

JOHN ASLANIDIS / CATHY BLANCHFLOWER / MARK BOOTH / GARY CARSLY
HELEN EAGER / SOPHIA EGARCHOS / BENJAMIN FORSTER / HEATH FRANCO
ROCHELLE HALEY / NATALYA HUGHES / EVELINE KOTAI / MELINDA LE GUAY
AL MUNRO / BRIAN ROBINSON / LIZ SHREEVE / JASON SIMS / DJIRRIRRA
WUNUNG MURRA. CURATED BY CARRIE KIBBLER

PATTERNATION

Human behaviour indicates that we have an innate desire to find regularity and order in what might otherwise be an experience of disorder and chaos. Repetitions, rhythms, sequences, codes and systems assist us to navigate pathways and make sense of the world. While pattern in art is often thought of as decorative and ornamental, this exhibition considers conceptual nature of pattern and its affinity with art, science, music and movement. Using diverse aesthetic strategies that employ painting, installation, video, performance and sculpture, the artists present new, site-specific and re-visited artworks that will engage audiences and provoke a reconsideration of our relationship with pattern.



Liz Shreeve

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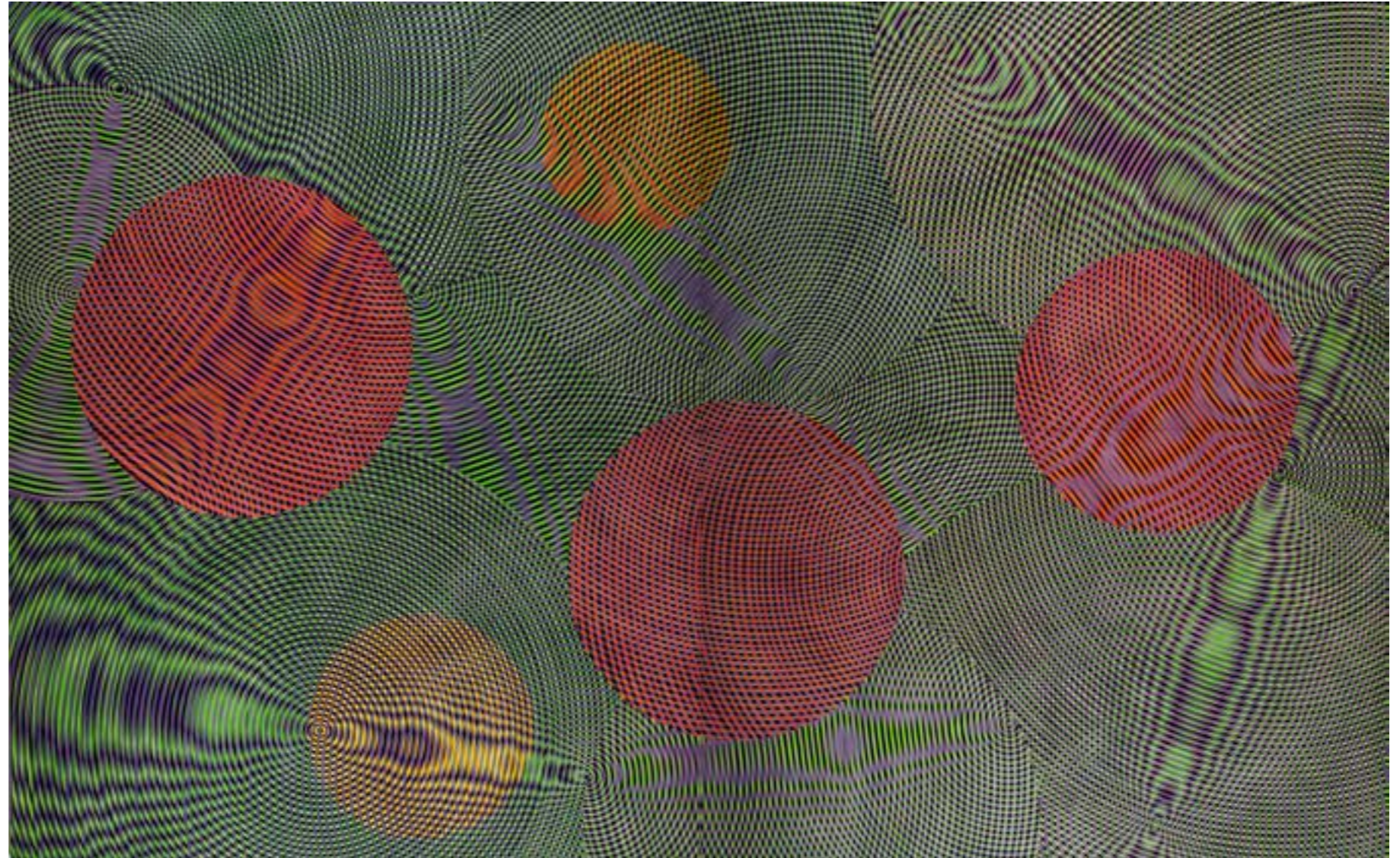
JOHN ASLANIDIS / CATHY BLANCHFLOWER / MARK BOOTH / GARY
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John Aslanidis



John Aslanidis' paintings of pulsating rhythmic patterns and oscillating concentric circles combined with an electronic soundtrack create a sensory experience. The patterns are inspired by sound or sonar waves and enable the artist to visualise sound. Aslanidis' unique process involves the creation of layers of concentric circles and sine waves, a mathematical curve that describes a smooth repetitive oscillation, which

produce moiré patterns (wave-like fabric). The intersection of the circles demonstrates how multiple sine waves interact via audio interference or beat frequency.

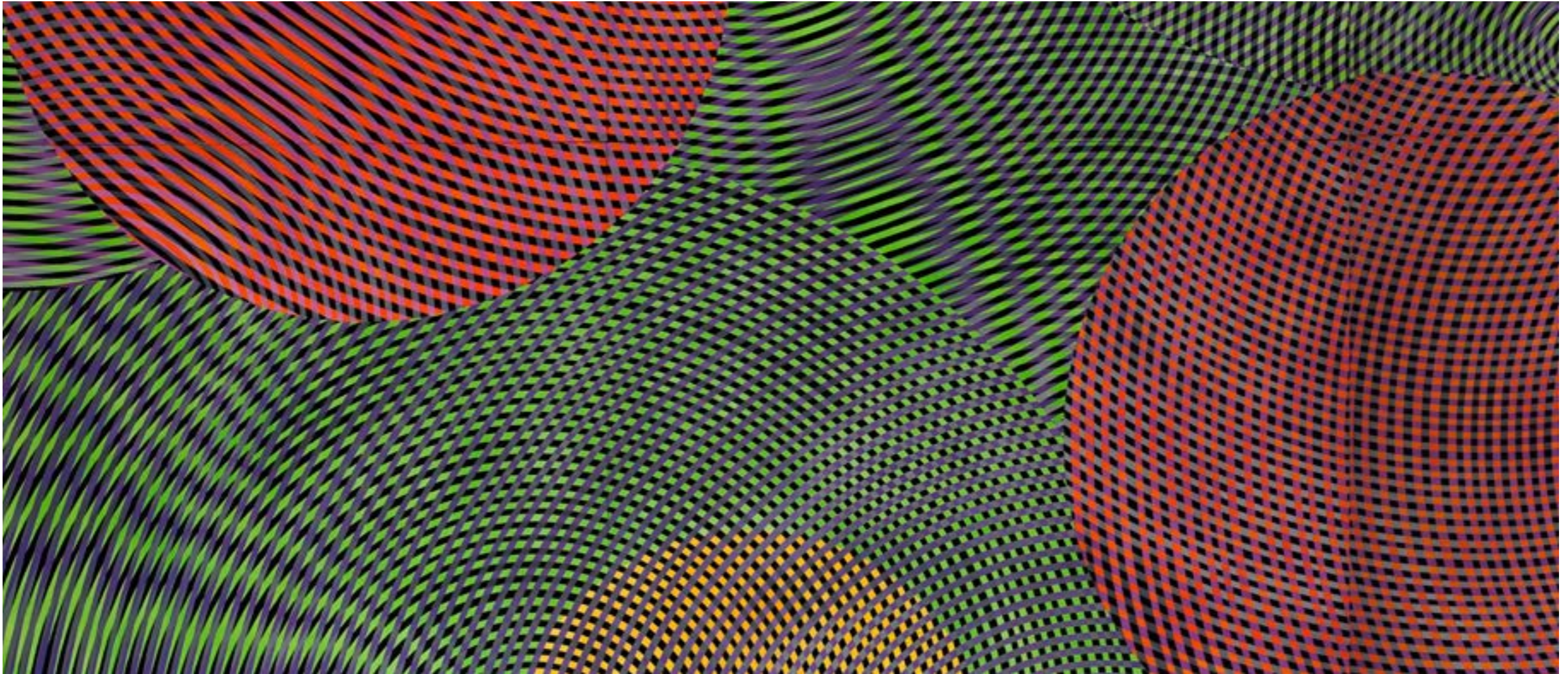
Of this series of works he says: 'In the Sonic Network series I use a set of mathematical intervals to compose the paintings which are relative to a symmetrical grid on each of the canvases. The drawing that I use as a reference point to compose my

paintings is akin to an algorithm or "musical score" which allows me to improvise. I have explored this area further by collaborating with the Berlin based sound artist Brian May to create painting/sound installations. This interdisciplinary approach has a correlation with music, mathematics and science.'

He continues: 'The vibration created by the kinetic resonance of the Sonic Network series occupies a sensory

dimension, which exists between sound and vision. The intention is to create imagery where there is no starting or finishing point, capturing a fragment of infinity.'

Sonic Network No. 14 is Aslanidis' most ambitious painting to date. Using a labour intensive process of masking and hand-painting, the work, consisting of eight panels has taken nearly two years to complete. The accompanying generative sound



component is produced by Brian May who uses a software synthesis program that measures the frequency of colour in the electromagnetic spectrum. May measures the colours in Aslanidis' work and divides the frequencies until an audio spectrum is reached and there are 8 octaves.

