

BETWEEN THE LINES

Sara Morawetz, Stella Rosa McDonald, Harriet Body, Julie Fragar, Jonathan McBurnie, Brooke Carlson

April 30 – May 16. Aggregate artist talks /crit on Saturday May 16 from 1-3pm.

From its function as an ordering system in the mechanisms of language, to its means as a vehicle for the rational and irrational, *Between The Lines* investigates multiple perspectives and interpretations of 'written' language, provoking a reflection upon the use of speech and text as tools for communication within the context of contemporary art. Through interdisciplinary mediums, the exhibition examines relationships between looking, listening, reading, drawing and writing, and how these are transformed at the intersections of science, literature, the human body and psychology.

Sara Morawetz is a PhD candidate at Sydney College of the Arts. Her practice is an exploration of the processes that underpin scientific action and how these concepts are leveraged through artistic inquiry. Interested in the 'Scientific Method' and its philosophical implications, her work is devised to test and expose the internal processes of methodological labour – employing systems, actions and processes to reveal the exhaustive, the obsessive, the poetic and the absurd -- all that is inherent within scientific endeavour.

Through diverse discursive modes including commissioned criticism, installation, printmaking, essay and video Stella Rosa McDonald's work examines the poetics and politics of interior experience within the frame of contemporary art.

Sydney based artist Harriet Body's practice explores an interplay between the visual and verbal through her time based drawings and voice recordings. Through repetitive mark making, Body's recent work visually records the thought process of counting each line whilst the sound of her speech is simultaneously recorded. By using both forms of documentation, Body examines the dialogue between the audible and symbolic language.

The practice of Brisbane based artist, Julie Fragar explores the materiality of painting, reflecting upon human relationships and the interrelated experience of artist-subject-viewer. Her text works are comprised of arrangements of disjointed capitalised letters running continuously across the canvas. Disrupting the visual formality of text, Fragar draws a focus to the form and literal interpretation of words.

Jonathan McBurnie takes great joy in inserting text into his drawings, stringing together irreverent puns, smug attacks on trends, and punchy one-liners. In the recent series McBurnie has called, with tongue firmly planted in cheek, 'My Family Hates Me', he reintegrates the bombastic, capitalised block letters of comic book covers, offering a kind of satirical commentary upon his own works, and the incomplete narratives occurring within them.

Brooke Carlson is a Masters of Fine Arts candidate at Sydney College of the Arts. Her current practice investigates Surrealist methodology of automatic writing/drawing for retrieving the unconscious and repressed memory. As the production of text forms an unraveling of knowledge Carlson explores the process of the work itself as a way to regain control and understanding of questions and anxieties of the self.

VERGE GALLERY



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Window:

(left to right) Brooke Carlson, *Speak*, 2015, pastel on Stonehenge paper, 76 x 56 cm. \$300
Brooke Carlson, *Silent*, 2015, charcoal on Stonehenge paper, 76 x 56 cm. \$300

Inside:

(Title wall) Harriet Body, *Earth Meets Sky: A Narrative*, 2015, the results of counting my mark and marking my breath, acrylic and ink on paper, 131 x 56 cm, \$750

(Clockwise) Stella Rosa McDonald, "*not her new found freedom*", 2015, digital print on crepe de Chine, copper, 1100 x 1100 mm, \$300

Stella Rosa McDonald, "*not a good night kiss*", 2015, digital print on crepe de Chine, copper, 1100 x 1100 mm, \$300

Stella Rosa McDonald, "*not a green eyed beauty*", 2015, digital print on crepe de Chine, copper, 1100 x 1100 mm, \$300

Sara Morawetz, *A Rule to Follow*, 2015, typewriting on paper, 20 sheets each 11 x 8 1/2"
(see cost per unit formulae below)

$i =$

1	3	5	7	9	11	13	15	17	19
2	4	6	8	10	12	14	16	18	20

The cost per unit is a linear function of work done

$$C_i = 25i$$

where i is the iteration, such that $i = 1, 2, \dots, 20$.

Jonathan McBurnie, *My Family Hates Me*, 2011-2015, ink, collage, watercolour and correction fluid on paper, dimensions variable. Large works \$900, small works \$400

Julie Fragar, *Said the Woman to the Floor*, 2015, oil on board, 90 x 70 cm, \$5,000. Julie Fragar is represented by Sarah Cottier Gallery.

(Left to right) Brooke Carlson, *Why*, 2015, pastel on Stonehenge paper, 76 x 56 cm. \$300

Brooke Carlson, *Why Can't I Make*, 2014, charcoal and brown tape on Stonehenge paper, 76 x 56 cm. \$400

Brooke Carlson, *Control*, 2015, charcoal and pastel on Stonehenge paper, 76 x 56 cm. \$300

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