by the NSW government through Arts NSW.

SNO

Contemporary Art Projects

sno.org.au



Australian Government



Trade &
Investment
Arts NSW

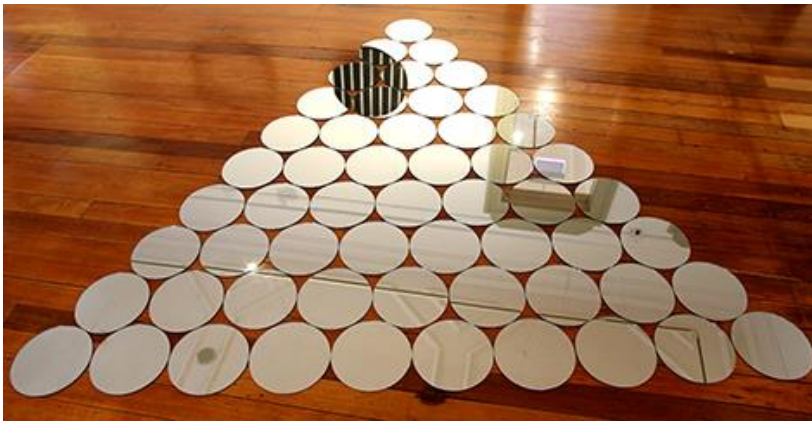


RUARK LEWIS

Untitled: An Index of Reflective Surfaces 2014

glass

dimensions variable



When we visited the gallery, to study the rooms and walls for the current SNO exhibition, I became interested in the floors. I was looking at the floor and wondering how the school building was used before it became an art gallery. Also I was interested in the decorative components of the interiors of the building. This building is quite ornate. Where the doors rise there are decorative lintels, and the ceiling has a pressed metal with patterns embossed into it. It amused me to want to bring these elements particularly the ceiling and cavity like room into visual play. At home I got some coins all the same size and value and started to test how they might look if they were set-up as an equal sided triangle forming a pyramid. I realised that as soon as one coin was pushed or shunted the grid that the assembly of coins created a different relationship and the boundary line was flexible. There was a nice model in the coins. Earlier I had used coins to make a watercolour painting. I sprayed the colour onto the laid out coins and paper. In the gaps between the coins and on the edges, the paint touched. I was layering this watercolour drawing, by letting it dry then moving the coins into new configurations. The movement intrigued me. So coming back to my sculpture model, the coins, I wondered if I changed the coin to a mirror I would gain a lot more than a flat 2 dimensional painting. I would get a reflection too. There is no trick to this, it is simply what it is. Mirror surfaces prefer things outside their actual physical presence. Anything that moves into their range of reflection is picked up and included visually, be it at a slightly strange angle. Reflections or mirrors add something of the movement I mentioned before with the layers of spray colour paint, but because it is 3 dimensional rather than being an inert visual surface it adds things moving, not just people or parts of the room but even the clouds in the sky if it was set-up outdoors. These mirrors work as lenses, and operate as type of camera activated by 'things' moving in their pathway. It is a fleeting record – a mirror state-of-being. These reflective plates would be active in any environment or architecture, inside or outside of the art gallery.

Ruark Lewis

BILLY GRUNER

collective monochrome # 28 (Grace Cossington Smith Gallery 2014)
acrylic on canvas and easel
dimensions variable



Billy Gruner continues his publicly assisted contemporary artwork *Collective Monochrome*, an international project that has been seen in 25 other locations world-wide since 2005. In this work exhibition visitors are invited to take part in making a Collective Monochrome over the duration of exhibition.

The materials, a can of paint and a brush, are placed alongside a stretched canvas on a conventional studio easel. Each participant is requested to 'sign-on' as part of the collective action that paints the collective painting and together add equally and collectively to the outcome of the art work over a period of time. Each final work becomes a relic and representative symbol of a certain time, place and people.

