

**DAY GALLERY**

**Apertures and other works | Martin Kirkwood**

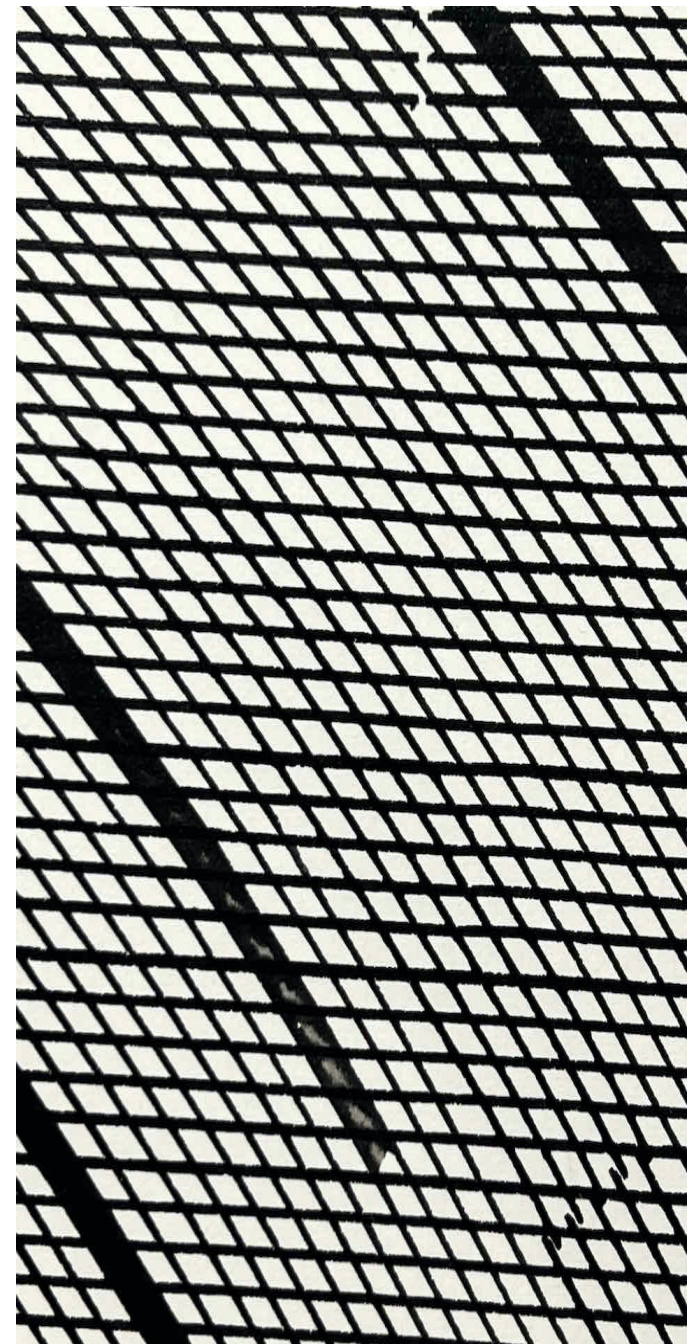
## Apertures and other works | Martin Kirkwood

Drawing, the process of working on paper, is immediate and intimate. There is little room to correct error or rework – requiring focus of intention and attention from the outset. I work towards precision more so than perfection. The drawing process engages me on three levels.

Firstly, the material or materiality; paper and ink, being in a body, breathing, utilising the eye, brain, hand interface – the body as the large brain. Secondly, the experiential and anecdotal; as I move through the world the world moves through me. This is where the function of memory can come into play; as concentration on the drawing process allows the unconscious to index, showing signs of conceptual pathway, cognitive connections, meditation. Thirdly; the cultural or historical – participation in tradition, lineage, counter- culture.

This is the engagement with art history / theory, cinema and especially music. Writing what is remembered, drawing what is forgotten. *Martin Kirkwood Sep 22*

**16 – 25 September 2022**



The Italian word *disegno* refers to both drawing and design. It is not surprising then that designers instantly gravitate to Martin Kirkwood's works because of the agency of drawing, the key propositional role that representation plays for designers. A handsome line might be a meaningful edge, and aggregated, a series of lines might form a hachure that is the initiator of a transition, from an idea to a different space. Suddenly, in Martin's drawings, the serial repetition of the line is violently interrupted by a different act, another technique, a change of direction. Boredom, perhaps? A desire for novelty?

In the time of the digital, the consistency and exactitude of Martin's geometry has a simultaneous perfection and imperfection that we would have to work hard to make the digital line have. We might have to create an algorithm that systematically – but not too much! – deforms the geometry. Instead, like a Richard Long journey, the drawing process is a journey that is not about moments but about continuity. Graphic changes are trends of mood, “reflections in action,” their end perhaps an emphatic “Enough!”

The fact is that design has stopped being drawing, because drawing has become visualisation or stylisation, a system of clicks, keyboard short-cuts and preference dialogue boxes that simulate the sensibility of drawing without ever inviting in its risk. Where drawing for designers exists, it has become a kind of nostalgia or arcane ancient magic. In approaching Kirkwood's work – a thrill of excitement in perception – designers recognise an aesthetic that they love, a type of geometry with which they are familiar, but also experience a lossy jealousy. What might design be when the graphic propensity of the hand critically returns: can it?

## **Julian Raxworthy**

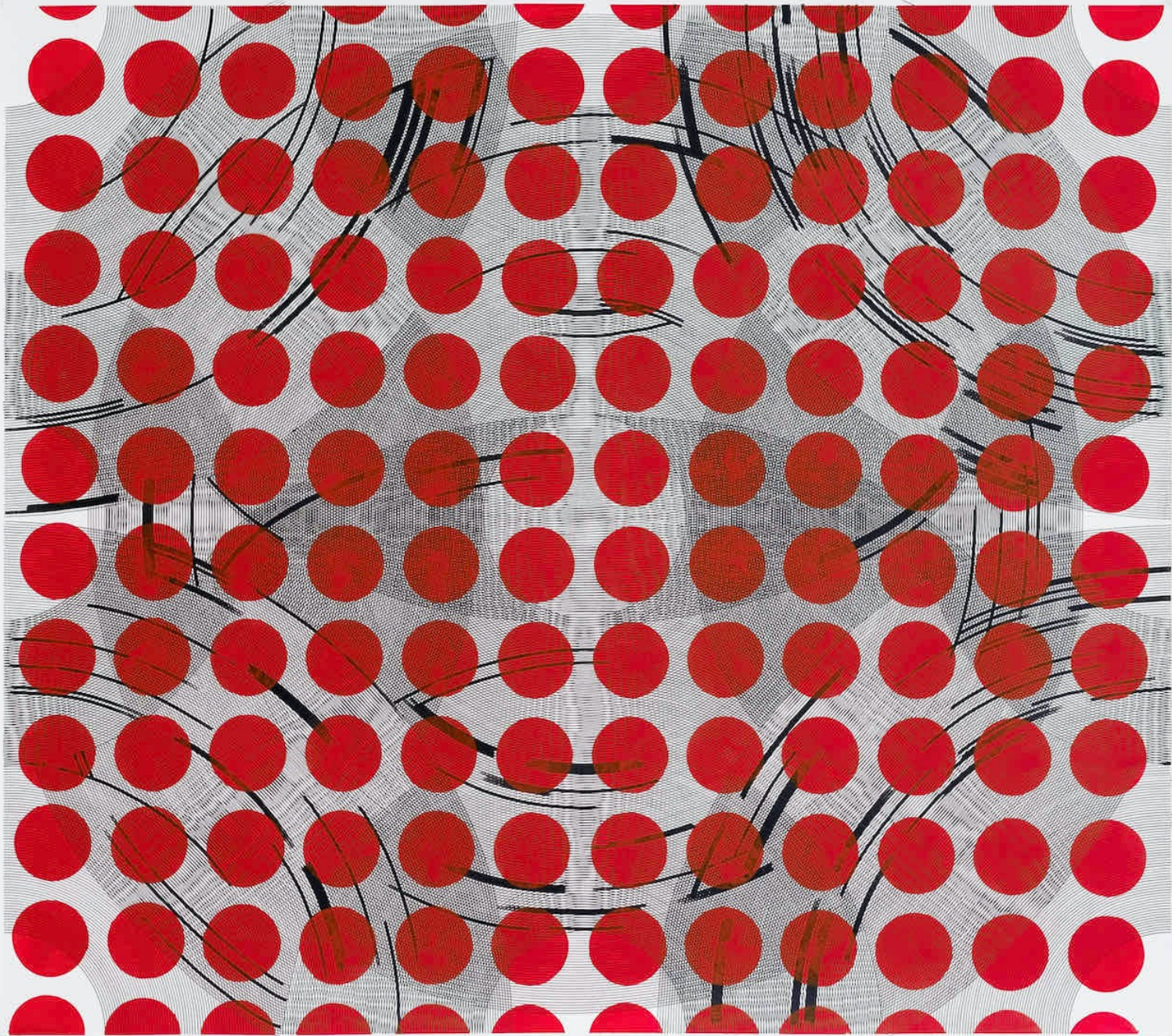
Dr Julian Raxworthy is Associate Professor & Discipline Lead: Landscape Architecture at the University of Canberra. His most recent book is *Overgrown: practices between landscape architecture and gardening* published by The MIT Press.

