

**MAP**  
blue mountains

**WEST**

into ~ colour & line

30th May - 5th July 2015

WEST Project Space 38 Railway Pde, Hazelbrook The Blue Mountains NSW AUSTRALIA

# into ~ colour & line

## INTERNATIONAL RESIDENCY PROJECT

*into ~*

Abi Tariq (PK/FR)

## MOUNTAIN TO MOUNTAIN EXCHANGE

**RAYGUN GALLERY Towoomba**

*Colour & Line Are Not Lies*

Chris Packer (AUS)

Dana Oldfather (US)

Douglas Melini (US)

Gilbert Hsiao (US)

Jessica Snow (US)

Justin Andrews (AUS)

Kyle Jenkins (AUS)

Matthew Deleget (US)

Michael Zahn (US)

Michelle Grabner (US)

Simon Morris (NZ)

Stephen Little (AUS)

Tarn McLean (AUS)

Thorgej Steen Hansen (DK)

Tilman (GER/US/FRA/ITA)

Tiffany Shafran (AUS)

Victoria Munro (NZ/US)

## REFLEX WALL WORK

*Ultraorthodox*

Matthew Deleget (US)

# INTERNATIONAL RESIDENCY PROJECT - ABI TARIQ

into ~

**into** /'ɪntu/, before consonants /'ɪntə/ preposition

1. in to; in and to (expressing motion or direction towards the inner part of a place or thing, and hence entrance or inclusion within limits, or change to new circumstances, relations, condition, form, etc.).
2. *Mathematics* being the divisor of: 2 into 10 equals 5.
3. *Colloquial* devoted to the use or practice of; having an enthusiasm for.

Delbridge, Arthur. "Into." The Macquarie Dictionary. 3rd ed. 1981. Print.

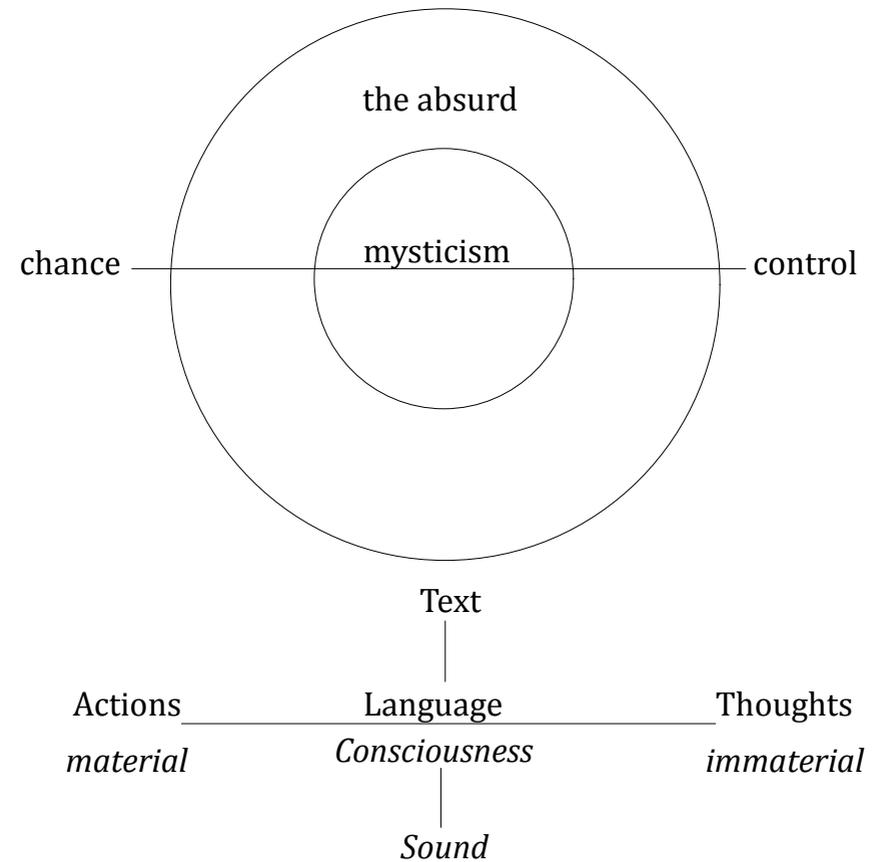
'into' calls attention to a perpetual transitory state that challenges the supposed human need for assurance through invariability. It is a philosophical side-step that reveals an ever-recurring event which questions whether the formation of 'culture' is inevitably bound to the repetition of fixed patterns over time or if an unknowing fluidity can serve our psyches' equally if not more efficiently.

Abi Tariq is a conceptual artist whose primary concern is with alternative modes of communication. Through existential investigations using text, sound, action and manipulation of form he uncovers a consciousness of already embedded, usually overlooked understandings present in our relations. He uses the term 'organic telepathy' to describe 'an understoodness' nurtured over time through intimacy.

