



Structured Visions

12.08 - 02.09.23

**Cathy Blanchflower / Emma Langridge / Jane O'Neill /
John Aslanidis / Louise Forthun / Marieke Dench**

Louise Forthun, *Pink* 2023, synthetic polymer paint on paper. Courtesy of Charles Nodrum Gallery. Photography by Christian Capurro.

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Cathy Blanchflower

Emma Langridge

Jane O'Neill

John Aslanidis

Louise Forthun

Marieke Dench

Structured Visions brings together six artists working with individually developed processes to explore colour, pattern and layering. In varying ways, these methods serve to create heightened perceptions of colour and field whilst maintaining a strong awareness of materiality. The exhibition compares differing approaches to the “building” or formation of artworks and presents a visual dialogue revealing subtle and at times unexpected interconnections and relationships between each artist’s practice. *Structured Visions* explores how and why the artists use their chosen, or perhaps subconsciously ingrained, systems and methods to create work.

Louise Forthun forms a complex ground using slightly textured paper that is then carefully applied with colour by airbrushing from different angles. The process incorporates the contrast of randomly crumpled paper with the careful execution of airbrush paint. The result is an ever-changing play between form, colour, light and shadow, suggesting the fall of weather across the terrain of a landscape. To convey a landscape or cityscape using the language of abstraction is a theme the artist has consistently explored in large-scale paintings on canvas. In this instance, the small scale of the work conveys a much larger space.

Emma Langridge and John Aslanidis follow disciplined approaches to create paintings derived from refined processes developed over decades. In both cases, the systems developed bear strong correlations with music, mathematics and the dimensions of sound. John Aslanidis works with an algorithm to map out sequences on a surface where circular patterns interact to form moiré patterns. The rhythm of making these works - that involves a careful process of circular edging with masking tape - also reveals similarities to textile weaving. During the making of each painting, the masking tape forms the sub-structure to the underlying painting, with the final appearance of the finished work an inevitable surprise for the artist.

Emma Langridge is restrictive and consistent in her use of colour, materials and process, using a repetitive method of taping and paint application across a prepared surface. The artist describes how by establishing parameters prior to commencement, “it is possible to remove decision-making from this step and become entranced in the making itself.”¹ The pace of the line-making sets up a resonance unique to each work, serving to map an expansion of time and space. Working left to right, upper edge to lower, the groupings of lines are both rhythmic and discordant, a dichotomy crucial to the presence of the work. A rigorous methodology combined with the inevitable variations and bleeds of paint result in complex fields of shifting tensions.

Jane O'Neill uses found fabrics as the surface for machine-stitched coloured thread, creating new layers of texture and colour. In each case, the pre-existing material elicits associative responses in composition, texture and colour. Drawn from a silk weaver’s book from 1777, the pattern in *Dream Sequence* underscores the surprisingly abstract sensibility evident in 18th century British textiles. Both the title and composition refer to methods employed in television and movies to connote a character slipping into a dreamlike state: often depicted through a wavy distortion of the

image. The support is an unclaimed curtain from the local Dry Cleaners, a nod to the process utilised by Franz West for the 1992 work produced for Documenta.

Marieke Dench incorporates painting, collage and print in mixed media works. The narrative of the artist's source materials is often derived from the spheres of anthropology, music or architecture and are often strongly driven by the collection of data. In these works Dench has captured global data on key land usages and transformed them into multiple graphs. Consumer packaging - repurposed and reworked - is presented as 2D mapped landscapes over which hovering graphs hold a rich source of worldwide data.

Cathy Blanchflower layers organic patterns or fields of colour to seek 'in-between' spaces created by the reaction of each layer to the other. A structure of loose gestural marks or pools of colour build up a background utilising contrasts between colours and slight variations in textures and thickness of paint which are then responded to in the top layers. The use of transparency and watered-down acrylic in the initial layer enables the artist to create a light source within the work. The meditative process of the work suggests unending repetitions of infinite nature and streams of consciousness, sound, memories and perceptions.

The accretion of pattern and colour, built according to a pre-ordained set of principles suggests a structured, disciplined approach. The surprise about each of these approaches is the enhanced sense of freedom for the artists to become lost in the rhythm of making, and to discover at the end of each work a result that isn't always expected.