The question of gesture has been curiously seductive for those attempting to articulate the substance of modern art. The movement of the artist's brush, the hand, the body, has often being cited as the crucial meaning-giving moment in the creation of artworks. The gesture is a sign, and an elusive one at that. It contains as its signified the perceived fact of action. In the modern period the gesture itself has often been given equal standing to the apparent meaning of an image the gesture may be said to portray. Within the gestural mark we may see intention (or lack thereof), and the strange thing about this is that despite the huge variety of different gestural signs that have been made in artworks, spanning over 100 years, the one unchanging element, the signified fact of action, has remained the principal fascination. The concern with gesture is an obsession with a mark or a form who's very identity is how it is made. In a contemporary sense its reception is hinged upon the uncertainty of interpretation to understand how gesture should rightfully signify. Here I would suggest that this question of gesture has developed a celebration of doubt within abstract art. Billy Gruner

SUSAN ANDREWS



Memory mirror 2014
Vinyl and Mica paint on MDF

Looking into an actual mirror one expects to see ones reflection, but *Memory mirror* is an encounter with an object beyond recognition, a foil for what we might want or expect to see. The viewer is confronted by an empty space, the surface of a wall, a painted stretcher divided in four parts and then again into two halves.

The stretcher bar is normally hidden from view and acts as support for the painted surface. But in this instance it becomes the main focus: painting as object. The surface is divided into four even parts and divided in half again, one half of the surface is painted in a mixture of vinyl and shiny mica paint, the other painted in black matt acrylic; they create visual contrast and perceptual illusion of planar surface. The viewer has to actively engage with the painted object and question what they are looking at.



Beyond Reason, 2014
acrylic and vinyl paint on plywood

The viewer encounters a small circular black painting with vertical lines painted on the surface, and sits alongside (*Memory mirror*) a painted stretcher bar. The viewer's immediate impression might be that this circle is part of the 'doughnut' it must have been cut out of the centre of the larger work.

In fact *Beyond Reason* is slightly larger than the empty space in *Memory mirror*. The surface has been painted matt black acrylic; the vertical lines have been measured and placed by the use of readymade off-cuts of ply and mdf found in the studio. They are then painted in shiny acrylic mica to offset the matt planar surface creating visual contrast and spatial illusion. The lines are not evenly positioned or even placed symmetrically across the picture plane surface; this visual conundrum creates a decentering or destabilising affect in contrast to the notion of the perfect circle.

LYNNE EASTAWAY

Goya's corners 1, 2, 3, & 4 2014

acrylic on paper

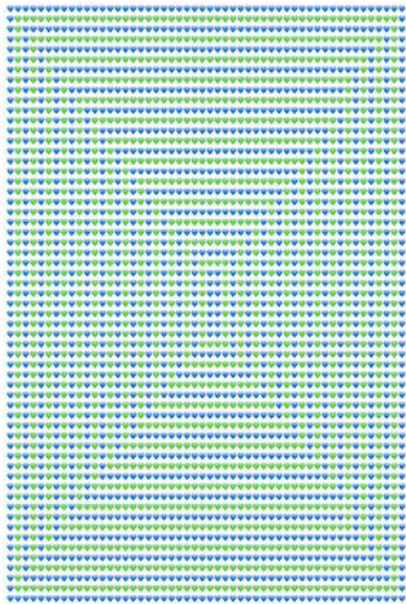
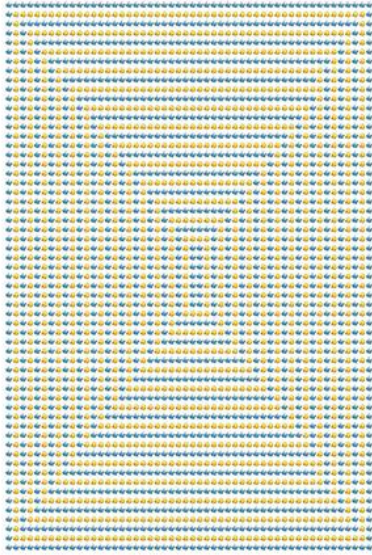