Born in Sydney in 1961 and currently living and working in Melbourne, John Aslanidis has been exhibiting in Australia and internationally for more than 20 years. In addition to his painting practice, he plays guitar and

saxophone and has studied music theory and jazz fundamentals at the Sydney Conservatorium of Music. From 1995 to 1998 he was a member of Clan Analogue, a collective of sound and visual artists, and was later signed to Zonar Records as a visual artist. He has exhibited extensively throughout Australia, the United States and Europe. In 2011 Aslanidis undertook a five month residency in New York at the prestigious Location One and following this his work was exhibited in New York in *Sounds*

Good at Location One and *Sound and Vision* at McKenzie Art. Recent group exhibitions include *Eyes score: The Audible image* at Town Hall Gallery Hawthorn Arts Centre Melbourne (2015), *After 65: The Legacy of OP* at Latrobe Regional Gallery, Victoria (2015), and *Colour/Music* at Drill Hall Gallery, Canberra (2014). Aslanidis is represented in numerous private and corporate collections in Australia and overseas.

John Aslanidis exhibits regularly in New York with Ethan Cohen Fine

Arts and with dr. Julius-ap and Galerie Kai Hilgemann in Berlin. He is represented by Gallery 9, Sydney.

www.johnaslanidis.com

[Hear John Aslanidis talk about his work in *Patternation*](#)

John Aslanidis

Cathy Blanchflower



Dazzlingly opulent, sublimely hypnotic, and optically dynamic are terms often used to describe the paintings of Cathy Blanchflower. Whether the precise, complex and layered patterns are constructed from simple geometric forms such as circles, squares and stripes, floral-like diamond forms or are undulating and sinuous curves, they are infinitely duplicated across the canvas with shifts in colour, contrast and scale to create an optical effect that is meditative and calming.

Blanchflower's influences include the wallpaper patterns of William Morris, Islamic design and ceramics and the Hard Edge and Op of the 1960s, however, the environment and her surroundings have been the most significant. Her early hard-edge geometric works drew inspiration from the light and views of the Perth harbour from her studio as well as aerial satellite imagery and the grid formations of suburban development.

Blanchflower's recent relocation to the Blue Mountains has seen another

shift in her work with works such as *Archz*, *Archz II* and *ξξξ* less uniform in their pattern and much more organic in composition in comparison to previous series. In addition the palette has shifted to one that features softer tones and colours that echo those found in the Australian bush environment which is visible from her studio window.

Of these recent works Blanchflower explains: 'For me painting is an attempt to translate the experiences of existing in the world into a visual

language. It is a means of placing things into a natural order to define a specific type of space, which becomes the core of each work. The process of layering patterns or fields of colour enables me to find an 'in-between space' created by the reaction of each layer to the other. This space is intangible and unpredictable, only emerging when the layers are in balance with each other.'

She continues, 'Living in the Blue Mountains over the past few years has necessitated my interpretation of

an environment consisting of great diversity and contrast - dense foliage and vast open space, dramatic changes of light and colour, complex organic structures, the constant shaping of the land by water and wind, and the sense of living at the edge of a wilderness. The process and intent of my painting, however, has always felt the same – a striving to achieve harmony between oneself and the world.'

Blanchflower was born in 1971 in Brighton, England and migrated to Australia in 1972. After graduating from Curtin University in 1992 she lived in Perth until 2004 before living in Melbourne and then relocating to the Blue Mountains in recent years. Since 1995 she has held nineteen solo exhibitions throughout Australia including a major survey in 2009 at John Curtin Gallery, Curtin University in Perth. Recent group exhibitions include *After 65: The Legacy of OP* at Latrobe Regional Gallery, Victoria (2015), *Colour/Music* at Drill Hall Gallery, Canberra (2014) and *Out of the West* at the National Gallery of Canberra (2011). Blanchflower is represented in major national and international collections including the National Gallery of Australia and the Art Gallery of Western Australia.

Cathy Blanchflower is represented by Annandale Galleries, Sydney

cathyblanchflower.blogspot.com.au

[Hear Cathy Blanchflower talk about her work in *Patternation*](#)



Cathy Blanchflower

Mark Booth



Sculptor Mark Booth works ready-made materials of PVC pipe elbows. The modular components undergo a systematic process of repetition and pattern to create infinite and interwoven knots, transforming the hard, synthetic plastic into malleable and organic forms. The resulting works suggest a repetition of form, however, each is unique in its arrangement, reflecting the freeform process of assembly.

Camouflage surface designs applied to the sculptures, gallery walls or both, change the perception of the forms making them appear to disappear or change shape through

the use of pattern, light and scale. As a natural phenomenon, camouflage can be adopted to disguise man-made forms and blend them into their surroundings. It also transforms the artificial into organic, disintegrates form, and obfuscates an object.

Based at Hill End in regional New South Wales, Mark Booth received a Bachelor of Arts (Honours) from the University of the West of England in 1987 and a Bachelor of Fine Arts from the National Art School, Sydney in 2001. His major solo exhibition *Plastic Action* was held at Bathurst Regional Gallery in 2015. Other recent solo exhibitions in Sydney include

those at Arterial Gallery (2014), Alsaka Projects (2013), Firstdraft (2012), MOP Projects (2010) and Factory 49 (2010). His work has been included in the group exhibitions throughout Australia including the recent *Turn Turn Turn: The Studio Ceramics Tradition* at the National Art School, NAS Gallery, Sydney (2015), *Cementa15*, Kandos, NSW (2015) *Lines of Substance* Cessnock Regional Art Gallery, NSW (2014) and *From The Studio*, Jean Bellette Gallery, Hill End, NSW (2011). Booth received the award for Innovation in Methods and Material at Sculpture in the Vineyards, Wollemi in 2013.

He is represented in the Artbank collection and private collections.

www.mark-booth.com

Hear Mark Booth talk about his work in *Patternation*



Scan the QR code to
visit Mark's website.



Mark Booth

Gary Carsley



Pattern is an attribute of code and can be used to transmit cultural information, even secrets inter-generationally. Pattern is perhaps most visible when it is interrupted.

Gary Carsley is an internationally active artist, curator, cultural commentator and academic. His areas of research include queer theory, alternative histories and postcolonial studies. His studio practice is characterised by hybridising established modes of imaging such as painting and drawing with more recent

digital and immersive technologies to produce complex visually rich spatial environments. He is currently investigating neo-medievalism and the Hortus Conclusus (enclosed garden) as a way of critically engaging with the paradigm of the flat world realised by the post-internet, globalised cultural and political economy. He has a specialist interest in the hand made as a sight of resistance to uniformity and as a way of renegotiating the digital and virtual.

In addition to an international

exhibiting history that includes projects for the Visual Arts Centre of New Jersey, the Museum of Art And Design in New York and the Kunstvereins in Ulm and Stuttgart he has participated in, overview exhibitions such as the 2nd Singapore Biennale (2008) and the 2nd Animamix Biennale in Shanghai (2009). He has extensive experience in the design, project management and installation of small and large-scale site specific works for Hospitals, Court Houses and commercial public spaces in

Australia, Asia and North America. He is represented by *Thatcher Projects*, New York and *Torch Gallery*, Amsterdam and his works are held in the permanent collections of more than 30 Museums including the National Gallery of Australia and the Stedelijk Museum in Amsterdam.

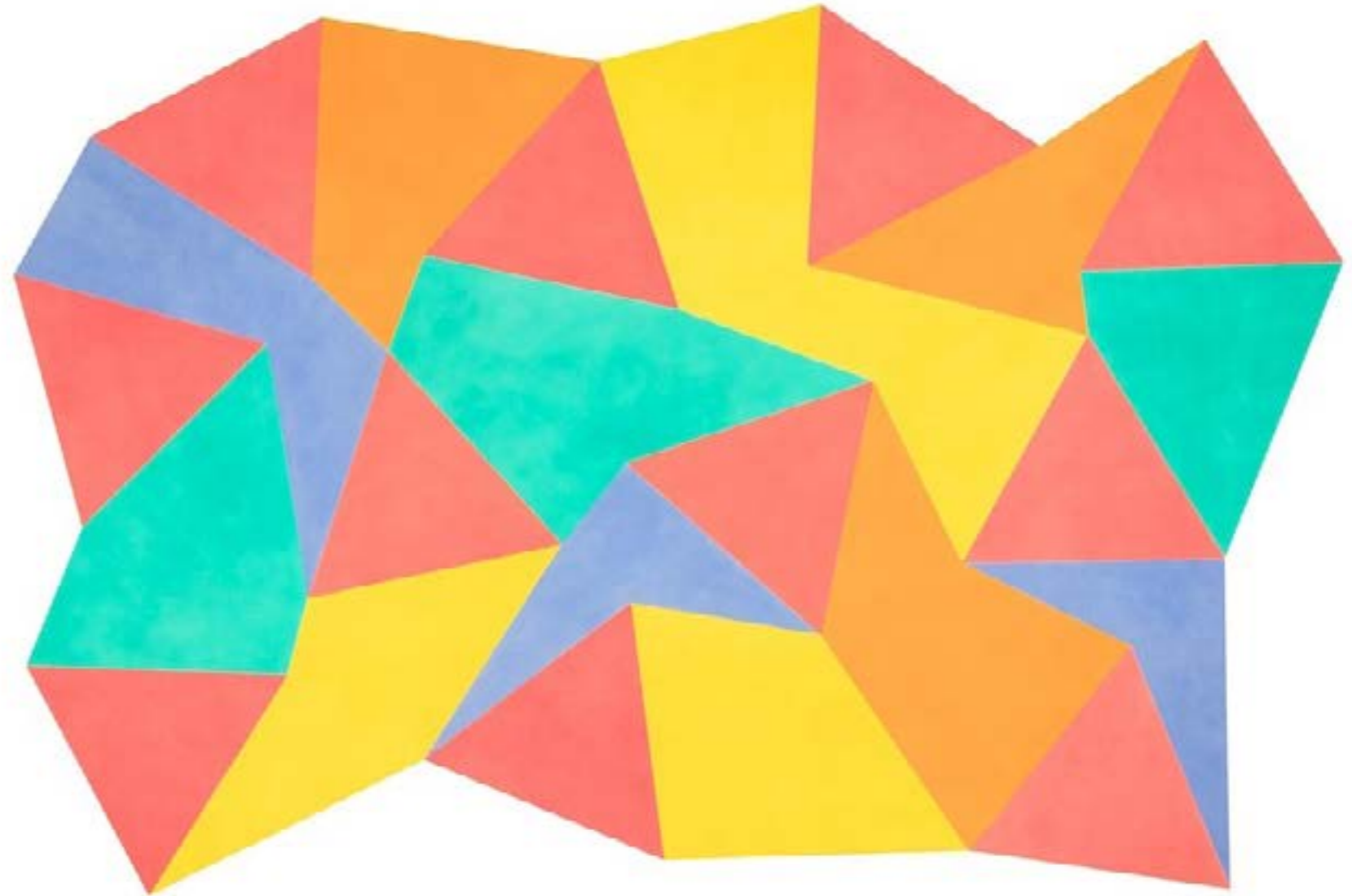
Gary Carsley is represented by Thatcher Projects, New York and exhibits with Chalk Horse, Sydney

