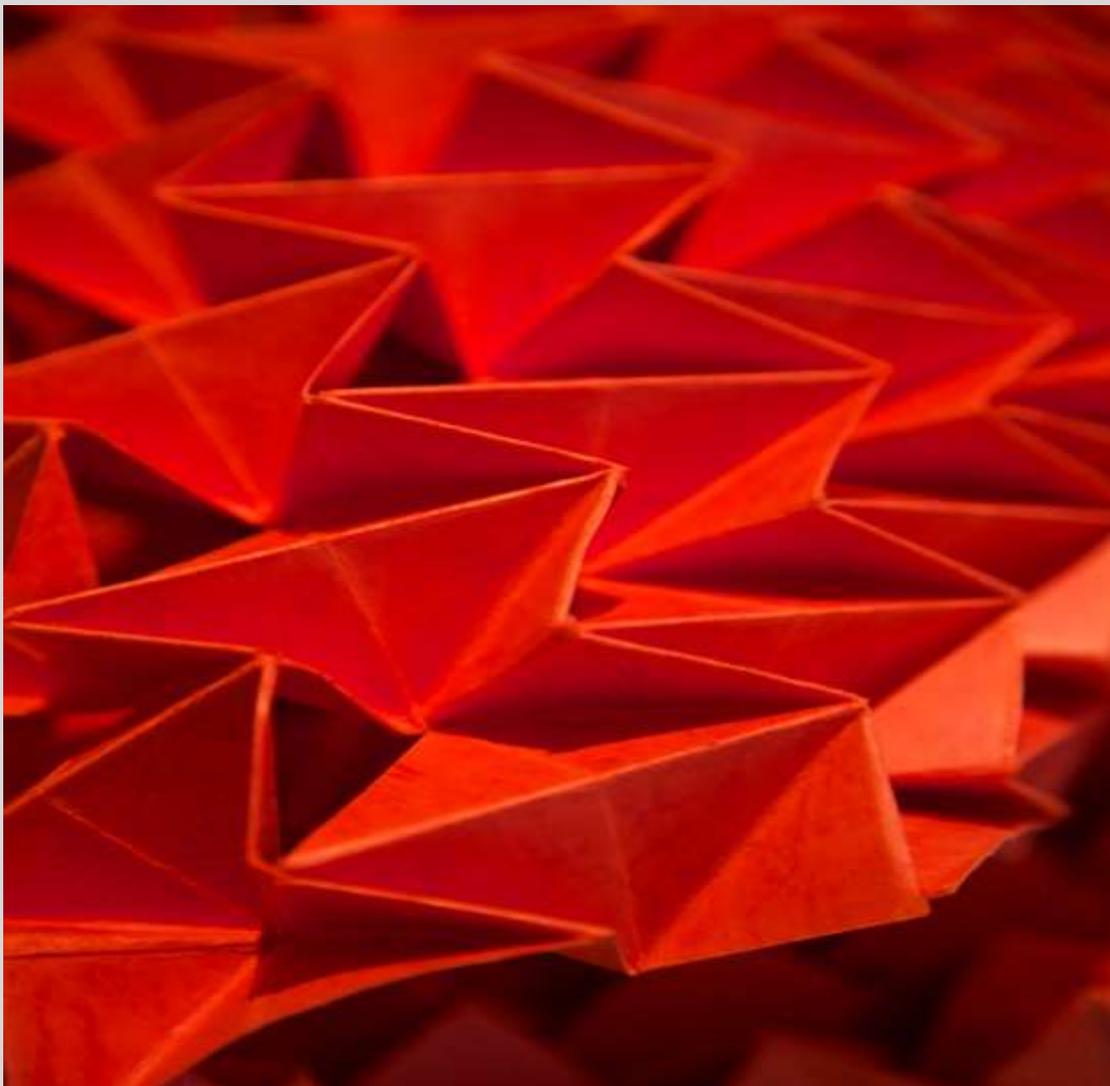


wyndham gallery art

# LINE



Kaori Kato - Series of Phenomena # Paper 1 - detail

A line is a line is a line. We see lines everywhere in modern day living, from the lines down the centre of the road, separating the lanes, to the electricity lines that are more recently being buried underground. Western architecture is traditionally linear in design with more recent buildings placing curves of a sort into their structures, but these curves are linear also.

Linear has many meanings. Linear or additive thinking is the kind of thinking that we all do every day. It involves building notions by adding one thought to the previous thought. For example, I need some milk for my coffee, the supermarket sells milk, I will go to the supermarket to buy some milk. There is a line in that thinking that takes us from one idea to the next.

Linear imagery is a visual form of the same thing. You can find your way around the image by following a line or set of lines. It is most commonly associated in my mind with drawing where you can see the line that the pencil takes across the page. It has a beginning and an end.

