



# TAPE TWENTY TWENTY TWO

Louise BLYTON | Peter BROOK | Raymond CARTER | Magda CEBOKLI | Gracie EDWARDS |  
Kubota FUMIKAZU | Ebony GULLIVER | Andrew GUTTERIDGE | Spencer HARRISON |  
PJ HICKMAN | Franky HOWELL | Shelley JARDINE | Wendy KELLY | Simon KLOSE |  
Peter LEIGH | Aaron MARTIN | Claire MOONEY | Sally TAPE | David WALLAGE | Ian WELLS |  
Max LAURENCE WHITE | Stephen WICKHAM

March 23 - April 9th, 2022

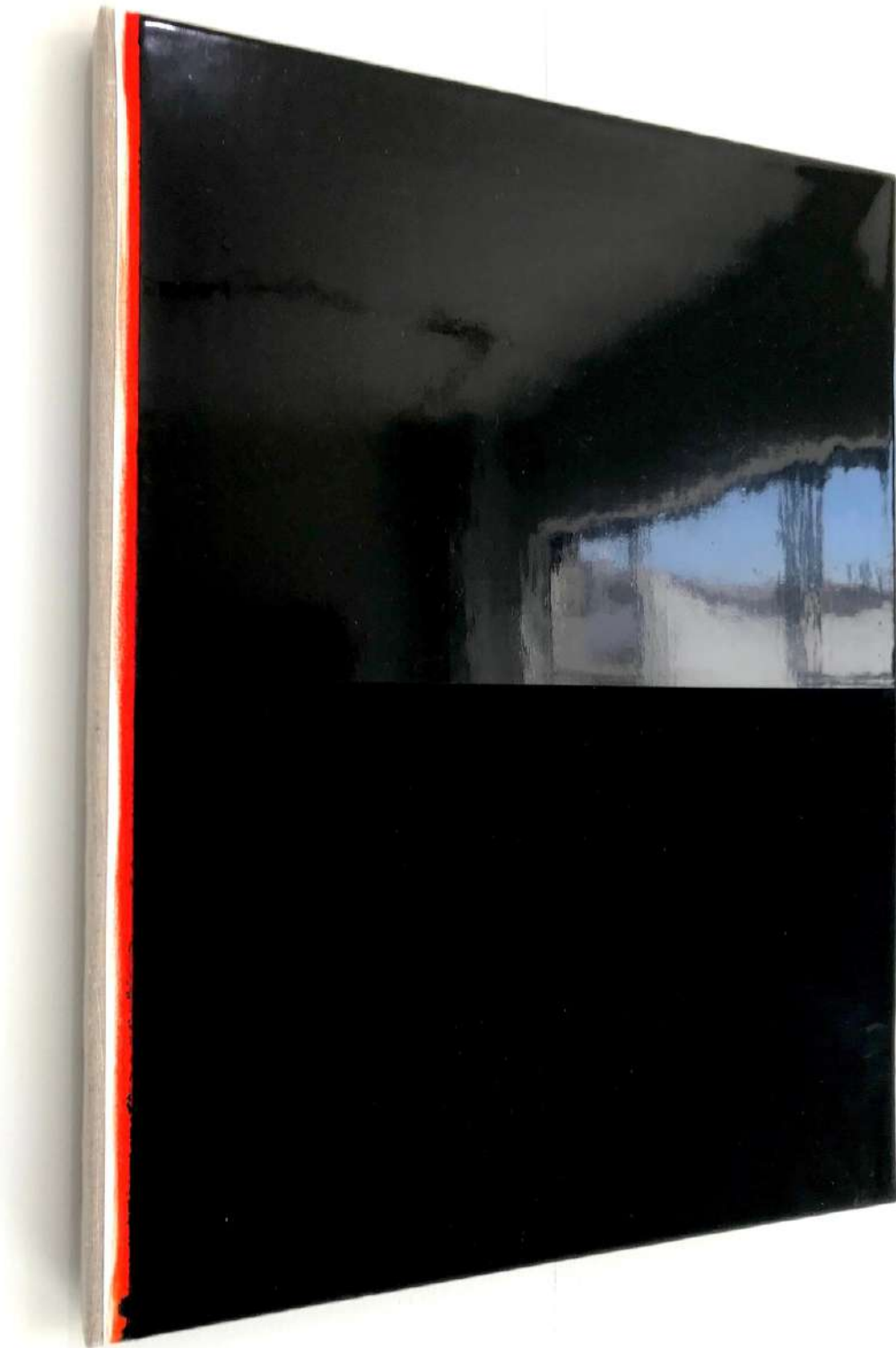
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Aaron Martin

