

# HANNAH QUINLIVAN



## COUNTER-WEIGHT



CONTEMPORARY

37 Ocean Street, Woollahra  
Sydney, NSW 2025  
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mcontemp.com

## BIOGRAPHY

Hannah Quinlivan's drawing practice spans multiple media, extending into two, three and four dimensions. She is represented by .M Contemporary and Flinders Lane Gallery in Australia.

In her most recent solo exhibition at the National Portrait Gallery, Quinlivan collaborated with dancers and classical vocalists to create a site-specific spatial drawing.

In 2015, she was awarded the inaugural Boronia Alumni Prize in recognition of her contribution to The Australian National University School of Art. Quinlivan was a finalist in the 2014 Alice Prize and the winner of the Shire of East Pilbara Residency Award for 2014. She has also received several grants and awards from the Australia Council for the Arts and Arts ACT.

In 2015 Quinlivan's practice was curated into the following group exhibitions: 'Drawn to Experience' a survey show of contemporary drawing practices, exhibited in both Brisbane and Canberra; 'Motion: The body & movement in contemporary art practice' at Bega Valley Regional Gallery; The Australian Print Triennial; and 'Project Field Trip' touring Singapore, Philippines and Indonesia.

## ARTIST STATEMENT

Time and memory flow, entangled like tree roots, scaffolding the architecture of our experience. Currents of memory drift not only forwards but eddy and swirl with a rhythm of their own. Hours and anniversaries, days and decades, cycle back into focus - a lived mark of time.

Flickering like candlelight and drifting like smoke, moments are uneven and unbalanced. Vibrations combine polyrhythmically in a visual ensemble of reverberations. Can it be different each time? It must, echoing like shadows in a dance between present and past.

## TRACING

Earlier this year the light-filled foyer of the National Portrait Gallery was counterpointed by long black wire tendrils flowing down from the ceiling, reminiscent of a woven drift of submerged kelp. Emerging from this form and weaving around it, four unscripted performers – two dancers and two classically-trained vocalists – captivated the audience as they interacted with the tendrils, alternating the tension in their bodies with the fluidity of their voices.

Called a 'site-specific spatio-temporal auditory drawing,' *Arrhythmia* (2015) pulsed throughout the space. Its form evoked the interstitial zones between the natural (bull kelp, rock seams, cicada wings, nests) and elements of complex technological hardware and energy systems. Lines both obvious and elusive were drawn across the architecture in an expression of immersion and reciprocity. Unspoken communication between the performers, the sculpture and the audience mirrored the irrepressible trajectory of energy in motion.

In this work and in its forthcoming iteration in Sydney, Hannah Quinlivan is pushing beyond conventional sensibilities of what drawing (or even installation or performance) can be, exploring the capacity of vocalisation to draw across space, time and attention. She invites collaboration and exemplifies a trust and confidence in the process. Her temporal drawings are an opportunity for the drama of

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the sculpture to be expressed through the performers' bodies; her immersive project which can extend across multiple rooms comes alive through the viewer's presence.

With a practice that ranges across media usually associated with printmaking, drawing, painting, sculpture, the human body and voice, Quinlivan is an artist who is rarely idle. In her studio, based in the open landscape surrounding Canberra, which was so influential in the oeuvre of Rosalie Gascoigne, she has found the space to forge her meticulous steel drawings and push the temporal boundaries of her work.

Quinlivan deftly handles an expanding palette of mediums and techniques. Through continuous experimentation, her practice elicits a material indeterminacy and exchange: one form is translated into another, one material has its underlying qualities expressed in another, one encounter between a dancer's body and a sculpture is filmed and a new painting created from its slow motion rendering on screen.

In *Vibrant Matter: A political ecology of things* theorist Jane Bennet discusses the notion of 'thing-power' where 'a materiality is as much force as entity, as much energy as matter...'¹ It is this relationship between matter and force that finds its expression in the body of work that *Arrhythmia* is part of.

## LINE

An 'arrhythmia' is an irregular heartbeat, a beat out of sync with its natural inclination. Of her work Quinlivan states: '*Arrhythmia* explores the rhythms and shifting landscapes of this time, in which our systems and schemas have turned the air against us.'² Here the artist is referring to the emerging geological epoch – the age of the Anthropocene, thought to have been triggered at the point human activities began to have a significant global impact on planetary geology and ecosystems.

In the context of the Anthropocene, the materials Quinlivan uses for her spatial drawing become particularly poignant. In her hands the regularity of manufactured steel wire (itself produced through a process metal being 'drawn' through a die) is disrupted as she abrades, hammers and teases natural flowing shapes from it, before co-opting its lines into larger gestural forms. Wire is an agent of control and conductivity. It is inseparable from the technological advancements of the last 200 years and the forces that have driven the emergence of the new epoch: think of the cables that took the first telegraph signal across the Atlantic, the filament light bulb and the electricity that charged it, the swathes of countryside carved up by fencing wire, inseparable to our conception of this continent's geography.

Whilst Quinlivan cites international artists such as Chiharu Shiota and Monika Grzymala as strong influences, her work inescapably conjures the Australian landscape and calls upon the local artists who came before her. Artists such as Rosalie Gascoigne, whose use of found materials, line and pattern is exemplified by works such as *Piece to Walk Around* (1981) – a large floor-based installation of thistle sticks, as well as Arthur Boyd with his *Interior with Black Rabbit* (1973). In this uneasy work we see a sun bleached, quintessentially Australian bush through a window of black wire mesh, an unsettling reflection on place and the boundary between interiority and exteriority being called into being.

The image of the Australian landscape that most often springs to mind is inherently dissimilar to the other corners of the world we are most visually familiar with. It does not easily accommodate the bucolic idyll found in portrayals of the English landscape or the perfumed romance found in the cultivated charm of Tuscan or French countryside or even the hint of conquerable wilderness put forth by the Americas. Rather, the Australian landscape, through its heat, its noise, and its vastness bisected by fencing wire is a force of quiet resistance as one of the oldest land masses. In Quinlivan's work we sense a landscape under tension and the global pressures of a climate in flux. She produced *Arrhythmia* during the simultaneous catastrophes that have increasingly become the hallmark of the continent –Western Australia towns burning to the ground whilst settlements in the Northern Territory being almost washed away.