[Hear Gary Carsley talk about his work in *Patternation*](#)



Gary Carsley

Helen Eager



Helen Eager has sustained a solo exhibition program for over three decades with her drawings, paintings and prints. Over the years, the shift from domestic interiors to pure abstraction has been a consistent evolution, her love of colour and light a constant thread.

Of this new series she says: 'The new body of work takes the triangular forms I have been using, but by placing them across the surface canvas and joining them as a whole, new forms have emerged. I have

become known for my triangles but they come at the end of many years of simplifying and refining form. They are now very particular equilateral triangles, but they have been joined by new friends whose shapes are very different.

She continues: 'The installation goes back to the very drawings that began defining the structures of the paintings. I will be using coloured tape to make 'drawings' on the glass panels. The choice of colour is initially instinctive but I am always

observing colour relationships, and I have lots of coloured pencils and pens that I experiment with. Colour is an important element in my work. On a painting I often do have a plan, but it plays out within itself and has its own life. Colour is always relative and you have to be open to the unexpected.'

Helen Eager (b. 1952) studied at the South Australian School of Art (1972-75) then undertook a Masters at UNSW, Art & Design (1986-90). A residency at the Greene St Studio in New York in 1988 was pivotal

as Eager's work evolved towards pure abstraction. In 2012 Eager was commissioned to create a wall painting for the circular quay entrance of the new Museum of Contemporary Art building. Eager's work is included in all of Australia's major public and private collections, including the National Gallery of Australia, Art Gallery of New South Wales, Art Gallery of South Australia and National Gallery of Victoria.



Helen Eager

Sophia Egarchos



The surface and the traditional support of a two-dimensional painting seem to be concurrent themes in Sophia Egarchos' art practice with particular attention to the two-dimensional flat surface versus the three dimensional existence. She explores what occurs when a painting is manipulated by vivid colour and abstract geometric patterns and when it departs from the confines of a flat surface and the limitations of a traditional stretcher frame.

Point of No Return is a site-specific work. Egarchos' aim is to create a work that collaborates and occupies the gallery space that it is shown in, altering and shifting its presence to become sculptural, structural and architectural. Colour and patterns are an important aspect in Egarchos' art making as a way of manipulating and initiating illusions of rhythm, movement, space and depth. In this work, which is viewed from four sides, it is accentuated by the fact that the painting is not placed on,

but encompasses the wall. Not only is there a pattern in the painting - the artwork becomes a pattern and the wall becomes part of this pattern in the negative whiteness of the wall.

Egarchos says: 'Fabric has been a big influence in my work. From a young age I was surrounded by fabric, sewing machines and thread and it seems like a natural step that it has played a role in my work. I began sewing my paintings as a way to manipulate the flat surface. I began

sewing the painting in shirring or folding it in pleats which caused the canvas to become three-dimensional and an object. Fabric also played a role in patterns and colour choices and I look to the 1960 designs of Missoni and Pucci for ideas.' Sophia Egarchos (b. 1982) is a Sydney-based artist. She received a Masters in Visual Arts from Sydney College of the Arts in 2007. Her solo exhibitions *Step into You*, (2014) and *Concrete Jungle*, (2012) at SNO Contemporary Projects responded to the surface of

painting and how manipulating the traditional two-dimensional form through colour, pattern and altering the support can result in paintings that are objects, sculptural and three-dimensional. In 2014 her work was included in *The Edge: Emerging Artists* at Annandale Galleries, and she participated in the Living Laneways project for Rockdale City Council. She has exhibited in group shows SNO @ Abbotsleigh, SNO at The Australia Council and Und6 Internationals, London. Egarchos' work is represented in the collection at Artbank and private collections in Australia, Germany and London. She is a committee member at SNO Contemporary Art Projects, Sydney.

www.sophiaegarchos.com

Hear Sophia Egarchos talk about her work in *Patternation*



Sophia Egarchos

Benjamin Forster



Benjamin Forster's practice brings together digital and biological technologies, computer programming, installation and print to trace the boundaries of logic, economy and the role of the artist in art making.

Of this work, *Idiot box*, he explains that the image on the television screens is generated live. 'It is not a video and does not repeat. *Idiot box* is not the TV. It is the assembler code on the ATmega328 micro-controller. The work – in a nut shell – is quite a formalist exercise, an experiment with what is possible within the limitation of the chosen materials (a micro-controller and a composite video signal).'

He continues: 'The micro-controller does not have the capacity to generate both a signal and an image to be encoded into the signal. So instead the code generates the timed pulses of a video signal, and directly draws

its own program space (the physical ones and zeros of the program itself) to the screen. It is looking at itself drawing itself. The patterning is produced through the movement of its 'eye' over time; the symmetry is produced by looking forward then backwards through its programming. The work progresses through a series of different ways of looking at itself, endlessly. Importantly, although unpredictable, this is not random.'

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www.emptybook.net



Heath Franco



Heath Franco's *FUN HOUSE* is a multi-channel video installation featuring a myriad of colourful characters in familiar yet disarming settings. These exaggerated creatures both invite and repel through repeated phrases and grotesque gesticulations that work their way into the subconscious of the viewer. Typically Franco's video works reference mainstream media and suburban life, and the imparted

sense of déjà vu together with the pulsating energy of the performances inspire both fear and wonder of contemporary life.

Heath Franco received a Bachelor of Fine Arts from UNSW, Art & Design in 2005. Recent solo exhibitions include *ALTERLAND* at the Australian Experimental Art Foundation, Adelaide (2015), *HOME TOWN* at Galerie pompom, Sydney (2014) and *Home Again – Heath Franco,*

Works 2011-2014, Wagga Wagga Art Gallery (2014). Group exhibitions include *Primavera 2013: Young Australian Artists* at the Museum of Contemporary Art (2013), and *IMPACT* at the Art Gallery of Western Australia (2014). Franco's video works have been screened at Art Fair Tokyo, Sydney Contemporary, Gallery of Modern Art Brisbane, Centro Cultural Matucana 100, Santiago, Chile, and Art Stage Singapore. Franco was awarded

the 2015 NSW Visual Arts Fellowship (emerging), the Fisher's Ghost Contemporary Award (2014) and The Churchie National Emerging Art Prize (2012). He is represented in public collections including the Art Gallery of Western Australia.

Heath Franco is represented by Galerie pompom, Sydney.

[Hear Heath Franco talk about his work in *Patternation*](#)



Heath Franco



Rochelle Haley

Rochelle Haley is an artist and researcher working with experimental drawing, contemporary painting, movement and spatial performance practice. She is interested in the relationship between bodies and the physical environments they move in. She has a preoccupation with movement both in the creative process as well as in how the work is viewed. Her current projects involve live drawing and dance to explore an awareness of space structured around the sensation of the moving body.

Haley references unpublished drawings by 20th century dance theorist Rudolph Laban to express a theory of space created by movement of the human form. The range of motion of a stationary body defines the limits of an imaginary space Laban calls a 'kinesphere'. In a recent exhibition Haley re-diagrammed the space to body relation by transforming Laban's drawn lines into painted forms. In the performance to video installation *Spin-Curve* the topological forms of the paintings are transformed again into movement. Drawn lines, painted

forms and the performing body are alternative documents of dance that can reanimate past to future movement.

Rochelle Haley completed a PhD at UNSW, Art & Design in 2009. She is Associate Lecturer at UNSW Art & Design where she teaches experimental drawing and painting. Haley has exhibited widely in Australia, China, Malaysia, Portugal, France, Pakistan and Turkey. Haley has been an artist in residence at Artspace, Sydney; Cité Internationale des Arts, Paris, France; Drawing Spaces, Lisbon, Portugal;

Performing Arts Forum, St Erme, France; Rimbun Dahan, Kuala Lumpur, Malaysia; and Bundanon, NSW, Australia.

Rochelle Haley is represented by Galerie pompom, Sydney.

www.rochellehaley.com

Spin-Curve was performed and filmed at Hazelhurst Regional Gallery in October 2015.

[Hear Rochelle Haley talk about her work in *Patteration*](#)



Rochelle Haley



Natalya Hughes

Sydney-based artist Natalya Hughes works mainly in painting, digital media and installation. Her work is consistently concerned with maligned decorative and ornamental traditions and their association with the feminine, the body and excess.