Born in Karachi, Pakistan and based currently in Paris, France he is pursuing a low-residency Master of Fine Arts degree at Transart Institute between Berlin and New York. He is a core member of Pakistani artist troupe 'TBP' and works frequently with Paris based collective 'Lamb Imaginarium'. His initial major displacement to Switzerland in 2007, has since made it imperative for him to create site/culture specific work.

At present Abi's research examines the overlap between mysticism and the absurd.

[www.abitariq.com](http://www.abitariq.com)



Abi Tariq's installation is divided into two major sections:

- i. 'Philosophical Investigations'
- ii. 'In Situ Performances'

The 'Philosophical Investigations' deal with a duality between 'the tragic' and 'the supposed solution'.

#### The Tragic

*Always Already* forces the viewer to reflect on already always having passed under a piece of tape (the artistic intervention obstructing the entrance to the room) when one reaches its other constituent: the self reflexive text piece on the wall inside the room. The work highlights a state of constantly 'finding oneself' somewhere; contemplating agency in our own life stories. Even just being alive seems like something we cannot remember having chosen. After much enjoyment at discovering this idea to be a kind of universal truth, Abi realized it to be a tragic way of looking at things, and thus proposes a (questionable) supposed solution.

#### Supposed Solution

*Into/Out of or b a l a n c e . . .* takes from physical endurance practices a life lesson of leaning into the pain, into the posture; easing into what is difficult as well as out of what is rigid and no longer efficient or worth nurturing. Theoretically this implies not giving-in to the 'always-already tragedy', and instead attempting to steadily remain in the in-between space, where we are constantly moving 'into' and 'out of' moments (in our minds and in real-physical-space). Though this may be an impossibility, it yields momentary escape and thus possibility, until we fall again. But as seekers we always keep trying against all odds hoping to break through as underdogs – don't we?

The 'In-Situ Performances' mainly consist of Abi taking the opportunity to come out/move into using his body as an investigative tool in the manner of contemporary dance practices particularly focusing on architecture and gravity as the limits. Solitude is important to him, for his lack of formal training in movement makes it difficult for him to be able to be bold with his absurd bodily rants. *Epidermal Ranting* at WEST is a fragmented compilation of DIY video documentation of Abi's residency at WEST. The work brings up ideas of questioning language in asking whether his investigations are relevant at all; Can we break a hierarchy whose language we haven't necessarily had the privilege to learn?

All audible soundscapes were created during the month long residency at WEST.

At the opening of the show Abi Tariq will create a *Diagrammatic Wall Drawing* as an 'almost-performative lecture', where the presence of the artist's consciousness will clarify/further ambiguate his interest in 'the moment', to delineate its potential between the mystical and the absurd, primarily in relation to language.



Abi Tariq, Still from *Into/Out of or b a l a n c e . . .*, 2015



Abi Tariq, Still from *Epidermal Ranting at WEST*, 2015

# MOUNTAIN TO MOUNTAIN EXCHANGE

An exchange program between RAYGUN Projects Towoomba & MAP / WEST

# COLOUR & LINES ARE NOT LIES

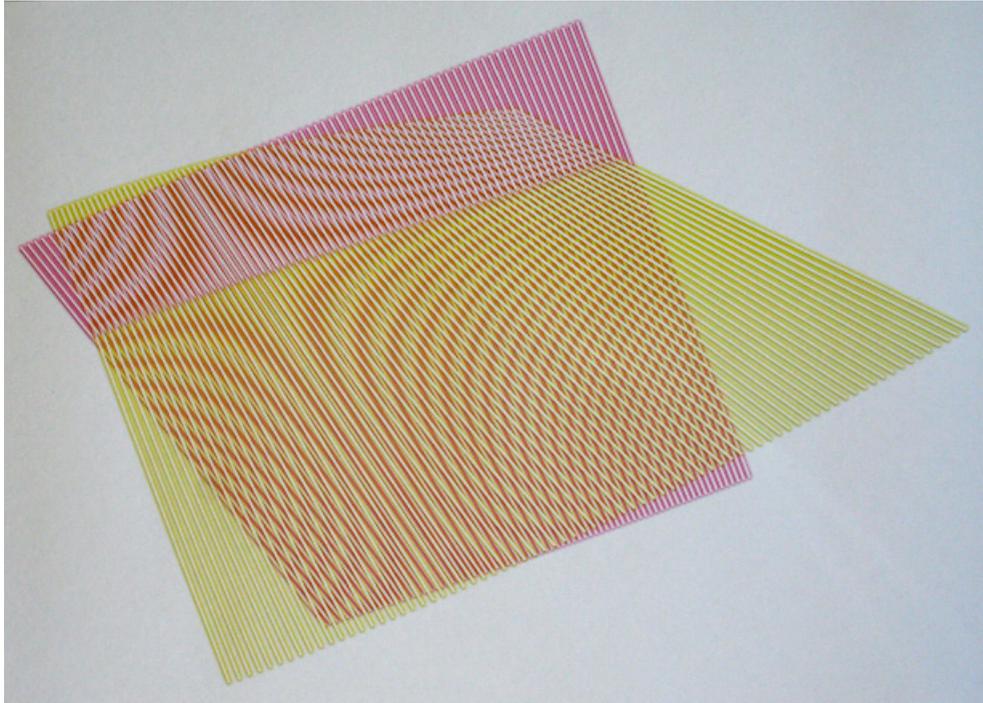
This exhibition has been curated and organized by: Tarn McLean / Kyle Jenkins  
(RAYGUN and REFLEX Projects)



