

OUTER SPACE

EDIT-ism

Exhibition text by Miranda Hine

Editing is a process, a push and pull, a set of decisions about what to give and withhold. This exhibition presents new work in response to *EDIT-ism*, a term chosen by curators Studio 26 to reflect a shared respect for reduced form, spatial relationships and considered use of materials across the six featured artists. Petalia Humphreys and Jaime Kiss founded Studio 26 to connect likeminded artists working on Gubbi Gubbi land on the Sunshine Coast. In 2022 they invited Carole Roberts, June Sartracom, Michael Ciavarella and Jasmin Coleman to share collaborative critique, studio exhibitions and discussions of readings spanning reductionism, non-objective art and deconstructive painting.

One of the group's key readings by Gabriel Pérez-Barreiro describes non-objective art as a potential catalyst for "conversation between the object, the viewer, and the surrounding space" where viewing the work requires "a constant back and forth, pacing before the object, looking at one side while remembering and reconstructing the other".ⁱ This resonates with the works in *EDIT-ism*. They have emerged *from* conversations but they also *are* conversations.

Petalia Humphreys' *BCC in pink composition #6* inhabits a corner partially obscured by structural posts. Responding to the gallery and surrounding works, Humphreys has painted the work directly onto the gallery walls using pink mistints: paint that has been mixed and returned to the paint store because it's not the customer's desired colour. In search of a full view of the work, we physically move around, considering ourselves in relation to its scale, distance and angles. In response, the geometric shapes change depending on our viewpoint.

Jaime Kiss' *Intimidade Radiante (Radiant Intimacy)* also plays with our perception using light and colour. A simple white structure reflects yellow from its underbelly onto the white wall it rests against. Kiss has carefully edited how much of the work we can access, denying us a full view of the yellow surface. Instead, we experience the colour through a glorious residual glow.

Carole Roberts' suspended work *Luminous Thread* similarly tantalises and denies, by providing space enough for us to stand inside it but no room for us to enter. The result is a threshold, as much about the space behind and between as it is about the 109 golden cords that shape its form. The work as a "place of stillness" for the viewer, as Roberts describes it,ⁱⁱ has been facilitated through careful hand-stitching of each thread.

The video *Lilly Pilly Hedge Being Trimmed* by Jasmin Coleman draws on minimalist visual language to bring a hedge from the Judith Wright Centre courtyard into the gallery. Coleman asks us to consider what's essential in the world around us by acknowledging the existing site and communities who maintain it. The video affords playful reverence to routine garden maintenance, itself a kind of editing or control of natural forms that will inevitably grow back beyond geometric constraints.

Michael Ciavarella also responds to the gallery site through geometric form in *A moving dot*, which appears somewhere between painting and ceramic. In fact, it's neither. Its glaze-like surface is resin poured over fibro sheeting. A central blue chalk flick line—a building technique used to lay straight

lines—quietly adorns the construction materials. Framed in wood and positioned vertically across wall and floor, the work toys with traditional painting formats.

Artist and author Marcia Hafif wrote in 1978, in another of the group's readings, of the continuing change in painting: "the eye stops on the surface, where once it expected to go within. Where we used to read a surface, ignoring the material it was made of, we now look at that surface's very materiality."ⁱⁱⁱ Like Ciavarella, June Sartracom's *CENTRIC Series I* references ongoing investigations of expanded painting. Sartracom uses light as the primary 'painting' medium and incorporates the gallery wall into the work through a central void. White acrylic-painted canvas stretches over geometric structures to create a three-dimensional surface. We move around the gallery, the sun moves in the sky, and we find the work shifting in response. The five canvases that make up the square can be repositioned into innumerable compositions for future display. As with the iterative process of editing, it seems nothing in this exhibition is quite fixed. I encourage you to use the space in the gallery to stand back, come close, move around, and let the works surprise, confuse and delight you. Every artist's decision to reduce, keep in, leave out and let us figure things out on our own, means the works in *EDIT-ism* speak with very different voices in conversation with us and with each other.

ⁱ Pérez-Barreiro, Gabriel. "Willys De Castro: Lado A Lado." *Willys De Castro: From Paintings to Objects 1950-1965*, edited by Rodrigo Naves et al., Cecilia Brunson Projects & Almeida e Dale Art Gallery, London, 2016, pp. 8–14.

ⁱⁱ Roberts, Carole. Personal correspondence with the artist, 15th June 2022.

ⁱⁱⁱ Hafif, Marcia. "Beginning Again." *Artforum*, Sept. 1978, pp. 34–40.