Panic Room proposes an unexpected room in which to wait. Unlike conventional medical or corporate waiting rooms that are subject to bland décor and emptied of potentially exciting matter, *Panic Room* is built to over-stimulate, buzzing with anxious energy and

detail. Geometric paintings and distorted photographs are displayed alongside patterned wallpaper and flooring. The décor cracks and bends under the weight of anticipation in this environment marked by horror vacui. Rather than distance viewers from the anxiety and impatience of waiting spaces through placating aesthetics, *Panic Room* addresses these feelings directly.

Natalya Hughes (b. 1977) completed a Bachelor of Visual Arts at the Queensland University of Technology, Brisbane in 2001 and a

PhD in Art Theory at the College of Fine Art (UNSW) in 2009.

Hughes' work has been exhibited in numerous group shows including *An Imprecise Science* at Artspace, Sydney (2015), *Contemporary Australia: Women* at the Queensland Gallery of Modern Art, Brisbane (2012) and *SEXES* at Performance Space, Sydney (2012). Recent solo exhibitions include *Girls Girls Girls* at Firstdraft, Sydney (2015), *Looking Thrice* at Milani Gallery, Brisbane (2014), and *Bachelor Pad's* at Alaska Projects, Sydney (2014). She is director of Photography and Situated

Media degree program at University of Technology Sydney.

Natalya Hughes is represented by Milani Gallery, Brisbane

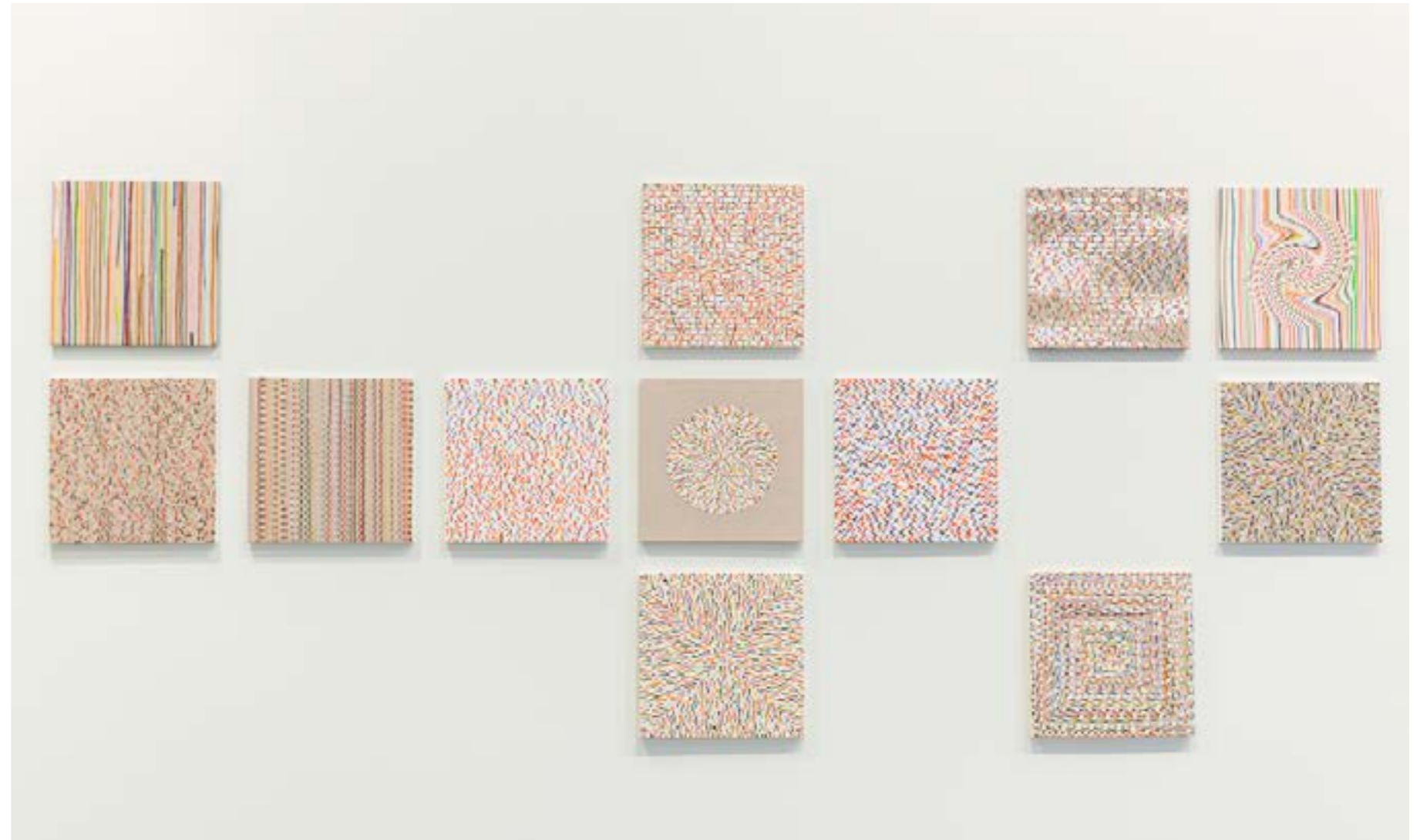
<http://natalyahughes.com/>

Hear Natalya Hughes talk about her work in *Patternation*



Natalya Hughes

Eveline Kotai



Eveline Kotai's unique technique of reconfiguring pre-existing paintings into new compositions lends itself to an endless source of new beginnings and echoes a world in constant transition. The artist begins her process with the action of cutting and ends with the act of stitching. Strips cut from the simplest of images (in this case, long drips of paint) are cut and sewn in various sequences – allowing the unfurling of mysterious and unpredictable patterns that in many ways reflect the underlying order of things.

Kotai's work has evolved from early studies of the landscape into evocative abstracts that are founded in the complex harmonies and patterns in nature. Her art practice is inspired by nature and her interest in Buddhist Philosophy while her approach is influenced by the American minimal artist Agnes Martin and the paintings by German/Swiss expressionist Paul Klee. Kotai's recent work varies in medium from painted linen and wood, to stitched collages and painted prints.

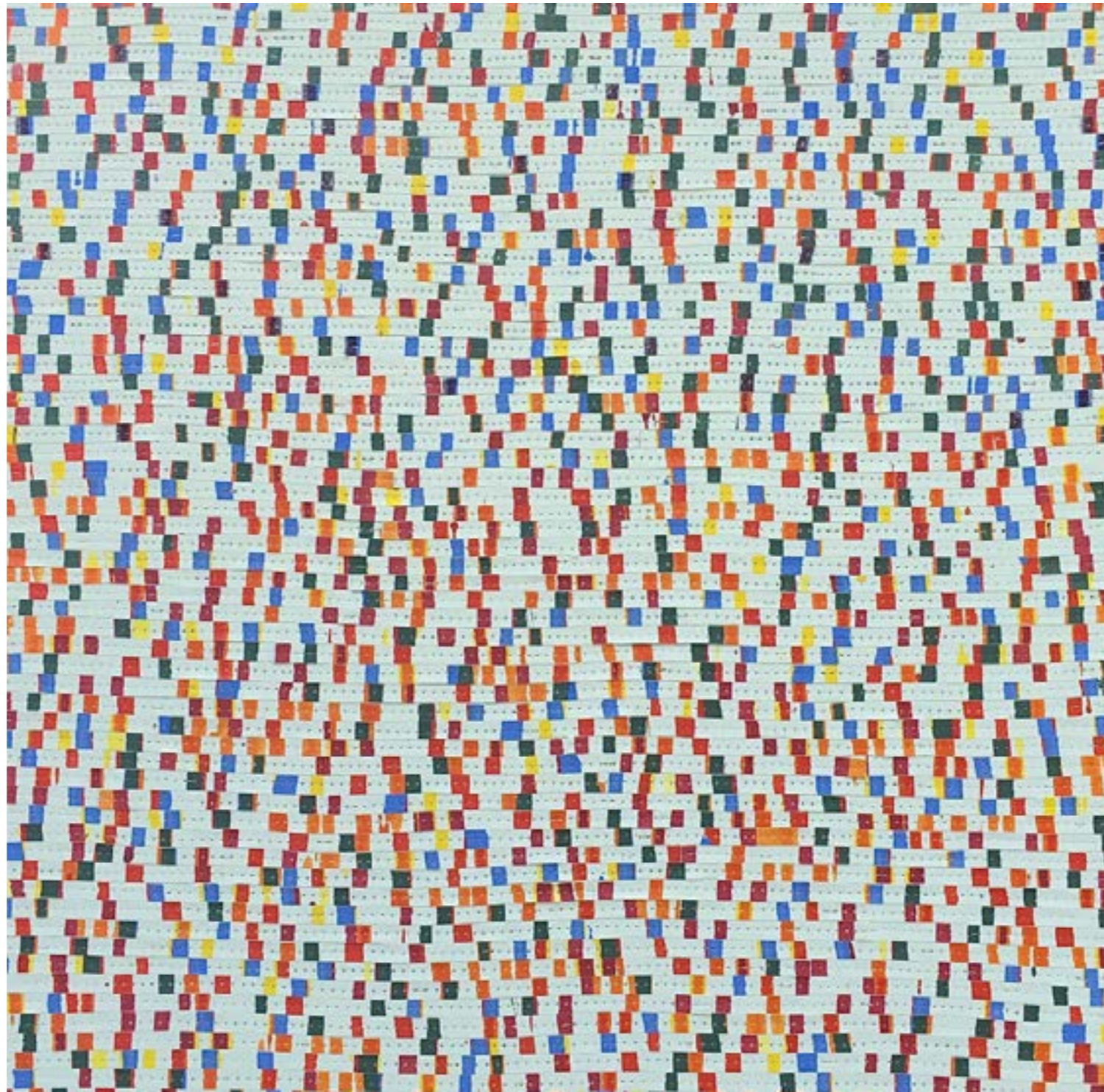
Eveline Kotai was born in 1950. She has been exhibiting regularly for more than 35 years and is currently living and working in Fremantle, Western Australia. Kotai was the winner of the Annual Blake Prize in 2012, Australia's most prestigious religious award and the Minnowarra Art Award in 2013. Eveline Kotai is also a laureate of the Design Institute of WA Prize, Bankwest Contemporary Art Award and Cossack Prize. She is represented in the collections of the National Gallery of Australia, the Art Gallery of Western Australia

and many significant collections throughout Australia.

