

---

## Marieke Dench

### “Comparable Consequences”

21.05.2021 – 26.06.2021

---

A Fine Arts graduate from VCA, Marieke Dench has successfully maintained a recognised arts practice exhibiting for almost 25 years.

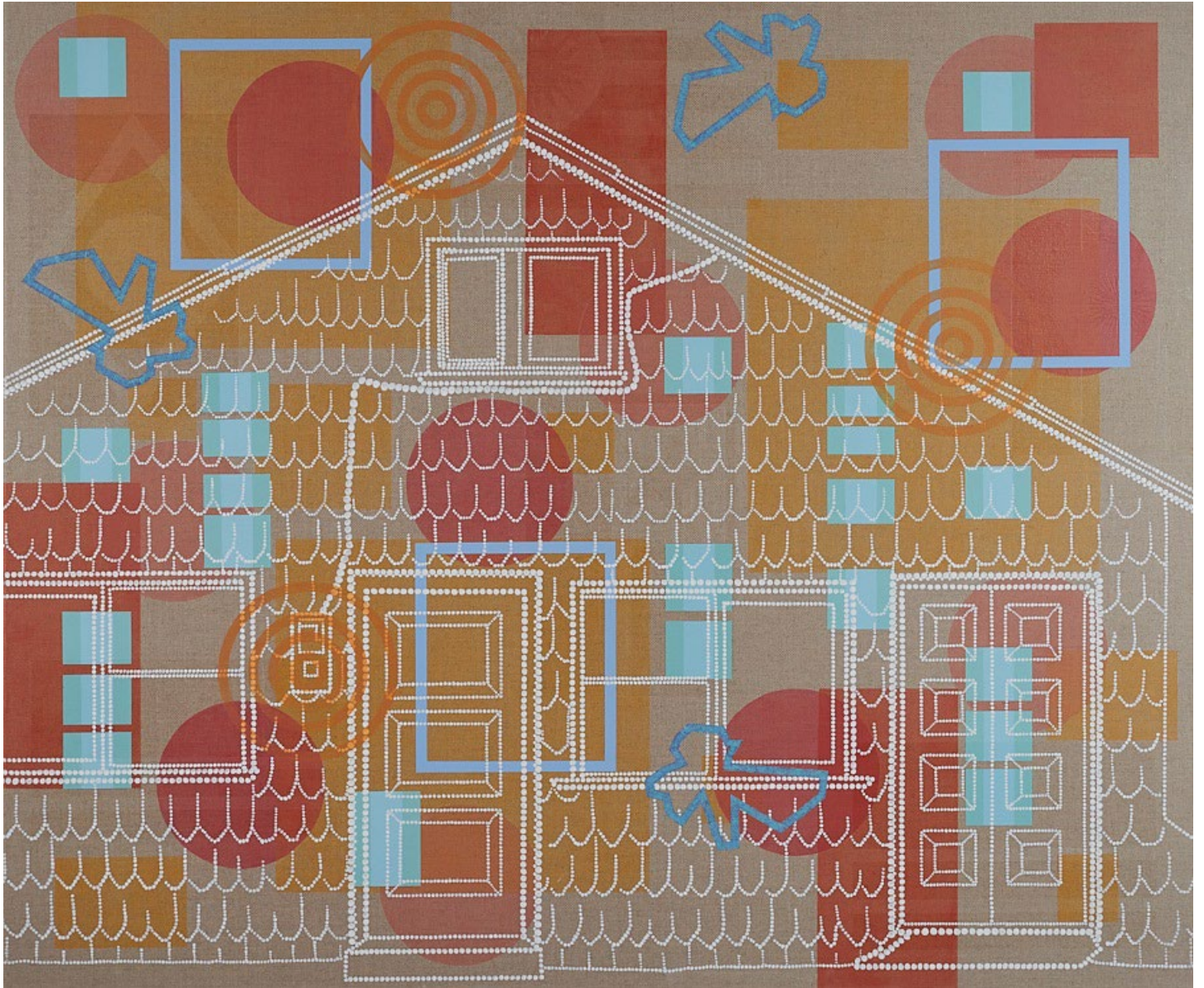
Dench's breadth of practice is vast and combines strong conceptual interests with a deft hand often creating a sculptural and inquisitive approach to picture, object making and architectural projects.

She has received a prestigious Collie Trust Scholarship, won a number of awards including the Silk Cut Award, Shell Fremantle Non-Acquisitive Print Award, the St Kevin's Art prize and has been commissioned to produce a number of extensive artworks in the private sector. Her work is held in numerous public and private collections.