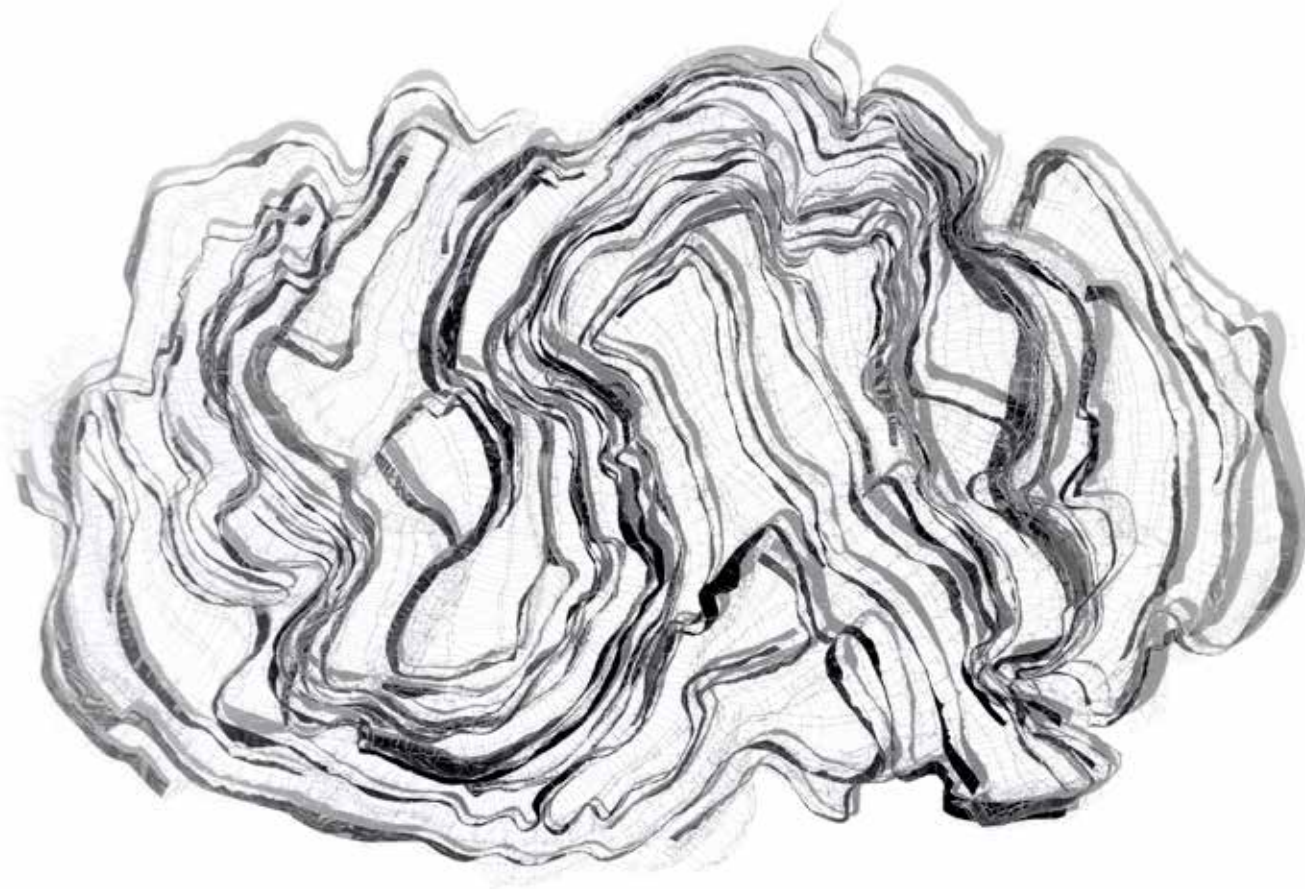
Present too is a different kind of ecology. Through her work we are drawn into the tangled internal landscape of memory. For Quinlivan, her work seeks out the experience of remembering, through tracing line, shadow and space; it is in the sensed feeling of slippage, of grasping at something vast and elusive, that the processes of memory might be touched upon.

Quinlivan's work tests the hypothesis of the Anthropocene. It sits in the dynamic interstitial zone between the recognisably natural and the technological, the ordered and the unexpected, the interplay between line and ground, tension of a line and its expression through space and time. Her installations are an invitation slide into the arrhythmia of the current moment. 'No rhythm of the present is free from the echoes of its past, no quotidian without miracles.'<sup>3</sup>

Holly Williams

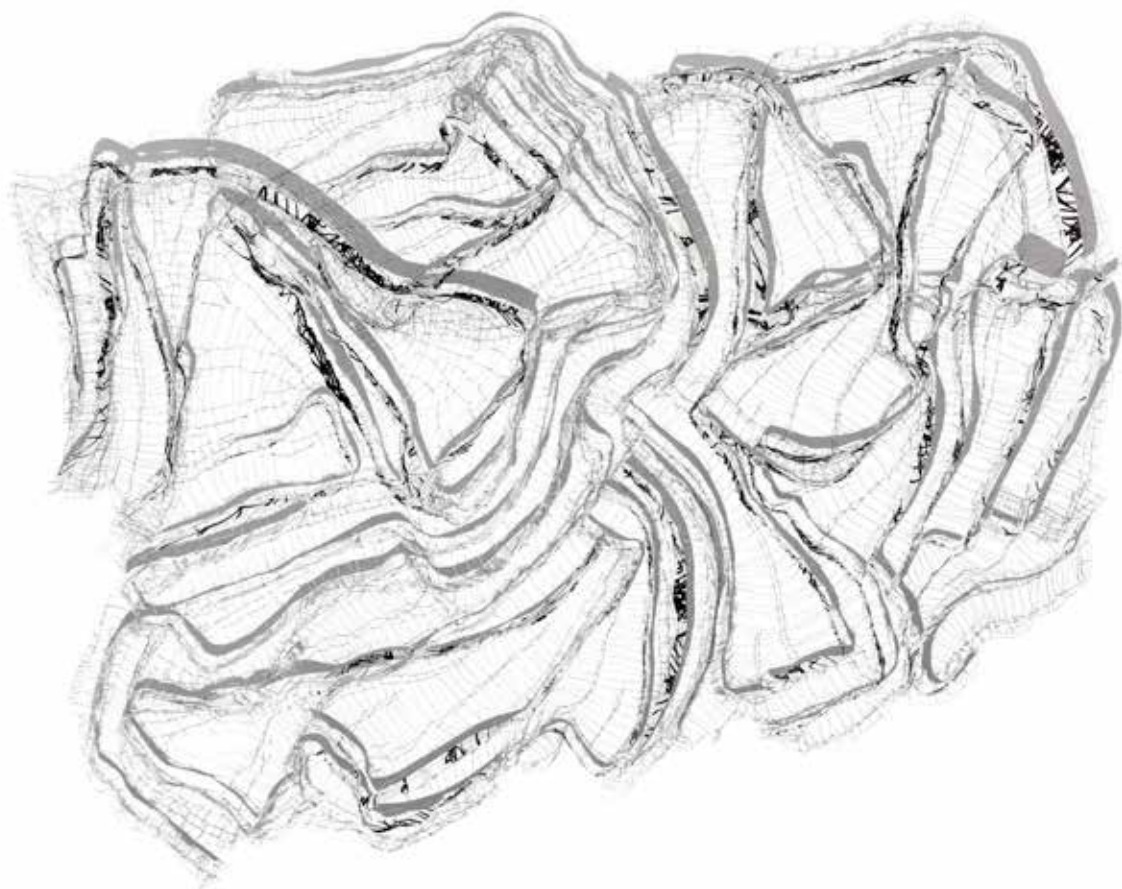
The Curators' Department

1. Jane Bennett. "The Agency of Assemblages" In *Vibrant Matter: A political ecology of things*. (Durham and London: Duke University Press, 2010), p20.
2. Hannah Quinlivan artist statement 2015
3. Hannah Quinlivan artist statement 2015.

