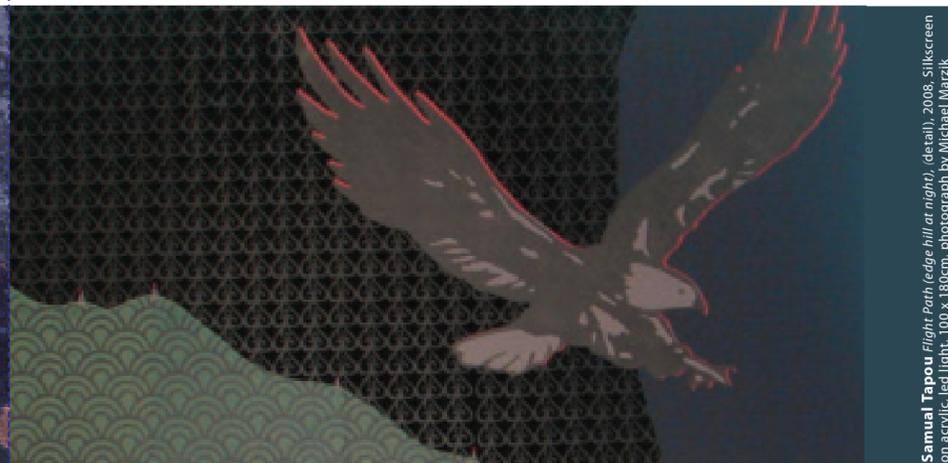


Jennie Jackson *Panorama*, (detail), 2008, digital print on rag paper, dry mounted in aluminium, 45 x 385cm, photograph by artist



Samuel Tupou *Flight Path (edge hill at night)*, (detail), 2008, silkscreen on acrylic, led light, 100 x 180cm, photograph by Michael Marzik

“Cogito, ergo sum”
 “Je pense, donc je suis”
 “I think, therefore I am”

Rene Descartes.

The great divide brings together the work of eight Queensland artists who engage with a resurgent interest in materiality and the process or construction of art. The artists investigate the mutable space between art and design, art and architecture, the tangible and intangible and memory and imagination. From this perspective the works in **the great divide** challenge our understanding of the world and how we receive or understand art.

The artists examine both our inherent and contrived understanding of the art making process. By adopting a range of methodologies - that include art, craft and design as well as visual systems, the artists continue to explore and measure our understanding of our social, cultural and historical environments. The artworks in **the great divide** also explore the notion that seemingly irrational patterns in nature and culture are formed or understood through a rational or ordered process.

At first glance, **Lincoln Austin's** cardboard assemblage *Imperfect Pattern XLVI* appears as a disconnected configuration or series of landscape contours. However, the work is founded on the notion that the world is a complex order; constructed with meaningful geometry. The artist invites us, through materials and form, to contemplate the beauty of order and pattern, simplicity and complexity.

Similarly, **Christina Waterson** invites us to contemplate natural forms through the structure and geometry of her work. The *Komodo Form Series* derives inspiration from nature, and through the repetition of forms and the choice of materials (such as recycled cardboard), challenges our experience and perception of reality. Like Austin, Waterson's body of work explores process and pattern in an attempt to capture the perfect order in nature.

In his book *Landscape and Memory*, Simon Schama proposed that landscapes are “constructs of the imagination... built up as much from strata of memory as from layers of rock”¹

Jennie Jackson's extensive work *Panorama* explores how the Australian landscape has been represented in non-indigenous culture and how it has been viewed through spectacles that have held scientific or decorative lenses. Jackson, with the assistance of digital technology, repeats botanical patterns to subvert our cultural memory and sense of reality. Jackson observes, “early engravings of the exotic New World were often full of mistakes, etching a quite fanciful image of Australia”.

Carly Scoufas' work *Contained Viscosity* is constructed using a highly organized method of weaving galvanized steel wire into flat sheets that are then sculpted into organic forms. Consequently, the work appears fluid, evolving as a type of non-figurative landscape. The artist seeks to manifest, in a tangible way, abstract concepts such as smoke and steam, resulting in a dynamic interplay between form and space.