---

Marieke would like to thank the following people for their assistance with this exhibition  
Peter Lamont, Kaz Edwards, Mark Chapman and Damian Smith

---



1. "Comparable Consequence Region Eight"

Synthetic polymer on linen,  
100 x 120cm.

\$3200



Chapman & Bailey Gallery  
350 Johnston Street,  
Abbotsford, VIC, 3067

T +61 3 9415 8666  
gallery@chapmanbailey.com.au  
www.chapmanbailey.com.au



---

## 2. "Comparable Consequence Region Six"

Synthetic polymer on linen,  
120 x 100cm.

\$3200



Chapman & Bailey Gallery  
350 Johnston Street,  
Abbotsford, VIC, 3067

T +61 3 9415 8666  
gallery@chapmanbailey.com.au  
www.chapmanbailey.com.au



**3. "Comparable Consequence Region  
Seven and Five"**

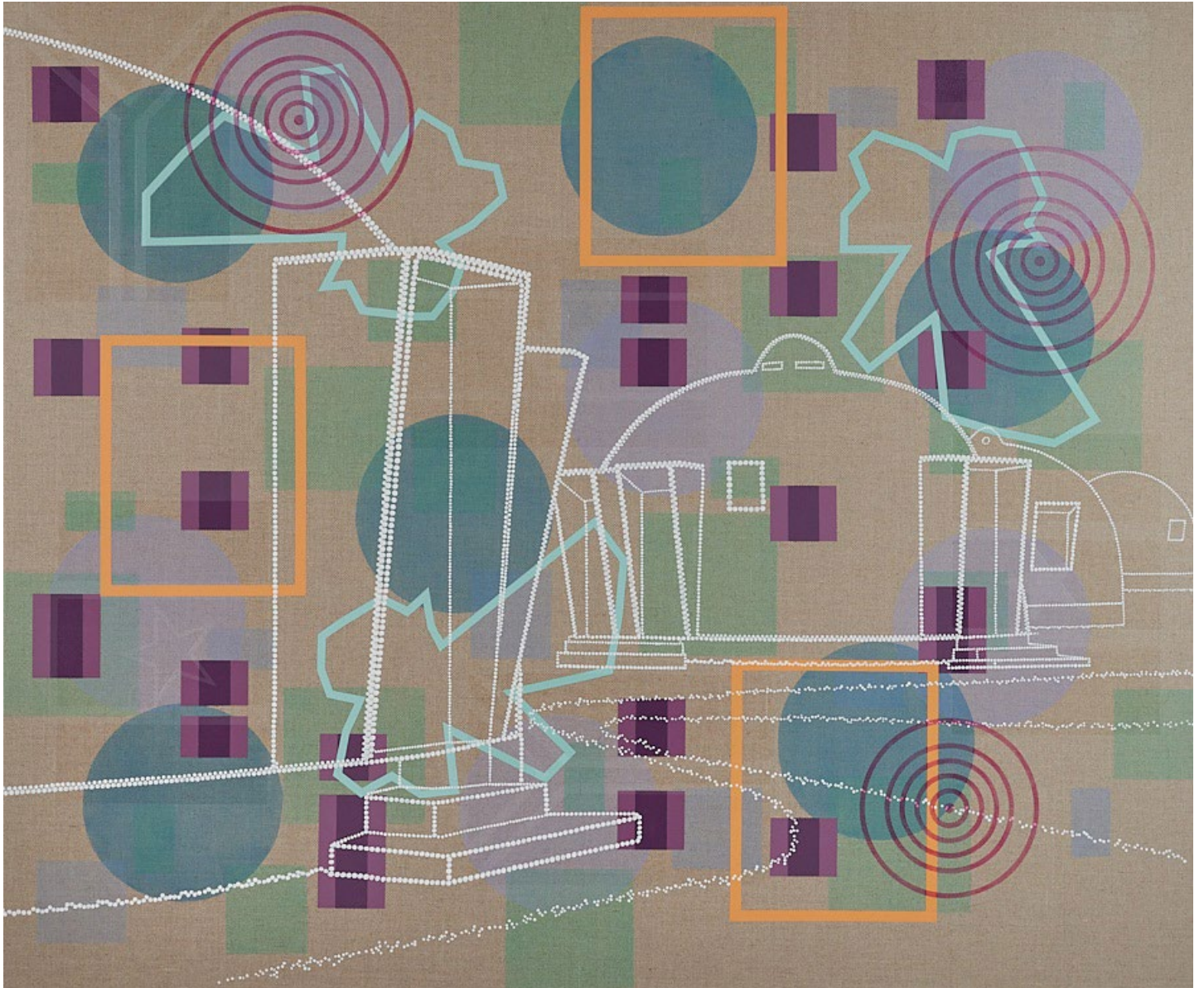
Synthetic polymer on linen,  
120 x 100cm.