This exhibition investigates the transformative nature of colour and line as a conceptual investigative tool within various artistic practices. The title of the exhibition 'Colour and Line are not lies' focuses on how simplification is not a form of creative rejection but continues to play a vital role in various artists practices as a multidisciplinary approach in creating varied formal and visual languages. The artists invited to participate in this exhibition use simplified means of production, not to reduce the conditions and complexities of perception but to enhance the visual possibilities that come from such working conditions.

Each artist has been invited to submit a single work on paper as a platform that creates a synthesis between two different possibilities: 'as blueprint / proposition' and 'as finished artwork'. This duality of possibilities inherent within a single piece of paper becomes a founding premise that allows the artists involved in the exhibition to use this singular field as either a point of departure for demonstrating visual and conceptual possibilities or as a final destination for the invention of a new visual answer. The works will create evolving possibilities within the exhibition space as they at once embody their own visual answers but also create a dialogue with the other artworks involved.

# Chris Packer



*Linear Moiré Crucifix*, 2012, Printed on Hahnemuhle Torchon 285gsm, 594 x 420 mm

The image was made as a design for a large painting incorporating reflective colour. The white stripes represent cotton tape, blank on the viewer side, while the coloured glow represents the painted underside of the cotton strips reflecting off a blank surface. I expect to return to this work after I've done some further experimentation and resolved a few technical challenges.

The design seems to set up its own terms by which it works, which make me wonder about what it would mean to explore creating other image-based work like it. I'm a bit wary of images. [chrispacker.com](http://chrispacker.com)

# Dana Oldfather

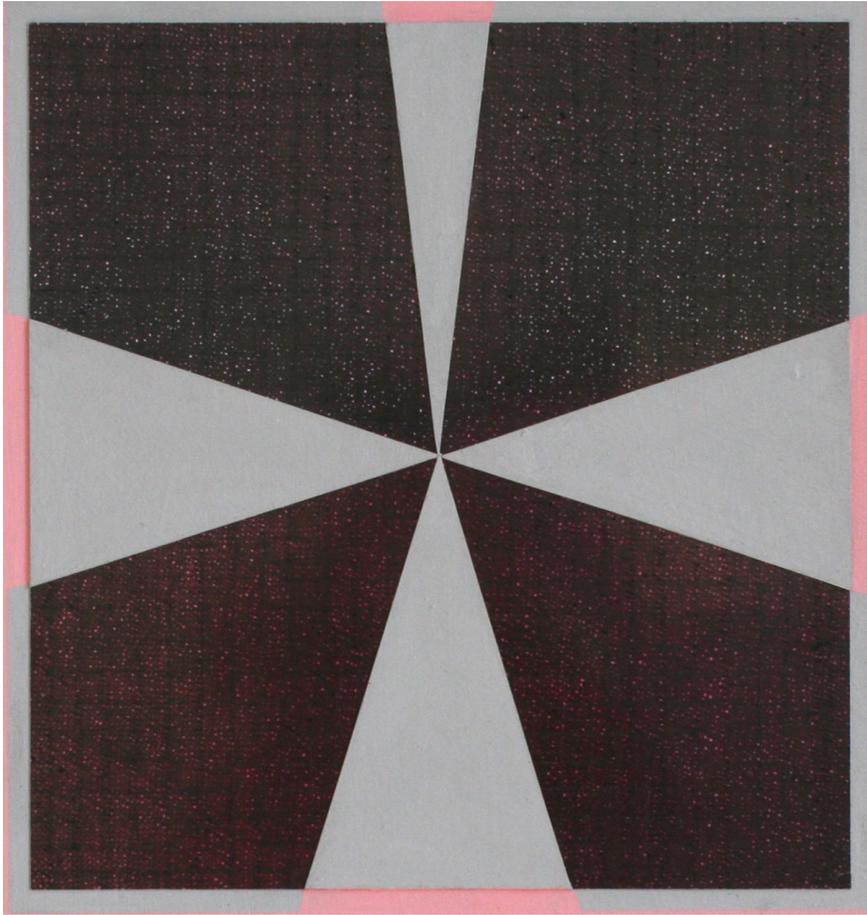


*Drifter 2*, 2014, Oil on Paper, 46 x 29cm

In my work I examine the transitory nature of comfort, power, security, and how they intersect. I propose a multidimensional diagram of that anxiety and the desire to overcome it. Globular and tubular structures float and morph, at times propped up or suspended. Strokes nest and knot while they are simultaneously torn apart across an ambiguous horizon. Paint, and its innate tendencies, inspires and is freely left to its own devices, while in other areas it is subjugated. Letting go and holding on to control is practiced in building experiments that echo the stormy fronts of these forces colliding. Stains, drips, spray, line, glazes, and gesture demonstrate a squishy something in an attempt to protect itself. As a way of defining "home" I create systems of eroded, kneaded, knotted, laced up, scaffolded space in a state of simultaneous deterioration, support, and rebuild.