While looking at the exhibition *'Renaissance to Goya: prints and drawings from Spain' at the AGNSW last year, I was drawn to the importance of the diagonal structure and underpinning of the prints and drawings of Goya. On looking further it seemed that empty corners and groups of figures that mass through dynamic diagonals, give force and theatre to his dramatic themes (The Disasters of War etc.) It occurred to me that drama and disruption to the everyday can engage the viewer on the precipice of a destabilised world. City life with the scale of building blocks, colour and sharp shadows cutting through spaces can feel monumental and overwhelming but they are also patterns of the 21st century. Those rhythms and patterns, confronting noise and speed are our lives today, both exciting and challenging. The tilted and disruptive diagonals in 'Goya's Corners' evoke and contain this new precipice.

Lynne Eastaway

ADRIAN CLEMENT

Apple Color Emoji Nos. 1, 2, 3, & 4. 2014
giclée prints on archival cotton rag paper



Characters from the Apple Color Emoji keyboard are arranged into formalist patterns of colour that evoke the work of artists such as Frank Stella. These everyday characters are utilised on the basis of the colours that abide in them, irrespective of their figurative content. Through his use of digital technologies that were not designed for a fine art context, the artist is attempting to expand the notion of printmaking. By resolving his works using traditional printing processes he provides a new context for these technologies to be seen, enabling an opportunity to encounter these with a renewed appreciation for its aesthetic potential.

ADRIAN MCDONALD

pornography 2014

acrylic on board

\$1800



In general, my approach to painting geometry is directed towards the realisation of the ideals of beauty, truth and freedom in particular; an approach that I claim shares much in common with the origins of both abstract and concrete art. This approach makes mediation between opposing qualities explicit in order to achieve a form of visual harmony that is akin to musical harmony. Such harmony relies upon the tension between opposing elements, the result of which being either accord or discord that requires some form of resolution, or dissolution. I believe that at this point, our experience of beauty is the result of the confluence of sensation, perception, reason, emotion and imagination as a moment of revelation.

More particularly, my painting *Pornography* is a work that is directed towards understanding of the nature of the gaze and how this form of subjectivity seeks to penetrate that which constitutes its field of view. I assume that this painting is, to a limited extent, a kind of neutral aesthetic proposition. And yet, beyond this, the introduction of a hole as the central concrete element of the otherwise abstract elements of the piece, acts as a promise that begins to agitate on the basis of a form of libidinal torsion.

Adrian McDonald 2014

With my paintings themselves I hope to present unlimited points of departure for the eye, and possibly new destinations for the intellect. Laying down each new layer in my painting, I cancel a preceding one. Thus, a history of accretion is embedded in the texture of the surface. Taking the next step, I resurface this history by reducing the irregularities between the layers, sanding and scraping back to the bare traces of gestures. In this way, a dematerialisation of the painted surface takes place in the repeated cycle of cancellation and revelation of the record of gestures. As a result, an illusion of depth is established within the flatness of the surface, which I embrace in its pictorial persuasiveness and false suggestiveness.

<http://adrianmcdonald.com/artistsstatement.html>

ANDREW LESLIE

havoc chaos and mayhem 2014

acrylic on anodized aluminium

Courtesy Annandale Galleries Sydney

\$15000



ANDREW LESLIE is a painter/sculptor with a keen grasp of the history and continuum of painting. He currently works in acrylic on anodised aluminium and is able to tailor his works brilliantly to fit site specific locations. His interest in perceptual illusions asks questions of the viewer as to the nature of painting and its relationship to form and sculpture.

Leslie recently arrived in Sydney from Perth WA, where he has had a dozen solo exhibitions since 1992. One of Perth's most respected artists, he has for many years been at the forefront of that city's innovative and vibrant arts milieu.

