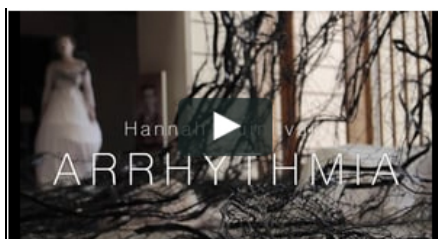
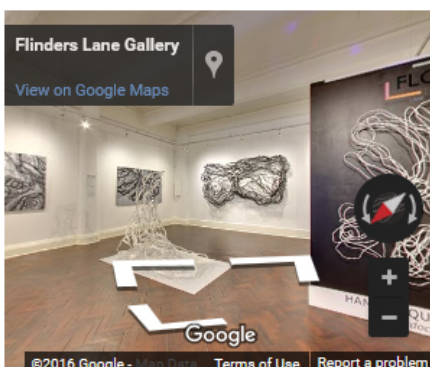
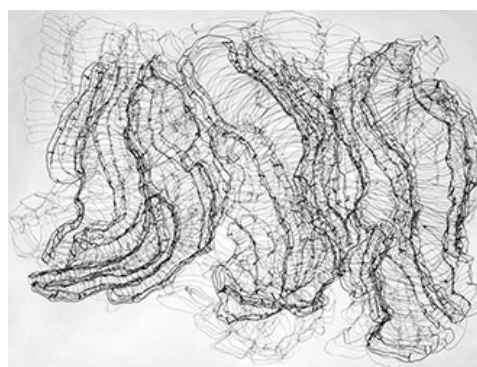


EXHIBITIONS Hannah Quinlivan *Synecdoche* 21st June 2016 - 16th July 2016



[Arrhythmia](#) from [Hannah Quinlivan](#) on [Vimeo](#).

Documentation of Quinlivan's breathtaking wire drawing performance staged over two evenings at the National Portrait Gallery, Canberra in January 2016.



Hannah Quinlivan
Adrift 2016
anodised aluminium, Indian ink & acrylic on Belgian linen
90cm x 120cm x 10cm



Hannah Quinlivan
Enwrap II 2016
6mm round hammered and powdercoated steel, matte black
180cm x 85cm x 80 cm



[Arrhythmia || Interview](#) from [Hannah Quinlivan](#) on [Vimeo](#).

Catalogue Essay for Synecdoche

Standing in front of one of Hannah Quinlivan's alluring abstract wall sculptures (which she calls "spatial drawings"), prints or paintings, is like looking through a microscope at a living organism and admiring its intrinsic beauty. Quinlivan works across multiple media, using printmaking, drawing, painting and sculpture to create artworks that are seemingly endless. Lines twist and turn, ebb and flow and cause a sense of movement and undulation – of life and vitality.



The art world is not often regarded as being similar to the scientific community. The stereotype of an artist does not usually seem in line with that of the nerdy or nutty scientist. However, in both artists' studios and scientists' laboratories, the unique investigation of quite focused and specific ideas is explored in fine detail. The work of Hannah Quinlivan is born of the act of looking and observing. Like a scientist, Quinlivan is interested in the minutia of things. Through her practice, she explores how minute details contain traces of the grander processes that they constitute. As Quinlivan explains, "even a tiny element of a larger structure can give you an insight into the whole."



However, it is the poetics of process that see the disciplines of art and science diverge from one another. Where objectivity is key to science, subjectivity is often the guiding force of an artist's practice. This is especially true for Quinlivan whose work, she says, is heavily structured around "the subjective experience of memory, the process of remembering and forgetting, and shifting lines of thought".

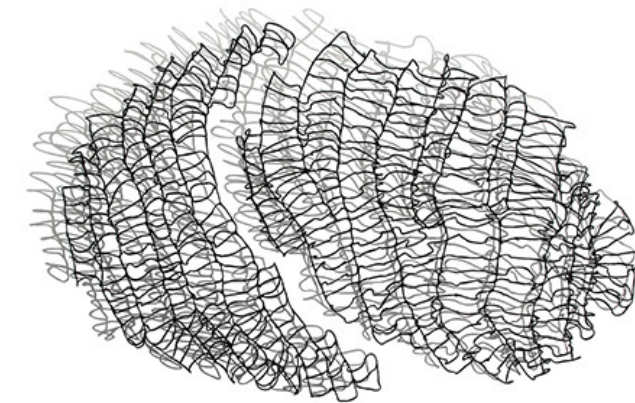
With a deep commitment to the exploration of – and innate response to – her materials, Quinlivan composes artworks that exude a meditative and lyrical quality. Abstract in their rendering and varied in their materiality, Quinlivan stitches together deeply personal and intuitive responses to her existence through line and form. Each artwork recalls the experience of



