

HANNAH QUINLIVAN

SOMETHING MISSING

17 September - 5 October 2013

According to Hannah Arendt, art objects are unique. Their "durability is of a higher order than that which all things need in order to exist at all; [they] can attain permanence throughout the ages." I draw on this notion to make something present and lasting from memory, which by its nature is absent and fleeting.

It is the fragile and ephemeral nature of memory, its defiantly constant mental presence despite its unremitting physical absence that I am trying to come to terms with through my making. I embed my memories into objects, solidifying that which always slides out of view, elusive like smoke.

1. Hannah Arendt, *The human condition* (Chicago: University of Chicago Press, 1958), 167-8.

Hannah Quinlivan 2013



Something Missing installation



Something Missing installation



Hannah Quinlivan
I remember it happened like this I II III 2013
 Acrylic and ink on Hahnemuhle,
 105.5 x 75cm x 3



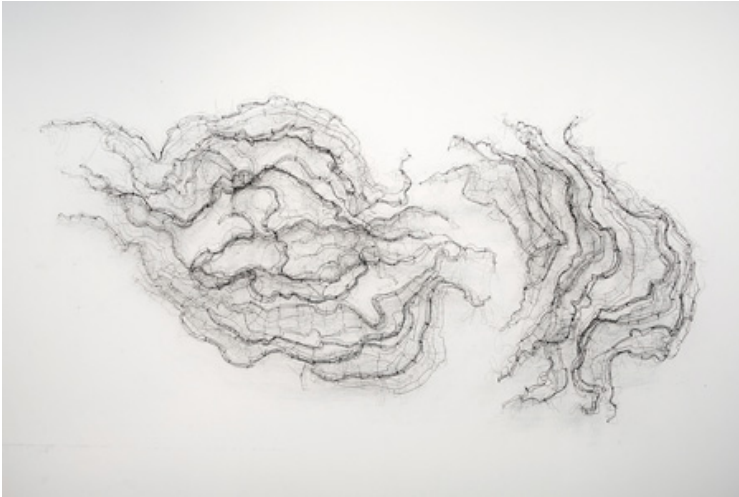
I remember it happened like this
 in situ on 3.7m wall



Hannah Quinlivan
Focal point I II III 2013
Graphite, acrylic, ink and embossing on BFK Rives,
107 x 70cm x 3



Focal point in situ on 3.7m wall



Hannah Quinlivan
Something Missing 2013
Galvanised steel & PVC wire
Approx 350 x 150 x 40cm
ACQUIRED FOR THE DEAKIN UNIVERSITY COLLECTION



Hannah Quinlivan
A moment of clarity 2013
Acrylic and ink on linen
200 x 540cm



Hannah Quinlivan
A moment of clarity on 7 metre wall



Hannah Quinlivan
Now is the time 2013
Lithographs on Hahnemuhle, screenprints on BFK Rives, PVA and galvanised steel wire,
56 x 495 x 98cm



Hannah Quinlivan with *Now is the time*

HANNAH QUINLIVAN
ARTIST STATEMENT - SOMETHING MISSING

This body of work explores the process of remembering. Memory is by nature fleeting, the shadow of a moment that once was but is no longer. Like light on the surface of water, memories refract and flicker, ebb, flow, and in an instant are gone. It is the fragile and ephemeral nature of memory, its defiantly constant mental presence despite its unremitting physical absence that I am trying to come to terms through my making. I embed my memories into my objects, solidifying that which always slides out of view, elusive like smoke. These fossilised fragments are memory made corporeal; they have a presence of their own, a physicality that cannot be denied. Enveloping and encompassing, this work is memory made matter: an enfolding in time.

Unfixed, unfolded and unfrozen, the memory released can be as precious as the memory held fast. I seek to free these fossilised threads, layered like strata and now melting like snow, to dance across the wall and out into space. Glimpses and glimmers of the past accrete like layers of sediment solidifying into stone, embodied like skin. They are the very fingerprints of our selves. Who I am is no longer the same.

'Now is the time' is a spatial drawing constructed from steel wire, two series of 45 lithograph prints and 35 screen prints. Each line swirls in and out rhythmically, spreading like a force of water enveloping the plane. The energetic lines contain vibrations of past memories that are unfolding and unravelling in the present, both depicting and effecting how each new moment is understood and responded to. Though three print editions are combined in this one work, they each have the characteristics of monotypes rather than of perfect reproductions, encapsulating their own histories. Each impression echoes in time and reflects back to a memory. Though 'Now is the time' embodies the present in pure mass - a sculpture with volume and weight - the work itself is fragile and flexible to reinterpretation and new directions.

'A moment of clarity' is one that holds fast to hope. It boldly states that it is present in this very moment and is here to remain. The tangled forms and movements of connecting lines in 'A moment of clarity' spring from a force of reflected time that is captured like one captures a shadow. They are a moment in time that is at once recalled so it can always be remembered and stored for a later date. Each energetic gestured line has clear clarity and confidence, dialectically created from the need for space and the need for connection. As by Brice Marden notes: "One of the things about a painting is that it stays that way. You can go back to it, and every time you go back to it you're different but it's the same."

'I remember it happened like this' is a work that explores a search for the truth or the meaning of a moment. But as the wash of fluid watery lines speed across the surface of the plane and so record, at once that very gesture of recollection is covered over and dissolves under translucent white smoke, blurring the vision like fog blurs your sight. At each resolving terminus, new lines spring forth, with each forming and revealing new directions and possibilities to take. So one is left realising that this search must be unresolved, is impossible to fill. At such times, one must admit that there can be no solution, your vision is no clearer than when you started. But though there was no resolution to the dance of reflection, the very line has left smudged hints of its mark upon the skin and moment of thought is stored, leaving behind the trace of the search itself.

In the work 'Something Missing' I draw on Hannah Arendt's notion of 'the durable'. I seek to make something present and lasting from memory, which by its nature is absent and fleeting. This is, for Arendt, the outstanding character of art objects. It is the fragile and ephemeral nature of memory, its defiantly constant mental presence despite its unremitting physical absence that I am trying to come to terms through my making. I embed my memories into my objects, solidifying that which always slides out of view, elusive like smoke.