Eveline Kotai is represented by Conny Dietzschold Gallery, Sydney and is a member of the WA Art Collective.

www.evelinekotai.com

[Hear Eveline Kotai talk about her work in *Patternation*](#)



Eveline Kotai

Melinda Le Guay



Melinda Le Guay's oeuvre is varied in materials and themes however her laborious attention to detail, repetitious techniques and delicate sensibility always remain salient. Her 2005 body of work *Marking Time* was composed of impeccably uniform hand drawn lines frequently broken, with each break representing a moment where Le Guay's concentration was interrupted. More recently, Le Guay's near-perfect tessellation of shapes produced with a hand carved stamp has allowed elements of human inaccuracy to accentuate the repetitive processes she chooses to undergo.

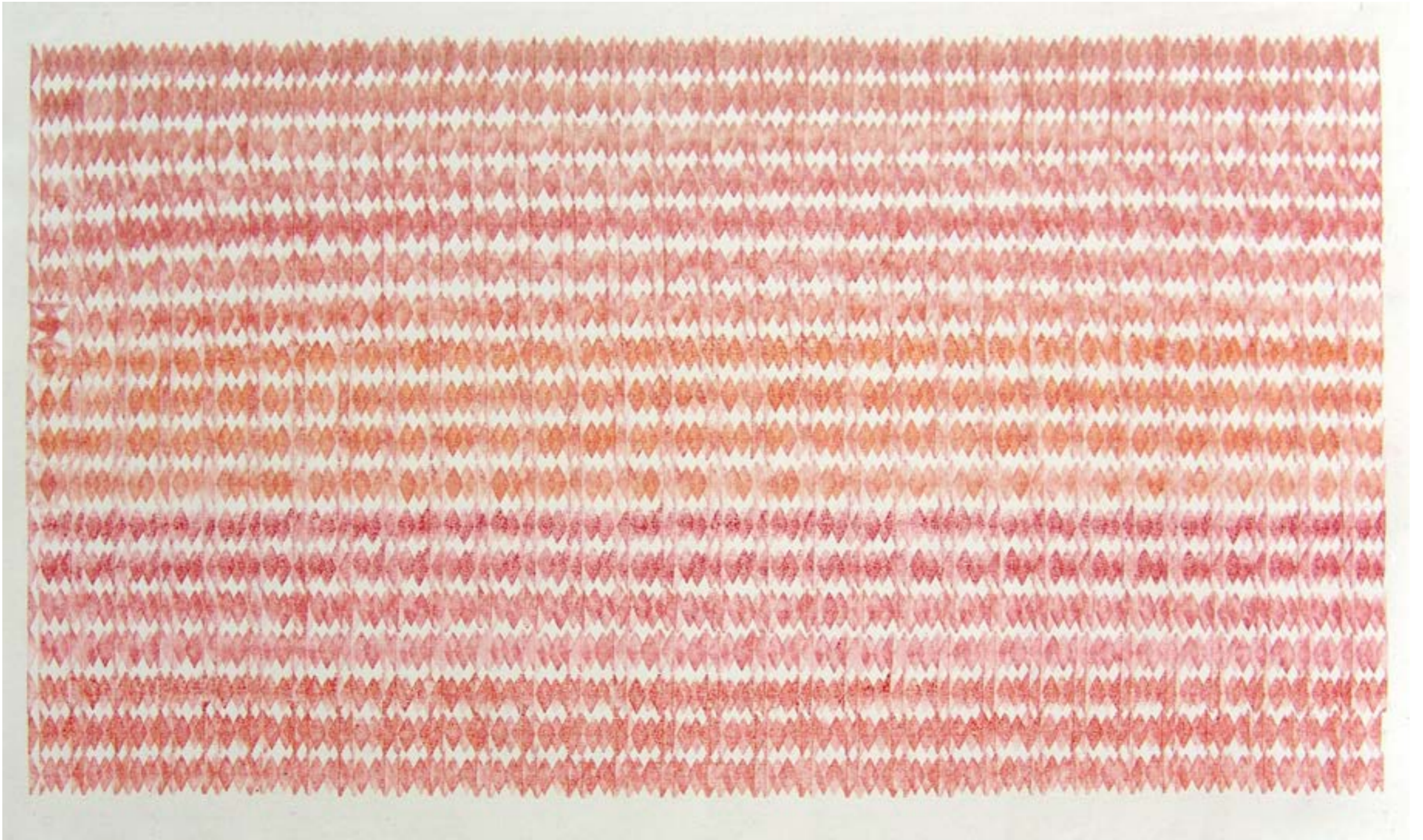
Of this recent body of work she says: 'For this series of work, I used a single, small stamp carved from an eraser and several coloured ink pads to produce the patterned pieces. The repetitive process of inking, periodically re-inking and stamping required patience and concentration. Mishaps could not be erased, and unintentional outcomes from differing stamp pressure and colour changes, as well as alignment variations from momentary lapses in concentration, became integral to the pieces. The finished works prompt thoughts of fabric items in the domestic realm, the sizes and shapes coincidentally resembling those of tea towels and table linen.'

She continues: 'My practice often incorporates laborious systems rooted in women's work and, with these works, the methodical and

often tedious processes employed for the purpose of adornment becomes the focus. Paradoxical states are also considered in these pieces, as they explore ideas of permanence and transience, order and disruption, as well as the mechanical and the hand-made. The resulting works are delicate, yet alluring, as they do not hide the process of their creation.'

Sydney-based Melinda Le Guay (b. 1949) received a Ceramics Certificate in 1970 and a Bachelor of Fine Arts with Honours in 2002 from the National Art School in Sydney. Alongside Le Guay's artistic education, she completed a Horticulture Certificate at Sydney's Ryde School of Horticulture in 1987, which has resulted in her practice often incorporating fragments from the natural world. Le Guay has been collected by corporate, public and private collections in Australia, America, the United Arab Emirates and Switzerland.

Melinda Le Guay is represented by Brenda May Gallery, Sydney



Melinda Le Guay

Al Munro



Often engaging scientific and mathematical data as a starting point, Al Munro uses various and often unlikely materials to reinterpret these codes, formulas and systems into visually interesting artworks, in both sculptural and two-dimensional mediums.

Homage to the Everyday (Indigo) pays tribute to the beauty and significance of the everyday – both in terms of household objects and

vernacular textile practice. These objects and practice speak of repeat encounters, quiet interactions, deep and complex relationships developed over time. The work also references the paintings of Giorgio Morandi whose calm, patient attention to painting small sets of ordinary objects throughout his career demonstrates the possibility of finding infinite interest and beauty in the commonplace. In Munro's

crocheted textiles, the forms speak of the time of the handmade, the repetition of daily routine echoed in the row of stitches, and the soft contours giving quiet voice to the ebb and flow of the everyday.

Having centred her PhD dissertation and body of work on textiles, Munro recently developed a curatorial project titled '...a piece of string...', an exhibition for Brenda May Gallery that used textiles as a point of

departure. Her curatorial statement explained: 'Textiles are ubiquitous... they are our tea towels, our footy socks and our great Aunt's floral curtains. Textiles also mark rites of passage: birthday dresses, wedding gowns, school uniforms. But textiles have also been at the centre of some of the most important concepts maths and science. The word 'line' – one of the most fundamental units of Euclidean geometry – is derived from



Al Munro

the Latin linea or linen, recounting the string used in ancient times to measure parcels of land. And the nautical unit for measuring speed – knots – refers to the knotted rope which was used to calculate how fast a boat was travelling prior to mechanical devices.'

Al Munro was born in 1964 and is based in Canberra. She received her PhD from the Australian National University (ANU) in 2013 and has since undertaken the CAPO residency to Chiang Mai University in Thailand (2013) and travelled to Japan to research traditional Japanese patterning and scientific visualisations on an Australia Council for the Arts residency, exploring the mapping and cataloguing of nature, in Tokyo, Japan (2015). Munro is currently working on an arts/maths fellowship with the Department of Applied Maths, Research School of Physics and Engineering at ANU.

Al Munro is represented by Brenda May Gallery, Sydney

Brian Robinson



Brian Robinson is a multi-disciplinary artist whose practice includes painting, printmaking, sculpture and design. His work combines styles as diverse as graffiti art through to intricate relief carvings and construction sculpture echoing images of Torres Strait cultural motifs, objects and activity.

Dhangal Minaral are words spoken in the traditional Torres Strait dialect of

Kala Lagaw Ya, the language of the Western Islanders. When translated into English it means *Dugong patterns or designs*. This sculptural piece is peppered with a complexity of concepts, dense in symbolism, that reveal the strong use of pattern throughout this work.

The overall composition and form of *Dhangal Minaral* is derived from traditional designs from the Torres

Strait, which is then woven together with contemporary tattooing and scarification motifs, usually tokens of ritual or hierarchical status. This feature highlights the feeding marks and patterns that are left behind by the dugong in the soft silt or mud of the seaweed patches found mainly in the shallower seas in the Western and Top Western parts of the Torres Strait. The traditional practice for hunting this sea animal involved the

construction of a wooden platform called a *Naath* built above their feeding grounds of seaweed. On this structure a hunter would sit and wait with his *Wap*, a hand-held harpoon with an attached coil of rope. Charms were also hung from this platform, which aided in the lulling of the animal.

At night, during high-tide when the dugong would surface for air they



would be harpooned by the hunter. If the dugong was hit this would cause shells on the *Wap* to rattle and the feathers that decorated it to fan forward. When the animal tried to escape, the attached rope, which had a special incantation put on it, would begin to uncoil. Once the *Dhangal* has weakened its tail was tied and the animal would be slowly dragged ashore.

