

Two Rooms

Artist Statements

Gretchen Albrecht

The quote in Genesis 1:2... 'and darkness was up on the face of the deep'...was a starting point for this new hemisphere and the white can be interpreted as light illuminating the dark of the deep blue right quadrant.

In seeking a freedom of expression and celebration of the emotive and metaphorical potential of paint the intention is for hemispheres to yield an experience which invokes feelings and associations that grow out of the natural world around us and yet allude to the physical process of painting.

Matt Arbuckle

My practice is a process-driven exploration of place, representing landscapes that are conceptualised through their very making. Through an experimental practice that favours process over outcome, elements of traditional Japanese shibori dyeing techniques are used to create abstract compositions by wrapping, twisting, folding and draping the fabric over found surfaces and structures. The resulting paintings use depth and movement to trace and reveal abstract memories, imprinting the experience of place into the artwork.

Jude Rae

I am interested in making paintings that attend to vision as an integrated physical experience: to communicate something of what it feels like to see. My work draws on the traditions of Realism and Abstraction, encouraging a balance of attention that hovers between illusion and materiality, painting and perception.

Anne Shelton

'jane says' depicts plants, herbs and flowers as diverse as peony, iris, sage and pennyroyal, which feature in recipes that have been used historically to control reproduction. This series reference the Japanese tradition of ikebana, and its visual and conceptual qualities embodied through the structuring and controlling of plant materials.

'These new 2020 works including 'The Super Model, Iris (*Iridaceae* sp.)' were made since the exhibition of *'jane says'* in New York last year. They respond to my experience of recent galvanising US political debates around the exploitation and control of women's bodies. More generally they reflect on the authority women can have in modelling and articulating their own personal and political power, through the structuring of technological and civic mechanisms circulating around their bodies. '

Elizabeth Thomson

My work is about exploration and supposition—knowledge, memory, instinct, projection, the state between sleeping / waking, the real and the hypothetical. It's about looking at the detail of life—microscopic / cosmic etc., but also looking back in time to the beginning... or a virtual state of being, uploaded into the conscious.'