\$3200



Chapman & Bailey Gallery  
350 Johnston Street,  
Abbotsford, VIC, 3067

T +61 3 9415 8666  
gallery@chapmanbailey.com.au  
www.chapmanbailey.com.au



---

#### 4. "Comparable Consequence Region One"

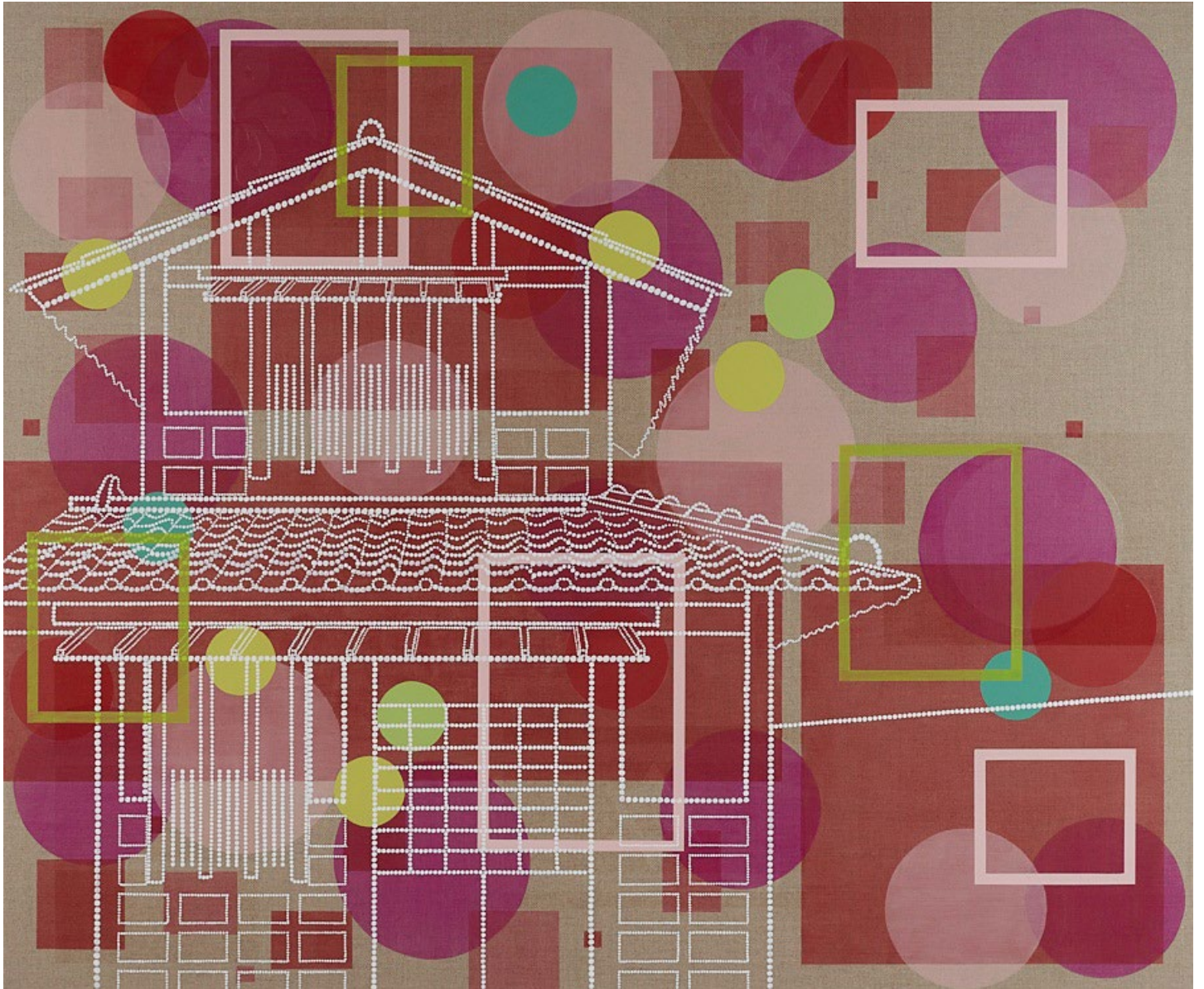
Synthetic polymer on linen,  
100 x 120cm.