1. Interview with Brent Hallard, June 17th 2017
<https://brenthallard.wordpress.com/2017/06/17/fracture-emma-langridge/>



1. Cathy Blanchflower

Lithic XI 2023
Acrylic and oil on canvas
40 x 40 cm
\$1100



2. Cathy Blanchflower

arche II 2022
Acrylic and oil on board
40 x 40 cm
\$1100



3. Cathy Blanchflower

Lithic VIII 2023
Acrylic and oil on board
40 x 40 cm
\$1100



4. Cathy Blanchflower

circa III 2022
Acrylic and oil on board
40 x 40 cm
\$1100



5. Jane O'Neill

Dream Sequence 2022
Polyester thread on unclaimed curtain
sourced from Brunswick Dry Cleaners
190 x 115cm
\$4800
Photography by Christo Crocker



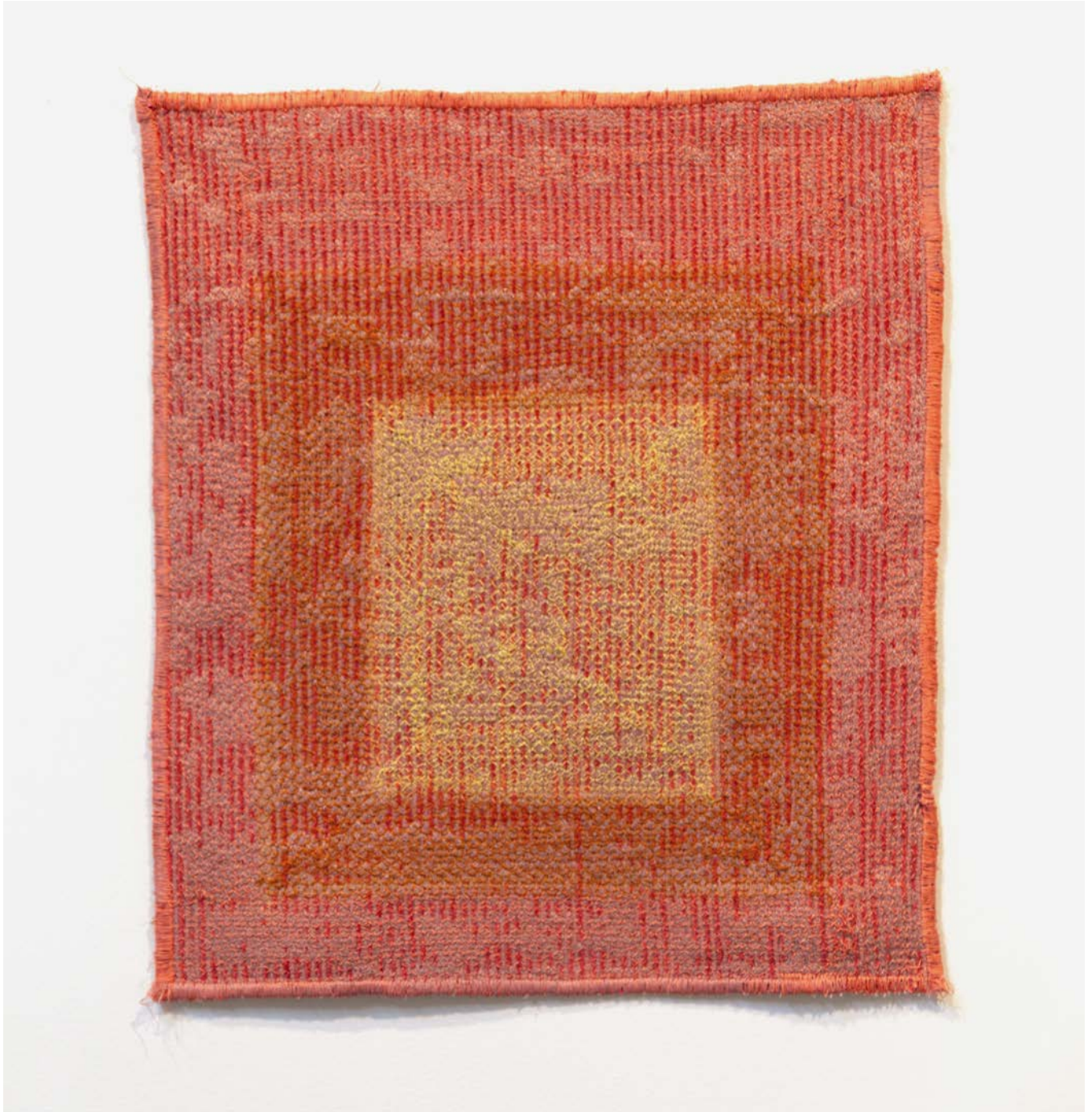
6. Jane O'Neill

Wisdom of the Shadows III 2021
Polyester and cotton thread on jacquard
sourced from Wedding Market
31 x 22 cm
\$880



7. Jane O'Neill

Wisdom of the Shadows I 2021
Polyester and cotton thread on jacquard
sourced from Wedding Market
37 x 29 cm
\$880



8. Jane O'Neill

Wisdom of the Shadows IV2021
Polyester and cotton thread on jacquard
sourced from Wedding Market
31 x 22 cm
\$880



9. Jane O'Neill

Wisdom of the Shadows V 2021
Polyester and cotton thread on jacquard
sourced from Wedding Market
31 x 22 cm
\$880