*Shift (reflection and red)*

2021

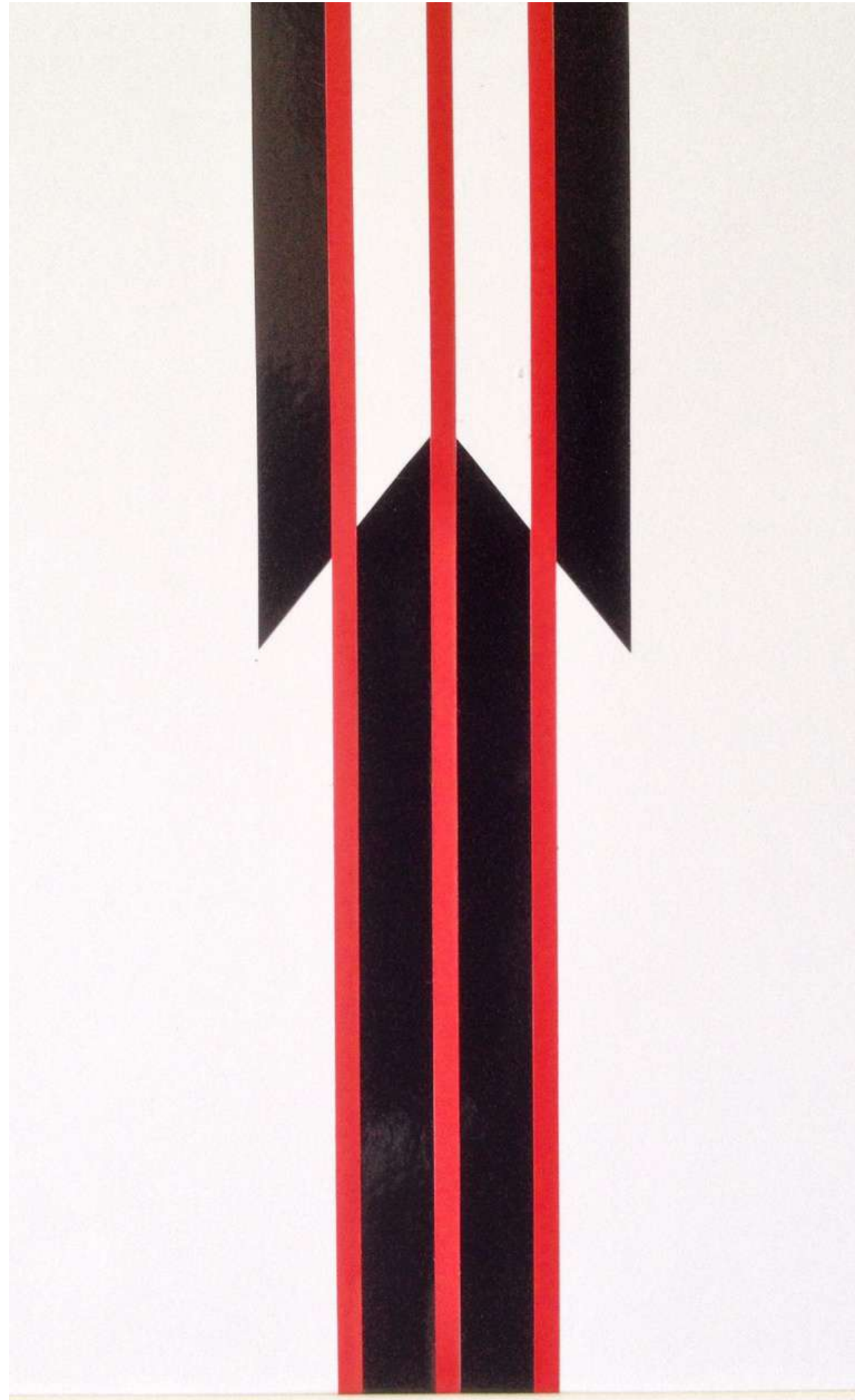
Oil and enamel on linen

40.5 x 30.5cm

\$780

*Shift (reflection and red)* continues a body of work exploring the monochrome, double monochrome, and reflection in painting. *Shift (reflection and red)* is divided equally into two sections of high gloss and matte black enamel, with the leading edge containing a fringe of red underpainting, as a result of the canvas shifted on its support.

The body of work considers the phenomenological experience the painting has on the viewer, and the effect the viewer has on the painting. Conditions of temporality, light, and painting gesture, are also considered. Tape is integral to the painting process.



Raymond Carter

*White Pontiac Parts 1 & 2*

Diptych - Pinstriping tape on acrylic enamel, on 2  
wood panels

102 x 50 cm

POA

The pace is fast slipping between the barricades and  
walls confining the course without signs or symbols  
the progress is made the way is aggressive the  
direction angular crossways and crossroads and  
intersections no turning.





Louise Blyton  
*Swan to Swan (Blk)*  
2019  
Acrylic on linen  
60cm  
\$3200

Early in 2019 I was in NYC and met up with an old friend at the Guggenheim to see the Hilma af Klint retrospective 'Paintings for the Future'.