Reacting to the startling juxtaposition of the natural and man-made world that we move through each day, I am drawn to the combination of wild and tamed, sweet and dangerous, solid and ephemeral, flesh and machine, agricultural and technological. I'm inspired by the shape of landmasses, lakes and rock formations, interstellar events and anomalies, as well as figurative elements like toes, knees, ribs, collarbones, shoulders and necklines. Conversely, manmade objects such as building structures, bridges, power lines, and plumbing, iPods, and hardware innards contribute imagery to my shape making. Urban industry and infrastructure underpins organic material. This combination of diametric elements results in a bio-mechanical environment and organism as one; something that has no birth or death and is beginning to show signs of autonomy. [danaoldfather.com](http://danaoldfather.com)

# Douglas Melini



*Study for To Be Large In Space, 2012, Collage and Ink on Paper, 7" x 6.5"*

For the Color and Lines show, I've included a small drawing/collage. The work is a study for a painting that was made in 2012, titled "To Be Large In Space". The drawing consists of over 15,000 marks made in ink. The marks are approximations of the hundreds of taped marks which cover the surface of the finished painting.

For me, these studies become a simple way to work out the color, structure and proportions for my paintings. [douglasmelini.com](http://douglasmelini.com)

# Gilbert Hsiao



*X-47, 2011, 22 x 25cm, Fotokarten paper*

When I was living in Germany I came across this wonderful series of paper called fotokarten, printed in different combinations of pairs of saturated colors. Using a series of cuts (in this case, 45 degree angle cuts) and combining different colors, I produced a body of work that appeared to have architectural dimension, and would serve as studies for larger scale wall pieces. [gilberthsiao.com](http://gilberthsiao.com)

# Jessica Snow



*Angular Beat*, 2015, Acrylic on Arches 300lb. Hot Press paper, 29.5w x 36.5 cm

Angular Beat is inspired by percussive rhythm, and the rhythm of dance. The variations on a line that comprise Angular Beat have the motion of stick strokes and steps, the structure of syncopation, and the music that makes the feet move.

Color gives texture to perception, invigorating or softening the beat, quickening or slowing the moments of silence in between.

The colorful shapes in my work express the myriad ways in which we communicate via slang, pop music, signage, etc. My abstract paintings are informed by multiple sources, but fundamentally I feel they are about communication, how we touch each other via language, and in the case of Angular Beat, through dance. My work is about the mechanisms of language and the fundamental desire for connection, but first and foremost my work is about color and form and exploring the continuing possibilities that abstract painting holds. [jessicasnowart.com](http://jessicasnowart.com)

# Justin Andrews



*Spatial Drawing (1/2)*, 2015, Ink and Graphite on Paper, 42 x 30 cm

The autonomy of 'the studio' is timeless and is to be forever preserved.

Non objectivity is borne from a rejection of the diagrammatic.

First order painting derives itself from an eschewal of the obsession with component parts. Unity, connectedness, and non-division are imperative between the artist and the artwork. Aura and immanence is generated from the uniqueness and primacy of an artwork. [justin-andrews.info](http://justin-andrews.info)

# Kyle Jenkins



*Photo Painting (Highway to 61 Revisited) #1, 2015, Oil on paper, 42 x 29.5 cm*

My practice for the past 18 years has been concerned with aspects involving simultaneity through the deconstruction and reconstruction of various relationships between conceptualised and physical interpretations of space. This is facilitated through concepts associated with intuitive abstraction which incorporates hard edge and organic abstraction as well shifting systems of mark making and spatial narratives that are situated within the simultaneity of painting, collage, photography, objects, Marquette's, books, film, wall painting, furniture design, installation and works on paper. The various artworks aim to expand upon the aesthetic possibilities of structures and how these are a way of examining the world as a series of abstract compositions and constructions. The work as a whole is a series of relational forms or fields of opportunities rather than separate and limited objects, and thus creates a system of references, hybrids, negotiations and reinterpretations from work to work, image to image and presentation to exhibition. [www.minusspace.com/kyle-jenkins/](http://www.minusspace.com/kyle-jenkins/)