When you look at the world from the perspective of LINE you can see lines everywhere. They *outline* forms, they cut through shapes, even the act of cutting an orange in half could be seen as a line, creating something straight through a sphere. There are many different takes on the line in this show. The artist's intentions are diverse and not necessarily related to line. It is the privilege of the curator to create the context of an exhibition and to use the idea LINE to frame the work. Why line? I used to teach drawing and I thought of the lessons my Drawing teacher Ron Upton imparted in the 1980's. He began his course with a class on line. However line in the digital age is much more than a mark made by a pencil on a page. It is a series of zero's and one's when made on the computer. Linear thinking has been challenged as we learn more about the brain and how it works. What is a line?.... seemed a good question to ask.

Cameron Robbins asks the elements in his beautiful work that is augmented by nature. Cameron is fascinated by the elements and their forces which act on us. He has spent 20 plus years making work that is a visceral expression of the natural world. From emulating tornado's to mapping energy fields his work is sought after around the world because we are all inherently fascinated too by the one thing we can't control. An inventor at heart he makes machines that allow the wind, water and other elements express their movements.



Cameron Robbins – 20/03/-24/03/2013 98 hrs *vår jevn døgn NKD*

He is the artist as facilitator for the environment and his work will be more and more relevant as we are forced to do battle with the weather due to global warming. In LINE he has works that display his connection with the earth, drawings he made in the sky with a torch that map the energy anomaly on a mountain as well as wind and water drawings from a residency in Norway.



Cameron Robbins – *Field Loops (Mt Jim Anomaly)*



Cameron Robbins - *Star Map (Mt Jim Anomaly)*

Almost like a cloud, Nicole Voevodin-Cash's work is a soft sculptural complement to Cameron's linear work. Her inspiration is nature but she critiques the idealised versions of nature that we encounter through culture such as the traditional landscape painting. *Landscape III* is made from sail cloth and in this exhibition it floats above the earth, displaced as it is from the ground two stories up in the gallery. With an uncanny likeness to Cameron's *Star Map (Mt Jim Anomaly)* it maps a landscape of Nicole's imagination.



Nicole Voevodin-Cash – *Landscape III*

Landscape III mimics the chaos of nature when you place the frame of LINE around it. You have to look beyond your idea of a line to see them. The lines exist within the cloth in stitches and also on the walls and roof in shadows.



Nicole Voevodin-Cash – *Landscape III detail*

Annabel Nowland's work is about the land. Coming from a farming background the aesthetic of the country is in her work. Although she now resides in the city she keeps the subtle colours and recognisable shapes close to her still. She beautifully avoids the stereotypes of artwork that references 'the land' and we are taken close to the surfaces, almost like a child looking through a curled up hand, mimicking a microscope.

*High Tensile* strain could be the rainwater tank close up but the title lends a memory of trying to get through a well strained wire fence. *Stain* is a powerful work that could refer to a simple stain of tractor oil on work pants, or more disturbingly to the stain on our past of the injustice dealt to the original owners of the land, giving generations of farmer's access to the land they now identify with.



Annabel Nowlan - Stain



Annabel Nowlan - Riding Roughshod - from *Driving the tractor for punishment* series

Annabel playfully remembers being punished by her father for bad behaviour at boarding school and having to drive the tractor for punishment which leant inspiration for a body of work, one of which is in the exhibition. Anyone who goes down to Werribee South beach must pass the furrow of similar tractors in the fields that grow the vegetable for Melbourne.



Annabel Nowlan – *The Long Dry*

Merryn Trevethan's work is most obviously about line. She uses the cityscape as her reference but her work is about the oversaturation of imagery and the influence of screen based technologies on our perception of the world. Her elegant line drawings are a diversion from her usual colour saturated imagery seen in the exhibition EXPERIMENT that was held in the Wyndham Art Gallery last year. It is as though she has reduced her work down its bones showing the powerful forms that underlie it which are often unseen in her colour works.



Merryn Trevethan - Untitled...#2 (you can't get here from there project)

Merryn's corner drawing *Untitled...#2* (you can't get here from there project) follows on beautifully from her Perspex installation in EXPERIMENT in which she incorporated the walls and roof of the gallery into her work. This piece takes the shape of the gallery and we are invited to see the lines of the wall extending up and down from the corner in the work.

Susanne Jensen also draws her inspiration from nature. She transforms images she sees into glassworks that reflect back the natural products she uses to make them. In her Werribee South gallery and shop she displays her collections including the River Collection and the Ocean Collection. The vibrant colours of some of the works chosen for this exhibition radiate and enhance the linear designs.