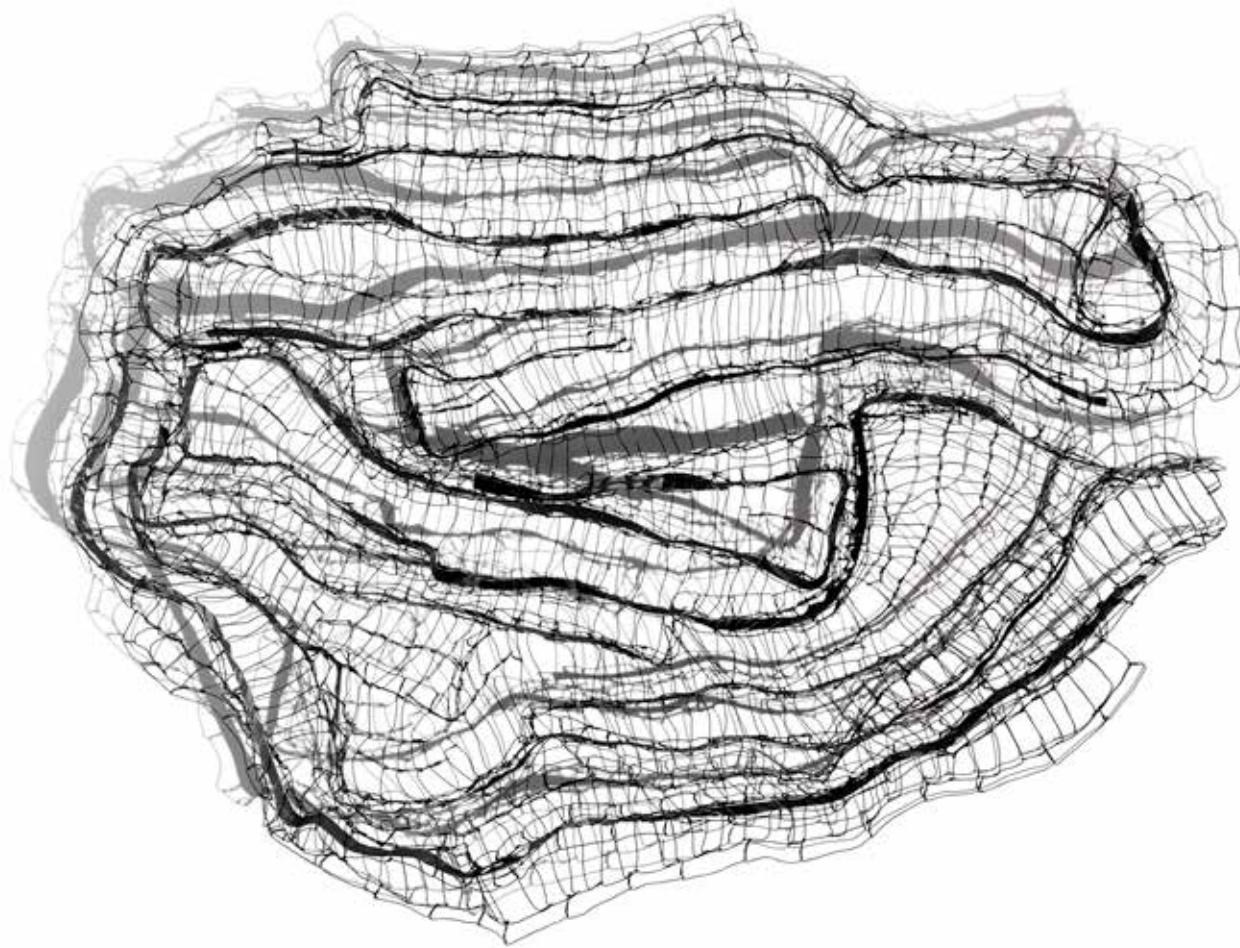


*The Aftermath*, 2015  
Steel wire, copper plate printed on BFK  
Rives, PVA and shadow  
250 x 160 x 30 cm