10. Jane O'Neill

Wisdom of the Shadows II 2021
Polyester and cotton thread on jacquard
sourced from Wedding Market
31 x 22 cm
\$880



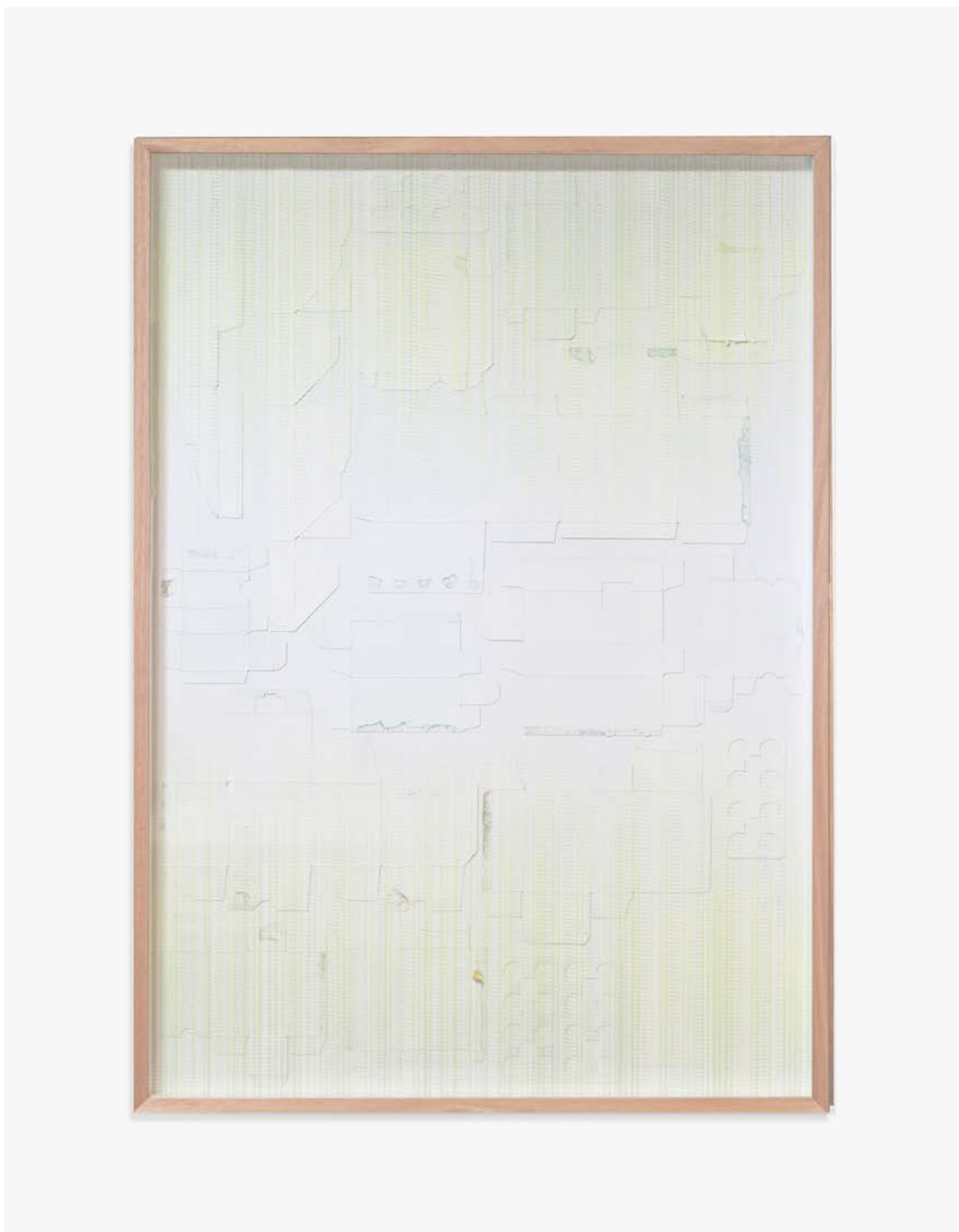
11. Marieke Dench

The Rise and Fall #1 2023
Glass print, deconstructed boxes, synthetic
polymer
115 x 80 cm framed
\$2200
\$6000 for set of 3