I didn't know much about her work but everyone in the city was talking about it. It was crowded, I'd never seen the place so busy. As we approached the exhibition's principal works 'The Ten Largest' I could understand why.

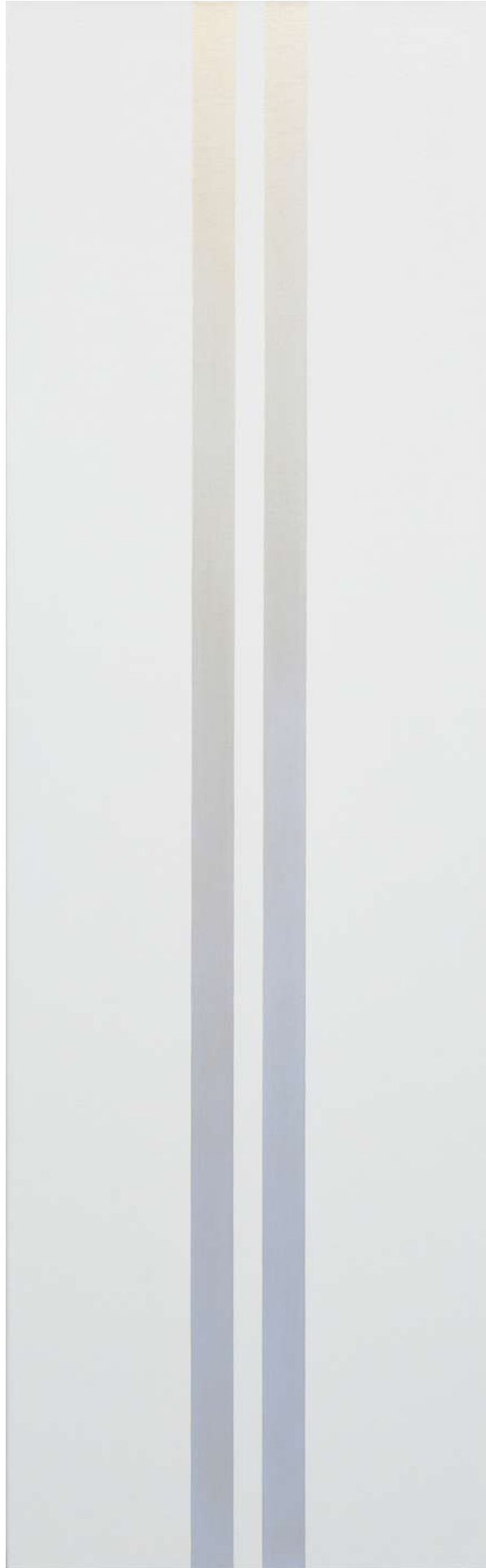
The scale and rich, highly individual language of these works is breathtaking. Many of the other works left me rather cold until we fell upon 'The Swan' series. My friend looked at me and said "There you go, that's your work." They weren't, of course, but the language was there.

A dialogue that has been with me for 30 years now: dualities, the union of opposites, light and dark, male and female, above and below.

The 'Target' works especially stuck with me throughout the following month's stay in Paris and during this time I had the luxury to daydream about Hilma and her work.

Hilma, a female artist from Stockholm creating these startling works in 1915. Me, a female artist from Melbourne following my own practice in 2019. Worlds away from each other spiritually, separated by over a century and yet still speaking a common language. Her sophisticated visual intelligence was a starting point for this homage to her: A marriage of her Swan with my Swan.

Beyond their renowned strength and protective tendencies, swans are universally deemed ethereal, symbols of transcendence, and a sign of completion in the alchemical tradition.



Magda Cebokli

*Bosque de Luz #2 (La Sagrada)*

2022

Acrylic on canvas

132 x 41 cm

\$2750

*Bosque de Luz#2* was inspired by the experience of walking through the Familia Sagrada in Barcelona. Light and colour constantly shift as one progresses through this space and the eye is continually drawn upwards. The effect is that of moving through a forest composed of stone and light.

I paint hard-edged, geometric, non-objective works focusing on a number of interconnected themes: the movement between light and dark, the structure of space, the interaction between uncertainty and order. For me, tape is a tool of delineation, a setter of edge and also a tool of drawing. Tape does not deny the touch of the hand, it responds to it.