MARTIN KIRKWOOD



**This exhibition shows work made during the last two years;**

***Red Aperture's** – the first work in a new series unifying the aperture / sidereal drawing series.*

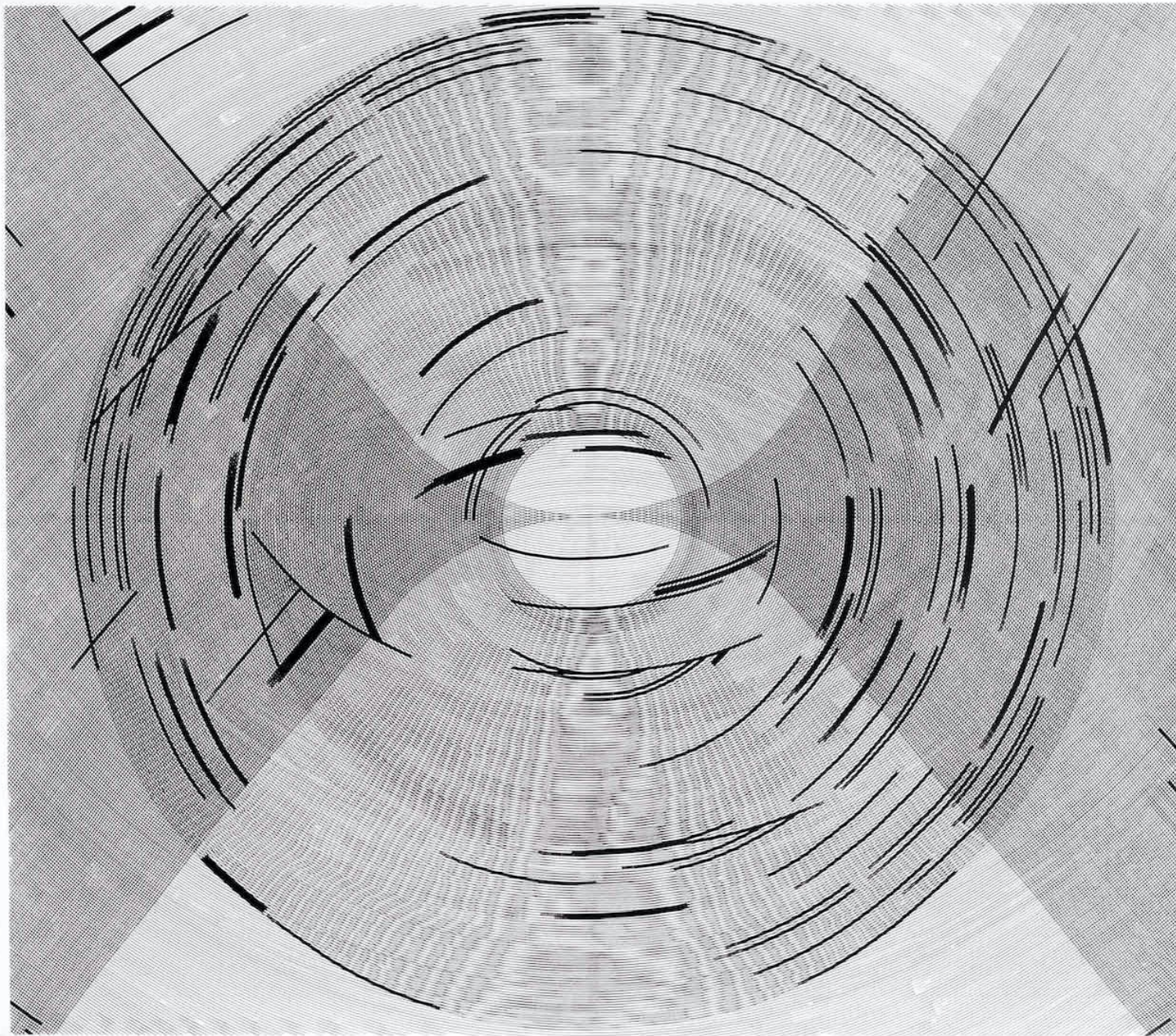


**144 Red Apertures**  
Ink on paper  
100 x 115 cm  
Unframed

**\$ 2,800**

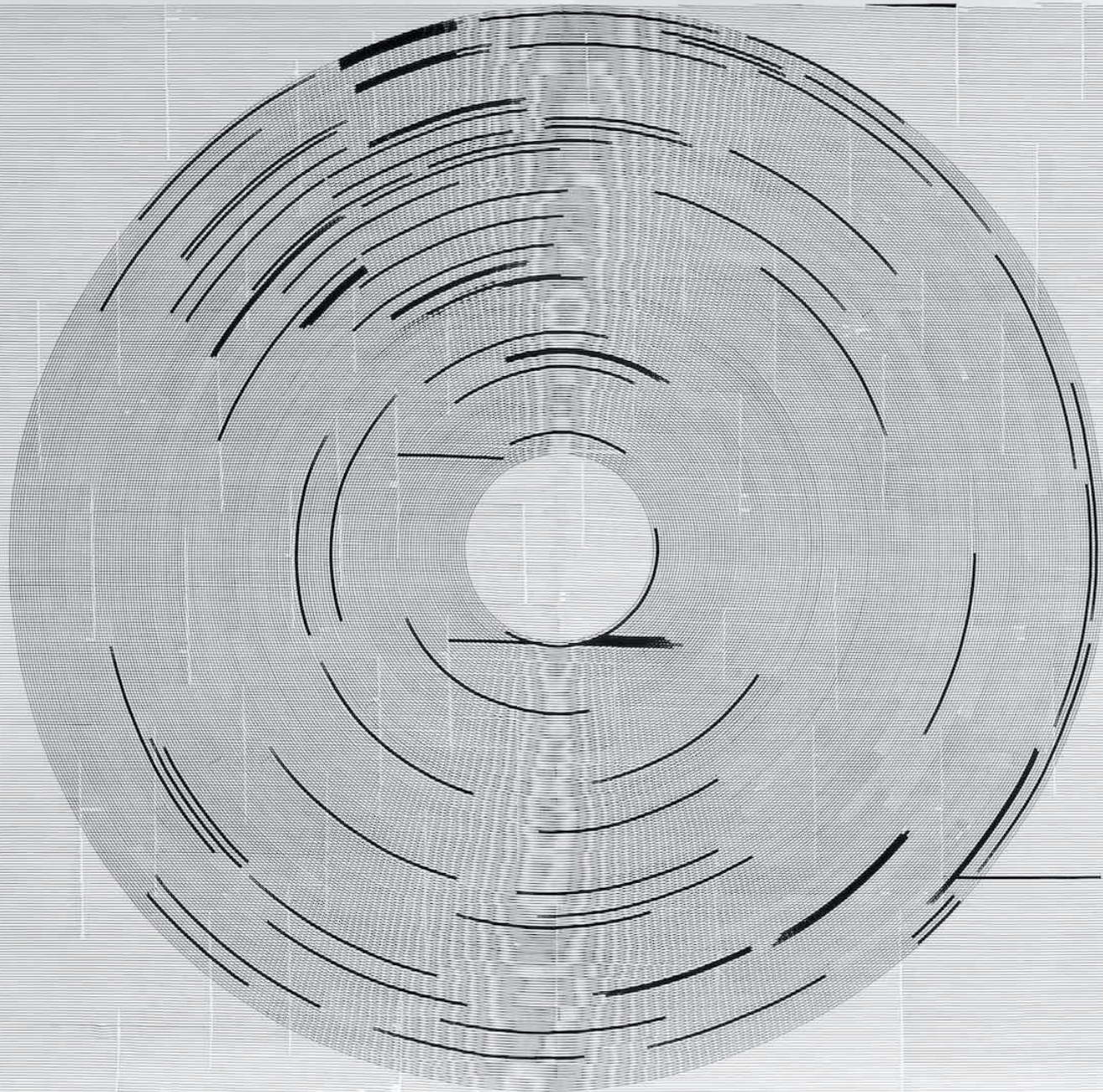
***Sidereal*** – fine lines arc radiating circles, intersecting to create moiré patterns – gestural lines highlight the form of movement, reminiscent of time-lapse photography of the stars in the night sky.





