



► **JULIE BROOKE, *A Skewed Hypotenuse***

26 September to 20 October 2018

I'm fascinated by how abstract shapes and contrasting colours can create illusory optical effects. In this series of new paintings I use skewed grids and repeating geometric forms to explore how carefully orchestrated colour combinations can conjure fugitive colours and shifting illusions of three-dimensional space. These abstract acrylic paintings encourage the viewer to discover the tipping point at which illusions of colour and space appear and disappear.

Julie Brooke, *Everywhere, all the time #2*, 2018, acrylic and pencil on board, 25 x 25cm

► **KEVIN MCKAY, *OVERPASS: Paintings from the urban commute***

26 September to 20 October 2018

My work responds to features that serve as orientating landmarks in my journeys across the city. These are typically bridges, overpasses and imposing man-made structures which, despite their utilitarian function and as signifiers of modernity, also provide primal geometries that rise as icons of human endeavour. Concrete and steel beams frame a space beneath, whilst raising a passage to the sky above, with surfaces and forms that make evident the invisible qualities of light and space in a vision of classical stillness, interrupting the commuting ennui that in a flash is gone.



Kevin McKay, *The support column* 2010-2018  
oil on linen, 75cm x 112cm



► **CLAIRE ANNA WATSON, *Fractured Splendour***

26 September to 20 October 2018

Claire Anna Watson explores the uncanny and the absurd in her recent videos. Staging interventions on common fruits and vegetables, she transforms the inherent life-giving properties of foodstuffs into humorous and psychological reveries. For the artist, the inspiration and splendour of ephemeral matter is perpetual and constant. At its core, this work considers the nature of life and the value of knowing that which sustains us.

Claire Anna Watson, *Fractured Splendour* 2018  
single channel video, 4096 x 2160p, edition of 3 + 1AP

# EXHIBITION CALENDAR

► **LESLIE OLIVER**

***Things from Other Places***

24 October to 10 November 2018

These 'things' are resolutely abstract. I want a reaction to arise from rhythms, structures, space and form. Necessarily, they are engineered constructions that obey rules of matter. Most of my time by far, goes into the construction process, aiming to fulfill the instinctive gesture that comes to me. I hope to bring life to 'stuff'. I like to think people will notice what keeps 'the thing' balanced, upright, while at the same time recognising some of the materials from other uses and lost histories, but most importantly feeling some physical empathy with the inferred gestures.



Leslie Oliver, *Hand it Over and Over* 2018  
zinc plated brass and steel, 24 x 21 x 15cm

► **AL MUNRO**

***Disturbing the grid***

24 October to 10 November 2018



Al Munro, *Yellow Grid Disturbance* 2018  
acrylic on birch panel, 30 x 30cm

Drawing on my interest in the intersections of textile patterning and mathematics, this exhibition focusses on the systems and logic of woven textiles and how these might relate to painted abstraction. The ubiquitous grid of Modernism existed as the form and structure of woven textiles long before it was claimed by art, architecture and science. This work explores the relationship of simple weave structures – warp and weft – and patterns – gingham, plaids, checks – to abstraction, and to locate an ongoing relevance for textile histories and practices to be seen as part of the expanded field of painting. The work also draws on my recent residency at Chiang Mai University, Thailand, where I researched the local vernacular woven textiles called *pa kao ma*.



Catherine O'Donnell, *Cité Spinoza, Paris #2*, 2018  
pencil on paper, 56 x 38cm

► **CATHERINE O'DONNELL**

***Urban Abstraction***

14 November to 1 December 2018

*Urban Abstraction* is a suite of drawings based on the Brutalist architecture of social housing in Paris and Sydney developed in the mid 1900s. In these geometric constructions I see simplicity of form, and it is this that captures my imagination. I draw what I regard as beautiful or interesting in order to highlight the power of the ordinary, commonplace architecture of the urban landscape. At first glance these qualities may not be evident, as these housing developments are not always given the same value as other housing. But to me, these buildings are so much more than the physical embodiment of the post-war utopian ideals and principles of European modernism. They have been and still are home for many people.

