

ANITA TRAVERSO GALLERY

NATALIE MATHER

Natalie Mather is a contemporary artist who lives and works in Melbourne. Her practice primarily consists of abstract paintings and small-scale experimental sculpture. Mather's paintings revolve around dystopia and the grand, cinematic romanticisation of the 'end of the world', where the glittering promise of new technologies invariably descends into apocalyptic chaos.

These ideas are examined through the framework of the formal elements of painting. Mather sources imagery from decaying industrial landscapes, folded paper maquettes and geological formations. She also extracts still images from mainstream doomsday films and Soviet science fiction cinema as part of her visual research and transmutes them into abstract scapes and gleaming structures.



Spit Kiss Thick Feast

[2012] oil, acrylic and enamel on linen 160 x 120 cm
exhibition: 2012 *Trouble In Paradise*, Paradise Hills Gallery, VIC
2015 AT_SALON², Anita Traverso Gallery
publications: "Trouble In Paradise", *Das Platforms*, July 2012
"Exhibition Brief", *Art Almanac*, February 2015
awards: ACT Finalist, Qantas Contemporary Art Award, 2012

"Spit Kiss Thick Feast was the first painting I made after returning from a residency in Berlin in 2011. There I developed a method of working, which involved beginning with a spontaneously conceived line, or a region of colour, and moving onwards by intuitively resolving the work, rather than working towards a preconceived idea or design. This process takes many months to complete.

This painting is part of an ongoing exploration of provisionality - the sense that all the work we undertake is temporary to varying degrees. Structures are decimated and rebuilt, paint deteriorates - in the grand scheme of things; a painting begins to die even as we lay thin skins of paint upon its surface."



Nightblind

[2014] oil, acrylic, enamel + spray paint on canvas 85 x 60cm
exhibition: 2014 *HUE*, Nishi Gallery, ACT
Dec 2014 "Celebrating Colour at Nishi", Nishi Gallery, ACT
2015 AT_SALON², Anita Traverso Gallery

"In *Nightblind* I became interested in creating paintings that were effectively "finished" and then effacing the painted work with continuative line. The continuative pattern acts as a "screen" through which the viewer can glimpse the earlier painting. The static nature of this pattern creates a sense of movement behind it. *Nightblind* is part of my investigation into how an abstract painting can contain and convey a sense of violence, while also being aesthetically vibrant - how brightness can mask malevolence. I am interested in the liminal space between violence and veneer. I convey this in

under layers of painted landslides: collisions of painted shapes, synthetic colour and slick gloss colluding in space."



Freehive

[2014] oil, acrylic, enamel + spray paint on canvas 85 x 60 cm
exhibition: 2014 *HUE*, Nishi Gallery, ACT
Dec 2014 "Celebrating Colour at Nishi", Nishi Gallery, ACT
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Freehive is a frenetic, jarring collision of repetitive line that is overlapped to create spatially ambiguous layers of grids. The grids are meant to conjure up architectural scaffolding, their precision offsetting the loose, poured enamel painting underneath. *Freehive*, like most of my work, utilises high-key, synthetic colours: pinks, greens and fluorescent shades. These hues allude to toxicity and decay while also conjuring up gleaming plastics and metals - the materials of construction. These allusions to high-tech materials contrast with the low-tech materiality of paint. My experience of painting abstraction is emotional: it is bound up in the vagaries of my life and the minutiae of my emotions - moreover, it is a way to manifest and investigate dystopian ideas in less literal terms - in terms of the formal qualities of paint.

FURTHER CONSIDERATIONS:

- Items that best illustrate the physical, artistic, cultural, social, historical and political identity of the municipality of Yarra:

Represented by Anita Traverso Gallery operating in the City of Yarra.

- Items that do not require immediate and considerable additional resources related to conservation and storage:

Each work is equipped with hanging devices for storage ease and artwork maintenance is minimal.

- Artworks that represent emerging innovative art forms:

Mather's work is representative of the new wave of painters currently working in Melbourne.

- Items that have the potential for display and exhibition:

The three chosen pieces are particularly excellent in consideration for display or exhibition within a number of council contexts.

- Artworks, which are of high quality, by respected emerging and mid, career artists:

Natalie Mather presents works, which are high quality and well developed. As a published and well-respected emerging artist she exhibits many signs for great potential.

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