His work has been acquired in Australia by numerous public collections including the National Gallery of Australia, Art Gallery of Western Australia, Artbank, Homes a Court Collection, as well as the National Gallery of Malaysia and the Galleria Civica D'Arte Contemporanea Marsala, Italy. He has also been the recipient of numerous awards and commissions. <http://www.annandalegalleries.com.au/index.php>

SYD BALL

Argotexx 2006
acrylic on canvas

Courtesy Sullivan and Strumpf Gallery Sydney
<http://www.sydneyballart.com.au/>



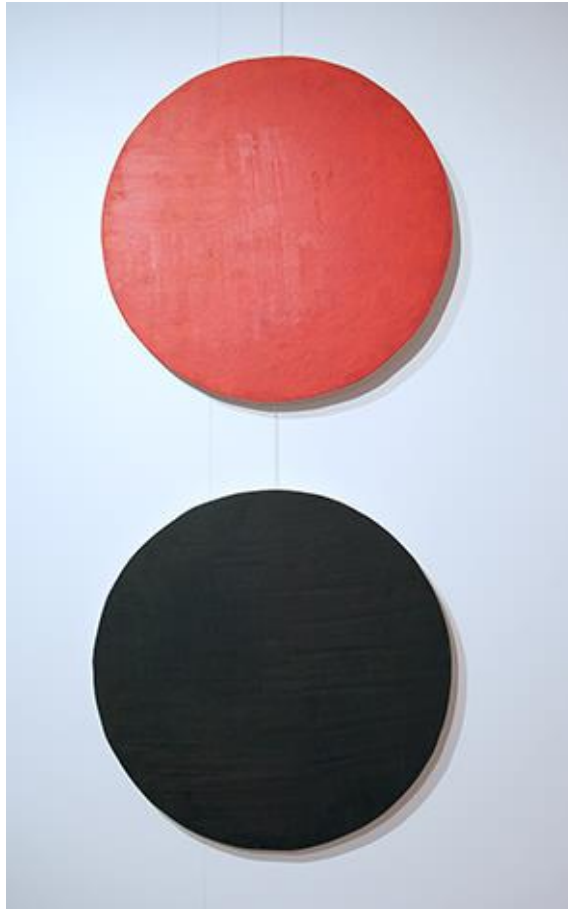
Sydney Ball was born in Adelaide in 1933 and is widely considered a pioneer in Australian Abstraction. He went to America in the 1970s and is one of the artists responsible for bringing abstraction to Australia. He works in both hard-edge abstraction and expressionistic styles. Ball's work is primarily associated with colour and Argotexx is a reflection of his architectural surroundings.

SARAH KEIGHERY

red and black line 2014

2 x 70cm diameter

natural substance on canvas on board



Sarah Keighery uses spices, vegetable die, or natural substances as paint material. This relationship to the natural follows on from earlier 'line drawings' (since 1999), in which segmental, circular objects carrying her designed organic paint, trace the surfaces of architecture. These dot-type, linear interventions, also fold into a second category, that of the 'wall drawing'.

The current object or painting works remain modest and low-fi, with the artist's use of organic materials extending her own 'painting' technique into a finely crafted contemporary art style. Concrete concerns like colour and form are developed in diverse ways. Having trained as a jeweler, a sense of intimacy is expressed through Keighery's particular crafting of materials - a considered approach to pure abstraction and related processes underscores an intricacy of means.

What emerges in these delicate works is a sense of the personal act of making. A process the artist claims is available for anyone to access.

<http://www.cnoa.org/Keighery>

SOPHIA EGARCHOS

Step into You 2014

acrylic paint on custom wood panels



Sophia Egarchos states that she considers “the psychedelic and glamorous properties of bright colours and geometric patterns to be one of the fundamental bases of making a painting.” Her three dimensional paintings examine and challenge painting and engage with elements of architecture

SUZIE IDIENS

Passage 2014

canvas, tasmanian oak

dimensions various

Courtesy Gallery 9 Sydney

<http://www.suzieidiens.com/>



I am a Sydney based emerging visual artist. I migrated to Australia nearly 4 years ago after previously living in Germany and the UK.