Hannah Quinlivan

Token 2016

Anodised aluminium, Indian ink & acrylic on Belgian linen
80cm x 100cm x 10cm



Hannah Quinlivan

Rive 2016

Powdercoated steel
180cm x 250cm x 27cm



Hannah Quinlivan

Digest 2016

Acrylic & Indian ink on Belgian linen
120cm x 180cm

passing time on the continuum of life, honing in on the processes of thinking and feeling rather than on particular thoughts or emotions. Quinlivan uses her materials as a visual vernacular to express that which she is trying to portray. She explains: "the choice of material, method, texture, scale and weight is made on the basis of the sort of affect I want to evoke, the conversation I want the artworks to have among themselves. I take an existing idea, feeling or thought and make it material, and inflecting ideas into the tangible."

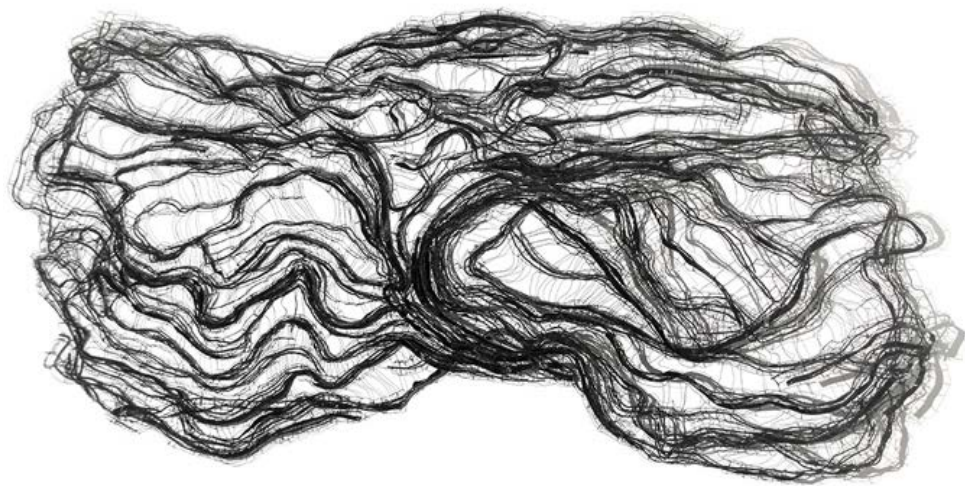


This latest body of work – *Synecdoche* – continues Quinlivan's investigation of scale through the experiments in perspective and proximity. *Synecdoche* is imbued with a sensibility of feeling and emotion, educated through her expert command and use of line. Density, weight, texture, and material construction all come together to create layered and sophisticated artworks that invite the viewer to look deep into the detail while simultaneously guiding them to step back and immerse themselves in the affective environment Quinlivan has created.

Owen Craven, 2016, Associate of Creative Strategies at UAP, former editor of *Artist Profile*.



Time is unfixed, flowing fickle, fluctuating. Temporal asymmetries cleave and splinter. Frozen, dripping, gushing, moments drift and rush. Turbidities turn turbulent, echoing the glacial groans and moans of collapsing time. Unevenly distributed duration unhinges the conditions of the everyday. Not just fast forward but



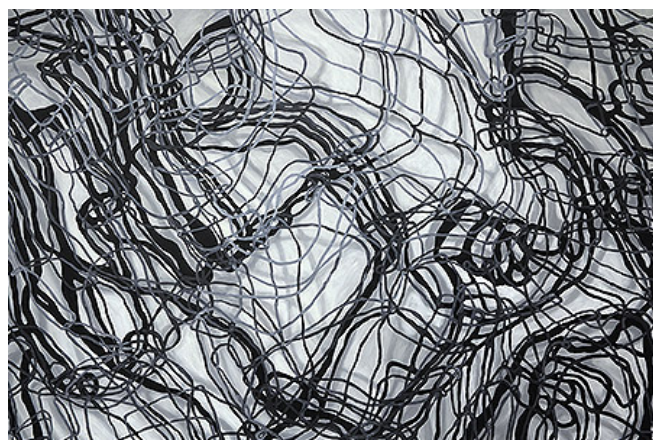
Hannah Quinlivan
Between Clarity & the Ambiguous 2016
Steel & aluminium wire, PVC, adhesive tape, rubberised wire
168cm x 328cm x 40cm