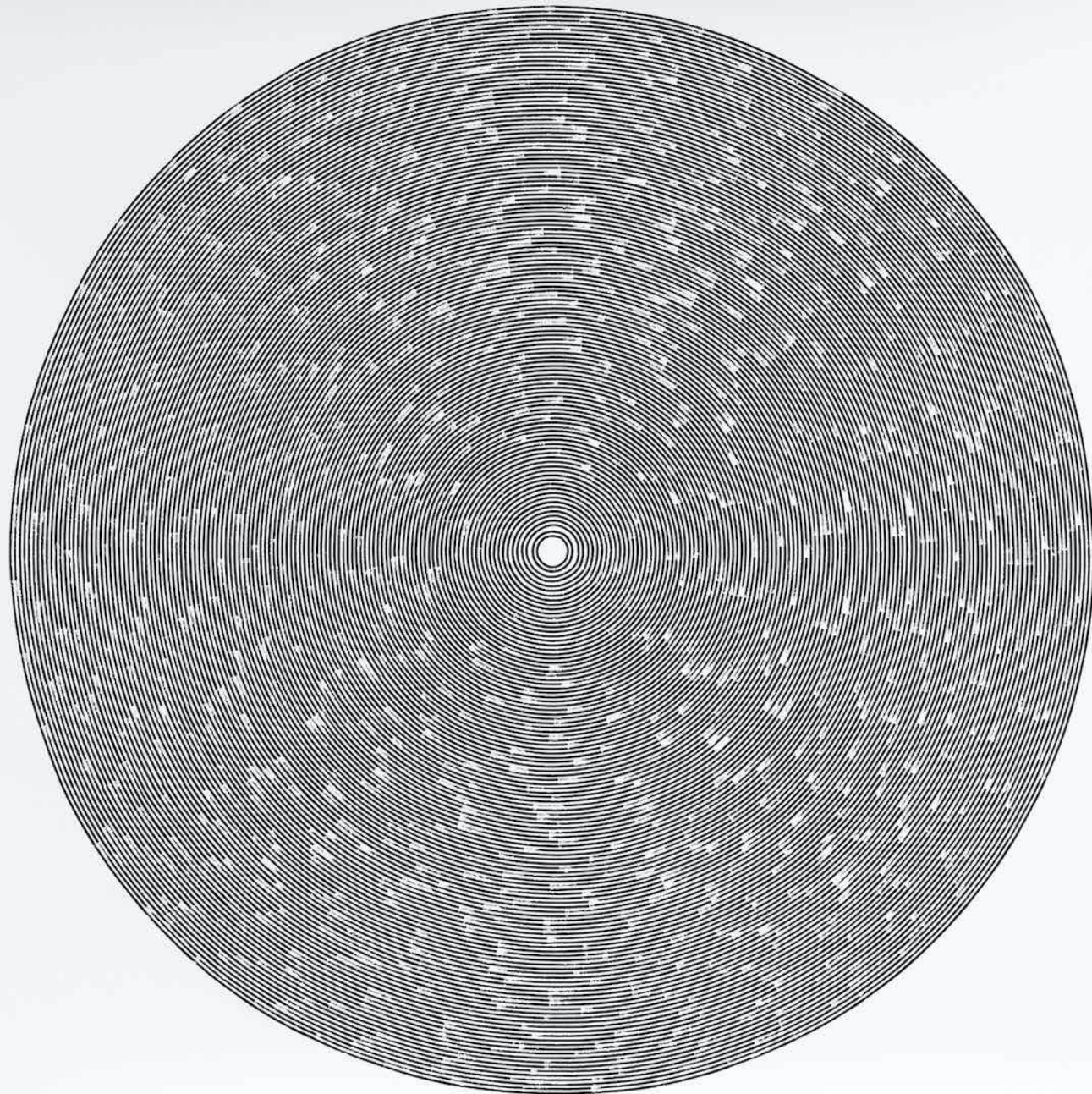
**Sidereal Station**  
Ink on paper  
100 x 115 cm  
Unframed

