



White

23 Apr – 23 May 2018

Kirstin Carlin / Judy Darragh / Jol Dwyer / Cat Fooks
Selina Foote / Peter Gouge / Saskia Leek / Richard Maloy

Rainbow

White Rainbow

Karl Chitham
Curator

White Rainbow is an exploratory mission to reframe the spatial and perceptual notions of the white cube space—with Ramp Gallery as the test subject. Since the 1970s when art critic Brian O’Doherty famously coined the term ‘white cube’, the art world has been obsessed with the role of the gallery space in both the viewing experience and the contextualisation and display of the works housed within it.

Notionally, the ‘white cube’ is considered a blank canvas, a neutral void that allows the artworks showcased to have presence without the complications and impositions of an overly distracting architectural setting. Painting in particular has had a long association with the gallery space which has evolved over the centuries, transitioning from the cacophony of the salon hang in the 1700s, the pared-back, sedate displays of the modernist period, to the ‘white cube’ we are more familiar with in contemporary public and commercial spaces. **White Rainbow** has been inspired by this history while also pushing into new territory that employs artistic practice to reconfigure the functionality of the typical gallery space viewing experience.

With a practice that traverses various media and disciplines artist Richard Maloy employs the ubiquitous repurposed cardboard box to transform the pristine gallery environment through his installation titled **Cardboard Structure (with blue & white)**. Often painted a bright colour his constructions, taped together in a patchwork of overlapping shapes, textures and forms, disrupt the architecture they sit within. Like a viral effect, the structures grow across the surface, covering the defining features of the space and making it difficult to reconcile standard parameters such as scale, form and colour. Maloy’s constructions build-on and alter these attributes—he imposes sloping contours where sharp edges should be, he creates irregular surfaces underfoot that destabilise the viewers negotiation of the space and he builds protuberances and objects that interrupt and redirect the viewers movements. These interventions are uncomfortable, seemingly defying logic and giving the impression that the overall installation is a haphazard, spontaneous series of actions, yet in reality each addition is a carefully considered decision by the artist.

Adding to this sense of disorientation, a series of works are hung within and adjacent to Maloy’s unique environment. Each of these paintings, while conforming to many of the conventions of the art form, have their own part to play in this unusual scenario. Featuring works by Kirstin Carlin, Judy Darragh, Johl Dwyer, Cat Fooks, Selina Foote, Peter Gouge and

Saskia Leek this installation suggests the viewer is encountering something that defies easy explanation. Each painting is a beacon that draws the viewer in and allows them to realign. They are moments of otherness within Maloy’s riot of colour and abstracted surface—a shift in gear allowing the viewer to get their bearings. This also creates another strange occurrence where the paintings not only hold your focus but they invite closer inspection, highlighting the distinct approaches of each artist and suggesting relationships to Maloy’s environment that may not otherwise have existed. These studies in difference punctuate the viewing experience.

The title of this exhibition is based on what happens when white light passes through a prism and becomes a spectrum of colour. This mesmerising act of nature opens the mind, changing what we think we perceive into something far more expansive—a literal rainbow of possibility. In some ways **White Rainbow** is the physical manifestation of this concept. The ‘white cube’ has been transformed into an explosion of colour, form and texture that allows the viewer to reinterpret and question the gallery space and the experience they have within it.

This exhibition is a collaboration between
Tauranga Art Gallery and Ramp Gallery

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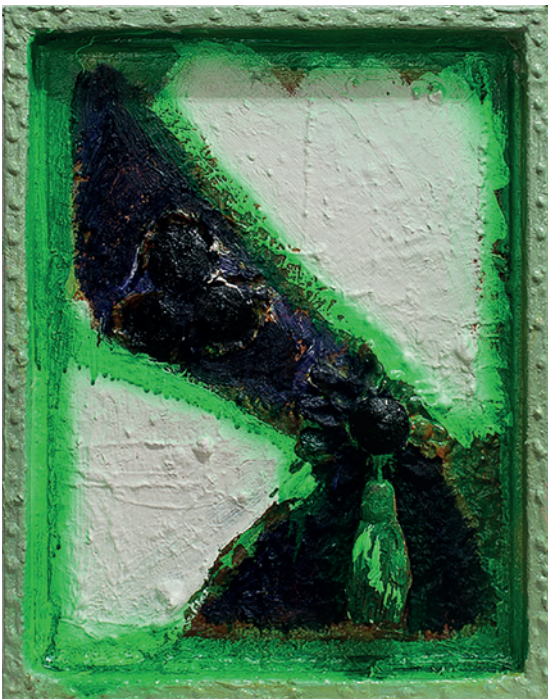