Kubota Fumikazu

*Turmoil*

2022

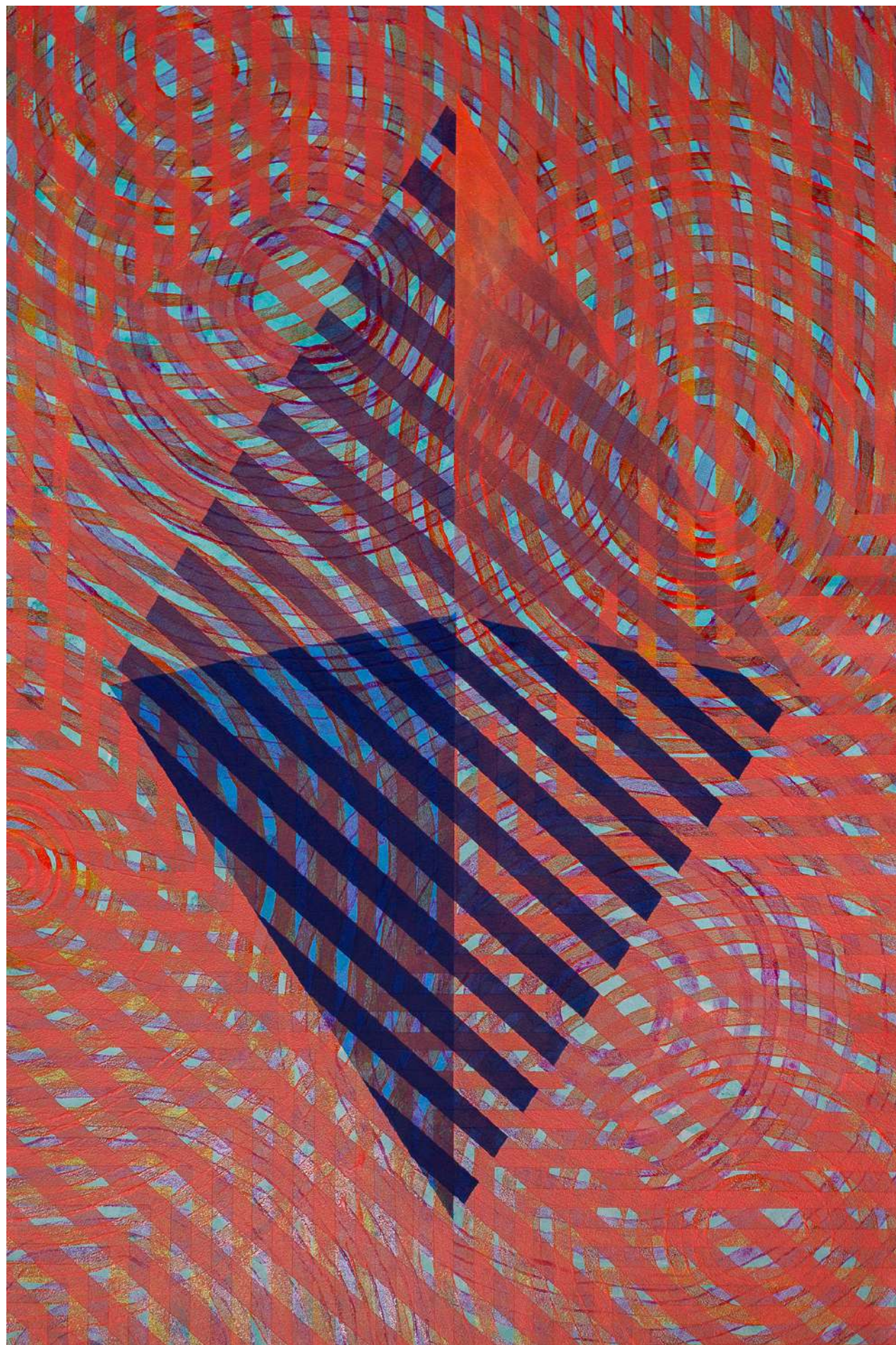
acrylic on linen

30.5 x 40.5 cm

\$750

This work is entitled Turmoil. It is a bit of a misnomer- the process of making the painting was without serious conflict. I am always looking for my perfect painting, a satisfying combination of colour, composition, materials. I know it is futile. But while things go on all around me, this rearrangement of colour, composition and materials is a salve.





Ebony Gulliver

*Untitled (Blue and Orange)*

acrylic on paper, with Tasmanian oak frame

82cm x 122 cm (including frame)

\$1000

Ebony Gulliver's practice explores embodiment and perception through the creation of experientially rich abstract works. Colour and form combine to create multiple intersecting spatial realities that sit entangled on the paintings surface. Inspired by psychedelic experience and altered states of consciousness, the work proposes a space for knowing and experiencing the world that sits outside entrenched dualities of body and mind.





Spencer Harrison

*What the Space That is Empty of Bodies is Filled With*  
2021

acrylic paint on woven canvas with wood stretcher

82 x 56 cm

\$1200

This painting explores the relationship between the digital and the physical, borrowing ideas from jacquard looms and digital algorithms, applying them to the process of painting. The components of painting, paint and canvas are deconstructed into strips of tape, rewoven through simple binary operations in an algorithmic approach. The final composition, emerges through the woven black and coloured strips, producing something reminiscent of the microscopic view of pixels in the screen.





