

Louise Weaver

The Kind That Gives Body To Words

2-30 September 2017

In the midst of a northern hemisphere winter, Louise Weaver collected the source imagery which led to this group of paintings. In conditions that most would shun for warmth and shelter, she found formal and often abstract compositions that only revealed themselves through the ocular and mechanical lens.

Footprints in the snow become Zen calligraphic gestures. A bird's nest blackens the naked branches of trees silhouetted against a winter sky. A paint-muddled bollard ruptures asphalt at a sharp angle. Spiky pruned trunks reach skyward, waving fist-like at an angry sky. A perfect full moon glows through clouds, below a black line slicing decisively across the frame.

Weaver gives time to ugliness, to coldness, and by doing so discovers the beauty within these atmospheric conditions. Light, reflection, perspective, texture, topography and tactility create chance greyscale compositions. These echo the Zen calligraphic paintings and koans that form parallel reference points for the artist's new works – echo them in form, but also in the patience and chance required to find and make these discoveries.

The process of making these paintings also requires patience and chance. Weaver has continued her development of an experimental painting technique which involves painting onto a plastic surface, before peeling away this 'skin' and applying it to its final stretched linen support. The resulting work is a reflection of its original creation – Weaver's right-handed brushstrokes become left-handed gestures, its deepest layers emerging to star on the painting's surface.

The technique is connected to those of analogue photography and printmaking, but is also anchored in an exploration of the possibilities of painting. By applying synthetic polymer emulsion to another synthetic surface to create the painted skin, Weaver is blurring the line between the natural (the artist's hand) and the artificial.

In the 2017 painting *White Flower*, this confluence is highlighted in the artist's use of predetermined shapes inherent in a manufactured object (bubble wrap) to recall patterns inherent in the natural world. The reversed texture of bubble-wrap is present across these paintings, its uniform patterned surface containing a myriad of chance and planned gestures, all the while recalling the ubiquitousness of this packaging material favoured by artists and galleries.

The Kind that Gives Body to Words is a group of paintings evoking the atmospheres and textures that impress themselves upon us, that liken themselves to other familiarities. It is a contemplation of the more profound beauty that can be discovered when perfection is worn, ruptured or inverted – a beauty that demonstrates the collision of human striving and pure chance. – Chloe Wolfson 2017

Louise Weaver has held regular solo exhibitions since graduating from RMIT with a Masters of Art in 1996. Recent group exhibitions include *World Material*, Darren Knight Gallery, Sydney, curated by Chloe Wolfson (2017); *Collective Vision: 130 Years*, Bendigo Art Gallery, Victoria (2017); *Every Brilliant Eye: Australian Art of the 1990's*, National Gallery of Victoria, Melbourne (2017); *Memory Bliss*, Sydney Children's Hospital Foundation, Sydney (2017); *Soft Core*, Casula Powerhouse Arts Centre, Sydney (and touring) Lake Macquarie City Art Gallery, NSW; Hawkesbury Regional Gallery,

NSW; Bathurst Regional Gallery, NSW; Cowra Regional Art Gallery, NSW (2016-17); *Impressions 2016*, Australian Print Workshop, Melbourne (2016); *Sugar Spin: You, Me and Everything*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2016); *Human/Animal/Artist*, McClelland Sculpture Park + Gallery, Victoria (2016); *Birds: Flight Paths in Australian Art*, Mornington Peninsula Regional Gallery, Victoria (2016); *Wildthing: Animals in Contemporary Australian Art*, Mosman Art Gallery, Sydney (2016); *Museum of Doubt*, Despard Gallery, Hobart (2016); *Asian Contemporary Art Exhibition*, Jeonbuk Museum of Art, Seoul, Korea (2015); *Colourwheel*, Art Gallery of New South Wales, Sydney; (2015); *Hiding in Plain Sight: a selection of works from the Buxton Collection*, Bendigo Art Gallery, Victoria (2015) and *Venice and Biennale Artists at APW*, Australian Print Workshop, Melbourne (2015).

Weaver's work is held in both local and international collections, including The British Museum, London, Art Gallery of New South Wales, Sydney, Queensland Art Gallery | Gallery of Modern Art, Brisbane, National Gallery of Victoria, Melbourne, Monash University Museum of Art, Melbourne, Museum of Contemporary Art, Sydney, National Gallery of Australia, Canberra and Chartwell Collection, Auckland Art Gallery, New Zealand.