



LINES OF INQUIRY

SABRINA BAKER / CHRISTOPHER BURTON / DAN LORRIMER / ANNA MADELEINE / NICOLA McCLELLAND / PHOEBE PORTER / HANNAH QUINLIVAN

LINES OF INQUIRY

Line is one of the most basic formal elements of drawing, art and design. An *inquiry* is a formal investigation. The artists included in *Lines of Inquiry* - ANCA Studio Artists Dan Lorrimer, Anna Madeleine, Nicola McClelland, and Phoebe Porter, as well as Canberra-based artists Sabrina Baker, Christopher Burton and Hannah Quinlivan - investigate line itself, and through line give form to ideas spanning the micro and personal to the socio-cultural and geographical. In bringing these works together, I have aimed to highlight the particular and in-depth investigations that each of the seven artists have developed, and to draw links between their formal and conceptual concerns.

Both hard line, in the works of Dan Lorrimer and Phoebe Porter, and organic line, in the works of Anna Madeleine and Hannah Quinlivan, are evident. However, there is also a middle ground, where the linear mark-making of Christopher Burton becomes nebulous between the hard edges of its prescribed limits, and the precise lines cut along longitude or latitude in Nicola McClelland's works and Sabrina Baker's linear representation of fixed time periods become organic through the process of twisting or coiling the yielding paper or rope. In all of these works, the artist's use of line is perfectly suited: both conceptually prescient, and executed with refinement.

The works in this show each explore conceptual points of tension between the natural and the socio-cultural. Hannah Quinlivan's *Counter-Weight* explores the disruption of natural rhythms and landscapes, asking where humanity's place is in the new order, while looming above, suspended. *May-December* by Sabrina Baker visually maps eight months of data representing the artist's conversations over each month, her interactions changing with the rhythms of seasons and life. Nicola McClelland in her *Aberrare* series unravels the world as we know it, slicing down maps' lines of latitude/longitude, and turning them inside out so that we lose all orientation. Anna Madeleine also interrogates the map, overlaying large swathes of Australian land and sea with tactile embroidered *Scribbly Gum* 'insect maps'. Dan Lorrimer also uses scale to great effect, enlarging micro crystalline structures into linear minimalist steel forms. Phoebe Porter turns drafting lines and architectural details into sculptural necklaces, presenting new possibilities for these lines' relationship to both architectural space and the body. Christopher Burton also draws on architecture, using line density and weight to create deep, abstract spaces where the artist's hand and the human scale are paramount. In the following pages, I will delve deeper into the tensions presented by these seven artists' lines of inquiry.

Annika Harding, Curator, *Lines of Inquiry*, and ANCA Gallery Manager, 2016

Image on previous page: Hannah Quinlivan, *Counter-weight (detail)*, 2016, acrylic and Japanese ink on Belgian linen, 186 x 1311cm

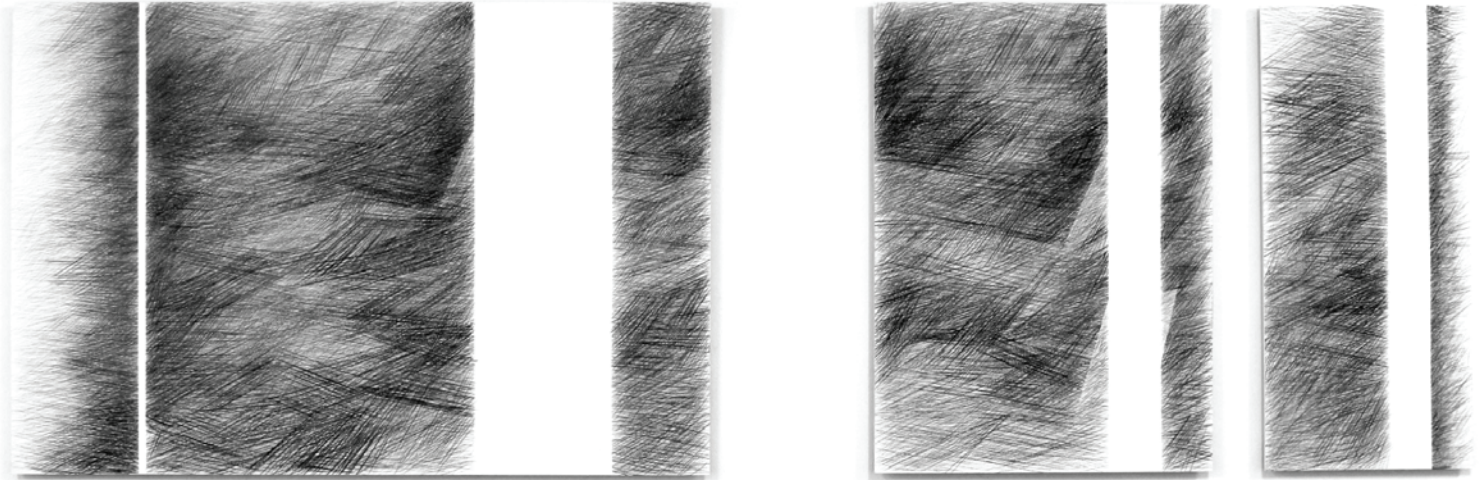
DAN LORRIMER

Splinter Array 2 is part of a new series of work in which Dan Lorrimer has investigated the intricate structures of micro crystalline forms, and how they fracture and shift in response to environmental forces and movement. This fragile, micro form, which can be observed in minerals and ice, is scaled up in Lorrimer's sculptures and becomes abstracted and impervious, meticulously constructed in stainless steel. Each linear crystalline 'splinter' relates to its neighbours, separating, bending, and breaking apart.