Peter Brook

*Approaching Capacity no. 45*

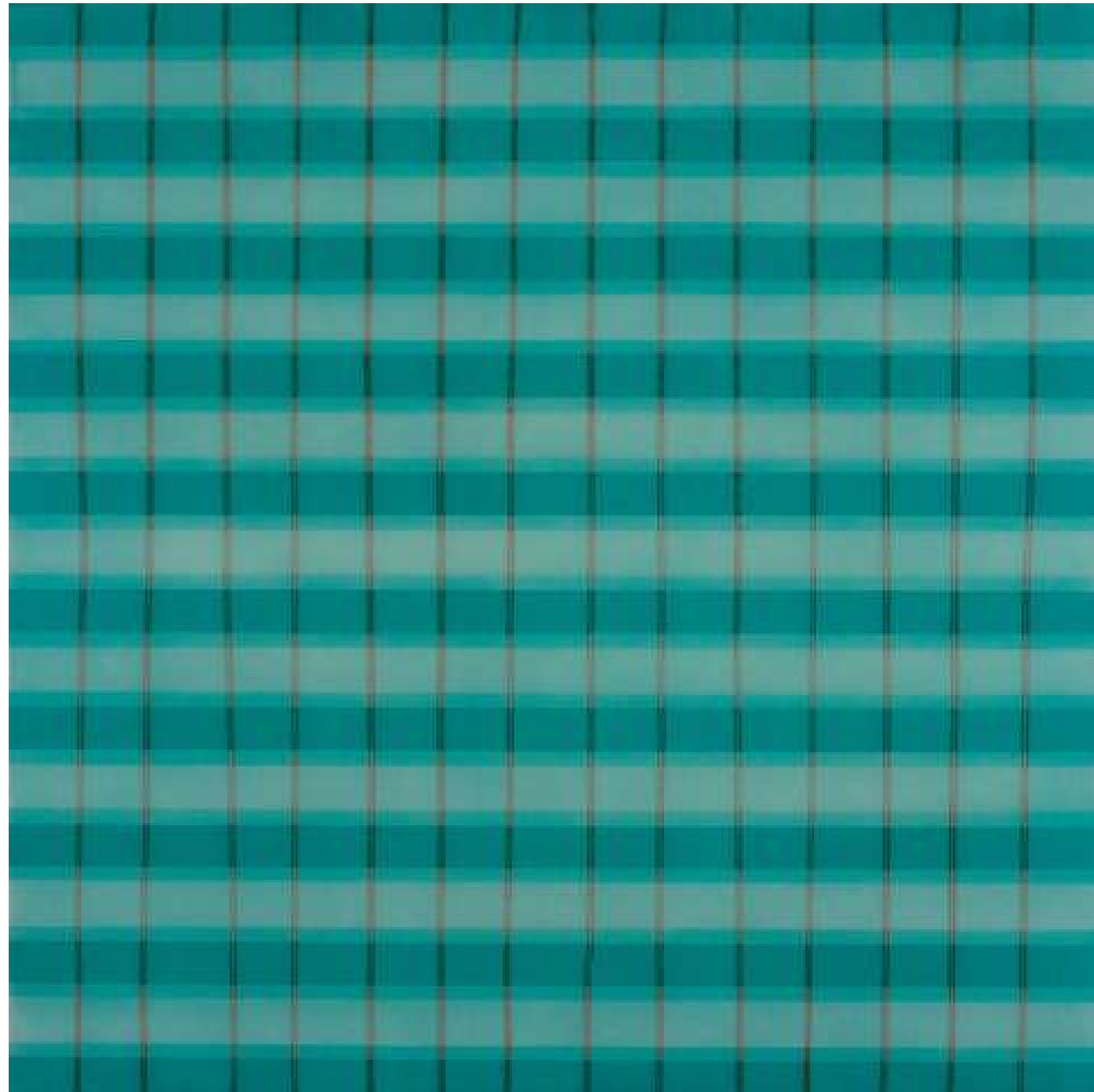
2021

synthetic polymer on linen

76.3 x 56 cm

\$1800

“Approaching Capacity no. 45” is part of a larger body of works created largely during Melbourne’s multiple lockdowns in 2021. At its core it is investigating the spatial relationships of pictorial plane, edge and colour. Working from digital sketches, Peter is referencing digital codes, systems, schemes and language that we encounter or use on a daily basis, as well as contemporary geometric architectural design.



