

SUPERSURFACE FX**Andrew Bick****Alexis Harding****Jane Harris****Michael Stubbs**

The artists in this exhibition take process painting into the 21st century by engaging with the flattened visual space of digital media which has increasingly become part of our everyday experience.

The artists in *Supersurface FX* accelerate the prescribed languages of hand-made paintings and objects (or painted objects) by acknowledging their relationship to virtual and digital media. These artists make object/paintings in the understanding that the 'non-space' of the flat world of the computer screen and virtual terminal creates a complex relationship with the artist making and the object made in physical space.

The surfaces of all the works are built up through a series of layers. Some of these artists reference and incorporate the digital into the very fabric or surfaces of their works (Bick, Stubbs). Others re-contextualise the making of object/paintings by reconfiguring the printed images of art history and popular culture (Harris). Others still prefer to extend outward from the flat world of the digital surface through a process of re-building into the physical world (Harding). However, they all seamlessly and repeatedly cross-over these distinctions - operating through one or both of them simultaneously.

Andrew Bick's paintings are executed in a combination of oil paint, marker pen, wax, acrylic paint and perspex; the works play with elements of flat colour and mark, depth and surface, revealing the process of painting as a series of strategies or components within the visual puzzle of the whole. Bick's paintings contrast hard geometric or bluntly graphic forms with uncertain or dashed-out strokes or patches of scrubbed brushwork, calling into question the opposition between the subjectivity of the expressive artist against the anonymous and rationalised objectivity of 'processed-based painting'.

Technical resources in **Michael Stubbs'** paintings are at the service of a razor sharp clarity (and (paradoxically) a viscous liquidity, both held together in a precarious balancing act. Stubbs plays with scale, producing sign-like graphic motifs which act as masked interruptions in the flow of poured spills of transparent paints and varnishes. What comes to light between the layers are strange echoes and references to 'quasi-technology' and the hand crafted to create a complex agreement to disagree between wayward materials and stubborn intentionality.

Jane Harris' oil paintings on canvas (in two colours) form geometric ellipses that can be seen as both a flat shape with two focal points or as a circle from an angle. As the viewer changes positions and as the light changes from natural to artificial light, her paintings move through a series of optical transformations. One can easily compare her brushwork to the computer pixel as a unit of colour, form or image where the resolution of the pixels determines the degree of sharpness and clarity of an image.

Alexis Harding's process-based methodology involves pouring gloss paint through a perforated trough across a wet oil surface to create a grid, which is then left to dry. Harding mixes his volatile materials with less than total control, prompting and provoking quick irrational decisions made with material household gloss paint followed by months of daily observation and correction. The results often hint at figuration and narrative. And, when hung on the wall, continue to change and take on its own form as it slips from the support.

opening: 16 September 2009, 6 a.m.
exhibition: 17 September – 31 Oktober 2009