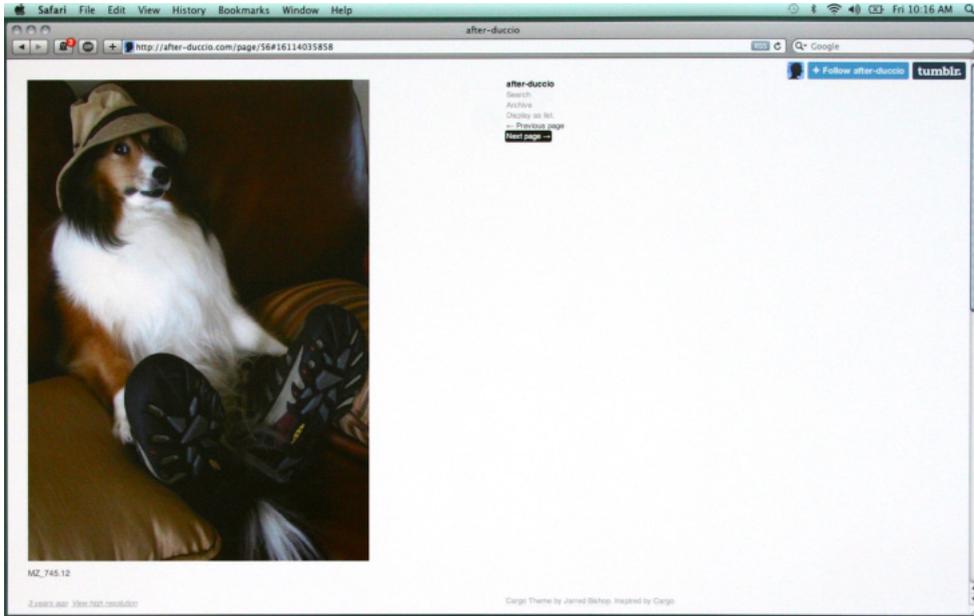
# Matthew Deleget



*Ghost Painting 12, 2007, Spray Paint on Paper, 38.5 x 25.5 cm*

Matthew Deleget is an artist, curator, and arts worker. Matthew has exhibited his work nationally and internationally, including solo and group exhibitions in the US, Europe, Australia, and New Zealand. His work was included in the 2014 Whitney Biennial by Michelle Grabner at the Whitney Museum of American Art, New York. His additional museum exhibitions include MoMA/P.S.1 (Long Island City, NY); Bronx Museum of the Arts (Bronx, NY); Herbert F. Johnson Museum (Ithaca, NY); Bass Museum of Art (Miami, FL); and Indianapolis Museum of Contemporary Art (Indianapolis, IN). Matthew's work has been reviewed in Artforum, The New York Times, Hyperallergic, Flash Art, Artnet Magazine, and The Philadelphia Inquirer, among others. He is a member of American Abstract Artists, the Marie Walsh Sharpe Art Foundation's Artist Advisory Committee, and the board of The Elizabeth Foundation for the Arts. (Refer to REFLEX COLLABORATION in the back of this catalogue for more information on Matthew Deleget). [matthewdeleget.com](http://matthewdeleget.com)

# Michael Zahn



*after-duccio – MZ\_745.12 Screen Shot, 2015, Inkjet on photographic paper, 24.5. x 39.5 cm*

[elevenrivington.com/artists/ZAHN/artistpg\\_zahn.html](http://elevenrivington.com/artists/ZAHN/artistpg_zahn.html)