David Wallage

*Reasoned Explorations No. 5*

Acrylic on Linen on Board

75 x 75 cm

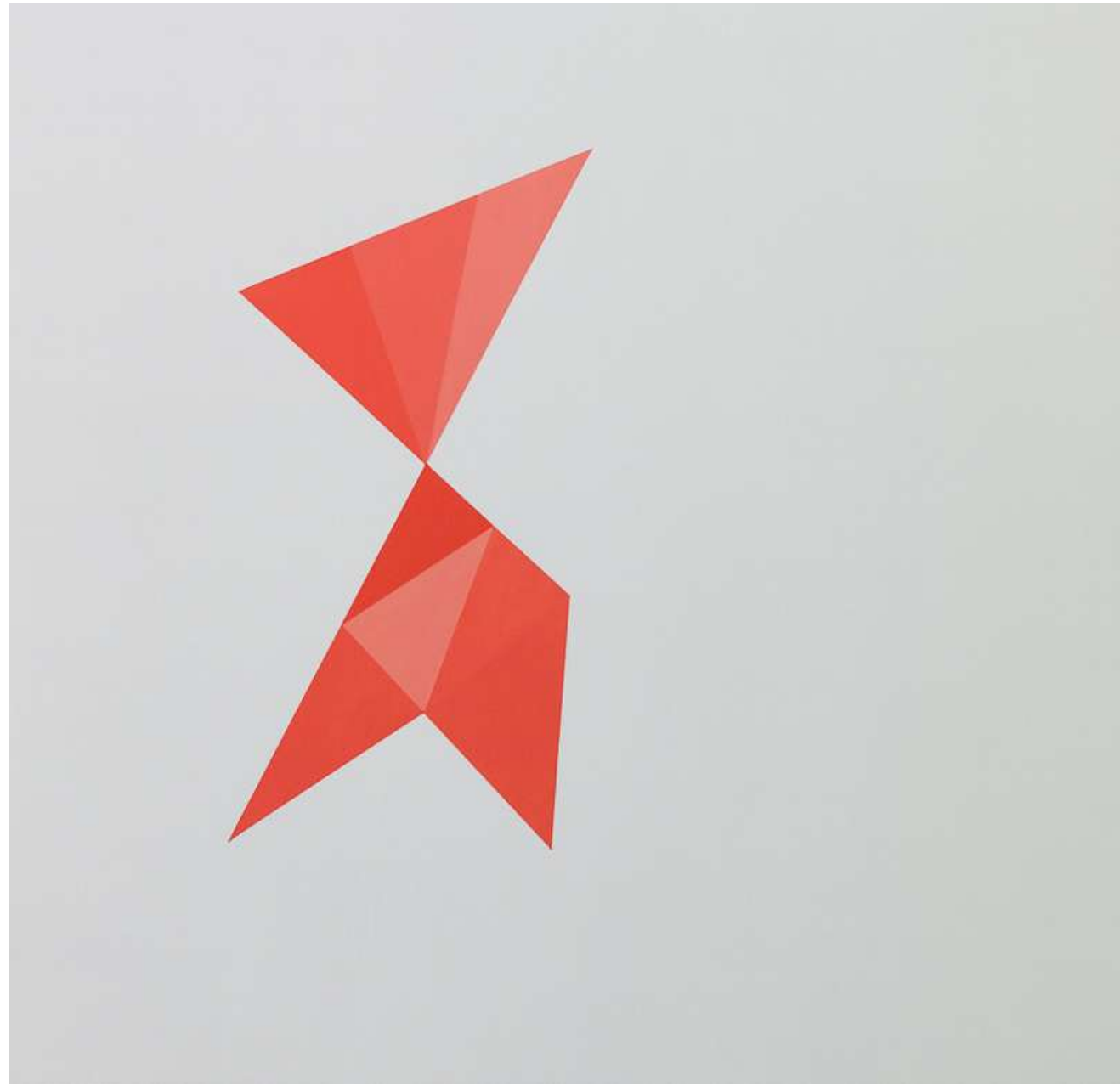
\$2200

Essentially my work is focussed on exploring grids, lines and geometric shapes. Everything I do is pre-planned and then meticulously executed.

Taping therefore is a critical part of my process.

Achieving crisp, clean lines is my ultimate objective and tape delivers.





Shelley Jardine  
*Orange triangles*

2018

synthetic polymer on board

60 x 60 cm

\$940

Jardine explores spatial relationships through the use of paint, line, transitions in tonal value and geometric symbols, particularly the triangle. Jardine is interested in perception, embodiment and movement, all of which are embedded in the subtle brushstrokes and application of paint. Jardine successfully completed their PhD in February this year from Deakin University.