SOLD



Chapman & Bailey Gallery  
350 Johnston Street,  
Abbotsford, VIC, 3067

T +61 3 9415 8666  
gallery@chapmanbailey.com.au  
www.chapmanbailey.com.au



---

5. "Comparable Consequence Region Two"

Synthetic polymer on linen,  
100 x 120cm.

SOLD



Chapman & Bailey Gallery  
350 Johnston Street,  
Abbotsford, VIC, 3067

T +61 3 9415 8666  
gallery@chapmanbailey.com.au  
www.chapmanbailey.com.au



6. "Comparable Consequence Region Seven"

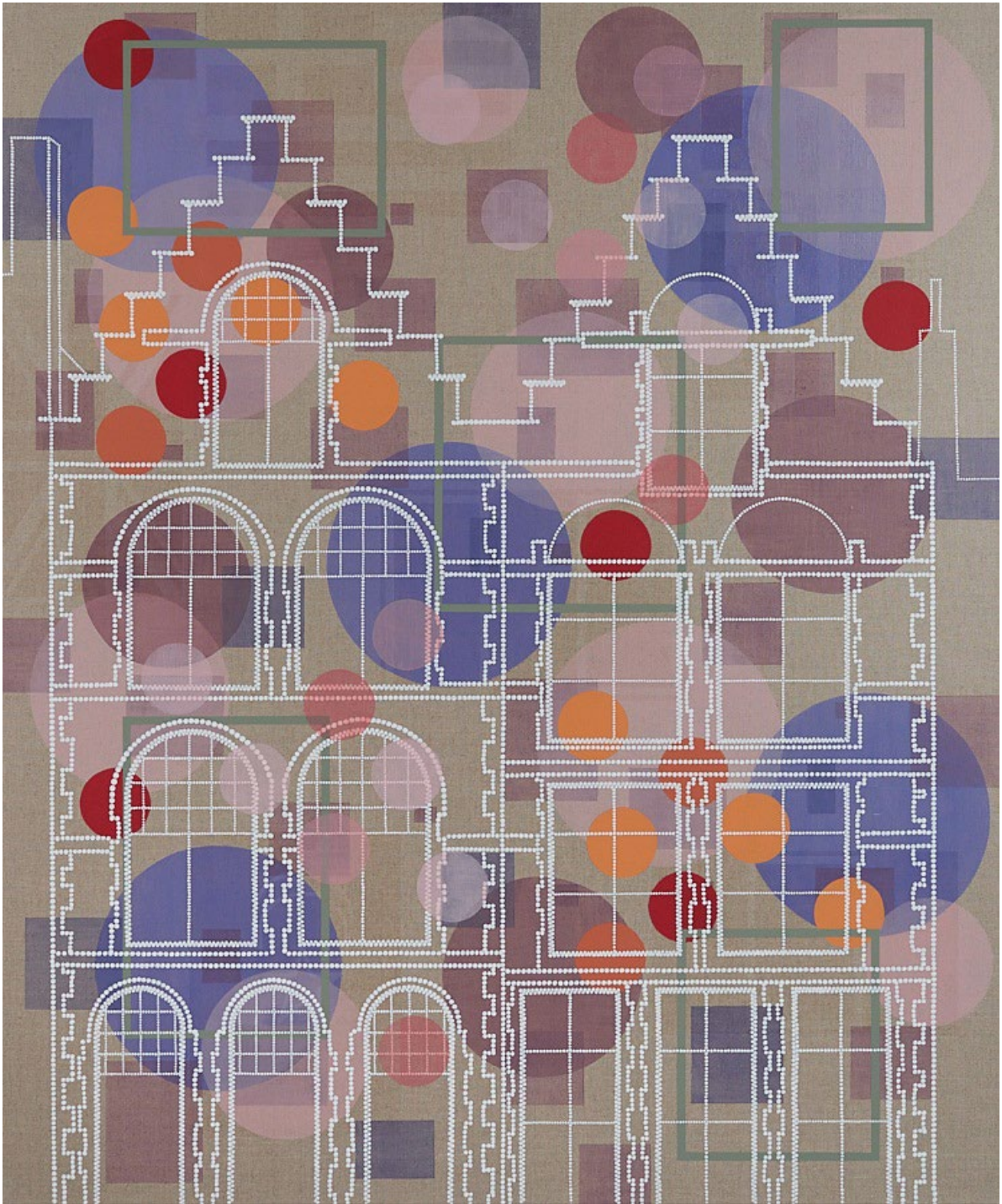
Synthetic polymer on linen,  
100 x 120cm.