**\$ 2,800**



**Sidereal Stave**  
Ink on paper  
100 x 115cm  
Unframed

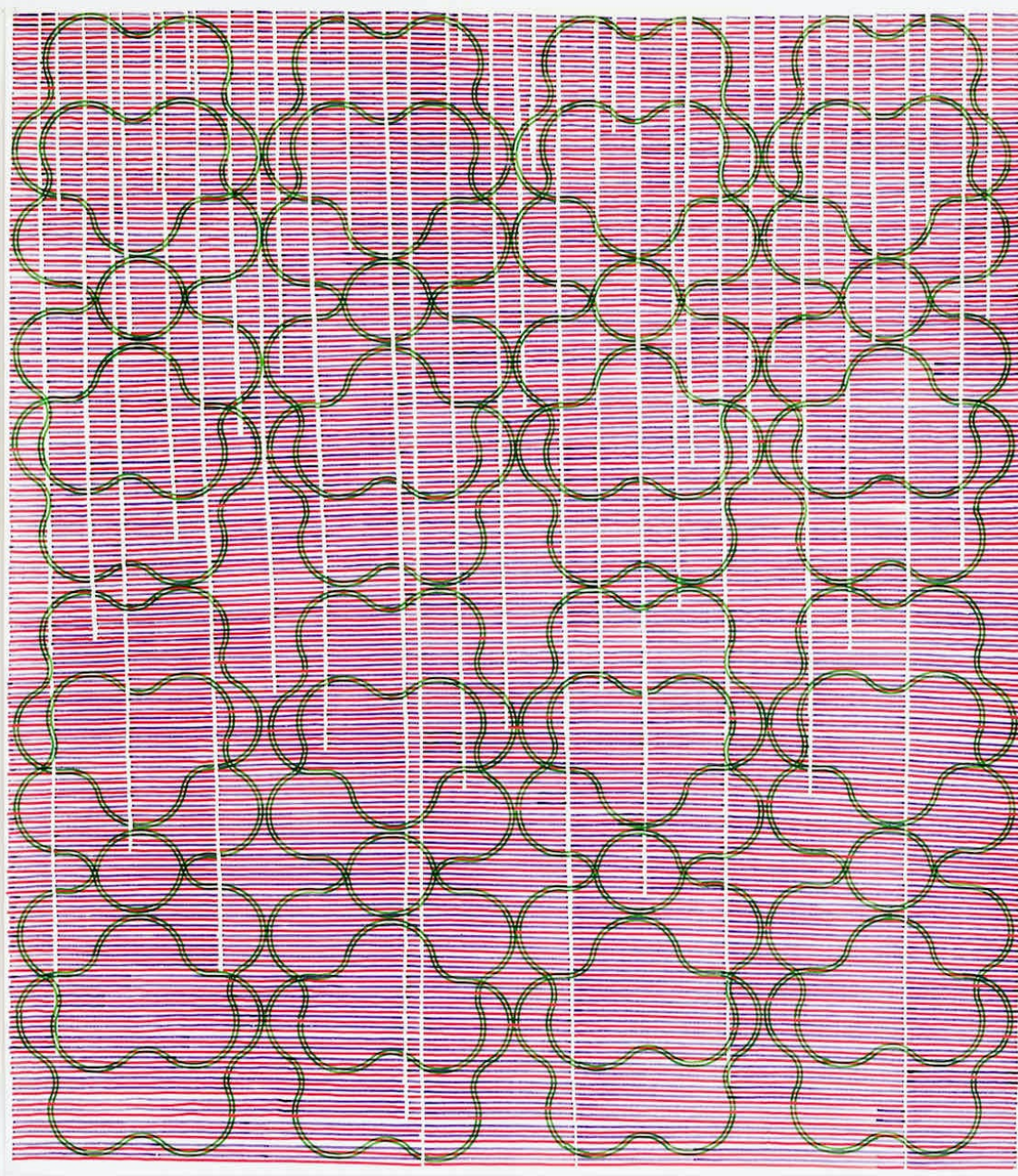
**\$ 2,800**



**Polar**  
Ink on paper  
100 x 115 cm  
Unframed

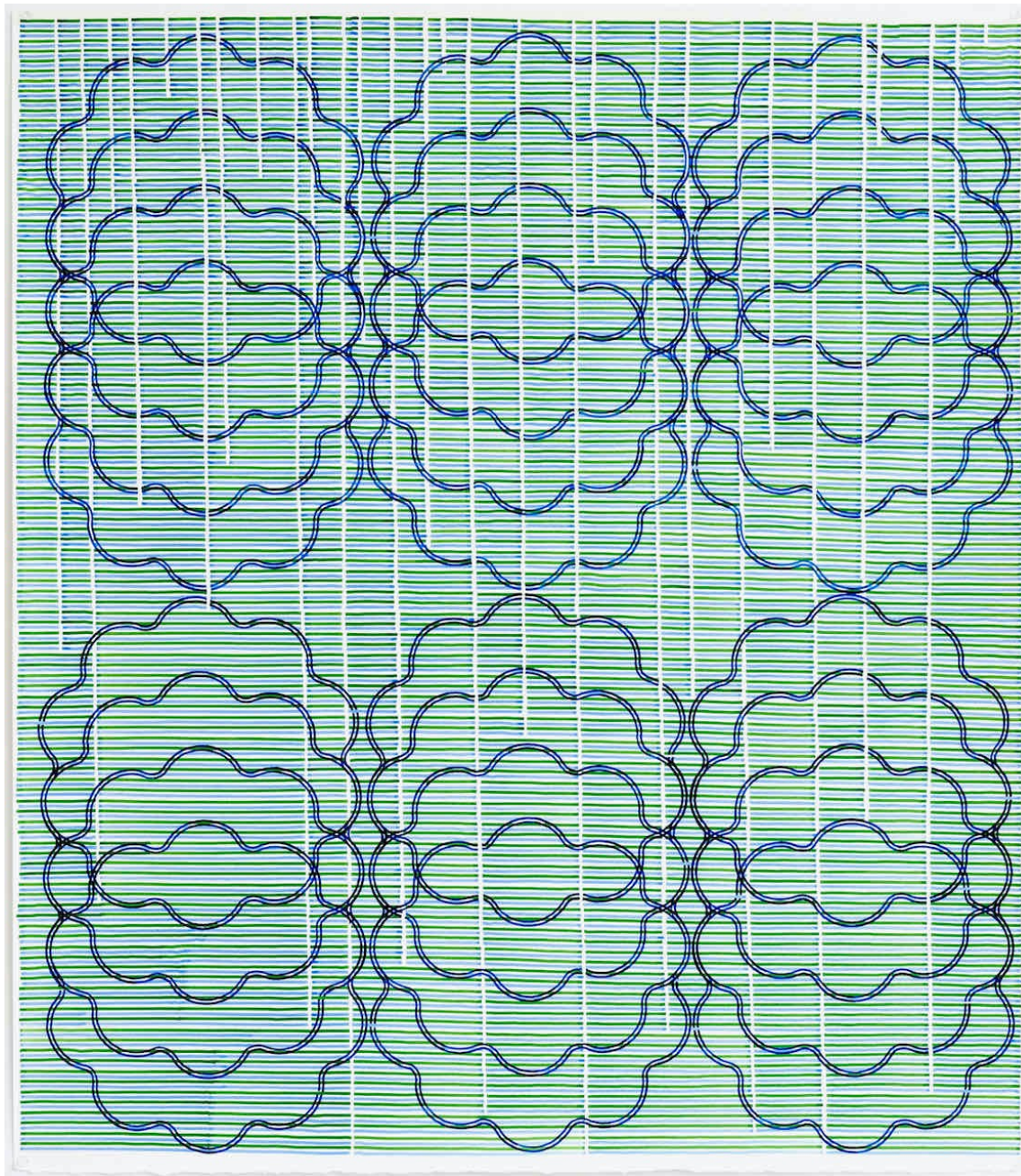
**\$ 2,800**

***Bloom*** - this series utilises found objects as reference points – in this case discarded plastic items. The outlines of these items are traced in patterns of repetition, achieving a momentary transformation of the ordinary into the extraordinary.