Selina Foote
Julie
oil on silk
2015



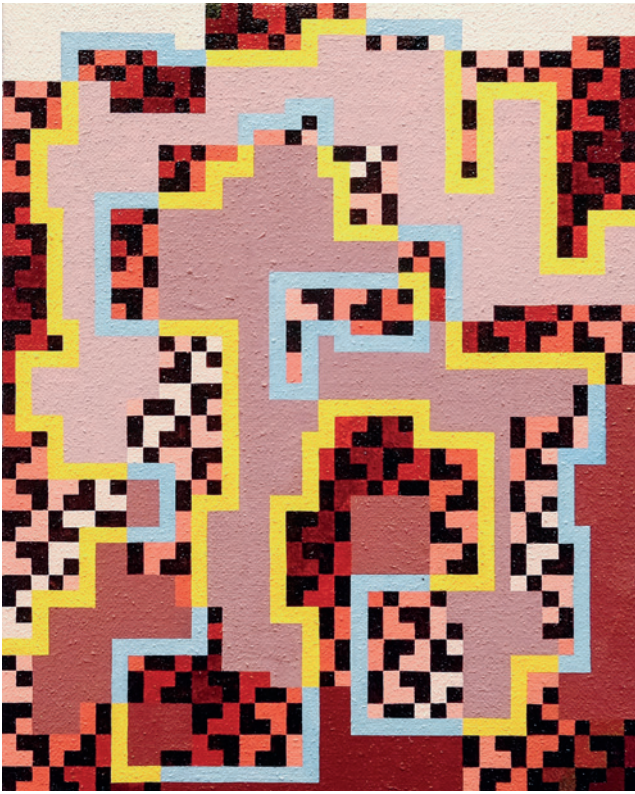
Judy Darragh
Orange Ground
acrylic, prism,
silicon on linen
2015



Cat Fooks
Delta Dawn
oil & mixed
media on board
2018



Cat Fooks
**Peacock's Eye
(or is it Romeo?)**
mixed media
on board
2018



Peter Gouge
A.T.E.G.
acrylic on jute
2013



Johl Dwyer
Macbeth
resin, acrylic,
plaster, oil, cedar
2015



Kirstin Carlin
Nasturtiums (seven)
oil on board
2017



Saskia Leek
Untitled
oil on aluminium
2016



Kirstin Carlin

Kirstin Carlin's work is often modest in size yet the work gives generously in every other way. Thick, heavy, viscous applications of paint combine with energetic daubs and magnificent collisions of colour to offset any notions of modesty. Pushing and dissolving recognisable elements to various degrees, each painting moves at once towards and away from an abstracted image, pointing to Carlin's intuition and sense of playfulness as core to her practice.

Kirstin Carlin is represented by Melanie Roger Gallery

Judy Darragh

Judy Darragh's painted works are as much sculpture as painting—everyday materials and traditional mediums are mined for their ability to build up surface in ways that surprise. Renowned for her brightly coloured sculptural assemblages of found objects, collage and love of kitsch, Darragh's skill at altering form and function is played out within the traditional parameters of painting. Interspersed with intellectual rigour and humour, these works show a process of invention and reinvention, exploring the real and the absurd in equal measure.

Judy Darragh is represented by Two Rooms

Johl Dwyer

Johl Dwyer explores the way viewers experience colour in the digital age, exploiting the materiality of pigment through layering and transparency. Dwyer often uses 'the frame' not as method for composing an image, but as the edge of an object. Recognisable as paintings the works also speak plainly to process, the tensions between surface and pictorial space, and open up larger conversations around the languages of painting and of object.

Johl Dwyer is represented by Tim Melville Gallery

Cat Fooks

Cat Fooks has been said to 'throw stuff at her paintings to see what sticks'. Through the process of paint, scrape, paint and repeat, she builds up sculptural surfaces that can't easily be defined. Unwilling to be tamed, they defying convention and burst from their edges. Consuming their own frames, each work engulfs itself—transforming and morphing to a new radiant and sublime whole.

Cat Fooks is represented by Anna Miles Gallery

Selina Foote

Selina Foote's paintings are abstract in style but are often produced with specific historic works as their foundation. Taking inspiration she distils, refines, and reduces areas of colour, light and line from the original painting to reveal a new sense of order that teases out the viewers' notions of the abstract. Teetering between formula and intuition these works give a sense of order and completeness while pointing to a desire to remember.

Selina Foote is represented by Two Rooms

Peter Gouge

Peter Gouge's work pushes the use of colour, gesture and line to their limit. Striking shapes and recognisable elements build up patterns that push and pull the viewer through the picture plane. Gouge clearly delights in exploring the potential of existing and new art materials. Texture and brush strokes are explored on a variety of surfaces with brazen colours clashing and blending, in a hint of the digital space made real.

Peter Gouge is represented by Melanie Roger Gallery

Saskia Leek

Saskia Leek playfully questions conventions of representation and notions of what constitutes 'good-painting', with a sincerity and genuine respect for her subject matter. Her paintings can be seen as model worlds, altruistic in tone, they never give in to hierarchies that set apart the Sunday-painter from the modernist master. Colour and transparency play against one another, dense fields and flat tones again each given their due.

Saskia Leek is represented by Ivan Anthony Gallery

Richard Maloy

Richard Maloy's work is often concerned with the act of art-making and the way an audience and the art interact. In his large cardboard sculptural installations, Maloy turns the constructs of 'the gallery' and process of art-making in on itself. Viewers are treated to an insight into the work and clues of how it is made; a creative process normally kept within the confines of the artist's studio is now laid bare, open for scrutiny.

Richard Maloy is represented by Starkwhite