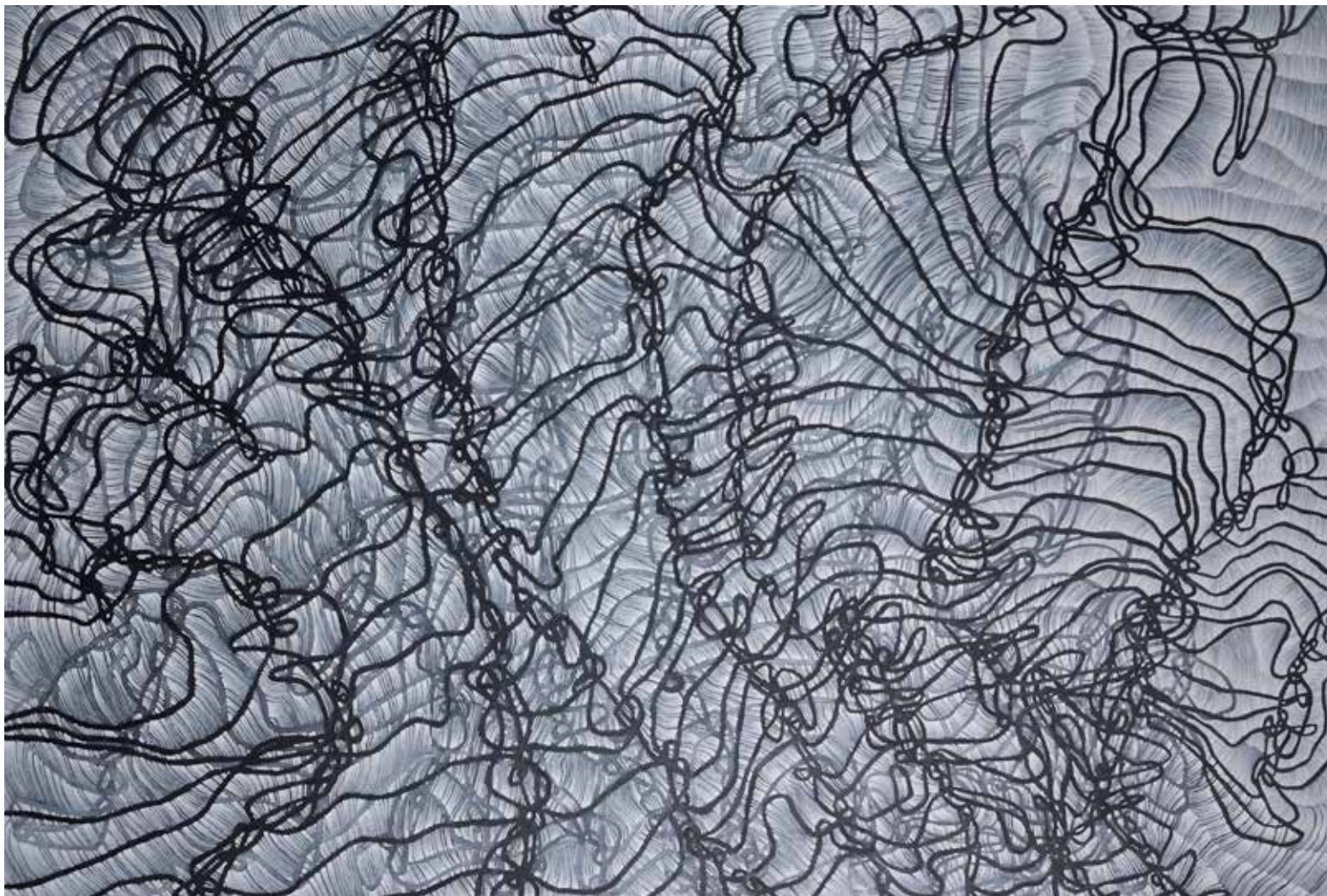


*Dispersion*, 2016  
Steel wire, lithographs on hanhemulhe,  
PVA and shadow  
185 x 135 x 30 cm



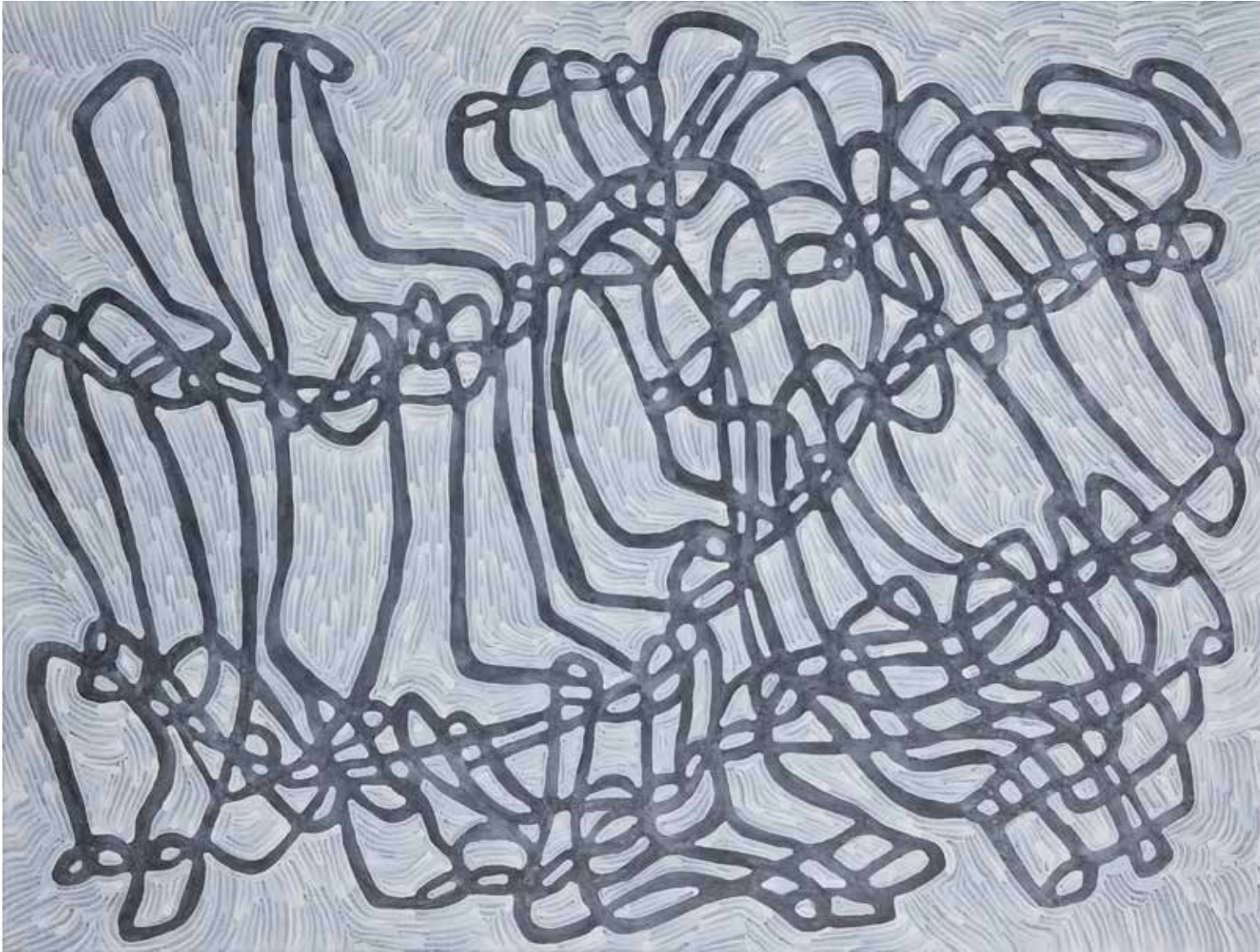
*Neither here nor there, 2016*  
PVC, steel wire, copper plate printed on BFK  
Rives, PVA and shadow  
150 x 110 x 25 cm