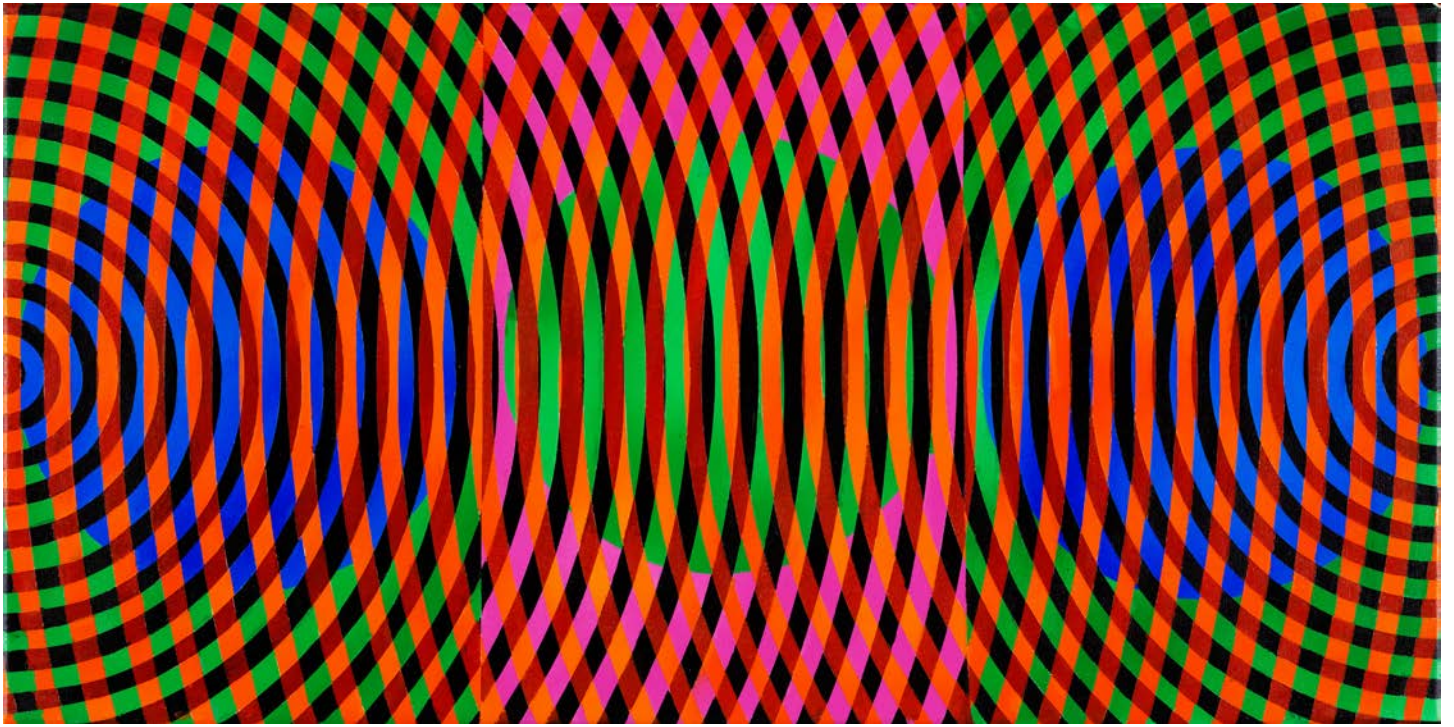
12. Marieke Dench

The Rise and Fall #2 2023
Glass print, deconstructed boxes, synthetic
polymer
115 x 80 cm framed
\$2200
\$6000 for set of 3



13. Marieke Dench

The Rise and Fall #3 2023
Glass print, deconstructed boxes, synthetic
polymer
115 x 80 cm framed
\$2200
\$6000 for set of 3