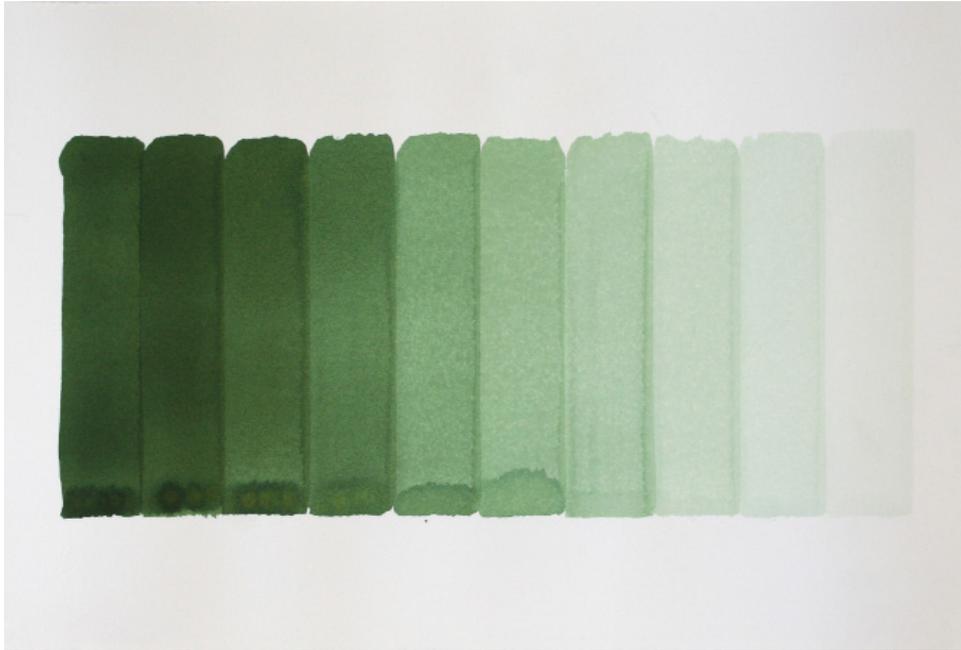
# Michelle Grabner



*Untitled, 2015, Silver paint and black gesso on paper, 37.5 x 28.5 cm*

[michellegrabner.com](http://michellegrabner.com)

# Simon Morris



*Green Water Colour Drawing, 2014, 38 x 57 cm, Ink on Paper*

Following a system of painting using self-imposed restrictions to control the work. Morris uses reduction and repetition as a strategy for simplifying things, predetermining how the painting is made. A mathematical formula developed in collaboration with mathematician Ed Abraham, plots an exponential equation controlling the gradual dilution of pigments as the strokes expand one after the other. The rules governing the process are contrasted by the physical action of making the work, introducing small shifting variables that are required in the act of every stroke and leave the work open to chance and change.

[creative.massey.ac.nz/about/our-people/school-of-art-faculty-and-staff/simon-morris/](http://creative.massey.ac.nz/about/our-people/school-of-art-faculty-and-staff/simon-morris/)

# Stephen Little



*Blank Tear, 2015, Medium on Paper, 42 x 30 cm*

The work presented in this exhibition *Blank Tear* (2015) pertains specifically to painting. The work consists of a wall-mounted sheet of A3 paper with a slight, centrally located undulation (a dried water buckle). While the paper draws on the developing legacy of blank painting, the water buckle characterizes painting as pigment transported within a clear fluid medium. In this iteration the pigment is withheld. The colourless transporter medium arrives as a teardrop and establishes an allegorical synthesis that fuses emotive subjectivity with dry conceptual rigor.

As a reflection on the material, conceptual and perceptual shifts that continue to arise within the discipline of painting, my abandonment of traditional materials has brought me closer to the complexities that surround, inform and characterize the territory of critical painting today. Through this, anomalies are generated that continue to provoke pertinent questions about painting's classification, and its continued indiscernibility. [williamwrightartists.com.au/stephen-little/](http://williamwrightartists.com.au/stephen-little/)