*Compression*, 2016  
Acrylic and ink on Belgian linen  
180 x 120 cm



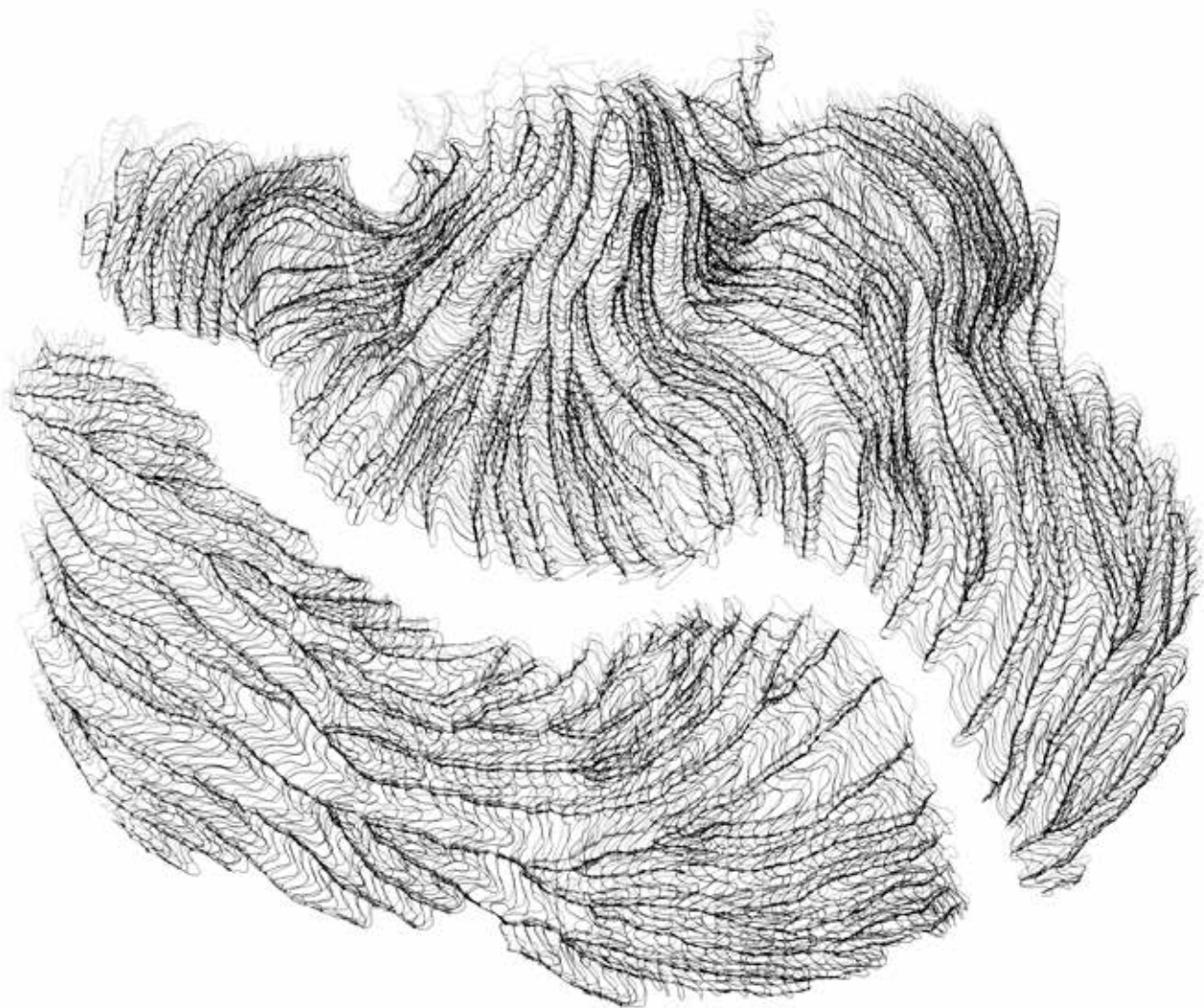


*Meniscus*, 2015  
Acrylic and ink on Belgian linen  
91 x 122 cm

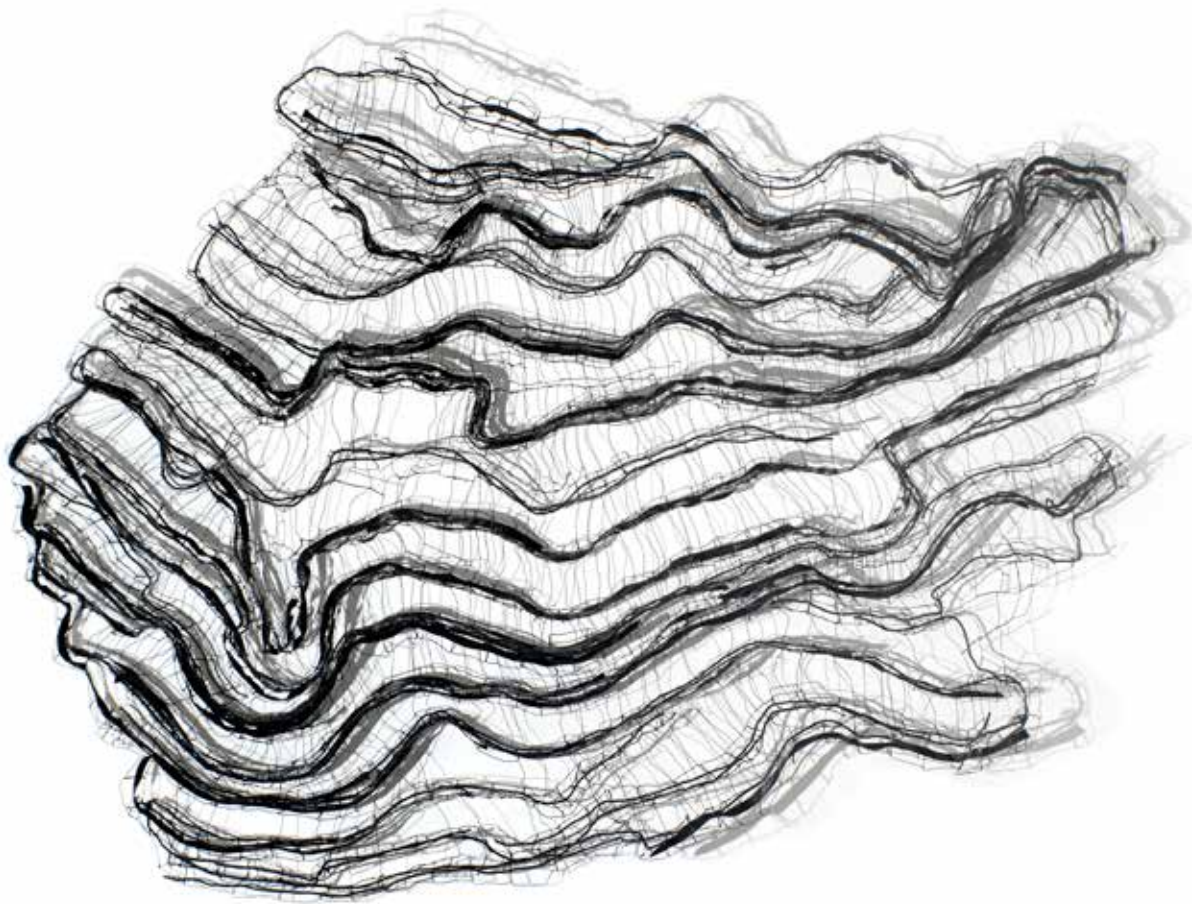


*Diaspora*, 2016  
Acrylic and ink on Belgian linen  
92 x 150 cm





*Rift*, 2016  
PVC, steel wire and shadow  
90 x 155 x 20 cm



*Arrhythmia I*, 2016  
PVC, steel wire, PVA and shadow  
115 x 175 x 25 cm





*Counter-Weight V*, 2016  
Oil on Belgian Linen  
90 x 155 x 20 cm



*Counter-Weight VI*, 2016  
Oil on Belgian Linen  
186 x 220 cm



*Counter-Weight IV*, 2016  
Acrylic and ink on Belgian  
Linen  
186 x 181 cm



*Counter-Weight III*, 2016  