Claire Mooney

*Glitch*

2019

acrylic and photographic screen print on wood panel

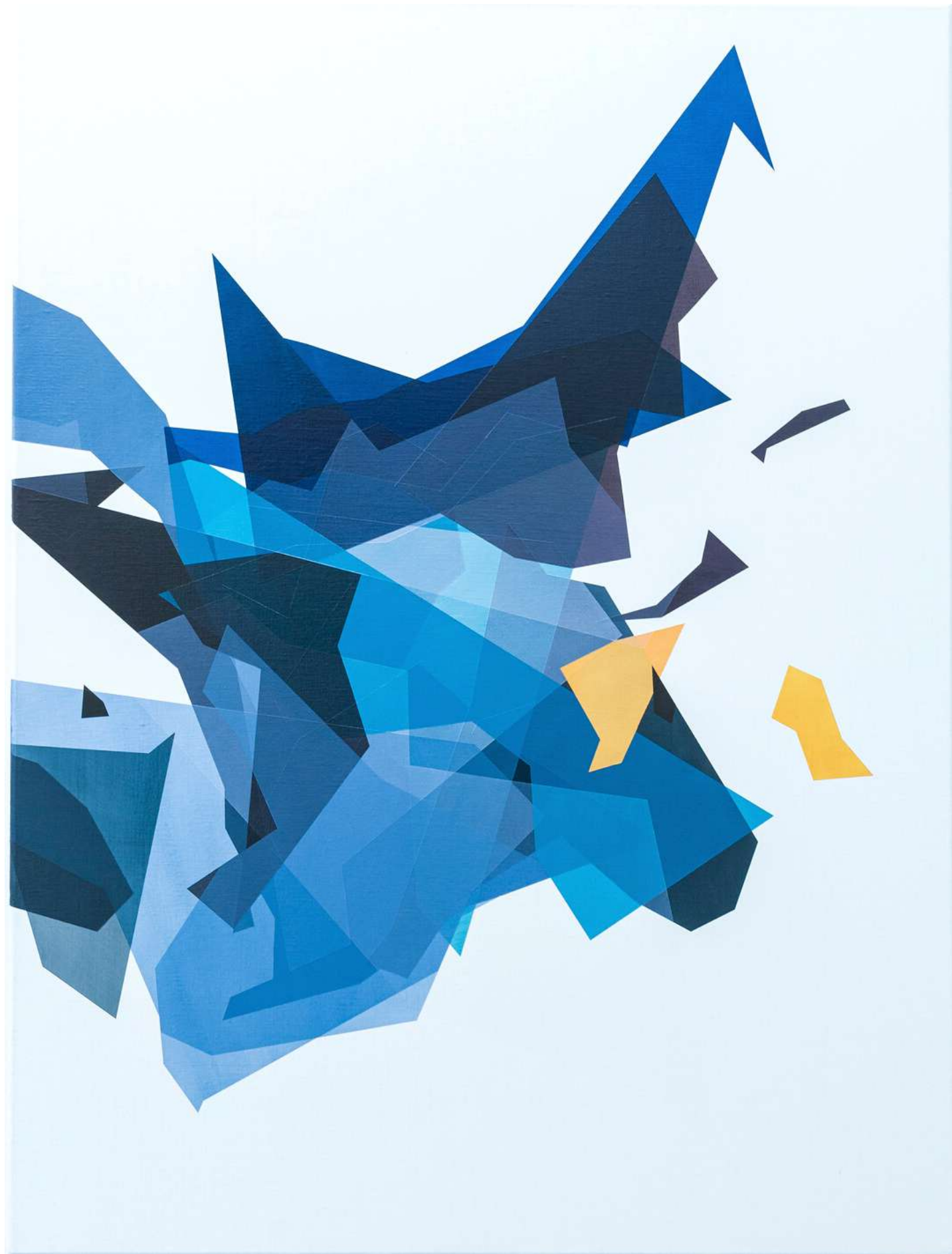
60 x 80 cm (Tasmanian oak frame)

\$1,900

In my work I explore pattern, colour and abstraction, using iterative and layered processes that fragment and interweave abstract and organic imagery.

Through the process of making my work, I consider how order and disorder can be played with in ways that generate a sense of slippage and rupture. My focus is on those liminal edges and spaces between form and field, pattern and chaos.