The uniformity and mirrored symmetry contained within this work are classic characteristics of Melanesian artistic creations skilfully

crafted by the diverse Islander population and cultures that reside throughout this region of Oceania, creations that were generally used in religious ceremonies or social rituals. The contemporary art produced from these areas encompass traditional styles, symbols, and materials, but now imagined in a diversity of contemporary forms, revealing the complexity of geographic, cultural and individual interaction and history.

The lavish display of lace patterning, which acts like a surface skin

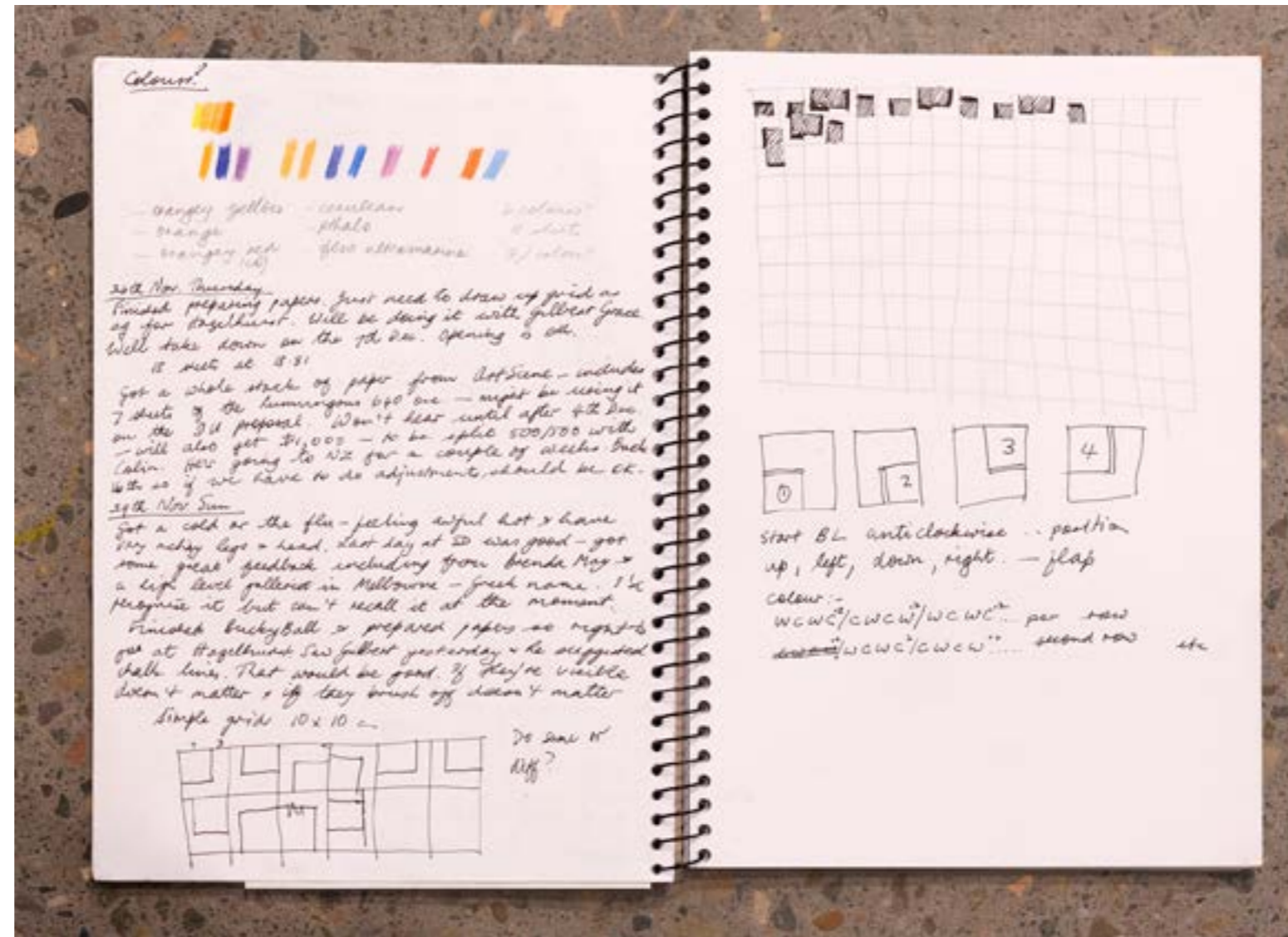
embellishing the exterior of this work has a double-edged meaning reflecting both Mother Nature and the caring compassion of a females' touch but also the intricate carving which has become the trademark of Torres Strait printmaking, the skilfully refined linocuts that shimmer with traditional marks and designs reminiscent of a seafaring culture with connections to both the land, the sea and the sky.

Brian Robinson (b. 1973) grew up in the Torres Strait Islands and currently

lives and works in Cairns. He has exhibited extensively in Australia and overseas. Recent exhibitions include *Tarnanthi*, Art Gallery of South Australia (2015), and *Saltwater Country*, Gold Coast City Gallery (touring nationally and internationally from 2015). In 2013 Robinson received the WA Indigenous Art Award. He is represented in numerous public collections including the National Gallery of Australia and The Kluge-Ruhe Aboriginal Art Collection, Virginia, USA.

Brian Robinson

Liz Shreeve



Liz Shreeve's work is concerned with colour and light. For her, it is an attempt to capture and magnify the small moments when something catches your eye and fills you with delight. She works with numbers and sequences within the framework of a grid to create patterns. Single units like a flap or curl of paper arranged in simple sequences can generate complex and beautiful forms that satisfy some innate need for order.

Often the undersides of the flaps or curls of paper are hand-painted with watercolour or ink to create luminous reflections and subtle shifts in harmonious colour.

The works are incredibly laborious, with the paper hand cut, painted and then curled or folded before being arranged in a geometric pattern on a flat or three-dimensional surface. The resulting patterns, which are generated from mathematical or

scientific formulas are simultaneously dynamic and mesmerising.

Gather, a site-specific wall installation composed of more than 700 individual pieces of paper, can be read in two ways; a breaking down of the grid to disorder or a gathering in of the units to create order. It can even be read as a model for the formation of crystals from a solution as it evaporates.

The pattern on *Buckyball* is generated by the underlying structure; a truncated icosahedron which consists of interlocking hexagons and pentagons like a soccer ball. This is also the structure of the first nanoparticle to be discovered; a molecule of 60 carbon atoms called a buckminster fullerene. The name is a reference to Buckminster Fuller as C60 resembles his trademark geodesic domes. In *Buckyball* the

identical curls of paper follow the form to automatically produce the flower and star designs.

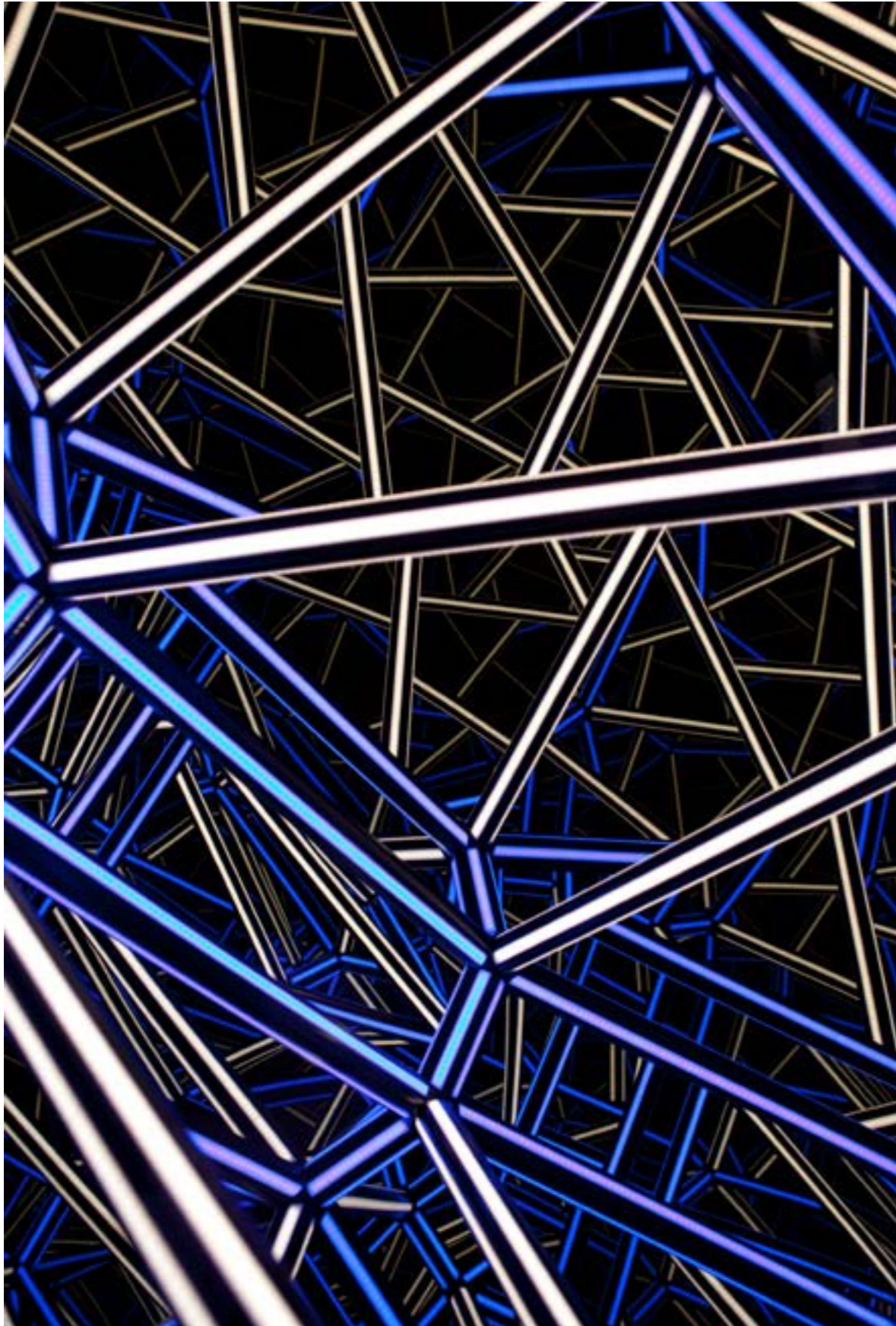
Shreeve says of these works: 'Patterns are like puzzles; too simple and there is no challenge, too complex and we get frustrated. In my practice the small variations from the hand-made nature of the work disrupt the perfection of the pattern and the addition of colour increases the complexity.'