Acrylic and ink on Belgian  
Linen  
186 x 210 cm





*Counter-Weight II*, 2016  
Acrylic and ink on Belgian  
Linen  
186 x 210 cm



*Counter-Weight I*, 2016  
Acrylic and ink on Belgian  
Linen  
186 x 210 cm



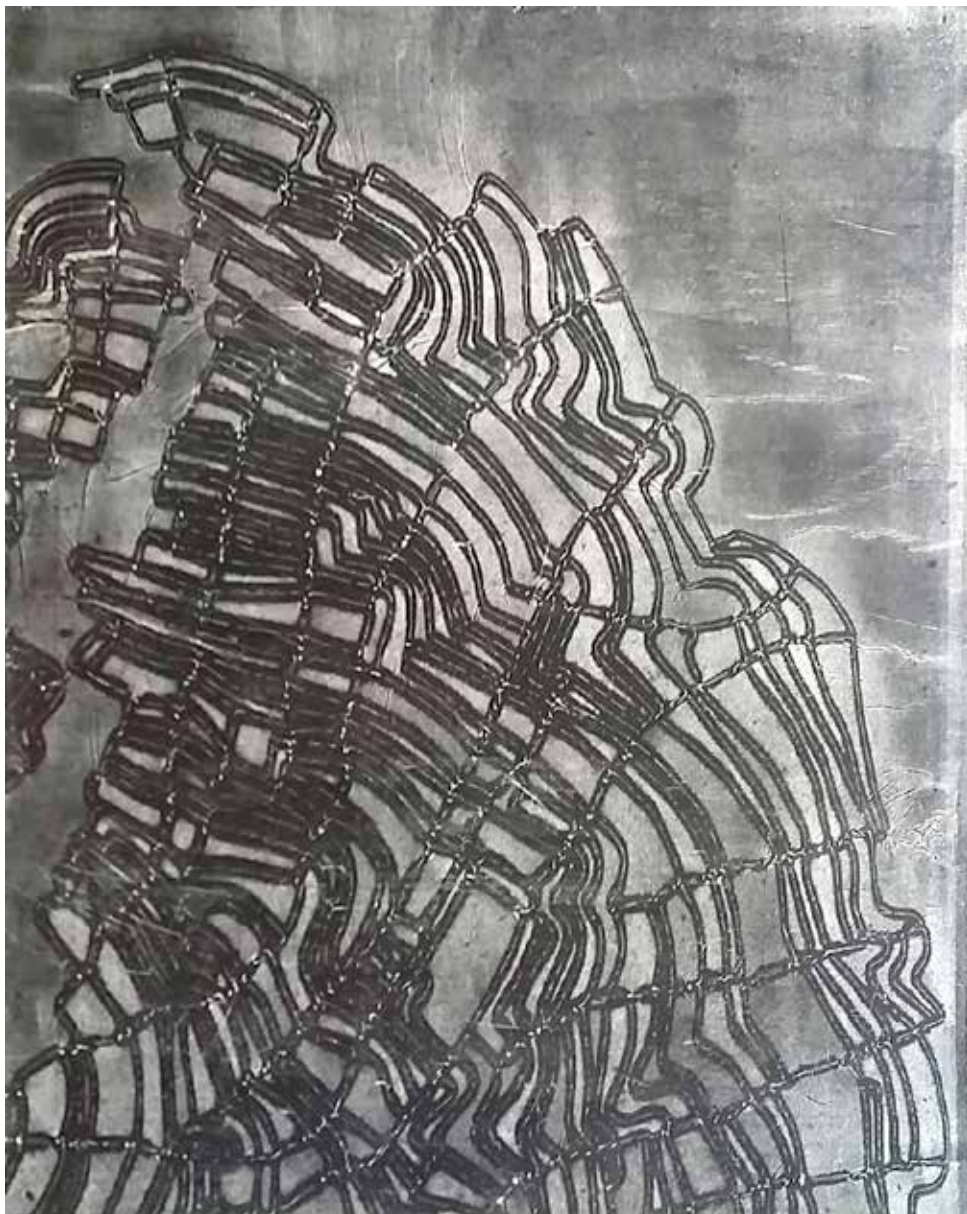




*Progression*, 2015  
Acrylic and ink on Belgian  
Linen  
182 x 120 cm

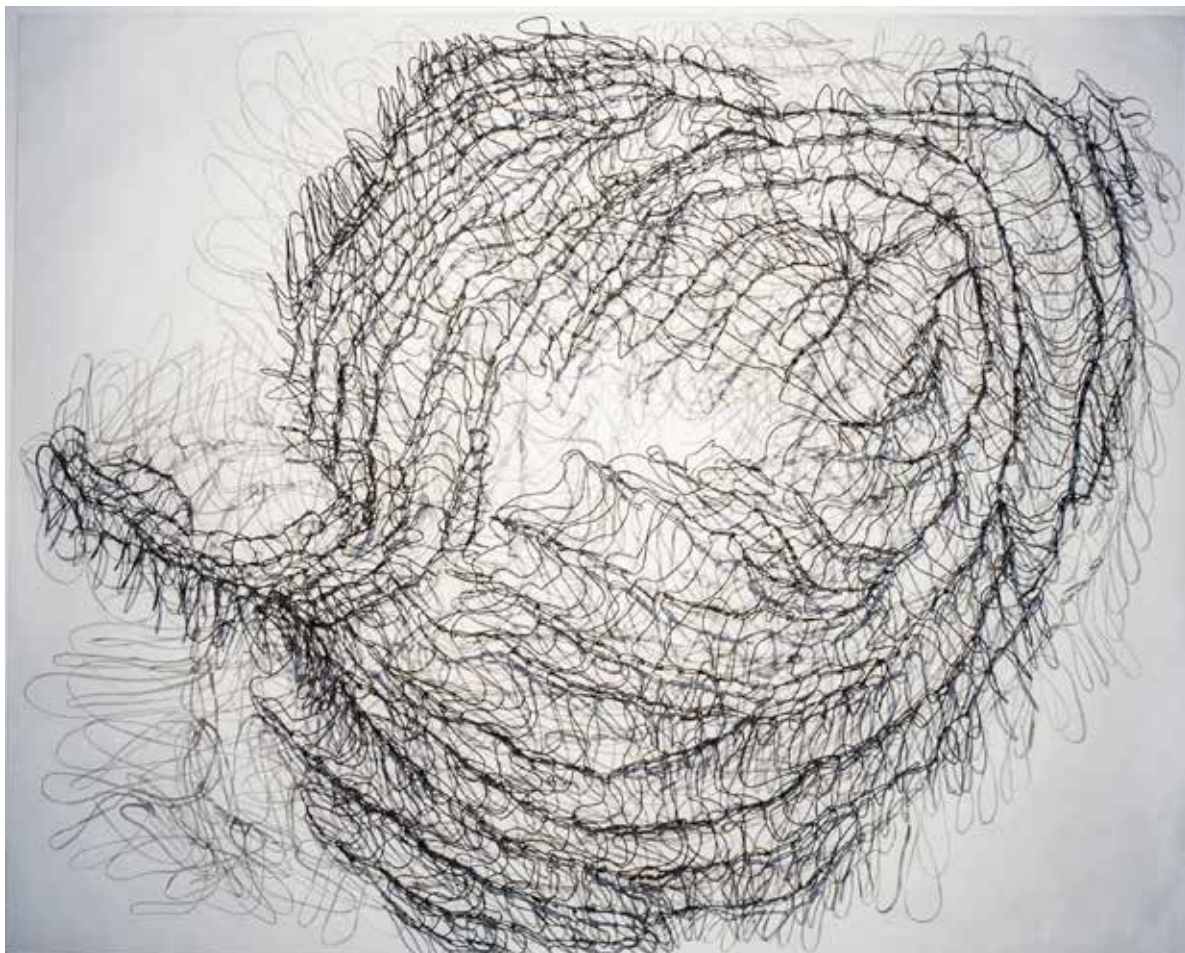




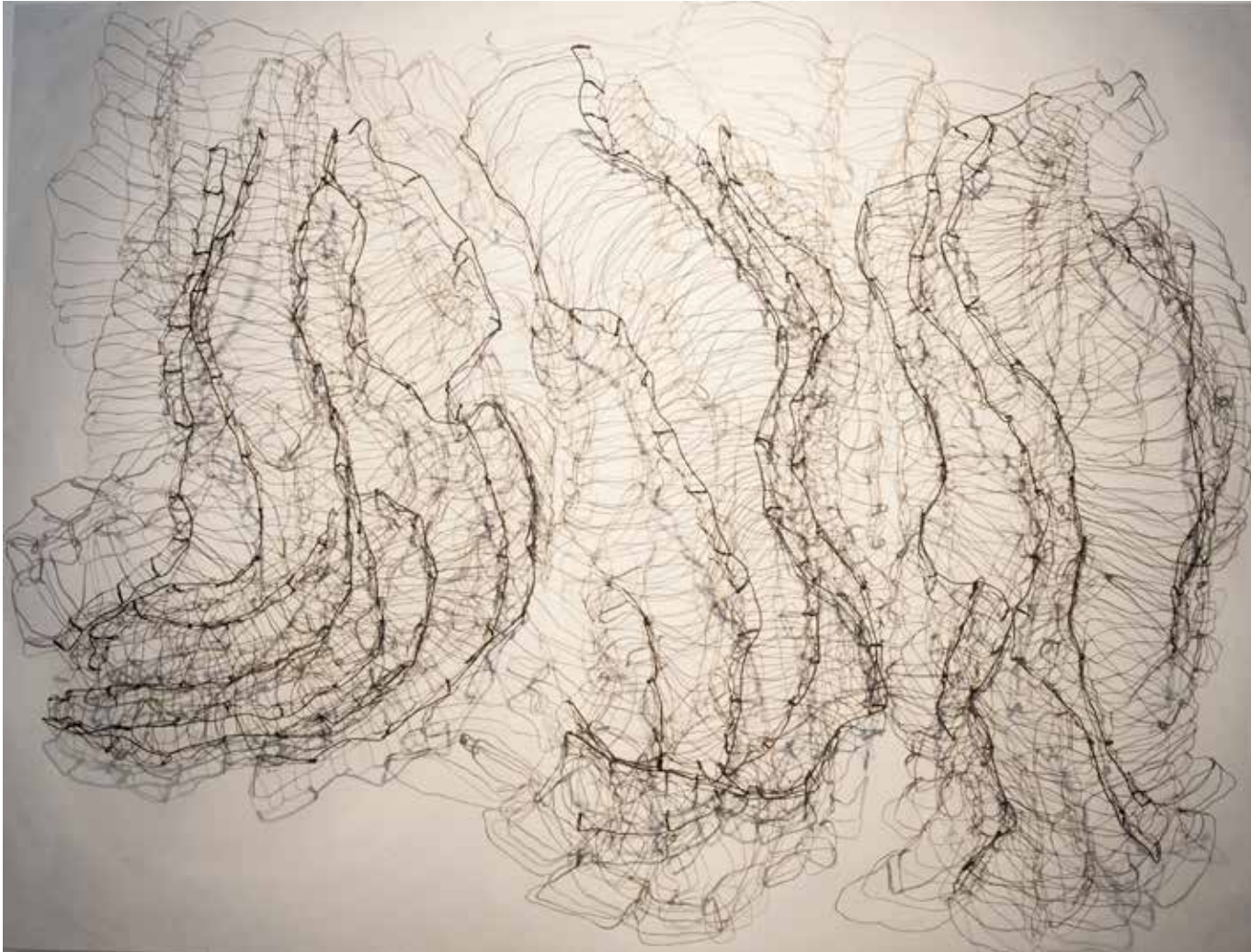


*Fragment*, 2016  
Soft Ground etching with steel  
embossed detail  
70 x 50 cm





*Afloat*, 2016  
Oil wire and shadow on Belgian Linen  
80 x 100 cm



*Hover*, 2016  
Oil, wire and shadow Belgian Linen  
90 x 120 cm



*State of Suspension*, 2016  
Steel, PVC, nylon, salt and shadow  
2km wire, 1.5 km nylon, 6.5kg salt





*Enwrap I*, 2016  
Powder coated Steel  
132 x 88 cm



*Enwrap II*, 2016  
Powder coated Steel  
156 x 90 cm





*Enwrap III*, 2016  
Powder coated Steel  
175 x 100 cm



*Enwrap IV*, 2016  
Powder coated Steel  
171 x 80 cm

# HANNAH QUINLIVAN | CV

## EDUCATION

Bachelor of Visual Arts (honours), 2013  
Australian National University, Canberra, ACT  
Dux, with first class honours

## COMMERCIAL REPRESENTATION

Represented in Victoria  
by Flinders Lane Gallery, Melbourne. 2012 to present.  
Represented in New South Wales  
by .M Contemporary, Sydney. 2013 to present.