\$3200



Chapman & Bailey Gallery  
350 Johnston Street,  
Abbotsford, VIC, 3067

T +61 3 9415 8666  
gallery@chapmanbailey.com.au  
www.chapmanbailey.com.au



---

7. "Comparable Consequence Region Five"

Synthetic polymer on linen,  
120 x 100cm.

SOLD



Chapman & Bailey Gallery  
350 Johnston Street,  
Abbotsford, VIC, 3067

T +61 3 9415 8666  
gallery@chapmanbailey.com.au  
www.chapmanbailey.com.au





**8. "Comparable Consequence Region  
Two and One"**

---

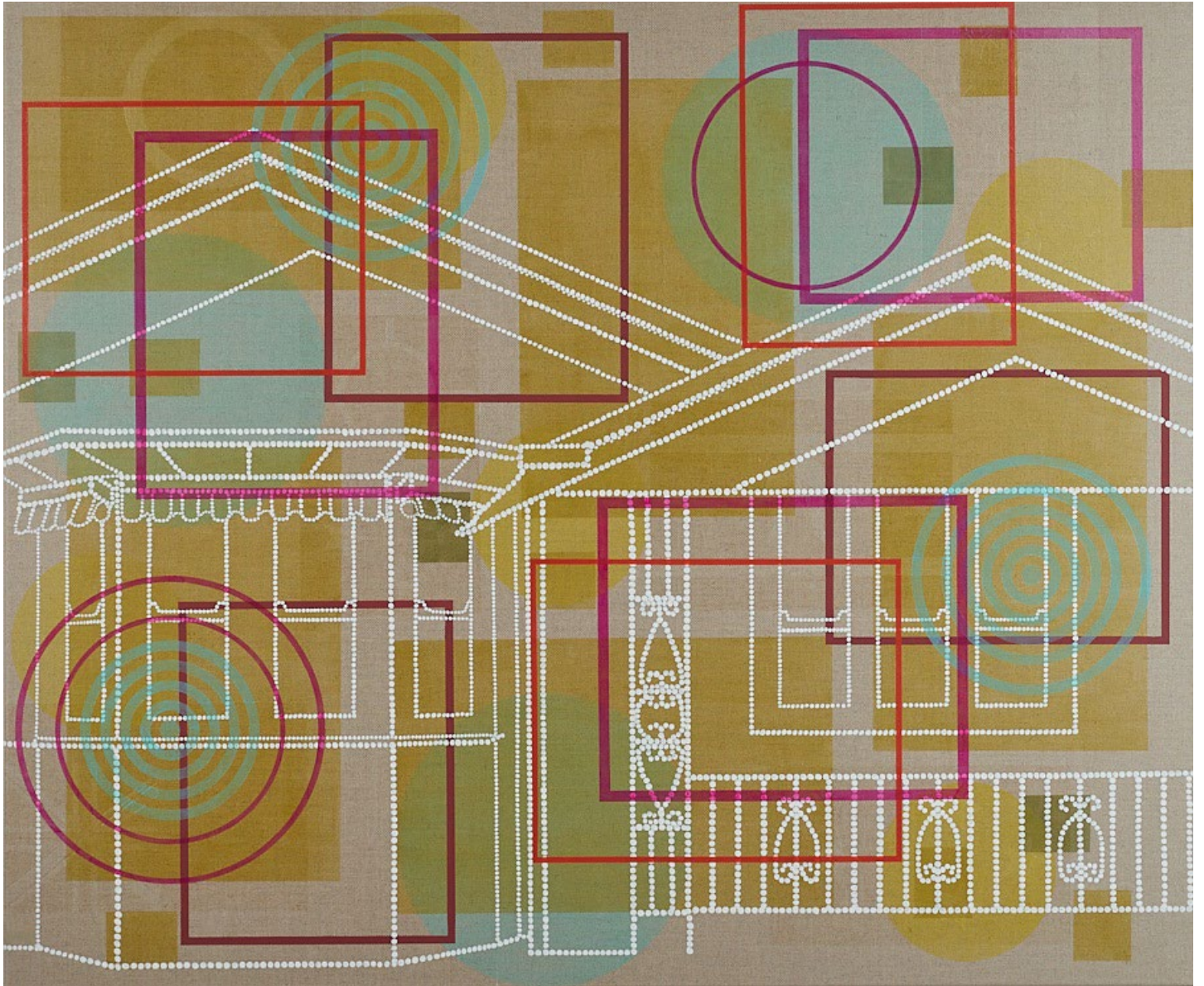
Synthetic polymer on linen,  
100 x 120cm.