Susan Jensen – Glass Plates

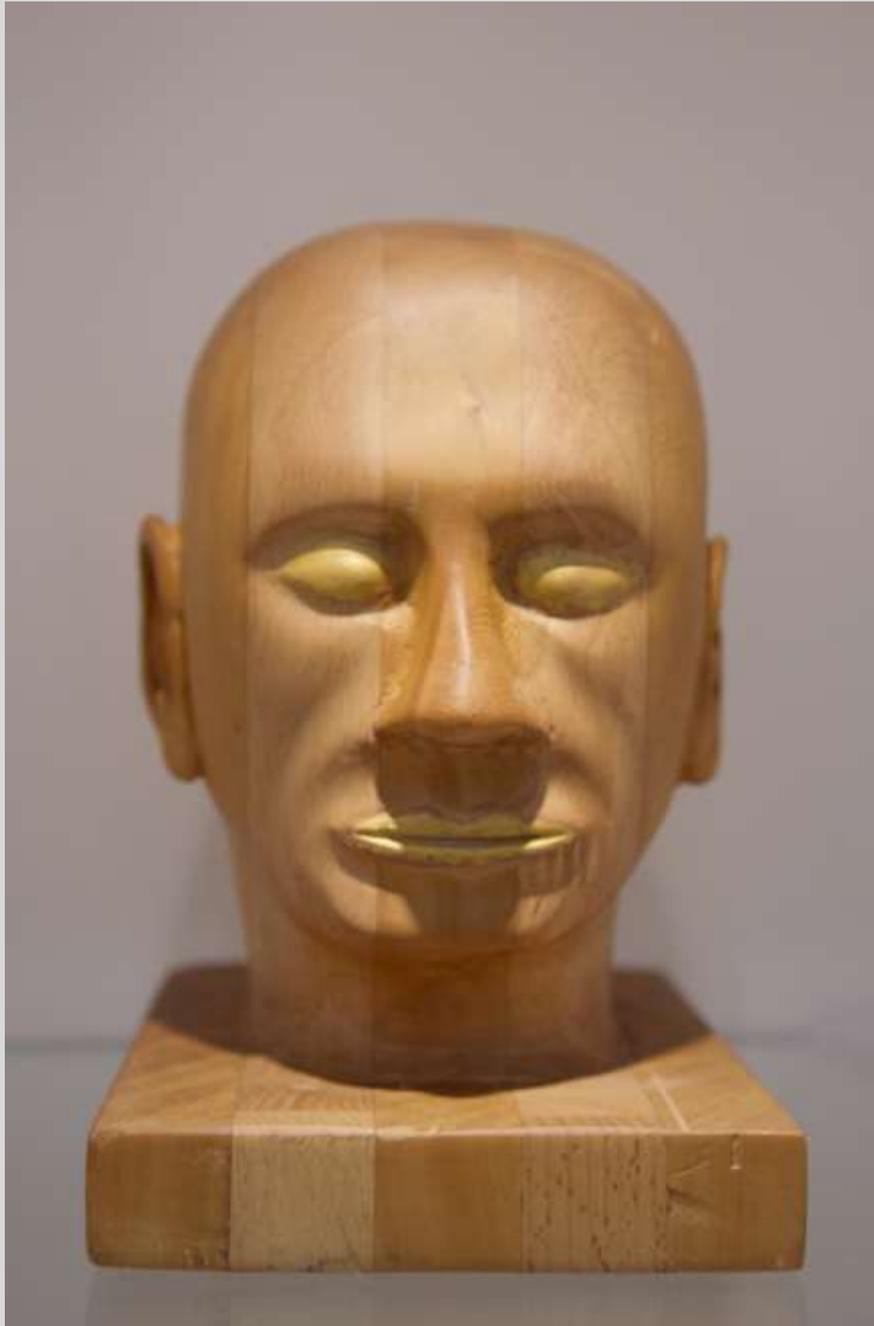


From Japan comes the work of Kaori Kato. She studied and worked as an artist in Australia and has returned to Japan where she is currently working. Her beautiful paper sculptures invoke associations of origami a practice that demands straight lines, however she transcends the usual ways of paper folding to make works that defy the logic of what paper can do. While they are made up of countless folds of straight lines they also make curves with their form. She also uses plastic to develop structures that reflect the light in stunning shadows.



*Kaori Kato - Series of Phenomena # Paper 1*

Ricardo Pererya is new to being an artist. He has spent a life time being an engineer and developed countless skills which he now uses to make art in his garage in Wyndhamvale. After doing a one year sculpture course at the Victorian College of the Arts he is making work that examines his experience as an immigrant from Argentina. His courage and enthusiasm can be seen in his emerging works. In Fred the use of line is as a result of a mix of two types of timber but what may have come as a result of a material dilemma is necessary for the strength of the work.



Ricardo Pererya - Fred

Nandita Nadkarni is an accomplished ceramicist who also works from her home studio in Point Cook where she crafts beautiful pots that she designs to suit what she sees as an Australian audience. In other words more subtle and subdued than the works she would make for her Indian audience. Her white on white carvings are delicate as are the cool greens and blues inside her vessels. Inspired by henna painting the linear designs weave across the surface of her perfect pots. Nandita's work is linear in both decoration and form.



Nandita Nadkarni – Porcelain vessels

In such a diverse exhibition covering fine porcelain to inflatables the curatorial premise is the only thing that links the work theoretically however it is interesting to note that many of these works have their inspiration in the natural environment. It makes one wonder if the intervention of the digital age has had a limited effect ultimately in how we see and interact with the world. Lines may be reduced to letters and numbers but our eyes still see in analogue. So far that hasn't changed.

Thank you to the wonderful artists who have generously provided their work for the last exhibition of the year and thank you to the art audience who appreciate them.

Dr. Megan Evans  
Visual Arts Curator  
Wyndham Art gallery 2013