I use the representational forms of these places in a minimal, abstracted way. This allows me to explore the compositional potential and underlying symmetry of these dwellings. My drawings display order, abstraction, and geometry, as to elevate these structures through aesthetic contemplation, contradicting the ordinariness of their existence and allowing for the possibility of transcendence.

► **ALEXANDER BOYNES**

***As Above, So Below***

14 November to 1 December 2018

*As Above, So Below* reflects on the loss of the Australian landscape in the drive to extract what is beneath it by the fossil fuel industry; land that before anything else is held in the custody of Traditional Indigenous owners.

This melding of landscape and industry speaks of our failure to invest in a renewable future, as coal, oil and gas extraction dominate the power industry without consequence. Meanwhile standing in a rapidly changing environment, the figure represents both the catalyst and the casualty of these actions.



Alexander Boynes, *Last Light* 2018  
pigment and enamel on aluminium, 120cm x 120cm



Todd Fuller, 1872, 2018, video - 10:01mins, edition of 8

► **TODD FULLER, *Convicts and Queens: a passionate history of Australia***  
5 to 22 December 2018

"My dying wish is to be buried beside my beloved James Nesbitt, the man with whom I was united by every tie which could bind human friendship, we were one in hopes, in heart and soul and this unity lasted until he died in my arms."

- Andrew George Scott, aka Captain Moonlight, 20 January 1880

On the 6th of December 2017, as debate raged in the House of Representatives regarding Same Sex Marriage in Australia, independent member for Kennedy Bob Katter suggested that the gay community and its advocates have "oh maybe, sixty years on their side" while he claimed to have "three and a half million years of genetic programming" on his side. His argument went on to discuss aids, safe schools, gay hate crimes and his best selling book, but it failed to acknowledge the rich and often concealed contribution of LGBTIQ+ individuals in the grand Australian narrative. *Convicts and Queens* reimagines a selection of Queer Australian stories, both historical and contemporary, to explore how notions of masculinity in Australia may not be innate, enduring or eternal.

► **CAROL MURPHY**  
*Colour my world*  
5 to 22 December 2018

A mixed media exhibition featuring a range of disciplines including ceramics, painting, and drawing.

*Colour my world* is a flashback of music, a celebration of life, colour, choices, love, loss and the fun of licking lollipops.



Carol Murphy, No. 3 Series Licking Lollipops 2018  
oil on canvas, 25 x 30cm

# GALLERY NEWS



**WARATAH LAHY**

► Purchased by University of Canberra Hospital: Specialist Centre for Rehabilitation, Recovery and Research.

Waratah Lahy, *Three Hundred and Sixty Six* 2017. Image courtesy: The University of Canberra Hospital: Specialist Centre for Rehabilitation, Recovery and Research, Photography: Adam McGrath.



Catherine O'Donnell, installation view of *Fibro Facade* at Casula Powerhouse Arts Centre, 2018

**CATHERINE O'DONNELL**

► *2168; Estate of Tomorrow*, Casula Powerhouse Arts Centre, 14 August to 27 October 2018.

► *The Ideal Home*, Penrith Regional Gallery & The Lewers Bequest, 1 December 2018 to 24 March 2019.



**NICOLE WELCH**

► *Silence & Solitude: select works from Eastern Interiors*, Glasshouse Regional Gallery, 12 October to 2 December 2018.

Nicole Welch, *East West* 2015  
timelapse film - 3:30min, edition 6



**TODD FULLER + CATHERINE O'DONNELL**

► Acquired by National Art School and exhibited in *National Art - Part One*, 14 August to 27 October 2018.

Todd Fuller, *with whom I was united by every tie* 2018  
hand-drawn animation - 5:13mins, edition 8

**PETER TILLEY**

► *Sculpture by the Sea*, Bondi, 18 October to 4 November 2018.

Peter Tilley  
*Pensive Voyager* 2018  
cast iron, Corten steel  
180 x 60 x 40cm  
Recent commission  
installed in a private residence.



Cover: Al Munro, *Red Blue Weave Disturbance (detail)* 2018, acrylic on canvas, 80 x 60cm

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