

## LIMINAL

11.03.-09.04.22

Branka Spehar & Colin Clifford, Ellen Dahl, Emma Fielden, Harriet Body, James Geurts, Michaela Gleave  
Curated by Marco Rinaldi

**LIMINAL:** Relating to or being situated at a sensory threshold; an intermediate state, phase, or condition.

The artists exhibiting in 'Liminal' variously separate, collide, and observe this threshold through states of darkness and light, black and white, with a monochromatic sensibility. Considering the world stripped of colour, they focus the viewer's attention on concept, technique, and sensation, alleviated from the burden of representation. They offer us perceptual sensations, geometries, spatial relationships, and the optical poetry of dualities held in tension. What can we find in this darkness, and conversely in the light? And what then, in the liminal space between?

**Emma Fielden's** 'Confluence' works try to grasp at this space through sumi ink poured onto two pieces of Arches paper, attempting to collide two forms to make one, navigating an agreement that never quite resolves. The more I stare into these works and observe their quiet darkness pooling, the more I think about them as an invitation to be swallowed into a dark celestial abyss. But can there ever truly be darkness if there is not light first?

**Michaela Gleave's** 'Eclipse Machine (Retrograde Motion)' presents us with light as an evolving matter that can reveal and conceal, drawing our attention to and away from areas of physical space. The work is light projected through two rotating prisms and cast in an orbiting motion across a narrow passageway between two spaces. It skilfully uses internal reflections within prisms to cause motion to double-back on itself, sending the light into retrograde. The work mimics the movement of the cosmos, reminding us that our lives are built upon a constant shifting of spatiotemporal relationships; we are literally hurtling through space at 1,670 km/h.

Our lives are bound to earth, this hurtling mass of matter we inhabit, its rotating axis and dependence on the sun. We are tied to its patterns, revolving our lives around its cycles of darkness and light. **Harriet Body's** 'Precipice' comes from a continued exploration of this cycle across her practice. She has a fascination with repetition and growth, repeating simple forms and using materials that are conceptually loaded. She says "In this work, the X, the vessel shape, the colours of black and white, egg yolk: all these elements are synonymous with concepts of life and death, beginnings and endings, birth, and decay. The function of repetition is to create difference: it is within the discrepancies, the mistakes, the wobbly bits, that black and white falls away into the infinite expanse of grey."

This constant flux, repetition, growth, and decay are also found across **Ellen Dahl's** photographic works. To create 'Lost I' and 'Lost II', Ellen focused her lens on the eroding Tasmanian coastline. The images reflect on the notion that an island is a definitive edge, with hard boundaries and fixed limits, often convincing us that what we see on a map or observe with our eyes is what is truly there and will always be there. Yet the shoreline is continually corroding, and new islands are eventually born. 'Lightness can be so heavy I-II', focus on snow as the surrounding force that shapes and re-shapes boundary lines. Ellen has travelled to distant locations to capture these images, and yet their pull towards abstraction tests the line between the real and the imagined.

**Branka Spehar and Colin Clifford's** fractal variations also explore the tension between abstraction and nature. They are created through computer-generated videos that utilize mathematical chaos to replicate aspects of natural visual structure. Abstract, random, and chaotic, these patterns have a high degree of statistical similarity with the natural world and are, as such recognised by the visual system with an eerie yet earthly familiarity. They present a dialectic interplay between order and chaos; images spontaneously coalesce and dissolve in and out of understanding and recognition. Each time I look at them I find it hard to look away, I get

caught up in searching for something familiar – a person, a leaf, a tree – before it disappears and creates something new even through endlessly repeated patterns.

**James Geurts' 'Greenwich Mean Time – 0 Degrees: International Date Line- 180 Degrees'** uses Laser etched solar cell on Aluminum composite panel and neon to indicate a singular notion of time through abstract visual form. The Greenwich Meridian is the reference point for every Time Zone in the world, every 15° longitude represents one hour's difference in time, creating a marker to calculate the time at every location on Earth if you know the degrees east or west of Greenwich. The International Date Line is a demarcation of the Earth's surface, running between the North and South Poles, serving as a boundary between one calendar day and the next. Both demarcations started as proposed straight meridians to help navigate time and place, over the years they have been changed and reconstructed dramatically under geopolitical forces. The striking undulating form across neon and solar panel represent where the lines deviate around certain territories and island groups. This work grapples with time and how we perceive our landscape; it measures us in relationship with the tides, orbits, and weather in an attempt to find a collective whole.

Time, light and dark dictate how we move through our lives. We follow this time in our circadian rhythm of sleeping and waking; we repeatedly come out of darkness and continually return to it. Darkness is our first reality and our last reality, it defines the beginning and the end, marking the extremities of all lightness existing between. Darkness is most easily defined by the absence of light. And our experience of one is quite often observed and shaped by the absence of the other. While light is alert, propulsive and transparent, darkness is stagnant, patient, and opaque. When I think of darkness and sleeping, I think of black and how it envelops and swallows. When I think of lightness and waking, I think of white and its clarity and emptiness. And much like darkness and light, white and black are often in tension with each other, one is perceived as a deficiency of the virtues of the other.

Words by Marco Rinaldi