14. John Aslanidis

Sonic fragment no.72 2023

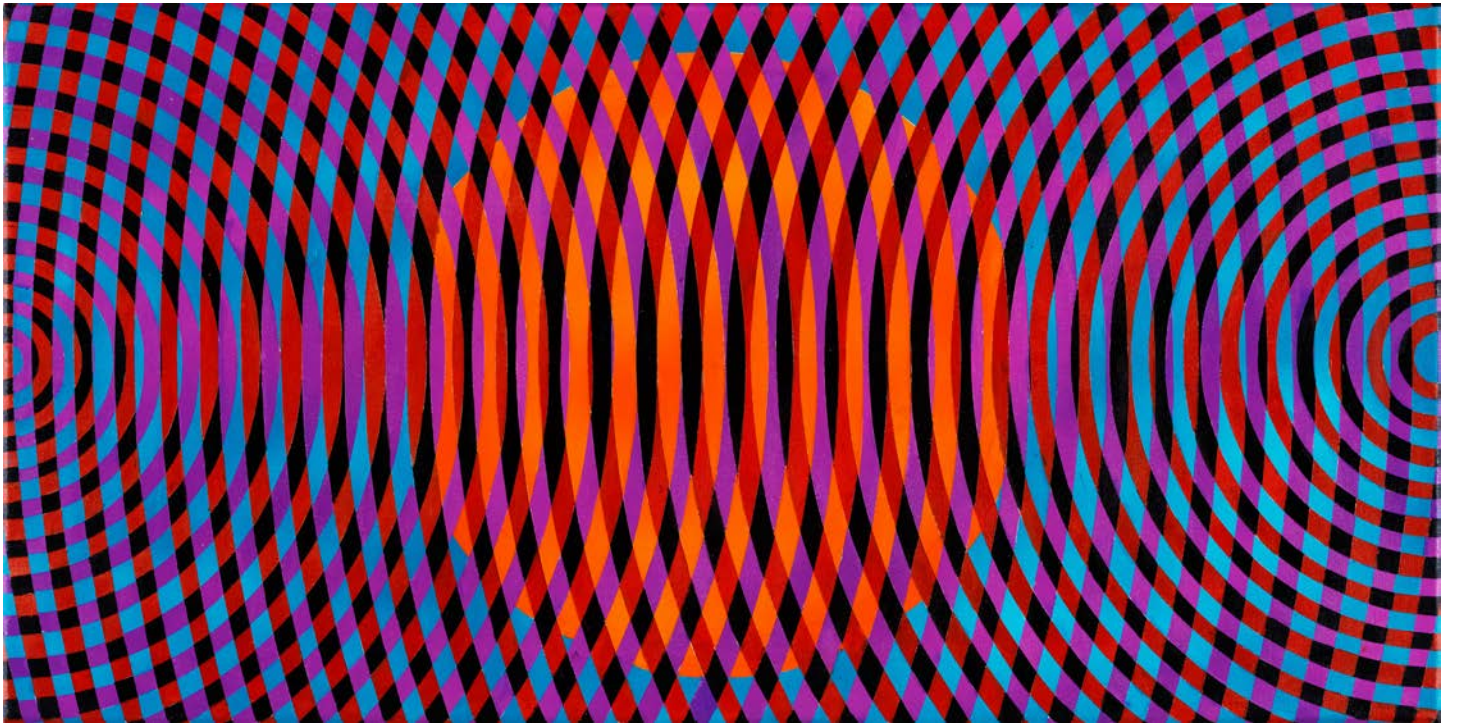
Oil and acrylic on canvas

45 x 96 cm

\$3000

Represented by Lennox St. Gallery

Photography by Simon Strong



15. John Aslanidis

Sonic fragment no.73 2023

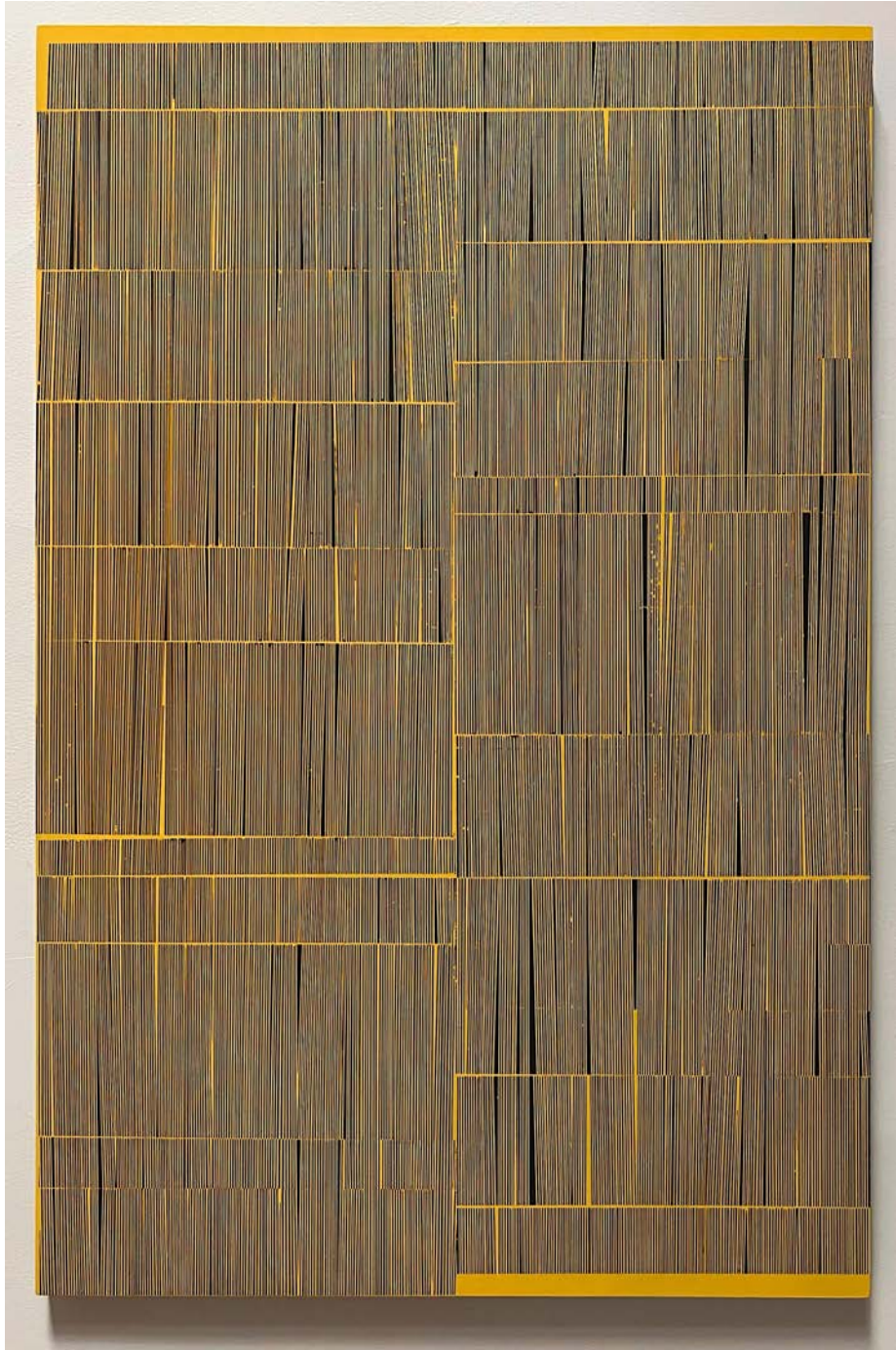
Oil and acrylic on canvas

45 x 96 cm

\$3000

Represented by Lennox St. Gallery

Photography by Simon Strong



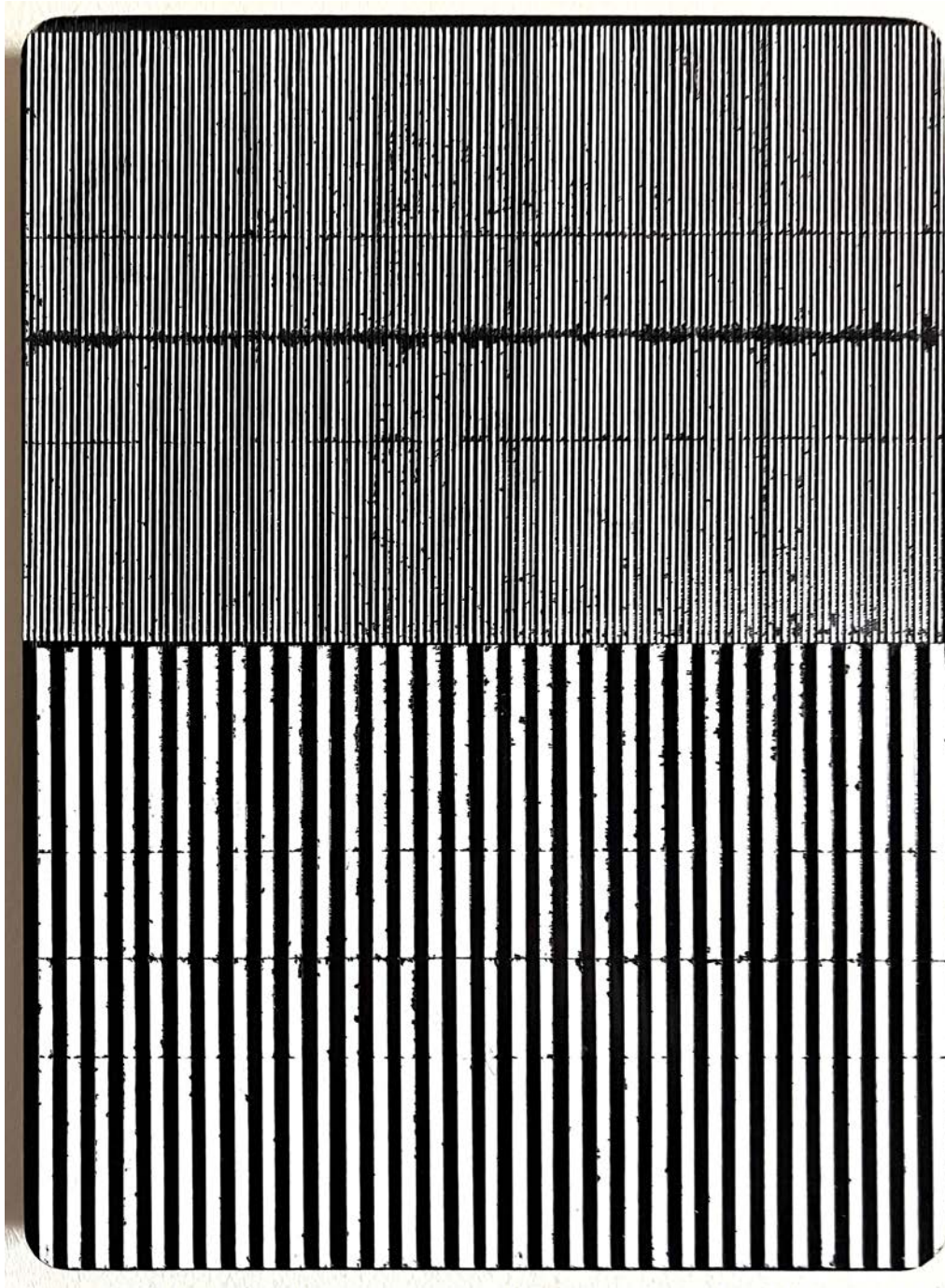