**Octad Bloom**  
Ink on paper  
115 x 100cm  
Unframed

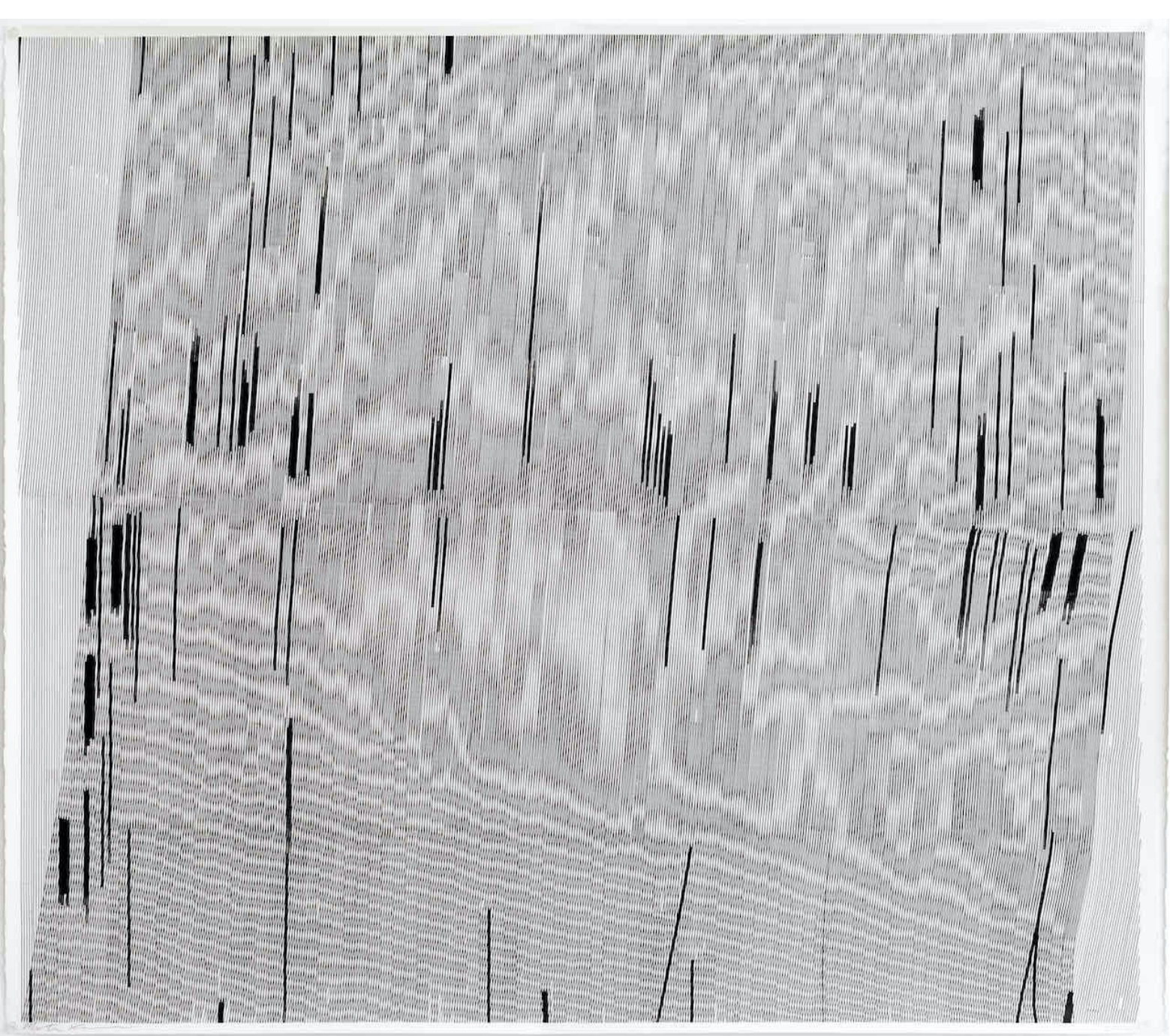
**\$ 2,800**



**Hexad Bloom**  
Ink on paper  
115 x 100 cm  
Unframed

**\$ 2,800**

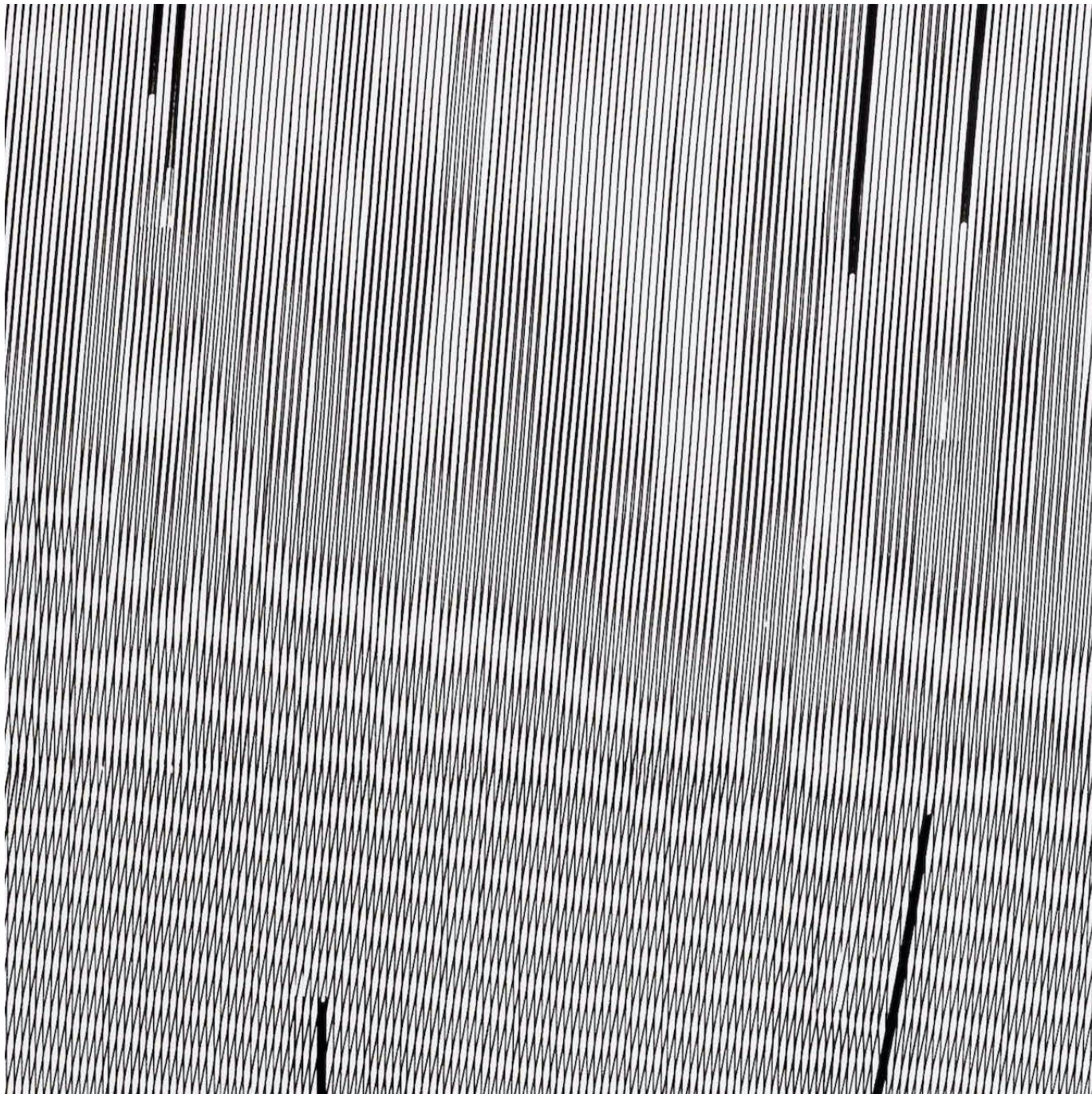
***Aurora*** intersecting planes of fine lines create shimmering moiré fields; like noise in the sky. Heavier gestural lines trace the sweep of movement through the drawing – emphasising verticality.



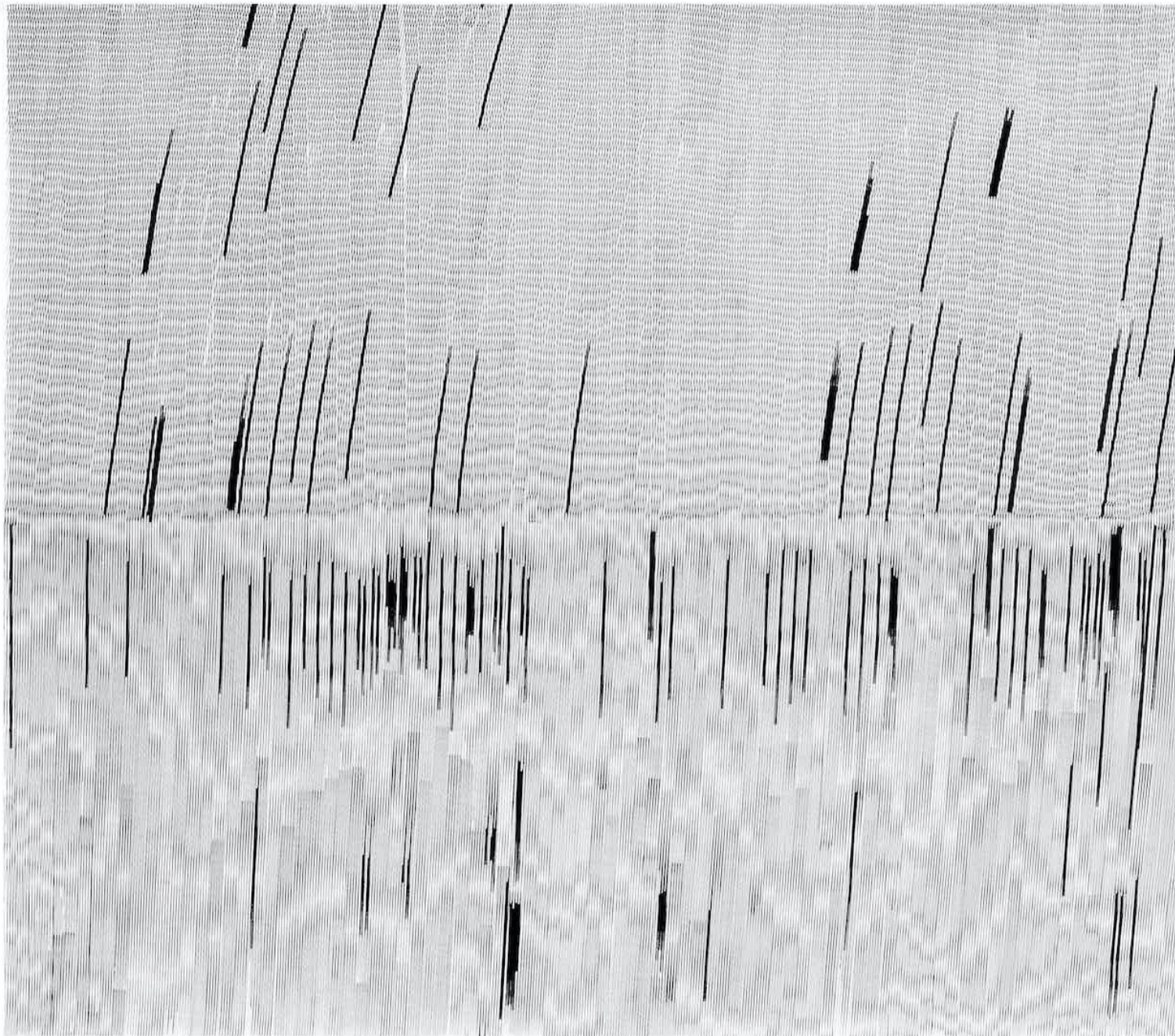
**Aurora 1**  
Ink on paper  
100 x 115 cm  
Unframed