My work is an on-going investigation into formal concerns of colour, mass, line and spatial composition. I am constantly seeking to reduce something complex to a simple geometric form while considering how the object and its colour/finish will impact on its surrounding and the observer. Often it is about the space around the piece and the space occupied by the observer within that space as much as the piece itself. Fundamentally I am interested in the tension between proportion and perception, and where there is a compromise. Everyone has subjective perceptions of what they consider the truth; how can that be translated or pared back into a simple singular form? How can the balance or deliberate juxtaposition of colour and composition possibly express emotion – or possibly evoke one? It's like trying to find a mathematical formula...

I think of the pieces in terms of groups or series, and they are chronological. Though I have sketches and plans for sets of series that are several 'series' ahead, there is an importance of making the pieces in a chronological order.

Reductive, concrete, non-objective art is my passion. Artists like Donald Judd, Ellsworth Kelly, Brice Marden, Dan Flavin, John McCracken, Barnett Newman, Callum Innes, Gerhard Richter, Piero Manzoni, Jenny Holzer...the list goes on. I am a big fan of work by Aboriginal artists Emily Kame Kngwarreye, Rusty Peters and Long Tom Tjapanangka, the architect Shigeru Ban, designer Kenya Hara, composers Avro Pärt, Phillip Glass and Susumu Yokota. Generally, I admire all those that follow their heart and give it a go, make it happen and do so with integrity. <http://www.yellowtrace.com.au/interview-suzie-idiens/>

RIK RUE

Plasma 2007/8

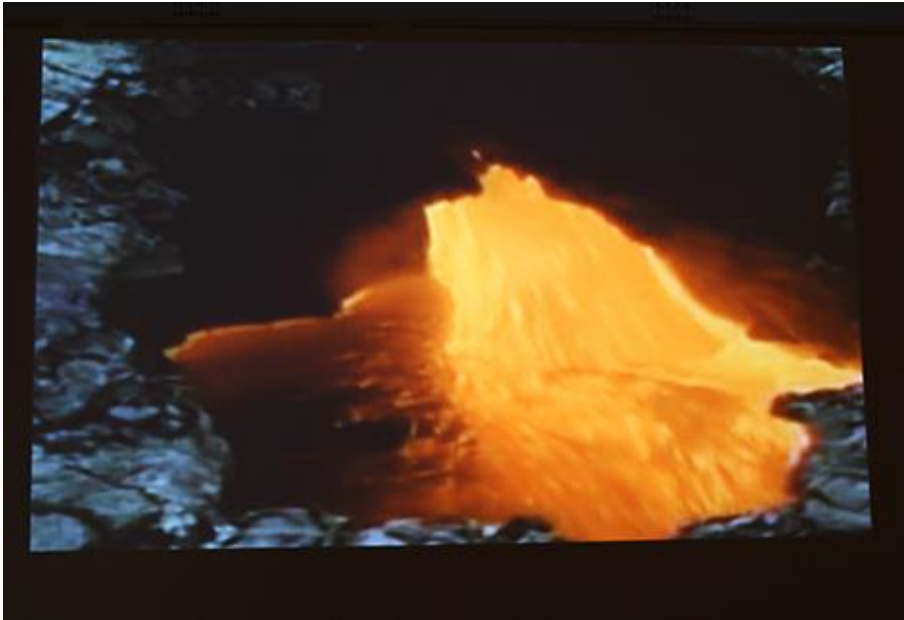
looped DVD with sound 13:52

Directed and assembled by Rik Rue

Technical assistance Peter Oldman

Sound - recomposed from elements of Tod Dockstader's compositions.

Close perspective recordings of lava flows on various Pacific islands.



For Rik Rue, environmental sounds have always provided abstract and subconscious pleasure and an inner understanding of the physical. Since the early 1980's, he has been involved in composing with environmental and found sounds.