16. Emma Langridge

Disburden 2023
Acrylic on wood
92 x 61 cm
\$3300



17. Emma Langridge

Blindspot 2023
Acrylic on wood
60 x 60 cm
\$1650



18. Emma Langridge

Skim (Gloss II) 2018
Acrylic on wood
29 x 21 cm
\$650



19. Louise Forthun

Colour & Light 2023

Set of 5 synthetic polymer paint on paper

39 x 27 cm each

\$7500 set

\$2000 each

Courtesy of Charles Nodrum Gallery

Photography by Christian Capurro



19. Louise Forthun

Orange 2023
Synthetic polymer paint on paper
39 x 27 cm
\$2000

Courtesy of Charles Nodrum Gallery
Photography by Christian Capurro



19. Louise Forthun

Pink 2023
Synthetic polymer paint on paper
39 x 27 cm
\$2000

Courtesy of Charles Nodrum Gallery
Photography by Christian Capurro



19. Louise Forthun

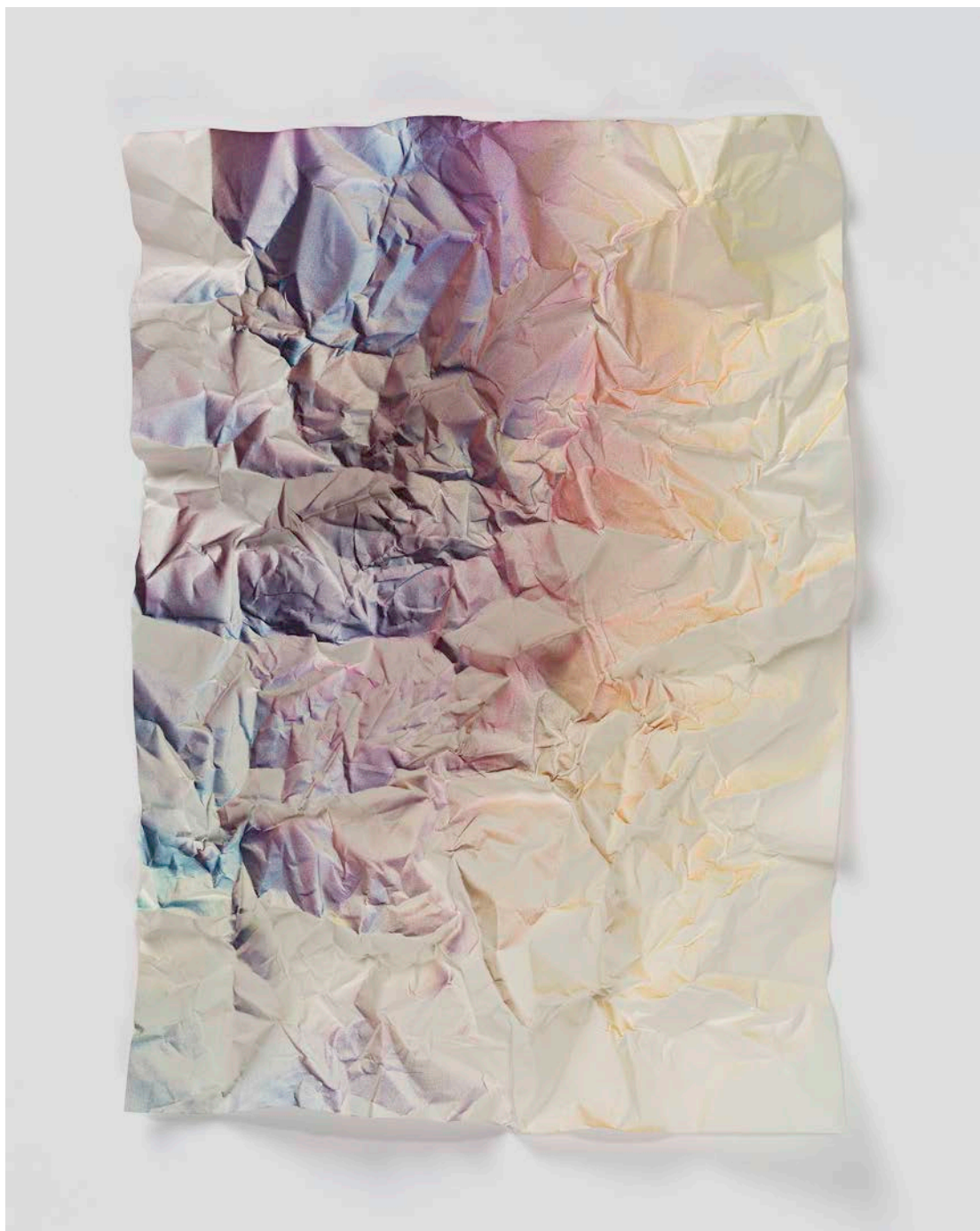
Yellow 2023
Synthetic polymer paint on paper
39 x 27 cm
\$2000