**\$ 2,800**



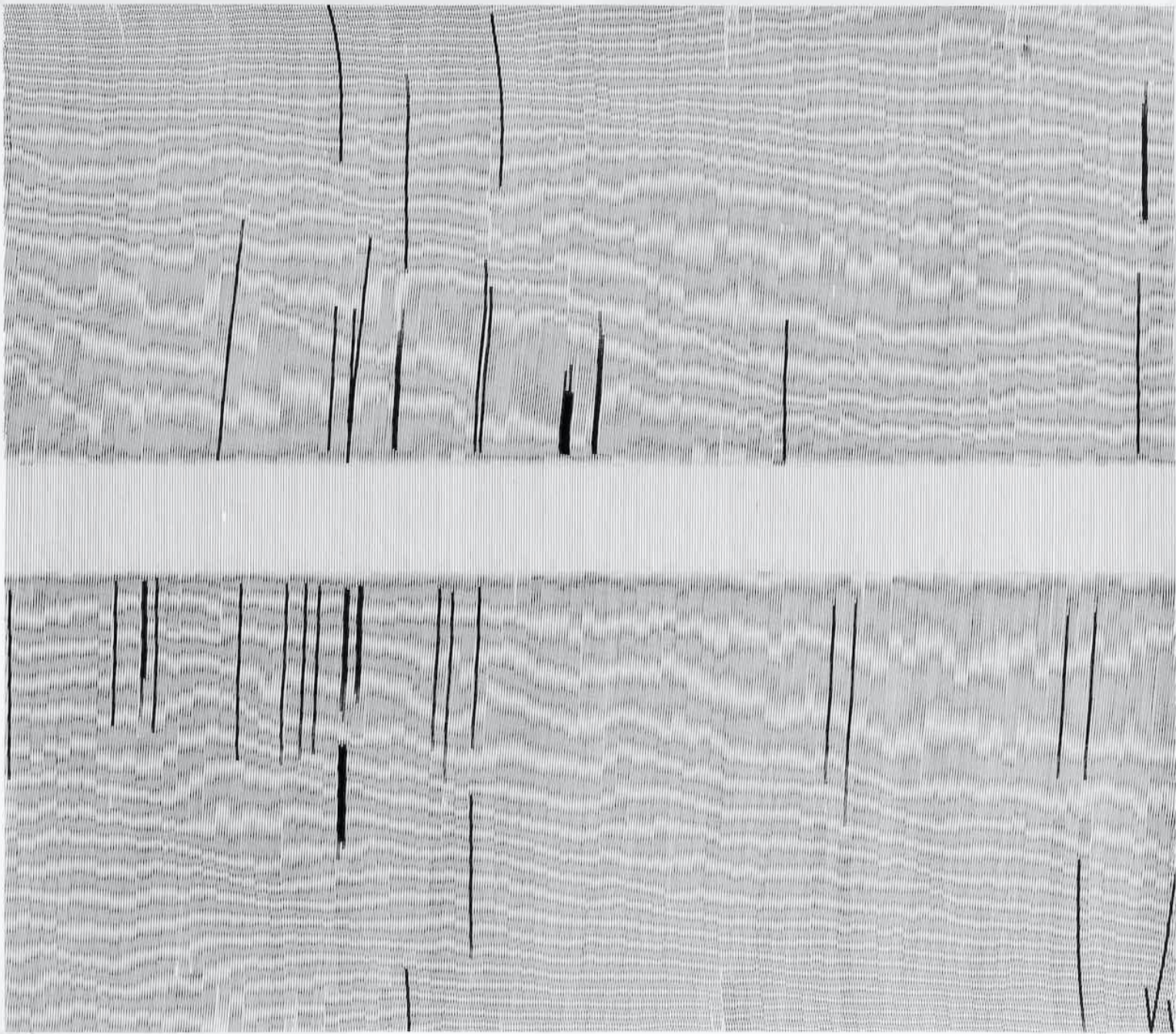


**Close Up  
Aurora 1  
detail**



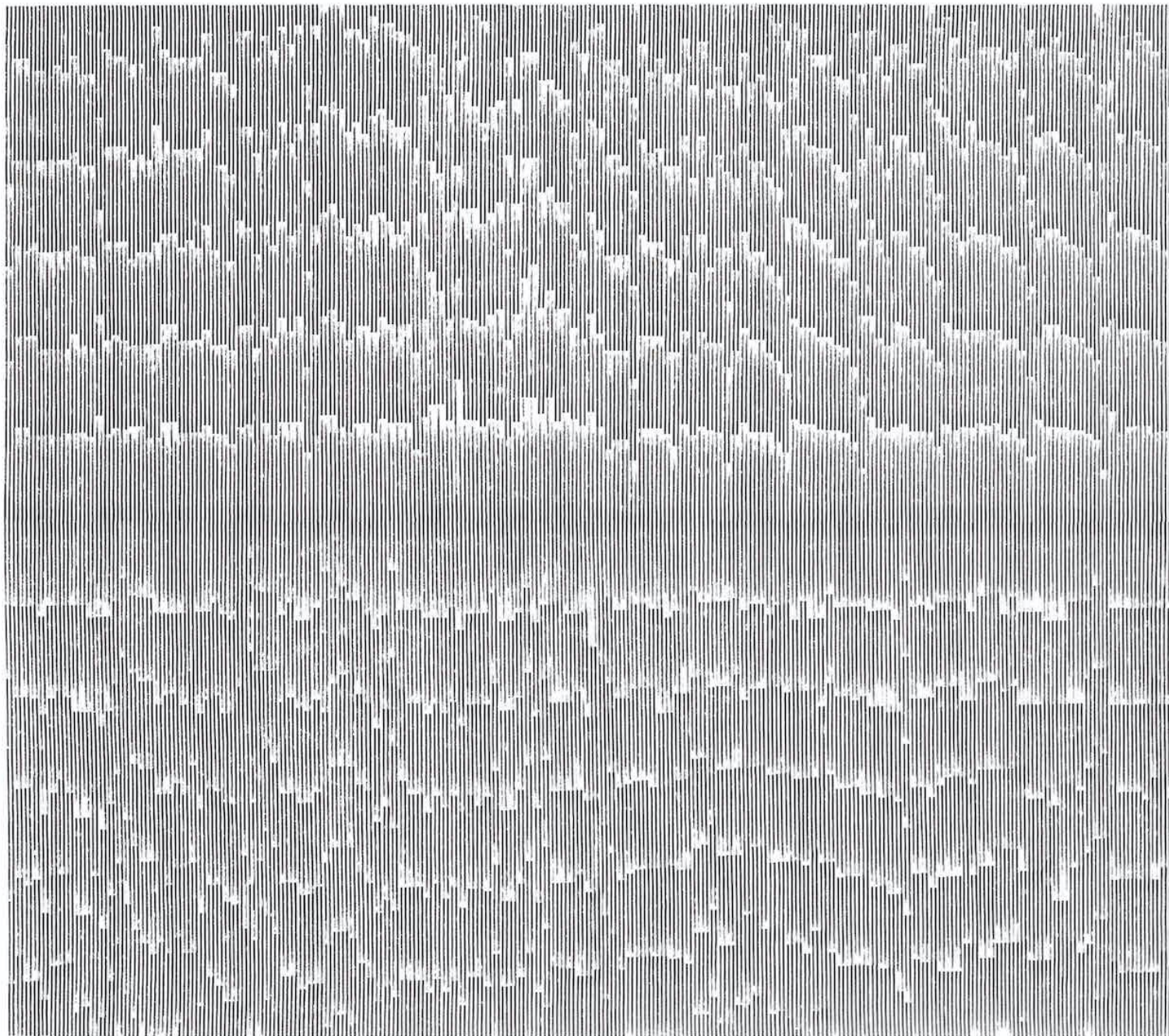
**Aurora 2**  
Ink on paper  
100 x 115 cm  
Unframed