Utilising analogue and digital technology in a variety of recording techniques through a wide range of natural settings from Bushland to urban areas, he transforms these recordings into soundscapes that have eventuated into radiophonic works, sound installation compositions and live performances. Rue's music is also on solo CD and collaborative tape and CD releases, dance and film sound tracks and other multi-media productions. His solo and collaborative works have been broadcast and performed throughout Australia, Europe, Japan and U.S.A.

<http://www.xtr.com/artists/rik-rue/>

IAN ANDREWS

Drive Time 1

2010

random video and text

duration: infinite

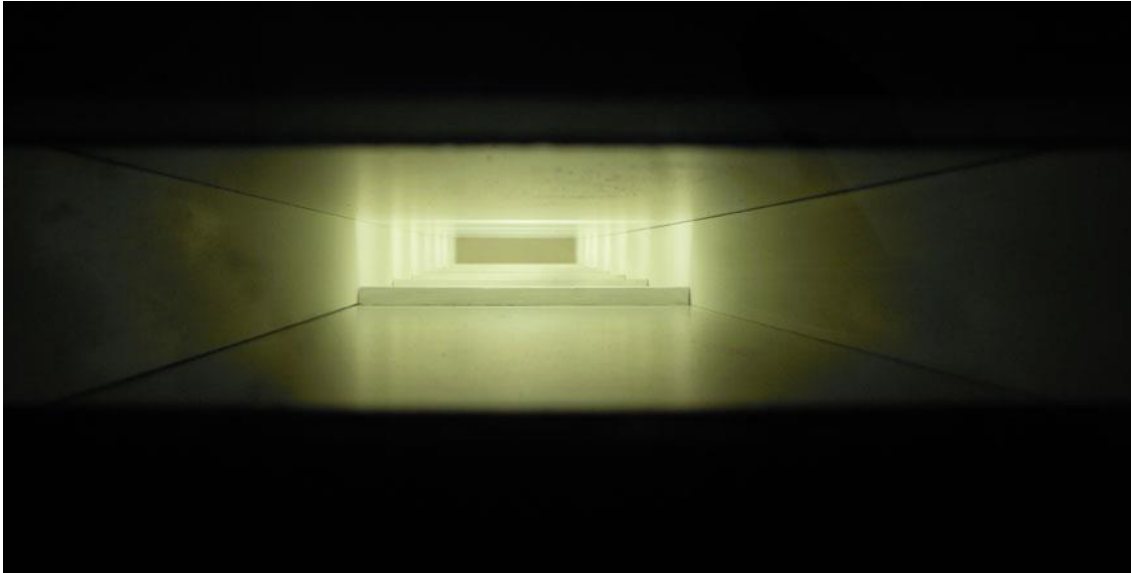


Peak hour traffic seems like a special kind of performance when seen from the air. But at the same time it seems kind of senseless. If it were not heating up the earth and making dirty air we could perhaps appreciate it in terms of non-productive expenditure, the prodigious waste of a potlatch, something like Albert Speer's cathedral of light. The work consists of a number of clips of Sydney traffic congestion randomly superimposed and placed at random intervals. Above these images are a series of texts consisting of a collection of Sydney traffic reports collected over a 4 month period, organized by order of date. The work is generative and plays off a number of Shockwave-Flash (swf) files.

Ian Andrews

IAN ANDREWS

Displacements 1 2012 (component of 2012 work),
installation, wood LED lights, mirrors, computer graphics, audio, books, objects,



Displacements is an experimental installation work that was brought together very quickly around the idea of the displacement of visual space, and the displacement of graphical abstraction in diagrammatic representation, crossing over between different media. The work consists of a series of illuminated spaces or voids, rectangular boxes, computer generated graphic animation and audio, books and objects. Physical lines run through the gallery space and proceed into illusory space and are echoed by randomly changing computer graphics. The work attempts to translate or transpose geometrical graphics made for *In a Few Seconds Across the Ocean* (2004) into a three dimensional physical installation. The work here in the Grace Cossington-Smith Gallery consists of one of the components of the installation that was exhibited at SNO 82, May 10 to June 3 2012 (<http://ian-andrews.org/installations/displacements.html>)

