

Cover: Luke Strevens

A message from the Emergency Broadcast System 2014

Ink on paper, 21x26cm

A billion billion

a MOP Project
hosted by Breezeblock

Kieran Butler
Will Cooke
Christopher V. Lapa
Katherine Rooke
Luke Strevens

8th May - 8th June 2014

Organised by Luke Strevens and MOP Projects

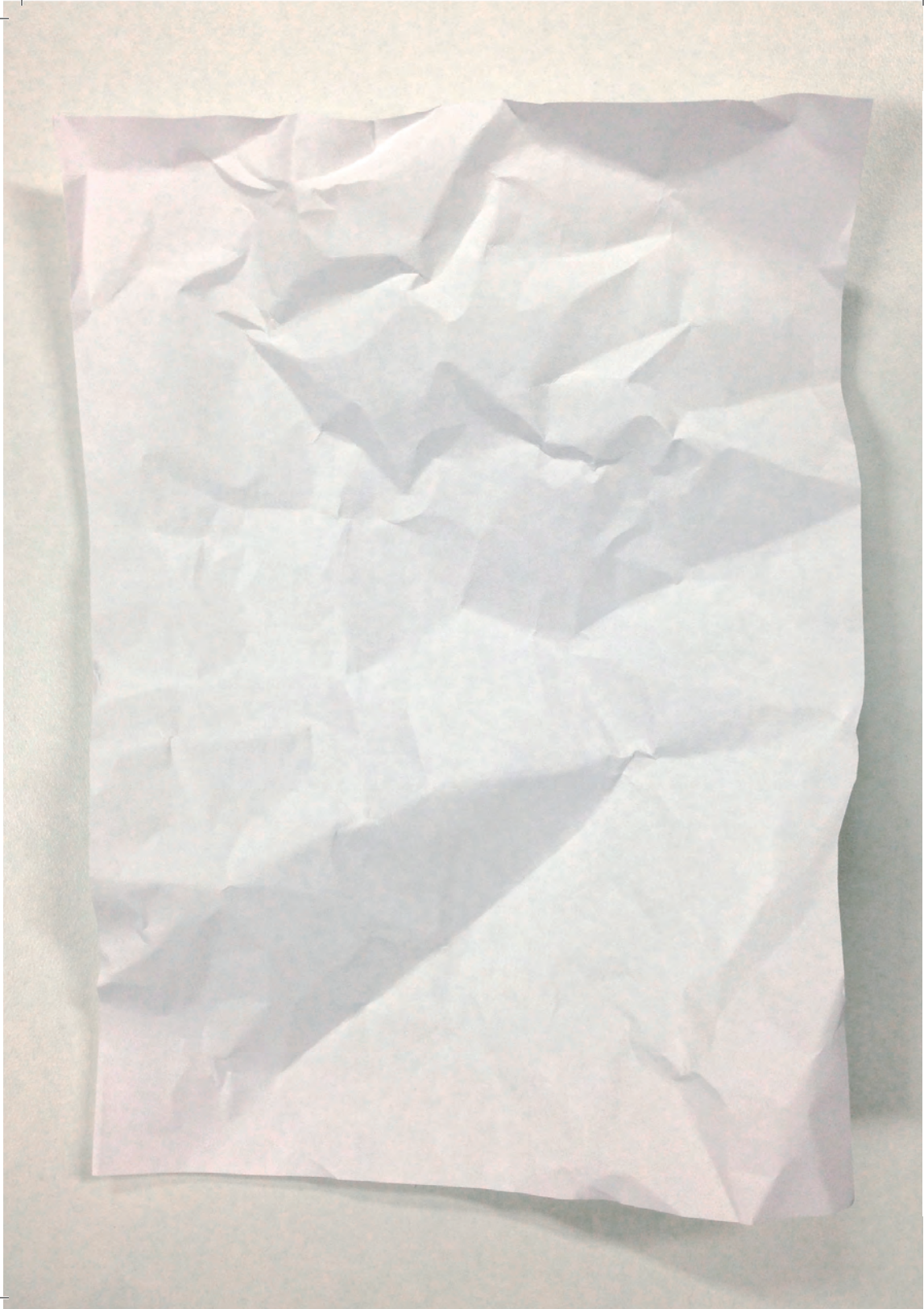
Breezeblock
Shop 10 24-30 Springfield Avenue
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breezeblock.com.au