Dan Lorrimer is an ANCA Studio Artist.
www.danlorrimer.com

Image: Dan Lorrimer, *Splinter Array 2*, 2016, acid washed stainless steel, 75cm x 120cm x 25cm





CHRISTOPHER BURTON

In Christopher Burton's pencil on board work *Interruption*, line density and weight create a deep, immersive sense of space, drawing on Burton's exploration of architectural spaces. Columns made up of angled, hand-drawn pencil lines are interrupted by blank negative spaces and gaps between the three boards. The haphazard angled lines weave together to create an abstract and shifting depth, with many implied vanishing points. They draw the viewer in but also propel them along, from edge to edge, and between the panels and walls in the architectural context of the gallery space. On the edges of the outside panels the density of the lines decreases, suggesting entry and exit points for the viewer as they move along and through these varying spaces. While en masse the lines in *Interruption* appear uniform and precise, the hand of the artist is revealed in each individual mark. Christopher Burton is a Canberra-based emerging artist.

Image: Christopher Burton, *Interruption*, 2016, pencil on board, 122cm x 345cm

SABRINA BAKER

Sabrina Baker's *May-December* (2015) works present an unusual data set of the artist's own incessant communications. Baker collected data of her conversations over six months, and visually represents this data through rope and coloured wool. In a linear fashion the rope represents time, and the coloured wool wrapped around the rope corresponds to who the conversation occurred with (colour) and how long they conversed for over the month (length of line wrapped in each colour of wool). Patterns emerge, revealing the artist's networks and how they change over time. Some of this variation is accounted for by seasonal changes, which have a large impact on social and recreational activities in Canberra, but Baker (an artist, curator and Gallery Manager) also observed that different projects and working rhythms impacted on the data.

www.sabrinabaker.com.au

Image: Sabrina Baker, *May-December*, 2015, wool and rope, dimensions variable (photo: Louise Baker)





HANNAH QUINLIVAN

Hannah Quinlivan's *Counter-Weight* is a massive six-panel installation, covered with chaotic lines layered over a shifting grey ground. It explores the disruption of natural rhythms within the landscapes of our time. Days and seasons, landscapes and individuals all follow natural rhythms which are compromised by humans' impact on our environment. Quinlivan asks: "*Where is the human figure in an age of disrupted systems? What is this strange beast that dwarfs us, the anonymous landscapes of the Anthropocene?*" This installation's relationship to the figure is apparent- the movement and presence of Quinlivan's body is apparent in the length and breadth of her fluid white lines, and the viewer is dwarfed by the six panels, four of which are looming overhead like an ominous sky.

www.hannahquinlivan.com.au

Image: Hannah Quinlivan, *Counter-weight*, 2016, acrylic and Japanese ink on Belgian linen, 186cm x 13m

ANNA MADELEINE

Anna Madeleine uses line extensively in her practice, which explores time, mapping and contemporary culture. In her *Scribbly Gum* series, she contrasts the macro, human perspective of the map, with the small-scale 'maps' created by insects in the bark of scribbly gum trees. The maps in these works all feature grand swathes of Australia and its coastal waters, from the Nullarbor in Western Australia to the Great Barrier Reef off the coast of Queensland. The geographical perspective of Australia imposed by colonial explorers and Western logic is super-imposed by the routes and patterns created by a tiny native insect, embroidered in tactile thread and wire.

Anna Madeleine is an ANCA Studio Artist.
www.annamadeleine.com

Image: Anna Madeleine, *Scribbly Gum* series, 2015, wire and thread on maps, nine works each 38.5cm x 50.5cm; Installation view, Mils Gallery Sydney





NICOLA McCLELLAND

In Nicola McClelland's *Aberrare* series lines are cut across latitudes or longitudes, slicing through borders and boundaries and unravelling the map's two-dimensional representation of the world. Turned inside out and twisted into three-dimensional forms, McClelland highlights the contingency of our sense of the world, and how it can be affected by migration, displacement or transience. Like these experiences, the resulting forms are hard to pin down, recalling many different forms, both natural and man-made.

Nicola McClelland is an ANCA Studio Artist.
www.nicolamcclelland.com

Image: Nicola McClelland, *Aberrare* series, 2016, maps and thread, dimensions variable
Nicola would like to thank Phoebe Porter and Amarie Bergman for their installation advice and assistance.

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ANCA Gallery

14-25 September 2016

Open 12-5pm Wednesday - Sunday | 1 Rosevear Place Dickson ACT | www.anca.net.au

ANCA Gallery is supported by the ACT Government through artsACT Program Funding.

ANCA is kindly supported by Bentspoke Brewing Co. for its ANCA-led exhibitions and Open Day.

Dan Lorrimer and Hannah Quinlivan are represented by Flinders Lane Gallery, Melbourne.

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