SOLD



Chapman & Bailey Gallery  
350 Johnston Street,  
Abbotsford, VIC, 3067

T +61 3 9415 8666  
gallery@chapmanbailey.com.au  
www.chapmanbailey.com.au



9. "Comparable Consequence Region  
Seven (Magenta)"

---

Synthetic polymer on linen,  
100 x 120cm.

\$3200



Chapman & Bailey Gallery  
350 Johnston Street,  
Abbotsford, VIC, 3067

T +61 3 9415 8666  
gallery@chapmanbailey.com.au  
www.chapmanbailey.com.au



---

## Marieke Dench: “Comparable Consequences”

---

Dr DAMIAN SMITH, 2021  
SECRETARY-GENERAL, AICA AUSTRALIA  
(INTERNATIONAL ASSOCIATION OF ART CRITICS,  
SPONSORED BY UNESCO)

---

At first glance Marieke Dench’s new paintings on canvas are a vibrant celebration of colours and geometric forms, all working to create a dazzling effect. Her colours alternate between primary hues to soft pastel tones, at times dancing across the surface or seeping into the background where a variety of architectural forms are revealed. The paintings build on previous bodies of work, where layers of colour interact with a selection of particular forms, including obscure musical instruments. The musicality of those works carries into the new series. There is a pulse in these paintings that respond to the array of human habitations the world over.

Indeed, an in-depth appraisal of worldwide housing data has been a point of inspiration and the basis for a new body of artworks titled ‘Comparable Consequences’. Dench has undertaken a meticulous gleaning of the data, achieved in collaboration with her father, a data scientist and business mathematician. It is from this raw, colour-coded information that Dench has extracted her forms, compositional dimensions and palette of colours. The hues differ depending on the chosen country, with the selected colours having relevance at a cultural level, as signifiers of emotional states and qualities.

The results of these analytical processes are a series of acrylic on linen paintings. However, rather than conjuring the dry or detached inflections of statistics, what one sees are vibrant and intersecting colours that pulsate from within each of the canvases. Each of the compositions are constructed around a set of contrasting layers that build to a unified whole. The background layer constitutes a mode of geometric abstraction based around primary forms and shapes. Looking at the painting ‘Comparable Consequence: Region Two’, for instance, which is drawn from data on housing in mainland Asia including places like China and Russia, red appears as a well-known

signifier of Socialist Revolutionary fervour. One is conscious of the looming ‘red squares’ typically associated with Socialist states. In contrast, in the African region data, shades of purple appear as indicators of royalty and wisdom. These shapes and squares are representations of a country’s land mass juxtaposed against the corresponding square meterage of habitation.

Along with the colour, an additional ‘hidden’ layer that is visible only when viewed from an angle as light catches the surface, a sea of glistening translucent glaze comes and goes in the works. These carefully masked areas, depicting different symbols associated with national and Indigenous flags, underscore more of Dench’s narrative, albeit quietly.

The next layer to appear features a stylised example of local architecture. For instance, the classic double-fronted ‘California Bungalow’ style house, which was a mainstay of New World suburbia in the 1950s and 1960s, appears in a composition focusing on Oceania. While the subject of the bungalow house was famously celebrated by the Australian artist Howard Arkley (1951–1999) in his psychedelic paintings of suburbia, Dench’s work speaks more of the processes that contribute to the creation and maintenance of private dwellings. Dench’s inclusion of houses designed by California-based architect Wallace Neff (1895–1982), whose passion was for low cost architecture was brought about via the development of his ‘bubble homes’ and an early American Sears catalogue house, gives us a great comparison point for the vernacular and traditional architecture represented in several other paintings. The contrasting curlicues that appear in the wrought iron decoration of the bungalow house is one such example. This underlying juxtaposition of the key images provides a striking contrast to the dancing squares and circles that animate the background field of abstraction and plays to the particular subject matter – the house-as-home and the diverse expression of such dwellings in different parts of the globe.