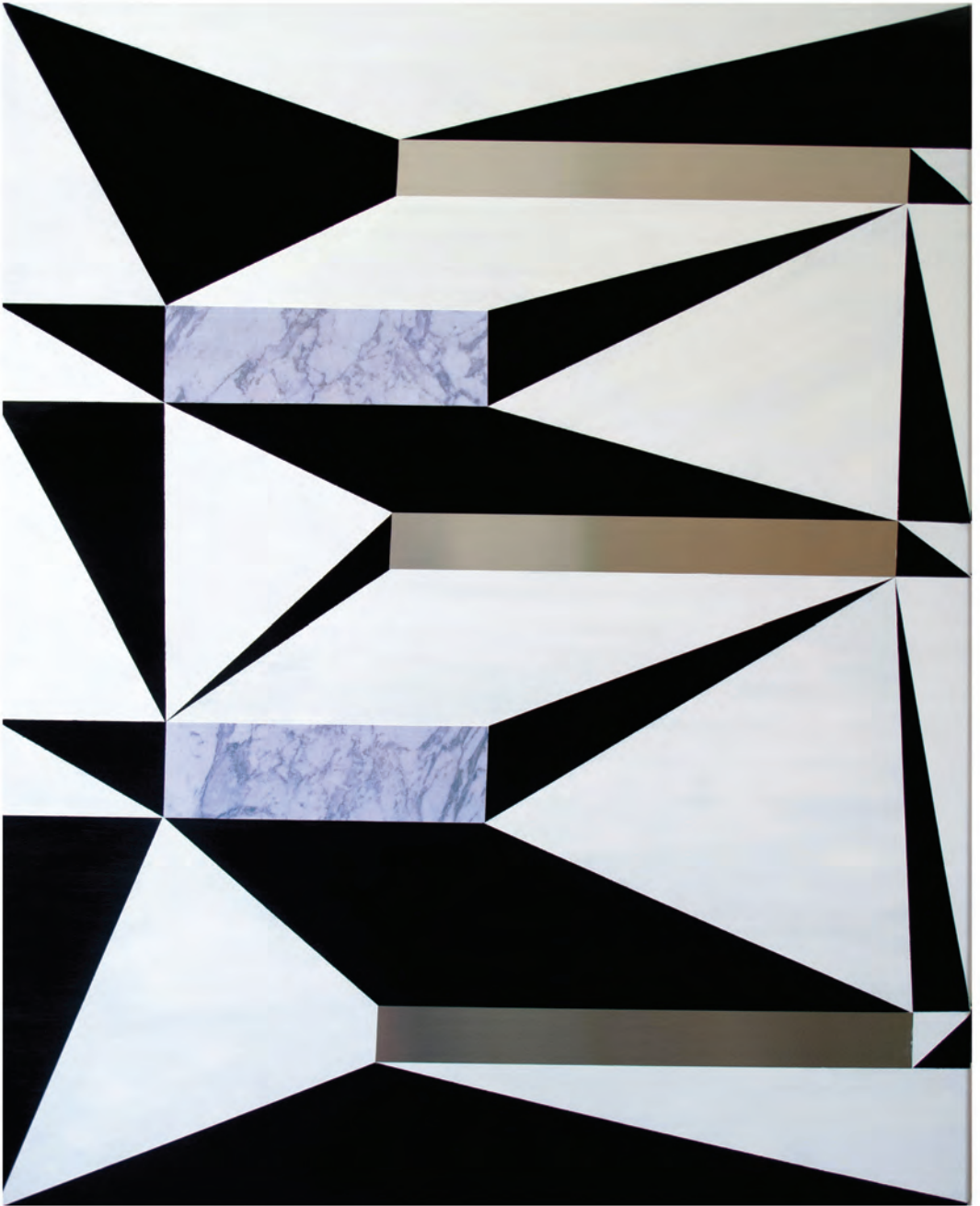
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Meeting Place

