

Alexandra Kennedy's art practice is centered on minimalist and non-objective painting concepts. She locates her approach within a context that addresses the 'critical relevancy of painting and its ability to reflect upon and engage with its own histories'.¹ Most recently, her research has been engaged with sites of urban erasure – specifically the overpainting of graffiti within the urban environment. Re-materialising these gestures of erasure as a set of formal devices, Kennedy's works in *Urban Erasure* explore the compositional potential presented by these visual 'amendments'.

Since the advent of modernism, the structural and conceptual framework of the grid has held an important position within non-objective painting. In this series, Kennedy has inverted the grid into a set of colour fields – each work drawing from a found composition that has been identified within the constraints of colour mixing charts. As with sites of erased graffiti, the colour chart is a model that has its own connections to the processes and histories of painting. Both domestic and commercial painting are processes concerned with the visual language of reconfiguration. Using translucent layers of pigment, tone, texture, and form, Kennedy sets up a dialogue with a wider set of painting concerns operating within the contemporary urban setting.

Lucy Hammonds, 2021 curator at Dunedin Public Art Gallery

Alexandra Kennedy is a practicing artist and a Principal Lecturer at Dunedin School of Art, Otago Polytechnic. She is currently a Doctoral candidate in Fine Arts at Australian National University, Canberra. Kennedy is active in an international exhibition network, and in the past years has been involved in exhibitions in Belgium, France, Australia, China and Aotearoa.

¹ Alexandra Kennedy, Artist Statement. <http://www.alxkennedy.co.nz/index.php?/cv/artist-statement/>