

Memphis Projects

MAKING MARKS

Opening

Thursday 26th of April 6-9pm

Dance Performance:

Megan Payne and Leah Landauh

Exhibition 26th April - 13th May, 2018

Brendan Coghlan

Joseph Flynn

Andrew Clapham

Lucy Roleff

Ryan McGennissen

Nicholas Millen

Maddison Kitching

Matthew Quick

Jessica Tse

Michael Peck

Hours & Info

Sat - Sun 12-5pm / Wed - Fri 12-5pm

or by appointment call either:

Joe: 0434 223 537 or Nic: 0423 268 639

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www.memphis-gardens.com

Memphis Projects

Memphis Gardens

37 Yarra Street, Abbotsford, 3067

Enter Project Space from Park Street

memphisgardens@gmail.com



Lucy Roleff
"Spider Plant" Oil on Paper

"Making Marks" is the debut group exhibition from Memphis Projects, the gallery space for Memphis Gardens, a new creative studio in Abbotsford.

The first act of creating a painting involves making a mark on a surface. The way a work develops depends on a series of these marks; thick, refined, expressive, minute, etc. all associated together to create a composition, a picture, an aura. "Making Marks" comprises artists from differing styles who share in this common action. The exhibition celebrates the uniqueness that each artist brings to the indefatigable collective gesture.

This exhibition will host a variety of paintings from studio residents and associated local artists with a dance performance by Megan Payne and Leah Landau on opening night.

PRICE LIST >



1. Brendan Coghlan
Put it On The Line
Enamel on Glass, wooden shelf
42 x 59.5 cms
\$350



2. Joseph Flynn
Forward Movements
Acrylic, Aerosol, UV Print Vinyl on Canvas
137 x 91 cms
\$1,500



3. Andrew Clapham
Texture #2
Screen Print on Archival Paper, framed
81 x 62 cms
\$800



4. Lucy Roleff
Gum Blossoms, Roses and Cardboard
Oil on Paper, framed
32.5 x 45 cms
\$800



5. Lucy Roleff
Spider Plant
Oil on Paper, framed
45 x 32.5 cms
\$800



6. Ryan McGennissen
Stillage #7
Acrylic, Dirt, Rust and Polyurethane on Raw Canvas, oak frame.
125 x 79 cms
\$1,100



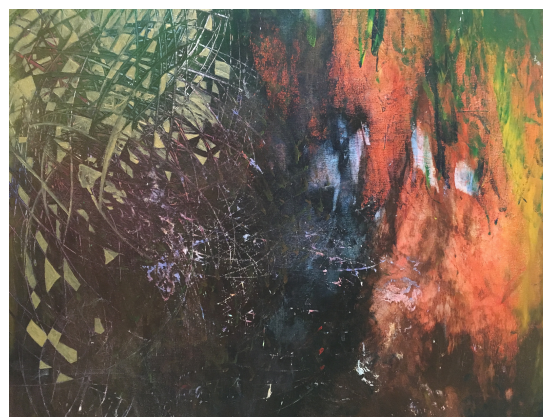
7. Nicholas Millen
Twist & Shout
Mixed Media on Canvas, artist frame
113 x 93 cms
\$950



8. Maddison Kitching
Untitled
Mixed Media on Plywood
31 x 55 cms
\$350



9. Matthew Quick
Land of The Free
Oil on Italian Linen
120 x 100 cms
P.O.A



10. Jessica Tse
A Vibrant Afternoon
Acrylic on Canvas
91 x 91 cms
\$500



11. Michael Peck
Untitled
Oil on Linen
168 x 168 cms
\$14,400

Brendan Coghlan

Brendan Coghlan is a multi-disciplinary artist and designer, covering a range of skills from brand experience through illustration to painted signage. A recent RMIT graduate of a Masters Degree in Communication Design, Coghlan has recently been most interested in the relationship between traditional design technique and neighbourhood parochialism. Always hand paint.

Joseph Flynn

Joseph's work examines the relationship between the traditional methods of art making and the new digital world we all now find ourselves in. Joseph works with an extensive range of digital and non digital mediums including web development, 3D printing, painting, drawing, sculpture, installation, image manipulation and 3D animation software. He recently completed a Master of Contemporary Art at the Victorian College of the Arts and has exhibited extensively throughout Melbourne, Lisbon and Dallas, Texas.

Andrew Clapham

Andrew Clapham is a print-based artist and designer having completed his Fine Art (Honours) and currently studying a Masters of Communication and Design at RMIT. Within a print-based practice, Clapham explores the role craft has through merging traditional and contemporary print techniques which can be placed within contemporary design. Printed textures is a part of a series of experimental screen prints which explores mechanical processes mimicking organically painted surfaces.

Lucy Roleff

After having worked as a freelance illustrator for a few years, I have returned to my formal art training, exploring still life work and portraiture in oils. I am curious about and touch on themes such as growth, decay and ordinary domestic moments.

Ryan McGennissen

Ryan McGennissen's paintings are constructed through an experimental studio process that intends to defy considered composition and gesture. He paints 'alla prima' in the outdoors, in silence, layering with speed, a combination of paint and found non-art materials like rust, motor oil, and dirt. He favours imperfection and seeks unforeseen beauty; adding and deleting marks at every step of the process.

Leah Landau and Megan Payne

Leah Landau and Megan Payne are Melbourne based dancers / choreographers. Their performance for the opening is a choreography driven by external suggestions and good advice.

Nicholas Millen

Millen's paintings are a visual expressions of internal rhythm becoming form. Lines, dots, strokes, colours & gestures begin intuitively and gradually or quickly combine together to form unexpected subject matter(s).

This process becomes durational and although fresh subjects are unearthed, more layers are painted until an abstract history is formed or until the painting reflects something about the loss of clear subjects in the vortex of time, space and inevitable continuum

Maddison Kitching

My practice has primarily been concerned with commercial representations of the Australian landscape and our relationship to place. Through collage, painting and digital media platforms my work aims to interrogate ideas about Australian national identity.

Mathew Quick

Matthew always painted but managed to distract himself with a few alternative careers. He's worked as a lecturer, art-director & writer, with his first novel short-listed for the Vogel Literature Award. Featured in BRW as one of Australia's top 50 artists, in the past few years Matthew's won, or been a finalist for, 70 national juried art awards. He's had 14 solo and more than 80 group shows.

Jessica Tse

Jessica Tse has been practicing art in the past decade, in an abstract, experimental, metaphorical and spiritual way. She uses painting, sculpture, installation, sound and poetry to express her life and vision.

Michael Peck

Michael Peck participates in a project of world making, creating spaces so intimate that the viewer cannot help but to feel as if they have stumbled upon a scene not meant for their eyes. There is an uncanny ambiguity as to the intent of his child subjects. The intensity of their concentration is mesmerising but the question lingers: are they innocents engaged in the imaginary games of childhood or survivalists adapting to a world without adult supervision and denied the luxury of play?