By Kate Beckingham

To make an art object is to make something out of nothing. The final work represents, if anything, a dialogue between the artist's inner selves and outer action—action which results in a work being made. During this dialogue, the artist must also shift between being the present maker and future viewer and therefore, will continue to negotiate the space and time between the action of making and the final display. The artist, then, is simultaneously occupying past, present and future. As they shift between these moving elements of time, space and action, somehow, magically, all these parts come together in a certain way at a certain time, resulting in the creation of a new thing or experience in the world. Because really, when you think about it, it is quite magical how the inner and outer lives of an artist, as well as these shifting states, result in an art object being made.

These art objects are then sent out into orbit and, in the case of A billion billion (as with all group exhibitions), come into contact with other art objects made by other artists. Here, the works have left the artist's inner and outer spheres and have imposed themselves on the world, and on each other, for the four weeks of the exhibition. At the end of the show, each art object will leave the orbit of the others and continue on it's own trajectory. This momentary passing is reflected in the temporary nature of Breezeblock which itself is a temporary meeting point of exhibitions within the wider galaxy of the Sydney arts community.

The artists Kieran Butler, Christopher V. Lapa and Katherine Rooke occupy the sphere of the photographic. Rooke conducts experiments with light to explore the way it interacts with surface and space. The resulting images in the series are almost indeterminable from each other, resulting in a cyclical, perceptual experience that references her original, experimental actions. Similarly, Butler explores the behaviour of colour, leaving elements of the final result to chance by pushing machinery and photographic processes to their limits, embracing the unpredictable parts as much as those that can be controlled.

Lapa's work, while photographic in its execution, has a painterly finish, as he experiments with the aesthetics of waste. These three artists use their working processes to explore and propose, being more concerned with ongoing experimentation and questioning, rather than the final output. Guided by their working processes and elements of chance, it is the working methodology that is more like the 'work'.

Will Cooke and Luke Strevens occupy a more personal space; exploring past experiences and present, internal dialogues. Cooke uses his work to explore personal mythologies through geometric minimalism. The slippage of remembrance is made physical as the geometric forms clash against each other on the aluminium panel. Strevens uses intuitive, automatic-drawing techniques combined with text, as a way of externalising his 3 AM inner fears in an intense and tragicomic way. As dramatic as his text may be, the viewer is always first confronted with the bright colours and chaotic forms. Rather than be guided by experimentation, Cooke and Strevens use their work to expressively explore their inner lives and make their abstract thoughts physical as a way of offering them to the world, making the internal, external.

More than anything, the works by these artists represent a moment in time. This moment in time. Experimentation and process are placed alongside memory and form in the gallery space allowing for contemplation on the nature of beginnings and ends, and the actions completed when making work. The labour undertaken by these artists, as varied as it may be, has resulted in this collection of satellites, existing, for this moment, here and now.

You too have entered into this orbit, even if only for this evening or this afternoon. Then you will continue on, much like these works will after the exhibition closes, on your own course. But for this moment, past actions and experiences by the artists in this exhibition have resulted in these objects existing together, however briefly, in this temporary time and this temporary space.

P4: Katherine Rooke
'Seeing (Seeing Again)' 2014
35mm Fujichrome transparency projection
Dimensions variable

P5: Kieran Butler
Study for How close can you get to Magenta with 8 Bits? 2014
(detail)
Digital composition. 20 x 25 cm

P6: Christopher V. Lapa
Use less # 1 2014
Digital print on archival paper
Edition: 1 of 3 + AP, 45 x 60 cm

P7: Will Cooke
Miele Magic (Rendezvous-III) 2014
Vinyl paint and laser print on aluminium panel, 103 x 83 cm