Liz Shreeve is a Sydney based artist with a background in science. Born in United Kingdom she later moved to Sydney where she completed a Bachelor of Science (Honours) at the University of New South Wales in 1972. After a long career as a science teacher she completed a Bachelor of Fine Arts (Honours) at the National Art School in 2005. Recognised as an artist working in paper, Shreeve has been a finalist in major works on paper prizes including the Hazelhurst Art on Paper Award (2011, 2013, 2015), Hutchins Prize (2011, 2013) and the Mornington Peninsula National Prize (2012, 2014). She featured in Radio National's *The Story of Paper* (2013) and in the publication *Paper Play* (2014, Sandu Publishing). Shreeve has exhibited widely in Australia and overseas including Miami, Grenoble, Paris and Vienna. Her work is featured in corporate and private collections in Australia, Indonesia, USA and France.

[Hear Liz Shreeve talk about her work in *Patternation*](#)



Liz Shreeve



Jason Sims

Jason Sims' practice embodies a fresh perspective on light-based, multi-media artworks. Captivating audiences with his mesmerising light boxes and installations, Sims' bold geometric sculptures that combine light, mirror and space to create playful optical illusions with repeated forms and patterns of seemingly infinite voids and labyrinths of space that can be viewed from multiple perspectives yet only fully reveal themselves on close examination.

Sims says: 'Using light, mirror and space I create simple illusions that defy our notions of physical possibility. Over the last few years these have evolved from single piece to multiple piece wall works in which two or more parts interact, and freestanding forms that reflect space in a more unpredictable fashion. These works create seemingly infinite voids and labyrinths of space that can be viewed from multiple perspectives yet only fully reveal themselves on close examination.'

He continues: 'I endeavour to create immersive work with meditative and experiential qualities. I particularly enjoy working with illusion for its ability to evoke the sublime and its

power to question our understanding of the world around us. By playing with perception, I emphasize the fluidity of our constructed worlds. Exploring the boundaries between reality and illusion, I seek to challenge viewer perception and invite contemplation.'

Based in Adelaide Sims (b. 1981) graduated with a Bachelor of Visual Arts (Honours) from the University of South Australia in 2006 and has since exhibited across Australia as well as in Hong Kong, the UK and the USA. He recently held a solo exhibition at the Art Gallery of South Australia as part of the 2015 South Australian Living Artists Festival (SALA) during which he was awarded the Advertiser Contemporary Art Award. His work is held in major public and private collections, including the Art Gallery of Western Australia.

Jason Sims is represented by Mars Gallery, Melbourne and Madison Gallery, La Jolla USA.

www.jasonsims.com.au

Hear Jason Sims talk about his work in *Patternation*



Jason Sims

Djirrirra Wungungmurra



Djirrirra Wungungmurra's exceptional works in ochre on bark combine fine and precise incisions with intricate fields of *rarrk* (cross-hatching) to create shimmering geometric pattern. The sacred diamond design generally refers to the waters around the artist's home at Gangan called Gulutji where the initial activities of Barama the great Ancestral Being for the Yirritja moiety took place. *Buyku* (fish trap) paintings bisect these diamonds which show the structure of the fish trap made during *Mirrawarr* (early Dry Season) with *Rangan* (paperbark) and wooden stakes.

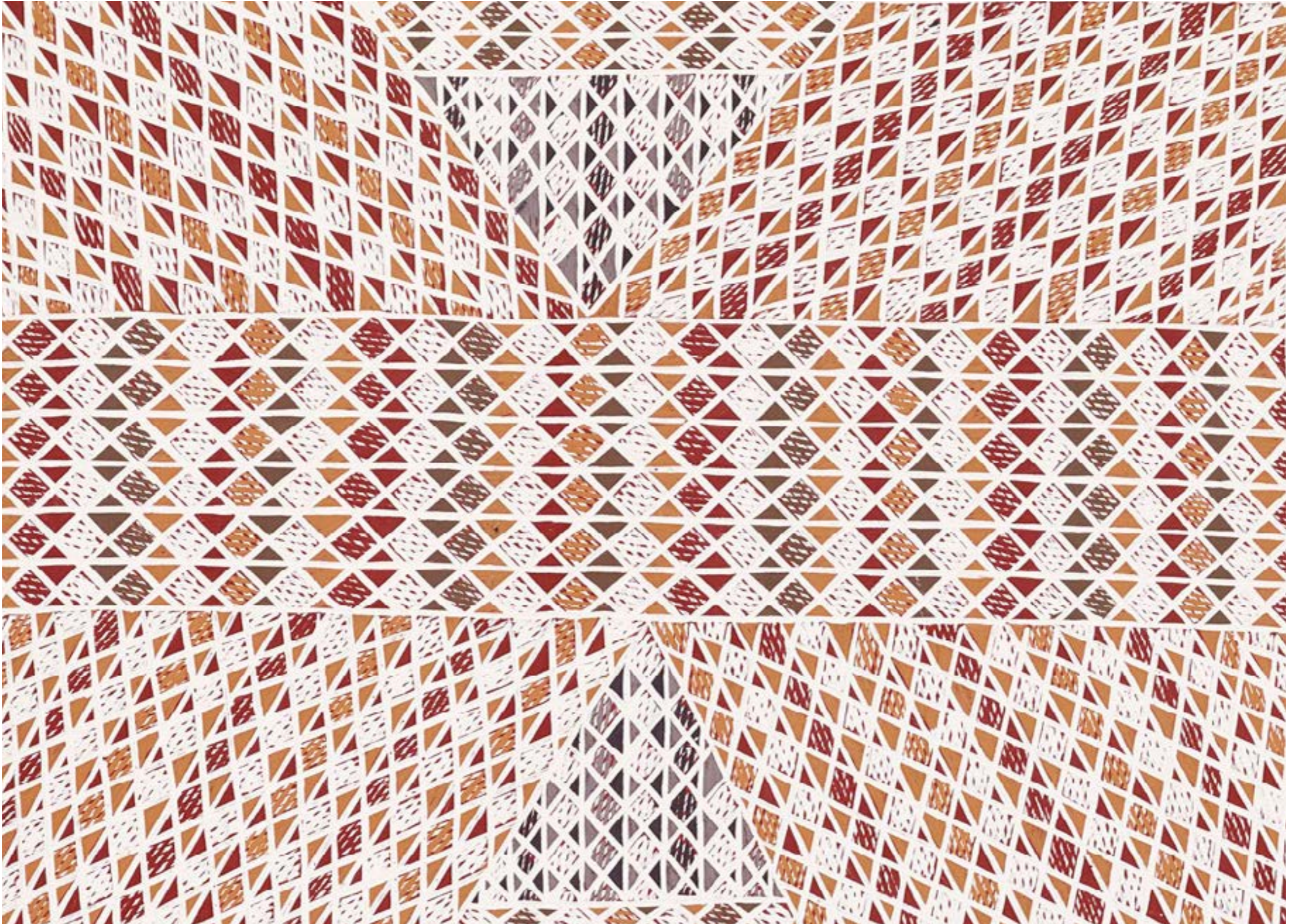
Paintings of this nature have multiple layers of metaphor and meaning which give lessons about the connections between an individual and specific pieces of country (both land and sea), as well as the connections between various clans, but also explaining the forces that act upon and within the environment and the mechanics of a spirit's path through existence. The knowledge referred to by this imagery deepens in complexity and secrecy as a person progresses through a life-long learning process.

A sacred expanse of water behind the Gangan outstation where this work was produced is referred to as Gulutji. The initial activities of Barama the great Ancestral Being for the Yirritja moiety took place here. Travelling from the seaside at Blue Mud Bay he emerged from the waters of Gulutji. Council was held with 'Disciple' Ancestors and Yirritja Law was 'written'. From this place the Yirritja (the Yirritja moiety together with the Dhuwa moiety forms a duality system that keeps all past, present and future life in balance) nation spread as it traversed its country establishing clan estates and governing policy including language, ceremonial ritual and *miny'tji* (signature of sacred design of event and place – this word describes the patterns employed in this work).

Djirrirra Wungungmurra (b. 1968) is a Dhalwangu artist who lives at Gangan, near Yirrkala in north-east Arnhem Land in the Northern Territory. Wungungmurra won the Bark Painting Award at the National Aboriginal and Torres Strait Islander Art Awards in 2012 and the Togart NT Contemporary Award in 2008. Significant exhibitions

include *Cross Currents* at the Museum of Contemporary Art, Sydney (2007) and the 17th Biennale of Sydney (2010). Wungungmurra comes from a renowned artistic family. Her father, Yangarriny Wungungmurra (who won the Overall NATSIA Award in 1996) and brother Nawurapu Wunugnmurra (won New Media at NATSIAA in 2010), are known for their epic bark paintings depicting major Dhalwangu narratives and have taught Wungungmurra the exceptional skills that distinguish her artworks. Wungungmurra is represented in public, corporate and private collections including the National Gallery of Australia and the state galleries of New South Wales, Queensland and Victoria.