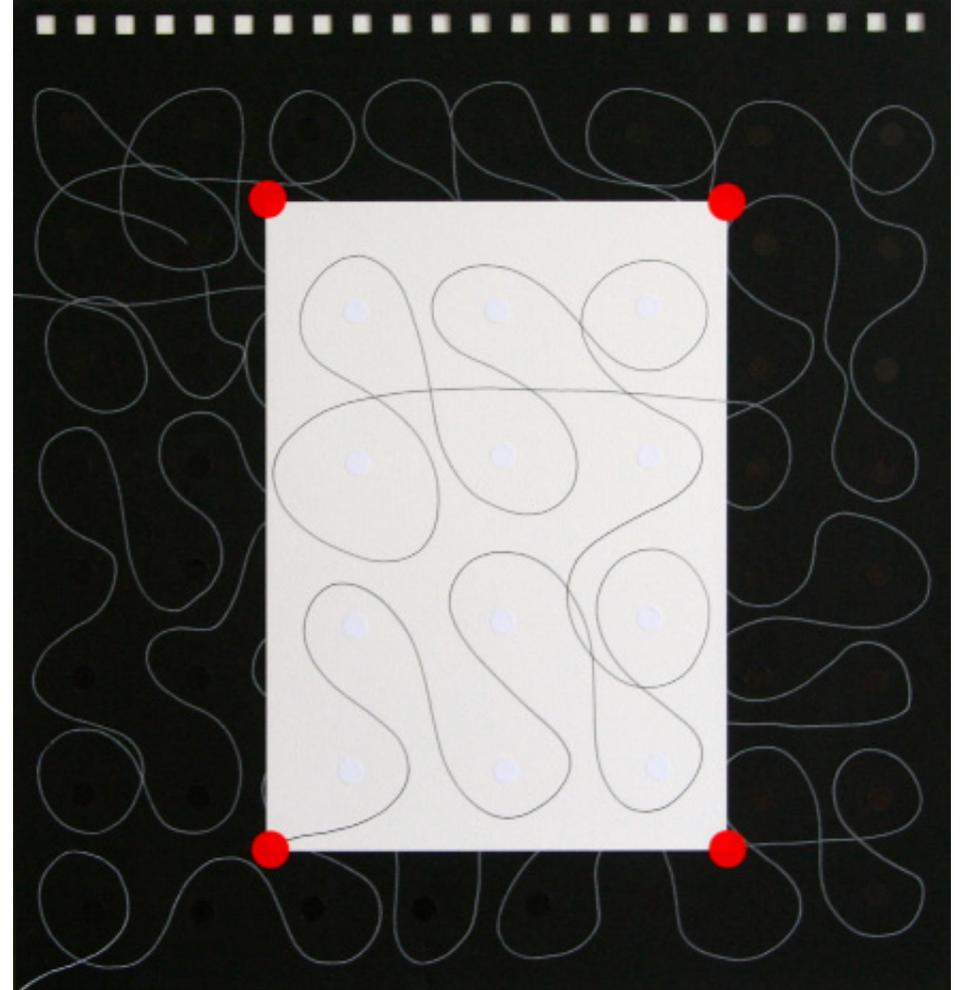
# Tarn McLean



*Monopunk Multichrome #3*, 2015, Gold Textile Ink on Paper, 28 x 23.5 cm

Making a work on paper (as opposed to canvas) initiates thoughts on construction, experimentation and leaving space in between for infinite possibilities. The work aims to establish that through ontological structures associated with painting, its autonomous properties enable the exploration and development of expanded intentional realities towards cross-disciplinary sites. These incorporate unlimited technologies such as architecture, fashion, installation and the design of space. Through breaking the picture plain, the frame becomes a 'working space' from which painterly intentions are transferred. Multiple sites are fragmented, collapsed and painting is explored open-endedly. [tarnmclean.com](http://tarnmclean.com)

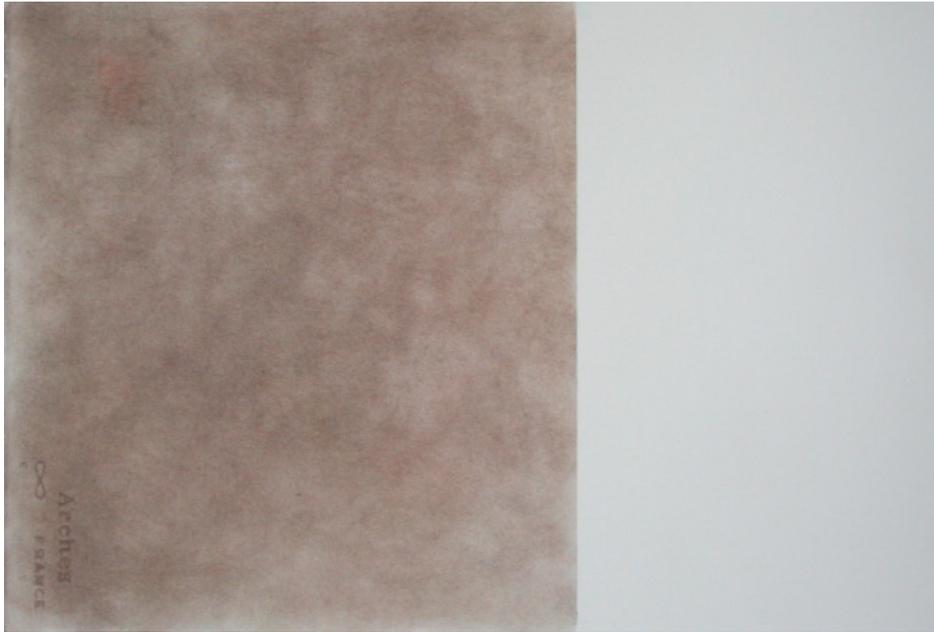
# Thorgej Steen Hansen



*Untitled (spot on/ black & white lines/ yellow #1)*, 2015, Ink and red labels on black and white

"My work is a new variant of a type of work that I have been doing since 2010 - I begin each work by placing color code dot labels on paper in different formations. And then I draw lines and patterns between them. A bit like a game without rules. In the present case the labels forms a grid and then I draw a single line, which moves freely around the labels. I do it again and again on different sizes of paper and each work is finalized by placing a smaller drawing on top of a larger drawing". [thorgejsteenhanzen.com](http://thorgejsteenhanzen.com)

# Tiffany Shafran



*Field Colour*, 2015, Pencil shavings on paper

This work was created according to the following truths:

1. Colour is the perception of wavelengths of light that have been rejected by an object
2. A line is the edge between areas of light and areas of dark

The Field Colour series is an ongoing and rather clandestine investigation into the chromatic relationships between collected items in my studio. These items include coloured pencils shavings, woollen blankets, old periodicals and found objects.