Courtesy of Charles Nodrum Gallery
Photography by Christian Capurro



19. Louise Forthun

Blue 2023
Synthetic polymer paint on paper
39 x 27 cm
\$2000
Courtesy of Charles Nodrum Gallery
Photography by Christian Capurro



19. Louise Forthun

Mauve 2023
Synthetic polymer paint on paper
39 x 27 cm
\$2000

Courtesy of Charles Nodrum Gallery
Photography by Christian Capurro

Biographies

Born in Sydney in 1961, **John Aslanidis** studied Jazz and music theory at the Conservatorium of Music in 1982 and 1983 before studying painting at the City Art Institute and College of Fine Arts in Sydney. In the mid-1990s he was a member of Clan Analogue, a collective of electronic sound and visual artists. Since moving to Melbourne in the late 1990s, he has been regularly exhibiting in Melbourne, Sydney, Brisbane and internationally including New York City and Berlin. He has been included in numerous curated exhibitions in art museums in Australia, Germany and the USA. Aslanidis has received large commissions for site specific works including at Hamer Hall in the Victorian arts centre in 2012 and an 84 sqm wall painting for Longchamp's Omotesando boutique in Omotesando Tokyo in 2017. John Aslanidis is represented by Lennox St Gallery Melbourne, Gallery 9 Sydney, Ethan Cohan Fine Arts New York and Hilgemann Projects Berlin.

Cathy Blanchflower was born in Brighton, UK 1971 and emigrated to Western Australia in 1972. Cathy has exhibited in Perth, Melbourne and Sydney since 1993 and held a large mid-career survey exhibition at John Curtin Gallery, Perth in 2009. She lived & worked in NYC USA, 2000-2003, Melbourne 2004-2009, Blue Mountains, NSW 2009-2017 before returning to live in Perth, WA. She is represented in the collections of Art Gallery of Western Australia, National Gallery of Australia, University of Sydney, Artbank, Wesfarmers, Curtin University of Technology, Edith Cowan University, University of Western Australia as well as private national and international collections.

Marieke Dench holds a Fine Arts Degree from the Victorian College of the Arts (VCA) and a 1st Class Honours Degree in Fine Arts from the Royal Melbourne Institute of Technology (R.M.I.T). Dench has been exhibiting nationally and internationally for over 20 years. The breadth of her practice includes painting, encaustic painting, printmaking, drawing, sculpture and architectural installation. Dench has been the recipient of a Collie Trust Scholarship as well as winning a number of awards, including the Silk Cut Award and the Shell Fremantle Non-Acquisitive Print Award. Her work is held in numerous Australian public and private collections and has undertaken major commissions in both of these sectors.

Louise Forthun was born in Port Macquarie, New South Wales, in 1959, and lives and works in Melbourne. She has been working as an artist and exhibiting regularly since 1985, holding over 20 solo exhibitions in Melbourne, Sydney and Brisbane, and has been included in many curated exhibitions. Her work is represented in many collections including the National Gallery of Australia, the National Gallery of Victoria, GOMA Queensland, Ballarat Art Gallery, Benalla Art Gallery, Bendigo Art Gallery and Parliament House Canberra, Artbank, Monash, Queensland, Deakin and Latrobe Universities, the City of Melbourne, the Museum of Brisbane and Heide MOMA. Forthun is also represented in private collections in Australia and internationally. She has been the recipient of two Australia Council residencies, the Tokyo Studio in 1992 and the British School of Rome residency in 2005. Louise Forthun is represented by Charles Nodrum Gallery.

Emma Langridge was born in the U.K. and moved at a young age to Perth, Western Australia, where she acquired a Bachelor of Fine Arts. Whilst there, she had her first solo exhibition and entered the Holmes a Court and Artbank collections. Since relocating to Melbourne in 2001, Langridge has exhibited in numerous group and solo exhibitions in Australia and internationally. She completed her practice-led PhD at the Australian National University in 2022, the subject of which is the investigation of irregular outcomes arising from regimented painting systems.

Jane O'Neill is a visual artist and curator based on Wurundjeri Woi Wurrung Country. Her recent work employs the logic of textiles to explore social disentanglement and connectivity. Her practice includes installation, collage, painting and textiles. Between 1996 and 2007 O'Neill exhibited regularly in artist-run-spaces in Brisbane, Sydney and Melbourne including Pendulum, CBD Gallery, Soapbox, West Space, Elastic and Blindside. In 2004 her work was included in the Avalon exhibition curated by Ricardo Felipe at the Museum of Brisbane. In 2015, she occupied the Bluestone Building at the Living Museum of the West to create the exhibition Municipal City Baths.