**\$ 2,800**



**Aurora 3**  
**Ink on paper**  
**110 x 115 cm**  
**Unframed**

**\$ 2,800**



**Cities**  
**Ink on paper**  
**100 x 115 cm**  
**Unframed**

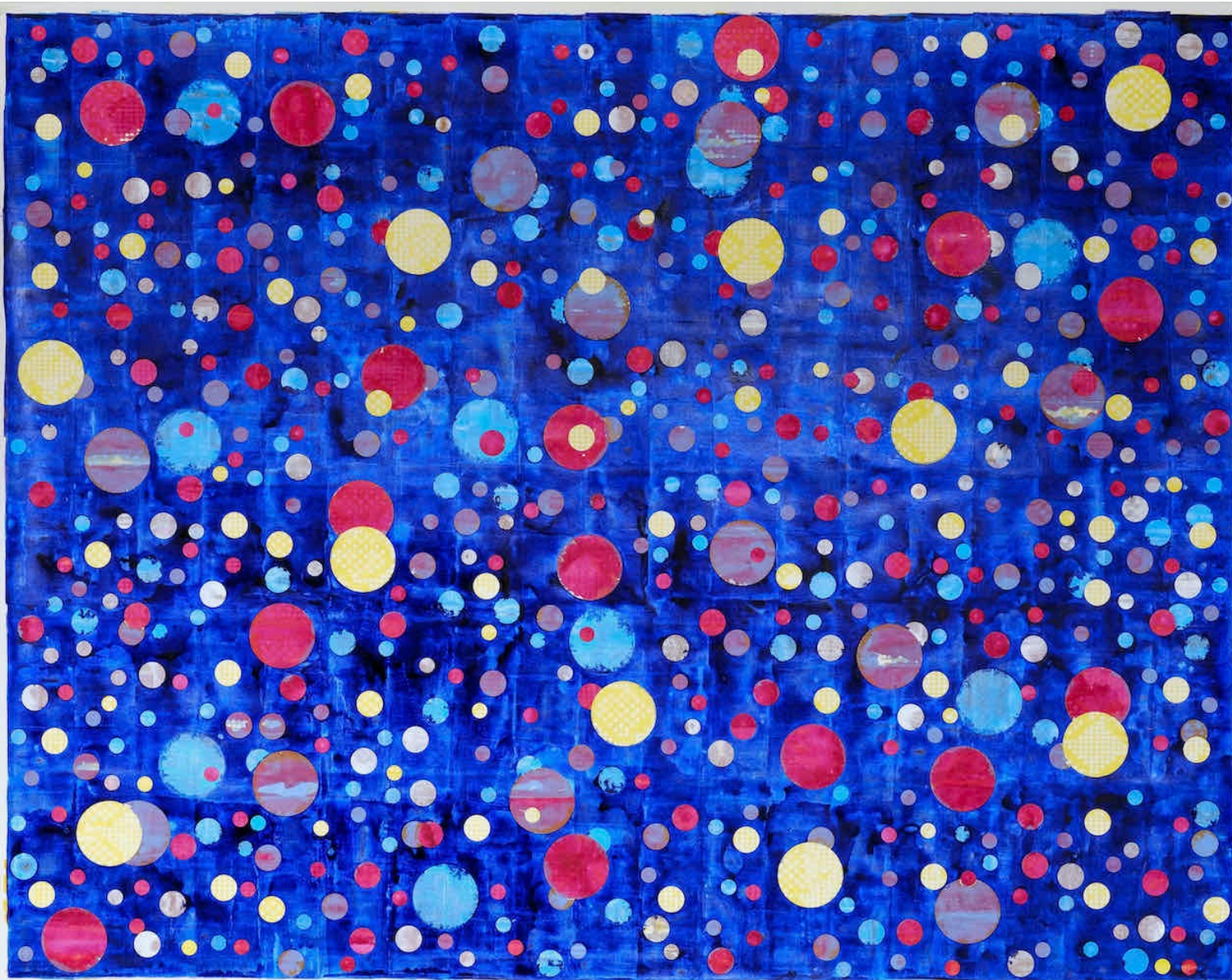
**\$ 2,800**

***Apertures*** – this series allow the viewing of multiple drawings simultaneously – a pentimento of details, accretion revealed by looking through a constellation of circular aperture's.



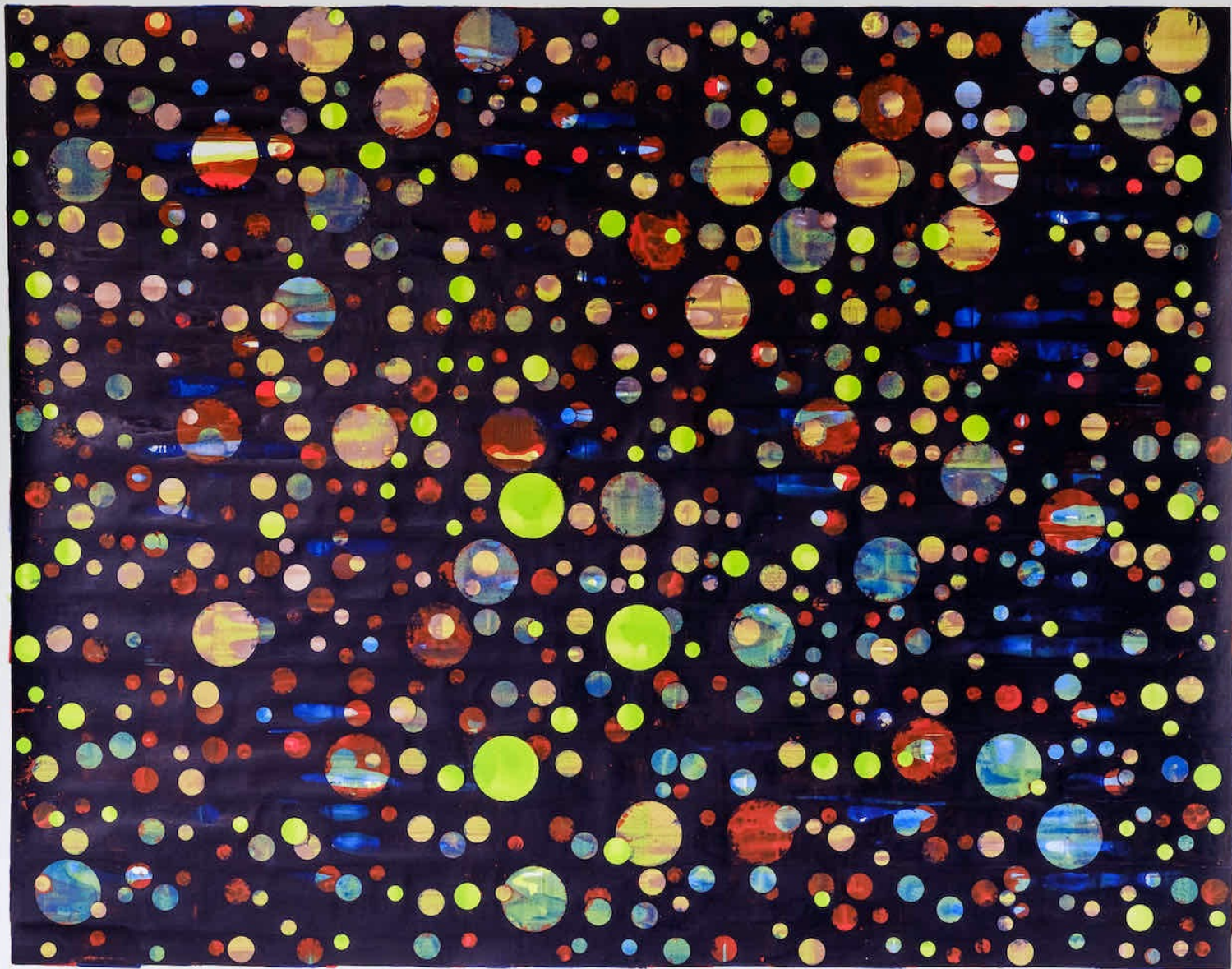
**725 Apertures**  
Ink on paper  
100 x 115cm  
Framed