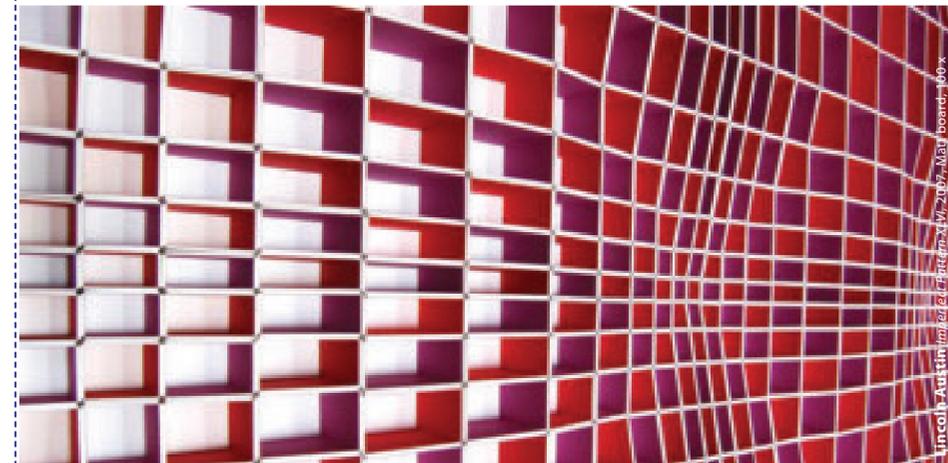
Cairns based artist, **Samuel Tupou** explores the juxtaposition of traditional Tongan tapa design with colours, materials and images from western popular culture. Tupou's work *Flight Path* continues his investigations of



Mandy Riley *Red Hat*, 1996, Acrylic paint on carpet tiles, MDF support, 104 x 104cm, photograph by Rod Buchholz

culture, identity and landscape. Beacons light the night sky, illuminating the crest of the Atherton tablelands which roll steeply into the Pacific Ocean. The sea bird is a reference to traditional Pacific Island folklore and indigenous dreamtime. The tablelands are a physical yet undulating metaphor for our changing relationship with the Australian landscape. The work recognizes the importance of land and the retelling of stories that are embedded in our landscape.

Donna Marcus' work *Hall* examines the history and use of object in our domestic landscape. Marcus' practice begins as a collection of objects (or memories) assembled from a vast number of mostly post-war aluminium kitchen utensils, in this case, vegetable steamer lids. Marcus is engaged in the ordering and measuring of memory as technique; arranging found objects into repetitive forms of modernist grids and spheres. The work also explores the juxtaposition between the industrial origins of the object and its use in the domestic interior.



Lincoln Austin *Imperfect Pattern XLVI*, 2007, cardboard, 100 x 385cm, photograph by Michael Marzik

Sharyn Woods has an ongoing fascination with objects; sculptural and architectural. Woods is particularly interested in the notion of intersecting or interrupting public and private spaces. The work *Cleave*, with its towering burnt and stained bundles of Tasmanian oak, intentionally intervenes - or cleaves - the space both physically and psychologically. In doing so, the artist poses a question about the physical and conceptual use of space.

Another artist interested in object, pattern and the memories they elicit is **Mandy Ridley**. Ridley's *Red Hat Series* is based upon a painted and woven hat collected by her Aunt on a 1960's trip to Asia. The works attempt to establish points of resonance, between differing cultures, through a shared appreciation of colour, pattern and craft. *Red hat recon**, builds on the original work *Red Hat*, and responds to the ongoing globalisation and hybridisation of culture through the rise of technology, communication and mobility.

The works in **the great divide** transcend and inhabit the spaces between art, craft and design practice. They give rise to intelligent and contemporary responses to both the tangible and intangible world, reasserting and rearranging our understanding of object and material and our relationship with nature and culture. As our public and private spaces become increasingly determined, artists will continue to investigate and bear witness to these significant evolutionary changes.

Jacqueline Armitstead
 Curator

¹ P16, Schama, S. (1995) *Landscape and Memory*, New York: Alfred A. Knopf as quoted from Jennie Jackson's artist statement July 2008