Hannah Quinlivan
Grind 2016
anodised aluminium
160cm x 125cm x 11cm

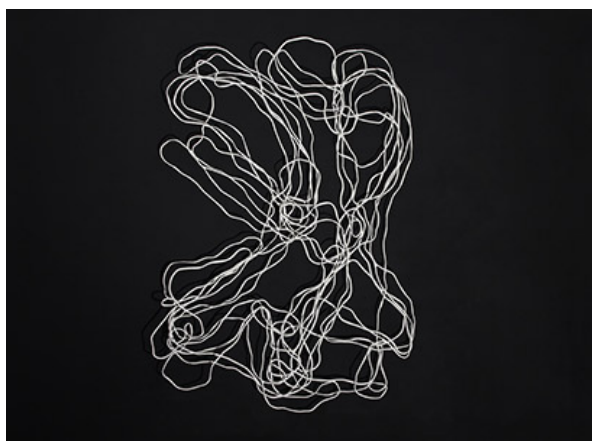


Hannah Quinlivan
Interchange 2016
Acrylic & Japanese ink on Belgian linen
120cm x 90cm



Hannah Quinlivan
Let It Go 2016
Acrylic on Belgian linen
120cm x 180cm

also slow motion, time is out of joint, stretched thin like a membrane and compressed like wrinkled skin. Stress fractures and crumple zones contour the unnatural course of life, marking crisis and contradiction. Rhythmic dilation and compound acceleration, these are the conditions of still motion. Hannah Quinlivan, 2015



Hannah Quinlivan
Synecdoche 2016
 Powdercoated steel
 170cm x 125cm x 16cm

In January 2016 Quinlivan constructed a spatial drawing integrating two dancers and two opera singers into the performance piece at the National Portrait Gallery, she has also been selected to hold a solo show at the state gallery of ACT, the Canberra Museum and Gallery, and participated in another survey show on drawing titled "Just Draw" at the Newcastle Art Gallery. In 2015 Quinlivan's practice was curated into the following group exhibitions: 'Drawn to Experience' a survey show of contemporary drawing practices with both Australian and international artists, which was exhibited in both Brisbane and Canberra; 'Motion: The body & movement in contemporary art practice' at Bega Valley Regional Gallery; Australian Print Triennial at Art Vault Mildura; 'Project Field Trip' touring Singapore, Phillipines and Indonesia; Hong Kong Art Central and Sydney Contemporary.

Hannah Quinlivan was a Finalist in the 2014 Alice Prize and the winner of the Shire of East Pilbara Residency Award for 2014. She has also been awarded the Jump mentoring Australia Council for the Arts 2014, and a substantial grant with ARTS ACT which will allow her to establish a mentoring program for young arts graduates in Canberra.

Hannah is in a number of collections including the National Gallery of Australia, Deakin University Art Collection, KPMG Art Collection, Australian National University and The Molonglo Group. She graduated from ANU School of Art in 2011 and was the recipient of an impressive number of awards including the Peter and Lena Karmel Award for the highest honours grade. In 2013 she was awarded the Cox Prize for Sculpture at Sculpture on the Edge. She was also the recipient of the Australia Council's ArtStart grant allowing her to undertake a mentorship with Monika Grazymala in Germany and artist residencies in Berlin, Singapore and Japan. Hannah held an exhibition at the Australian High Commission in Singapore 2013 and another in Itoshima, Japan in 2013, entitled Penumbra, based on her residency at Studio Kura.

[HANNAH QUINLIVAN PROFILE](#)
[DOWNLOAD BIO / CV \(PDF\)](#)



Hannah Quinlivan
Caught in Translation 2016
 hammered and powdercoated flat steel, gloss white
 190cm x 190cm x 110cm

JOIN OUR MAILING LIST

137 FLINDERS LANE MELBOURNE 3000 TUES-FRI 11AM TO 6PM, SAT 11AM TO 5PM **or 3PM on last weekend for de-install** + 61 3 9654 3332 INFO@FLG.COM.AU