**\$ 3,800**



**620 Apertures**  
Ink on paper  
100 x 115 cm  
Framed

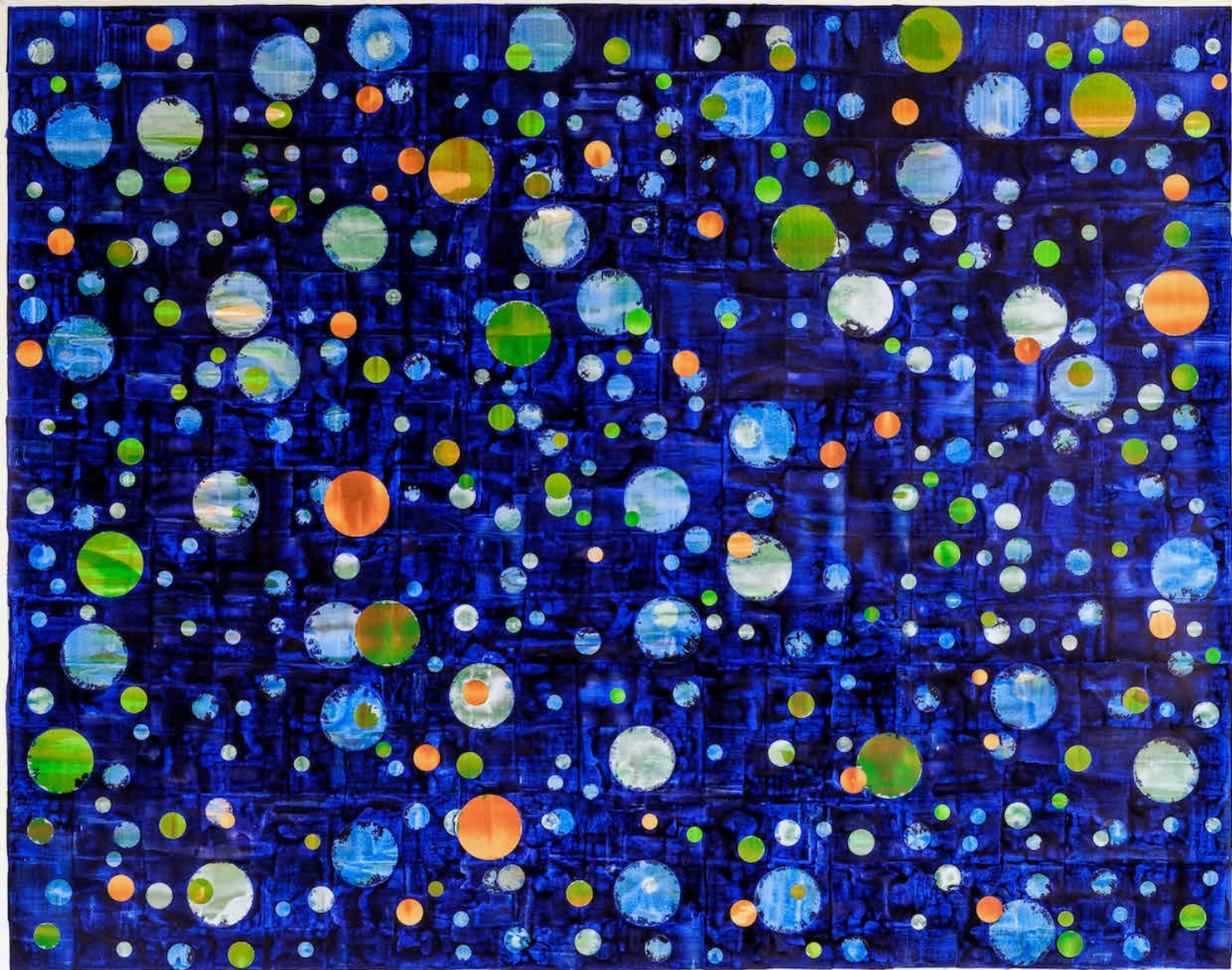
**\$ 3,800**



**684 Apertures**  
Ink on paper  
100 x 115 cm  
Framed

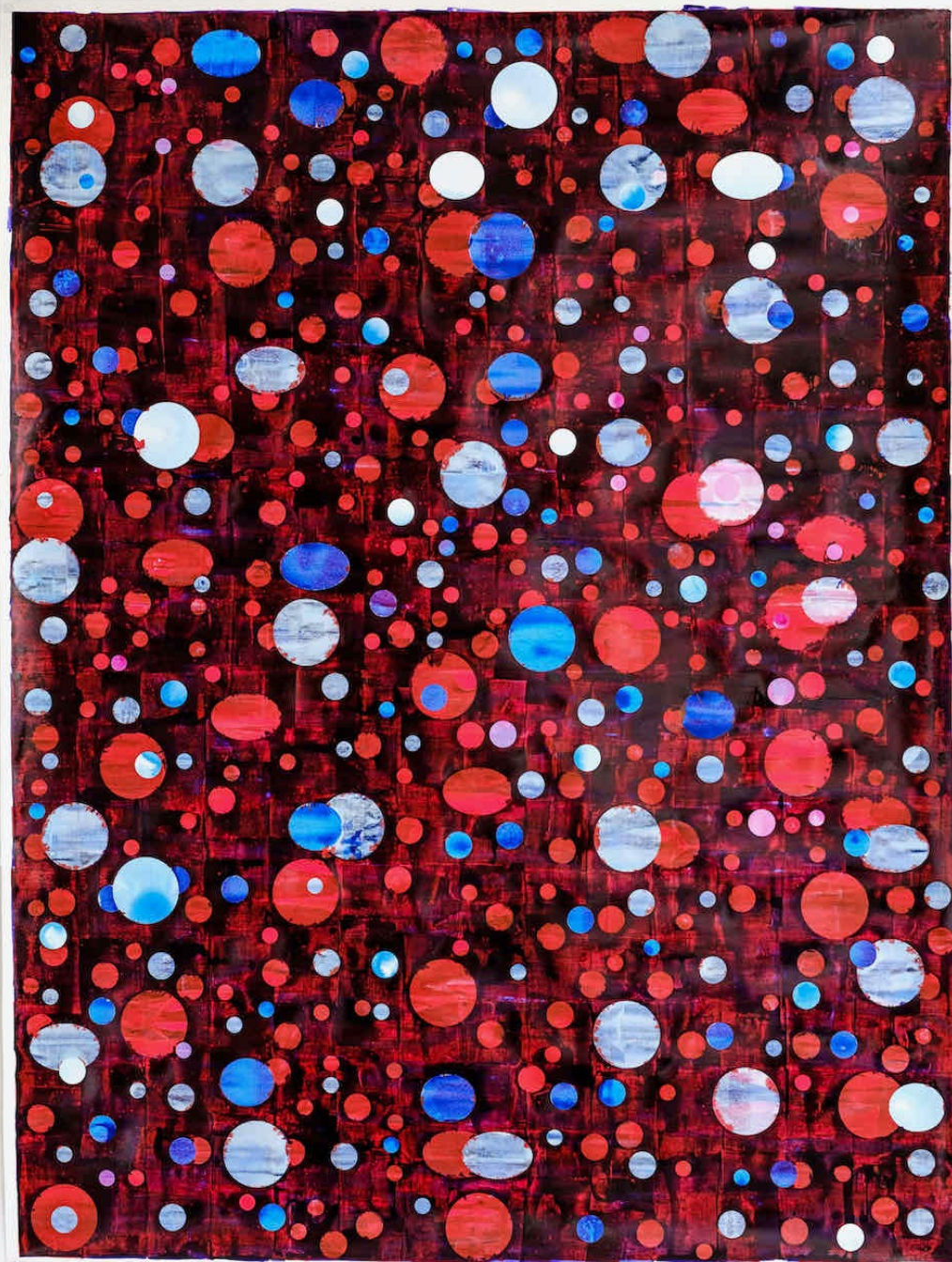
**\$ 3,800**





**399 Apertures**  
Ink on paper  
100 x 115 cm  
Framed

**\$ 3,800**



**464 Apertures**  
Ink on paper  
115 x 87 cm  
Unframed

**\$ 2,400**

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Open Friday 11 am – 4 pm

Saturday – Sunday 11 am - 5 pm

Or by appointment

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