KEN VILLA
Untitled 2014
timber



SOUND INSTALLATION

- SNO Michael Graeve, *Hot Wavy Feedback* (2000), 2:03
SNO31 Slavek Kwi AMT, *Nonsense* (2007), 4:25
SNO32 Philip Samartzis, *Captured Space*, (2007),(excerpt), 4:44
SNO37 Richard Garet, *In the Open* (2008), 3:04
SNO38 Rik Rue, *An Open Ear* (2009), 4:02
SNO39 Ania Walwicz, *Body* (1999-2000), (excerpt), 4:06
SNO40 Jaap Blonk, Kurt Schwitters, *Ursonata (1922)*, (Part 1, excerpt), 1989, 3:27
SNO42 Marcus Bering, *Numbers* (2007), 4:33
SNO44 Will Montgomery, *Wash* (2008),(excerpt), 4:00
SNO45 Cara-Ann Simpson, *Static Glitch* (2009), 3:24
SNO47 Ruark Lewis, *Concrete Poem II* (2008), 3:26
SNO47 David Ahern, *Journal* (1969), (excerpt), 4:13
SNO50 Ian Andrews, *autoChange*(2009), (excerpt), 4:10
SNO54 Warren Burt, *Sunconventional Realisations for Ruark Lewis* (2009), 3:05
SNO55 John Hopkins, *reflections on neoscenes :: drift* (2009)
SNO61 Greg Shapley, *Clock Canon* (1989)
SNO63 Pia van Gelder, *Perceptual Machine Study* (2010), 9:06
SNO65 Ian Andrews, *Schulzemix* (2010)
SNO66 David Haines, *The Ice Storm* (Remix) at 32,000 ft.(2010)
SNO69 Tony Green
SNO70 Timo Kahlen, *Six 60-second Works* (2008-2011)
SNO71 Camilla Hannan, *Strangelands* (2009)
SNO72 Gail Priest, *Singing With Sines*
SNO73 Karin Lettau and Ruark Lewis, *Maria Island*
SNO78 John Jacobs, *Ghost Voices* (2012)
SNO79 Jennifer Teo & Shannon O'Neill, *Waterfront Utopia III* (2013)
SNO79 Laurie Scott Baker
SNO80 Rik Rue, *Defiant Dialogues* (2005), 27:10
SNO82 Ian Andrews, *ja ja ja ja ja, nein nein nein nein nein* (2011)
SNO83 Patrick Gibson, *On the Area Steps* (2011), (selections)
SNO85 Garry Bradbury, *Mouth Tracks* (2004)
SNO88 Kazumichi Grime, *Red Lines, Blue Lines*, (2012)
SNO89 Peter Blamey, *Cache* (2012)
SNO90 Tom Hetherington, *Untitled Sound Field* (2012)
SNO91 Various Artists Collective *Monotone No. 1* (2013), 56:55
SNO97 Michael Graeve, *Place BrownSoundShower* and *Place SolidDrive* (2013)

OPENING PERFORMANCE

Kraig Grady, Terumi Narushima, Jim Denley



Kraig Grady, Jim Denley and Terumi Narushima performed *Clocks and Clouds*. It featured retuned vibraphone, pump organ and other acoustic instruments built by Grady. These unique instruments - with their pure harmonic tuning - explore the beauty of room resonances via ancient sacred scales and multi-dimensional geometries. It is not uncommon for an audience to experience the sensation of harmonics sweeping through space due to the way in which sound waves from the instruments interact with the environment. The work of Grady and Narushima, as composers, performers and sound designers, has been presented at numerous festivals in Australia and overseas, as well as broadcast on national radio and television.