Text courtesy of Buku-Larrnggay Mulka Arts Centre and Annandale Galleries



Djirrirra Wungungmarra

Patterns for waiting – Melinda Reid

Pattern is often spoken of in terms of movement or activity: routines, rhythms, grooves. When made visual, patterns usually appear as collections of shapes or tones that create momentum through repetition. *Patternation* is dominated by op art, decorative symmetries, patterns of identity, and geometric compositions that stir the eye and sometimes the body.

In an alcove of the exhibition sits Natalya Hughes's installation, *Panic Room* (2015), an unconventional waiting room that provides an immersive encounter with affective patterns. From floor to ceiling, Hughes has decorated her waiting room with linear trails, triangles, and bright colours. Like many of Hughes's previous works, *Panic Room* reinvigorates traditions of decoration by inserting abject or affective references. The mini waiting room's vibrant and layered patterns almost hum with restless energy. Hughes's recurring triangular motifs and delicate handiwork sends my eyes darting around the room, trying to process the overload of patterns and careful repetitions.

By contrast, conventional waiting rooms often cultivate patternless interiors. Doctor's waiting rooms – among other spaces in which we wait, such as airports, banks, or the RTA – are often decorated blandly, in a manner that evacuates excitement much sooner than it is activated. Given that these are usually places that induce anxiety, frustration, or excitement, it is strange that the primary affect tapped into aesthetically – if any – is often boredom. I wonder if this aesthetic is chosen purposely. Is the absence of pattern meant to bring stillness to my mind? Perhaps the aim is to calm the nerves of waiting groups? Or is the goal to bore them into docility?

When did bland become so zen? Waiting spaces decorated with snoozey seascapes and pastel nothings can be offensively inoffensive. Sometimes being visually yelled at can be so much more comforting than feeling nothing.

Departing dramatically from conventional waiting room design, Hughes allows the emotions of those who wait to leap into her wallpaper, carpet, and furniture. Buzzing with

anxiety and activity, her intensely patterned installation reflects the impatience that can build inside a waiting room. Patterns that might escalate tension, rather than diminish it, are loaded into the room. Panic even leaks into the finely patterned upholstery as well as the twists of her latex sculpture. A pot plant sits next to the chair taking in this interior, the shapes of the leaves almost humorously blending in with Hughes's angular décor.

I would prefer to wait in this room. Intense patterns can develop pathways, both visually and mentally; one thing follows another, then another, then another. Compulsive repetition can be arresting, even galvanising. Snowballing from one thoughtful place to another, pattern can invite critical thinking and imaginative plotting.

For psychoanalyst Jacques Lacan, repetition was a means of moving psychologically through difficult experiences.¹ By returning to details and pieces of troubling memories, they can be attended to, understood slowly, and eventually coped with. The urge to repeat can be, among other things, a resiliency mechanism.

Hughes's installation, much like the work of her contemporaries featured in *Patternation*, has used pattern to create an energising space.

Instead of reducing anxiety or feelings of unease, her waiting room plays upon them. Much like an Edvard Munch painting in which the emotions of his subjects bleed into their surroundings, Hughes's room seems to vibrate with the affects of waiting.

References

Lacan, Jacques. *Écrits*. Trans. Bruce Fink. New York and London: W. W. Norton & Company. 2006.

¹ See Jaques Lacan's *Écrits* (2006).

Science, a personal journey of patterns – Helen Maynard-Casely

Our human brains are designed to seek order in the most unlikely of places. From finding 'clouds that look like things' to falling for optical illusions – we are programmed to search for order within chaos. For some, like me as a scientist, searching out patterns takes up great parts of my day. I'm forever in pursuit of that neat puzzle-solution in my data that might help answer a question I've been toiling with.

For me it started when I was very young. One of the treats of my childhood was visiting the Natural History museum in London. We would set out on the tube from my grandparents, a journey of 45 stops on the old district line trains. I can still hear the 'clacky-clack' as the old carriages weaved their way through East London, but most of all I remember the seats. These were covered in a loud orange-and-black 70's inspired pattern. I would stare at it for hours and see if I could work out how it repeated, what was the smallest repeat of the pattern? Little did I know that, as a seven year old, I was building the skills that I was to use later in my scientific life.

I'm part of a tribe of scientists known as crystallographers, and for us patterns form both our data and our results. Crystallographers are perhaps not the most well-known group of scientists. The title has many people wondering if we are, in fact, professors at Hogwarts. But we are real, and you will find us in labs up and down the country, measuring ripples of light and fitting arrangements of atoms to them.

When you throw two stones into a pond, the ripples the form on the water from both of them interact, making some paths that are stronger and some that are weaker. A similar effect happens when you shine certain wavelengths of light (x-rays, neutrons and electrons) through materials. These particular forms of light interact because their wavelengths are about the same as the spacing between the very atoms that build everything around us.

We can then measure the results of ripples of this light through materials. This takes the form of a pattern, of spot or of lines. But then the real 'magic' is that we can work from the positions and intensities of these spots and lines to find where each individual atoms is sitting in the

material we've studied. Often the aim is to find the simplest unit of atoms, which will repeat indefinitely, that build your material – just the aim I had sitting on the London tube all those years ago.

So doing this we distil patterns to their simplest form, and find the atomic arrangement that fits. Through the years there have been some remarkable achievements through interpreting these patterns of light, from the first steps over one hundred years ago. It is because of these patterns that we know why diamond is the hard and graphite is soft, even though they are made of the same simple carbon atom. We know how DNA knits itself together and encodes the information of life and how vitamins keep our bodies in check. From these patterns we have design materials that are stronger and lighter, literally enabling us to reach the moon.

So look hard at the patterns in the world, you never know what they could be telling you.

Helen Maynard-Casely is a planetary scientist based at the Bragg Institute, ANSTO, where she investigates materials relevant to the surface of the icy moons, Europa and Titan. Her journey to exploring these icy moons began with her degree in Planetary Sciences from University College London, and was followed by her PhD in high-pressure physics at the University of Edinburgh. Moving to Australia first to undertake a post-doctoral position at the Australian Synchrotron, she moved to the Bragg Institute in 2013 to work on the High Intensity Powder Diffractometer (known as WOMBAT). When not working on WOMBAT, Helen also promotes science to as wide an audience as possible, with skills in this area honed whilst working as the Christmas Lecturer's researcher for the Royal Institution of Great Britain. She currently writes 'The shores of Titan' column for The Conversation.

List of works

John Aslanidis

Sonic Network

2014

oil and acrylic on canvas
Courtesy of the artist and
Gallery 9, Sydney

Cathy Blanchflower

ξξξ

2015

oil on canvas

Archz

2015

oil on canvas

Archz II

2015

oil on canvas
Courtesy of the artist and
Annandale Galleries, Sydney

Gary Carsley

Indira

2015

hand-cut wallpaper
Courtesy of the artist

Mark Booth

tikrit (75.90-90°)

2015

PVC pipe, vinyl wrap, steel
screws, steel, polyurethane

25.150-88°(1)

2014

PVC pipe, nylon screws, low
sheen acrylic paint, stainless
steel table

25.150-88°(3)

2014

PVC pipe, nylon screws, low
sheen acrylic paint, stainless
steel table

white x3 (13-18.100Æ)

2014

U-PVC pipe, flat acrylic paint,
vinyl wrap
Courtesy of the artist

Helen Eager

Astor Place

2015

oil on linen

Astor Place

2015

Site-specific installation
Courtesy of the artist and
Utopia Art, Sydney)

Sophia Egarchos

Point of No Return

2015

acrylic on custom wood panels
Courtesy of the artist

Benjamin Forster

Idiot Box

2015

microprocessor and custom
electronics
Courtesy of the artist

Heath Franco

FUN HOUSE

2010

multi-channel video
installation, high definition
digital video, multi-channel
sound
Courtesy of the artist and
Galerie pompom, Sydney

Rochelle Haley

Spin / Curve

2015

performance to two-channel
video and installation
Courtesy of the artist and
Galerie pompom, Sydney

Natalya Hughes

Panic Room

2015

installation with custom
wallpaper, acrylic on canvas,
acrylic on marine ply, giclée
print on canvas, inkjet photo
print on Hahnemule paper,

custom fabric upholstered chair,
fake plant
Courtesy of the artist and Milani
Gallery, Sydney

Eveline Kotai

Changing Lines

2015

mixed media stitched collages
Courtesy of the artist, Conny
Dietzschold, Sydney and the
WA Art Collective

Melinda Le Guay

Black

2012

ink and gesso on calico

Blue

2012

ink and gesso on calico

Blue black

2012

ink and gesso on calico

Blue green

2012

ink and gesso on calico

Orange

2012

ink and gesso on calico
Courtesy of the artist and
Brenda May Gallery, Sydney

Al Munro

*Homage to the Everyday
(Indigo)*

2015

yarn
Courtesy of the artist and
Brenda May Gallery, Sydney

Brian Robinson

Dhanga minaral

2014

mixed media
Courtesy of the artist and
Mossenson Galleries, Perth

Liz Shreeve

Gather 2

2015

Watercolour on cut and folded
paper

Buckyball

2015

Watercolour and torn and
curled paper on constructed
paper form
Courtesy of the artist and Stella
Downer Fine Art, Sydney

Jason Sims

Diametric

2015

wood, reflective glass, mirror,
stainless steel, MDF and LED
lighting
Courtesy of the artist and MARS
Gallery, Melbourne

Djirrirra Wunungmurra

Buyku

2015

natural earth pigments on
incised bark
Private collection

Buyku

2015

natural earth pigments on
incised bark
Private collection

Buyku

2015

natural earth pigments on
incised bark

Buyku

2015

natural earth pigments on
incised bark
Courtesy of the artist and
Annandale Galleries, Sydney

Acknowledgements

Patternation

12 December–7 February 2016

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Patternation: In conversation with the artists and curator can be viewed at https://www.youtube.com/watch?v=Xwj3EIGe_U

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