## AWARDS AND PRIZES

2015 ANU School of Art, Boronia Alumni Acknowledgement Prize. Dec  
2014 Shire of East Pilbara Artist Residency Award. March  
2013 The Cox Prize, Sculpture on the Edge. March  
2013 Don Moffat & Cecilia Ng encouragement award, Sculpture on the Edge. March  
2013 People's Choice Award, Sculpture on the Edge. March  
2011 Peter & Lena Karmel Award for highest honours grade at the ANU School of Art. December  
2011 Megalo Print Studio and Gallery Residency Award. December  
2011 The Front Gallery Exhibition Award. December  
2011 The Canberra Grammar School Exhibition Award. December  
2010 Jan Brown Drawing Prize. September

## SOLO EXHIBITIONS

2016 Arrhythmia, National Portrait Gallery, Canberra. January  
2015 Still Motion, Flinders Lane Gallery, Melbourne. March  
2014 Imperfect Translations, M Contemporary, Sydney. Nov  
2014 Drawing Breath, Shire of East Pilbara, Newman. September  
2014 Transience, Kunstraum Tapir, Berlin. July  
2014 Resurfacing, Flinders Lane Gallery, Melbourne. June  
2013 Penumbra, Studio Kura, Itoshima, Japan. November  
2013 Riparian, Australian High Commission, Singapore. Nov 13 - Jan 14  
2013 Something Missing, Flinders Lane Gallery, Melbourne, VIC. Sept  
2012 Drawn In, The Front Gallery, Lyneham, ACT. September

## GROUP EXHIBITIONS

2016 Just Draw, Newcastle Art Gallery, Newcastle, NSW. February  
2015 Australian Print Triennial, The Art Vault, Mildura, Vic. October  
2015 Drawing International Brisbane. Griffith University Art Gallery, Brisbane, Qld. October  
2015 CAPO 32, Canberra Museum & Gallery, Canberra, ACT, Oct

2015 Sydney Contemporary, Carriageworks, Redfern, NSW. Sept  
2015 Coming Home. .M Contemporary, Sydney, NSW. Sept  
2015 The City of Hobart Art Prize, Tasmania Museum & Art Gallery, Hobart, TAS. September  
2015 Field Trip Project, National Institute of Education Art Gallery, Singapore, August  
Then touring to: Manila, Philippines; Baguio, Philippines; Jakarta, Indonesia; and Banda Aceh, Indonesia.  
2015 Motion, Bega Valley Regional Gallery, Bega, NSW, July-August  
2015 Calleen Art Award, Cowra Regional Art Gallery, Cowra, NSW, May  
2015 Hong Kong Art Central, Harbourfront, Hong Kong. March  
2015 Sculpture on the Edge, Bermagui, NSW. March  
2014 M16 Drawing Prize, M16 Artspace, Griffith, ACT. December  
2014 CAPO 31, Canberra Museum and Gallery, Canberra, ACT, Oct  
2014 25th Anniversary Exhibition, Flinders Lane Gallery, Melbourne, VIC, September  
2014 Silk Cut Art Award, Caulfield, VIC, September  
2014 Melbourne Art Fair, Melbourne. August  
2014 Total View, Kunstraum Tapir, Berlin. July  
2014 The Alice Prize, Alice Springs, NT. May  
2014 Swan Hill Print & Drawing Acquisitive Awards 2014, Swan Hill, VIC. May  
2014 Sculpture on the Edge, Bermagui, NSW. February  
2014 Annual lithograph show. Megalo, Canberra, ACT. February  
2013 M16 Drawing Prize, M16 Artspace, Griffith, ACT. December  
2013 Geelong Acquisitive Print Awards, Geelong Gallery, Geelong, VIC, September  
2013 Silk Cut Art Award, Caulfield, VIC, September  
2013 Real It Up, Kunstraum Tapir, Berlin, Germany, September  
2013 Sculpture, Flinders Lane Gallery, Melbourne, VIC, July  
2013 Calleen Art Award, Cowra Regional Art Gallery, Cowra, NSW, May  
2013 CPM National Print Awards, Tweed River Art Gallery, Murwillumbah, NSW, April  
2013 Art Not Apart, NewActon Precinct, Canberra, ACT. March 2013, & October 2012.  
2013 Sculpture on the Edge, Bermagui, NSW. February  
2013 Material Translations, M16 artspace, Griffith, ACT. February  
2012 M16 Drawing Prize, M16 Artspace, Griffith, ACT. December  
2012 Corinbank music and arts festival, Brindabella Mountains, ACT. Nov  
2012 Wilson Visual Art Awards, Trinity College, Lismore, NSW. August  
2012 True grit, Megalo, Canberra, ACT. May  
2012 Fine Lines, Gallery of ANU School of Art, Canberra, ACT. March  
2011 and earlier  
Monomania, The Front Gallery, Canberra, ACT. April 2010.  
School of Art Drawing Prize Exhibition, Australian National University, Canberra, ACT. 2011, 2010, 2009, 2008 & 2007.  
Tuggeranong Rotary Youth Arts Award, Tuggeranong Arts Centre, Canberra, ACT. 2008, 2003 & 2002.

## GRANTS AND SCHOLARSHIPS

- 2016 ANU scholarship to present at AHRC conference on 'Time and Temporality', Cambridge, UK. February
- 2015 Australian Postgraduate Award. March 2015 to 2017.
- 2014 ACT Arts Fund, Grant to establish Canberra Graduate Mentorship Programme. September
- 2014 JUMP, Australia Council of the Arts. February
- 2013 Art Start, Australia Council of the Arts. November
- 2011 Australian National University Honours Scholarship. Feb

## ARTIST-IN-RESIDENCE

- 2014 Shire of East Pilbara, Newman, Western Australia. August-September
- 2014 Takt Kunstprojektraum, Berlin, Germany. July
- 2013 Studio Kura, Itoshima, Japan. November
- 2013 INSTINC Soho, Singapore. September – October
- 2013 Takt Kunstprojektraum, Berlin, Germany. August
- 2012 ANU School of Art Sculpture Workshop, Canberra, ACT. July-September
- 2012 Megalo Print Studio and Gallery, Canberra, ACT. April-July

## COLLECTIONS

National Gallery of Australia (group acquisition of artists' books), The Australian High Commission (Singapore), Shire of East Pilbara (permanent public collection), Philip Cox Collection, Deakin University, The Australian National University, KPMG Art Collection, New Acton Arts Precinct, Megalo Print Studio + Gallery, Ormond College Collection, various private collections.



Contemporary is a gallery space that aims to create a cross cultural conversation through showing and supporting emerging and established artists from around the world. We aim to foster a strong appreciation in Australian audiences for a new generation of foreign and domestic artists and to expose both novice and established collectors to these works.

By curating interactive exhibitions .M Contemporary aims to serve as a platform that introduces all mediums of art ranging from traditional to digital video art, interactive and immersive installations, showcasing the skill, creativity and concepts of artists within these mediums from around the world. .M Contemporary has a strong focus on supporting these artists ongoing presence through regular exhibitions, complemented by industry expert panel discussions, artist talks, social events and more.

Recognising the need for broader participation and exposure to art, .M Contemporary is also opening up itself to schools, universities and other parties as a platform for education where an appreciation for global and local contemporary art is inspired and nourished.