[tiffanyshafran.com](http://tiffanyshafran.com)

# Tilman



in front window

[lookawry.com](http://lookawry.com)

# Victoria Munro



Horseshoe, 2014, Acrylic screen print on paper - Monotype with block printing ink, 57 x 38 cm

Munro works in a variety of media, including sculpture, ceramics, printmaking and photography. Her recent pieces work towards “understanding the rigorous dedication of painters to their materials and how the sculptural properties of painting can inform a work’s meaning”. [victoriamunro.wordpress.com](http://victoriamunro.wordpress.com)

# REFLEX COLLABORATION

curated by Billy Gruner, Kyle Jenkins and Tarn McLean

REFLEX COLLABORATION is part of MOUNTAIN TO MOUNTAIN Exhibition exchange between WEST project space in Hazelbrook, Blue Mountains NSW & RAYGUN project space, Toowoomba QLD. This exhibition exchange looks at activities of various art collectives that are situated on the Great Dividing range, on the edge of two of Australia's largest cities Brisbane and Sydney. This exhibition exchange is about displaying the divergent and eclectic conceptual and visual approaches to art making and presentation within the two communities. Both WEST and RAYGUN are two project spaces that deal in conceptual based painting and object practices, and as such enable artists the freedom to develop new projects that further develop their artistic practices. This is about making a connection between two distinct artistic communities through a shared creative dialogue. Within the REFLEX COLLABORATION, artists will be invited to execute a wall painting (in both Toowoomba and Hazelbrook).

The REFLEX COLLABORATION is also part of the broader international project known as REFLEX, which is undertaken to demonstrate the varied, complex and extremely broad spectrum of divergent phenomena which comes out of painting. REFLEX's aim is to create dual exhibition sites that display a wide range of national and international artists and their individual painting concerns. REFLEX is solely a wall painting exhibition project; where through the creation of wall paintings, it can lead to an intervention of meaning being established in a site as not a decorative function but as an artistic statement and / or proposition of intention / conceptual statement. REFLEX is run by practicing artists Kyle Jenkins and Tarn McLean whose practices are firmly based within methods of painting that investigate the connections between formal and informal, conceptual and visual methodologies of abstraction. They are not curators, and as such, artists are invited to execute any work they wish. It is from this direction that the project is inexistence.

The aim of REFLEX is not to display wall painting as decoration but wall painting as expanded painted intent. Due to painting's expansion and limits, the wall (determined by a building's architecture) becomes a field of open possibilities (not unlike a blank canvas). However in this field, the laneway, the street, the town, the city, and the meandering passer by all become locked into the subdivisions of colours, geometry and form that at once attempts to exploit the wall (as plane) and also tries and overcome it by expanding on its possibilities into new semi-permanent visual outcomes. This dialogue demonstrates the unity of architecture to wall design (painting) that can be established through each invited artists own personal intensions.

**Matthew Deleget** founded MINUS SPACE ([www.minusspace.com](http://www.minusspace.com)), a platform for reductive art on the international level based in Brooklyn, NY. Since 2006, he has organized more than 60 solo and group exhibitions at both MINUS SPACE's gallery in Dumbo, Brooklyn, as well as other collaborating venues on the national and international levels, including in Mexico, Belgium, Australia, and New Zealand.

MINUS SPACE exhibitions have been reviewed in Art in America, Artcritical, Artforum, Artnet Magazine, ArtNews, The Brooklyn Rail, Houston Public Radio, Huffington Post, The New Criterion, New York Magazine, NYFA Current, New York Sun, Time Out New York, Village Voice, and The Wall Street Journal, among others.

Matthew is represented by Alejandra von Hartz Gallery (Miami, FL); Peter Blake Gallery (Laguna Beach, CA); Gallery Sonja Roesch (Houston, TX); and Dr. Julius | AP (Berlin, Germany). He holds an MFA in Painting and an MS in Theory, Criticism and History of Art, Design and Architecture from Pratt Institute, Brooklyn, NY. He holds a BA in Art and German from Wabash College, Crawfordsville, IN. Matthew lives with his wife, artist Rossana Martinez ([www.rossanamartinez.com](http://www.rossanamartinez.com)), and son Mateo in Brooklyn, NY. (Refer to earlier in this catalogue for more information on Matthew Deleget).

[matthewdeleget.com](http://matthewdeleget.com)  
[minusspace.com](http://minusspace.com)

**FRONT ROOM - Reflex Collaboration Project**

Matthew Deleget (US)

*Ultraorthodox*, 2015, Black garbage bags, dimensions variable

**FRONT WINDOW - Colour & Lines Are Not Lies- Tilman (GER/US/FRA/ITA)**

**MIDDLE ROOM - Colour & Lines Are Not Lies**

(clockwise around room from left upon entering)

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Victoria Munro (NZ/US)

*Horseshoe*, 2014, Acrylic screen print on paper - Monotype with block printing ink, 57 x 38 cm

**BACK ROOM - into ~**

Abi Tariq (PK/FR)

*Always Already*, 2015, Tape Installation and Wall text, dimensions variable

*Into/Out of or b a l a n c e . . .*, 2015, in-situ video projection

*Epidermal Ranting at WEST*, 2015, in-situ video projection

*Diagrammatic Wall Drawing*, 2015, dimensions variable

Soundscape, 2015

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