

SNO 161 13 SEPT – 4 OCT 2019

Room sheet

Clockwise

SIMON KLOSE

- 1 *no title*, 1968/2017
30 x 30 cm acrylic on canvas ed 2/3

- 2 *no title*, 2019
118 x 12 cm (2) acrylic on board, acrylic on wall

- 3 *no title*, 2019
240 x 3 cm acrylic on board

- 4 *no title*, 2019
150 x 5 cm (2) acrylic on board

- 5 *no title*, 2019
180 x 5 cm (3) acrylic on canvas

6. *no title*, 2019
30 x 30 cm acrylic on canvas

SNO CONTEMPORARY
ART PROJECTS

ROOMS 207 AND 208 LEVEL 2 30-40 HARCOURT PDE ROSEBERY 2018
343 BUSES FROM CENTRAL STATION ELIZABETH ST STAND E TO HARCOURT PDE
OPEN WED THUR FRI 2-6PM OR BY APOINTMENT 0417990643



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FUND**

The last time I showed in Sydney was at Central Street Gallery in 1971, "Situation Now – Object or Post Object Art?". The work in that show was a photographic documentation of the room in which it was originally exhibited - Pinacotheca, Melbourne. The concerns of this exhibition are more specific and traditional in some ways. The present works are loosely derived from the idea of painting.

These works (Numbers 2 – 5) came about through working in a larger place, allowing the wall(s) to be employed as an integral component. While not installation specifically, the works relate to the walls and the exhibition space in approximate proportion to each other. This allows the components to work in relation to each other as they did in their original studio setting. In a way, it reflects the site-related concerns of the 1971 works.

But the present works do not refer to any experience or subject but are intended to be autonomous experiences in their own right, although others may understand them through their own associations or experiences. Instead, these works are intended to be read as an 'object' and a 'subject' where the object and subject are as close as possible to being the same. They employ the traditional relationship of viewer and subject, enhanced by the wall space – a relationship that can be understood literally and metaphorically.

What may be experienced by a viewer at best will reflect the many and layered processes and decisions which have led to the present works. The process of their making employed sensing as well as thought, a form of engagement that best communicates making and meaning that is embedded there in the work. A work is completed to attain a 'truth', not simply a preference or a liking – that comes from having a primary objective in mind. Then, I naturally discover beauty as well, so the traditional trilogy of perception, truth and beauty is there.

These pieces are related but not a series. The first work, like a painting, is more conventional and has an autonomy which paintings most often have – contained within their edges. Other works contain what might be thought of as the essence of paintings - edges, angles, colours, relationships - although expanded, taken apart, now encompassing the room-space.

My daughter once described my paintings (artworks) as being about nothing. I think she meant both nothing and no thing. This seems fine to me – although these works are about some things, but no particular thing. Perhaps they are about the tools of meaning, the beginnings of meaning, that would be nice.

simon klose