

## EXHIBITIONS Hannah Quinlivan *Resurfacing* 3rd June 2014 - 21st June 2014

*"There is motion beneath the surface. Things flow underground. Shades of experience and moments of constitution accrete like sediment, embodied like layers of skin pulsing with blood. Subterranean tides of memory course unseen between existence and inexistence, emerging from the rifts and the crevasses of the mind, pouring forth from the gashes that rupture the meniscus of the everyday. It is this psycho-stratigraphy that I excavate in my practice. Through making, I trace the contours and apertures of memory, footnotes and fieldnotes in a visual archaeology."* Hannah Quinlivan 2014

Hannah Quinlivan is 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**.

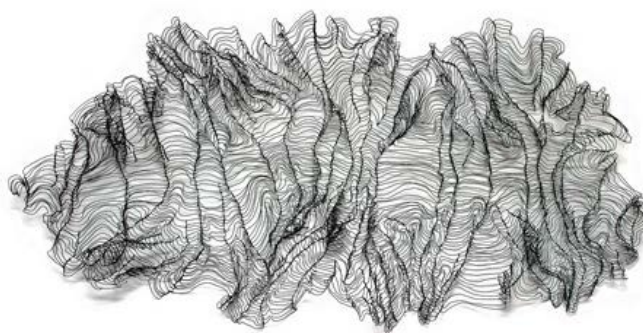
Hannah is in a number of collections including the **National Gallery of Australia, Deakin University Art Collection, KPMG Art Collection, Australian National University** and **The Molonglo Group**. She graduated from ANU School of Art in 2011 and was the recipient of an impressive number of awards 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 2014**, entitled *Penumbra*, based on her residency at Studio Kura.

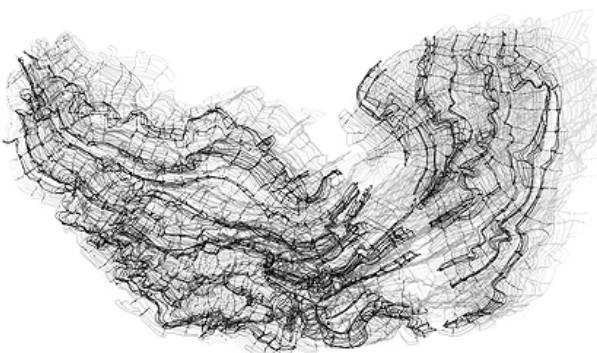
### **Resurfacing:** an essay by Phe Luxford 2014

A seemingly free arrangement of lines have been let loose to meander at will, forming twisting pathways of chaotic interconnection. Loops fold in on themselves and pale lines sit beside their dark twins. Between these lines, within the negative spaces, the echoing shadows of continual layers merge into oblivion.

There is a sense of deep recurrence at work within the surface and texture of Hannah Quinlivan's images. Seen together in one exhibition they create an intriguing sense of transformational *deja vu*. Grounding her practice within the expanded parameters of what the artist refers to as spatial drawing – moving between sculptural weaving and graphic mark making – affords a flexible and adaptive means of working. Here line, trace and shadow become implicated in an act of contingent liberation. No longer requiring the fixed



Hannah Quinlivan  
*Resurfacing* 2014  
 PVC and steel  
 112cm x 232cm x 25cm



Hannah Quinlivan  
*Fragments* 2014  
 PVC and steel wire  
 120cm x 160cm x 30cm

surety of a plinth or canvas support, they become at once both intangible and solid. Twisted wire structures inform the production of shadow drawings which in turn form the basis for further sculptures. Each element has the capacity to be endlessly translated. Endowed with a dual quality of formal austerity and material tactility, this transitive methodology becomes the artist's means to investigate the processes of remembering.

Negotiating the fragmentary, elusive and mutable nature of memory through a system of serial repetition, her works oscillate between material, form and gesture to suggest a kind of ongoing, fraught memory loop. Somewhat akin to the quality of a maze or knitted cloth, disjuncture, connection and entanglement serve to amplify crucial ideas of memory's limitlessness, spontaneity and tangential qualities. The continuous, threadlike trajectory of each line becomes interwoven in much the same way as that of a feeling of memory. Each lived experience, once internalized, travels imperceptibly through an individual's consciousness, mediating and influencing future events. A similar durational influence has been allowed to unfold within these sinuous forms.

The sequential strategy of Quinlivan's making allows an infinite range of possibilities to spring from seemingly slight adjustments. Through the materials themselves, depending on their transparency, weight or texture, ideas of permanence and temporality emerge, offering not only suggestions of that which is in existence, but also creating opportunities for some form of reassessment, destabilisation or erasure. The plurality of such a position confirms the precariousness and subjectivity of the phenomena of recollection and forgetting.

Within the avalanching layers of each spatial drawing, within the bending, curving, folding, and incising of surfaces, a continual state of reassessment is at work - locating the warps and distortions intrinsic to memory. Interested in representing the dynamic aspects of cognition itself rather than any literal representations of place or moment, Quinlivan is activating a system by which to trace a pathway from past to present.

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

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Hannah Quinlivan  
*In Search of Lost Time* 2014  
 Acrylic, ink and lithograph on Hahnemuhle paper  
 68cm x 159cm framed with off white frame and perspex



Hannah Quinlivan  
*No Longer* 2014  
 Acrylic, ink and lithograph on Hahnemuhle paper  
 68cm x 159cm framed with dark charcoal frame and perspex (RESERVED)



Hannah Quinlivan  
*Meniscus I* 2014  
 Acrylic on linen  
 122cm x 91cm



Hannah Quinlivan  
*Meniscus II* 2014  
 Acrylic on linen  
 122cm x 91cm



Hannah Quinlivan  
*Meniscus III* 2014  
Acrylic on linen  
122cm x 91cm



Hannah Quinlivan  
*Retracing* 2014  
Acrylic and ink on linen  
90cm x 150cm



Hannah Quinlivan  
*The Constancy* 2014  
Acrylic and ink on linen  
100cm x 80cm