Peter Leigh

*Eyeball Battle*

2020

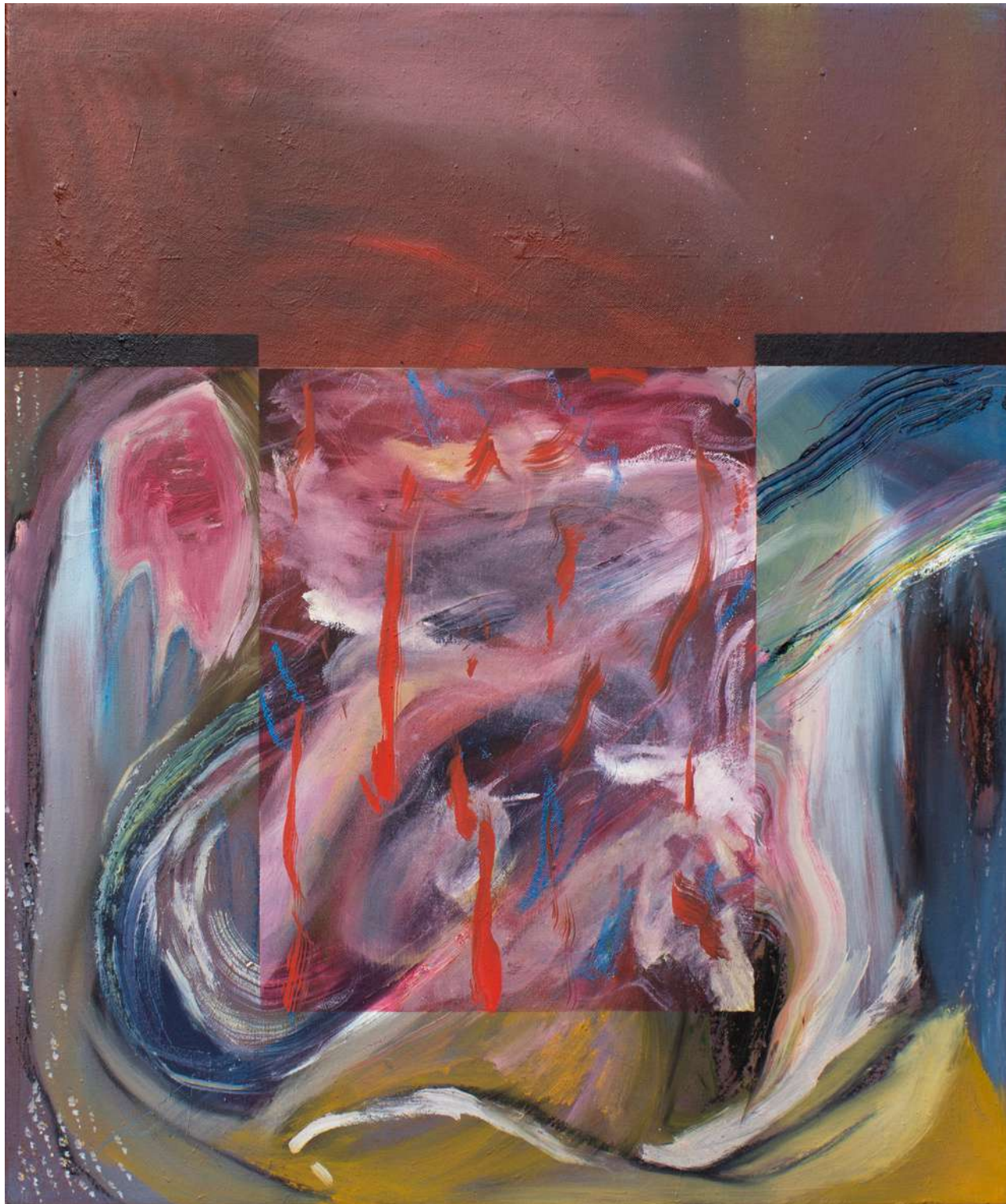
acrylic on linen

101.6 x 76.2 cm

\$1080

Generated from fragments of visualised internet search data, this painting uses masking tape to trace the fluctuations of our attention spans as we search for meaning and understanding within the information overload of our hyper mediated age.





Gracie Edwards  
*It Feels Like This*

2020

oil paint, oil stick and spray paint on canvas

40 x 50 cm

\$600

Gracie Edwards' practice investigates the languages and translations of abstraction and uses her methodologies as a platform to start a dialogue between the conception of chance and intention within her work. This artwork explores the blending of painting techniques, colours and mediums to visually translate through abstraction the relation between the emotive expression and the expressionist colour and geometry as a means of compositional strategy.





Wendy Kelly

*Which Way 1*

2019

acrylic on linen

51 x 51 cm

\$2000

*Which Way 1* explores the rhythms and experience of contemporary city living. Closed paths and roads, detours, grid lock, heavy machinery and massive construction sites seem at times to have no logic other than impede your process, but have to be interpreted as to having a strange inherent and planned geometry. The work is about the sense [or nonsense] you make out of the experience of being forced out of familiar habits into alien situations, and is concerned with the space you need to reach a destination.



Sally Tape

*Run, Run, Runaway*

49 x 37 cm

Mars Lurnograph Black Led pencil, fluro and reflective tape on  
Fabriano paper

2022

\$400

The drawings *Run, Run, Runaway* is from a series of drawings that began in 2020. This series focuses on abstracted space and the experience of movement. A photograph taken in the darkness of night. A shadow spills across the footpath. The slow stroll of a night walk in a suburban street, posted on Instagram. The drawings from the series are based on this one dark image. The abstracted shapes from the image are sliced and reconstructed into different configurations, repeatedly. In *Run, Run, Runaway*, the notion of movement is further enhanced by the sharp edges of a brightly coloured architectural structure. A structure glimpsed while moving at high speed in a car, on a train. Applied to the drawing with the use of fluorescent and reflective tape, the sharply defined architectural structure intensifies the relationship between shape and movement.





Max Lawrence White

*Variation #12*

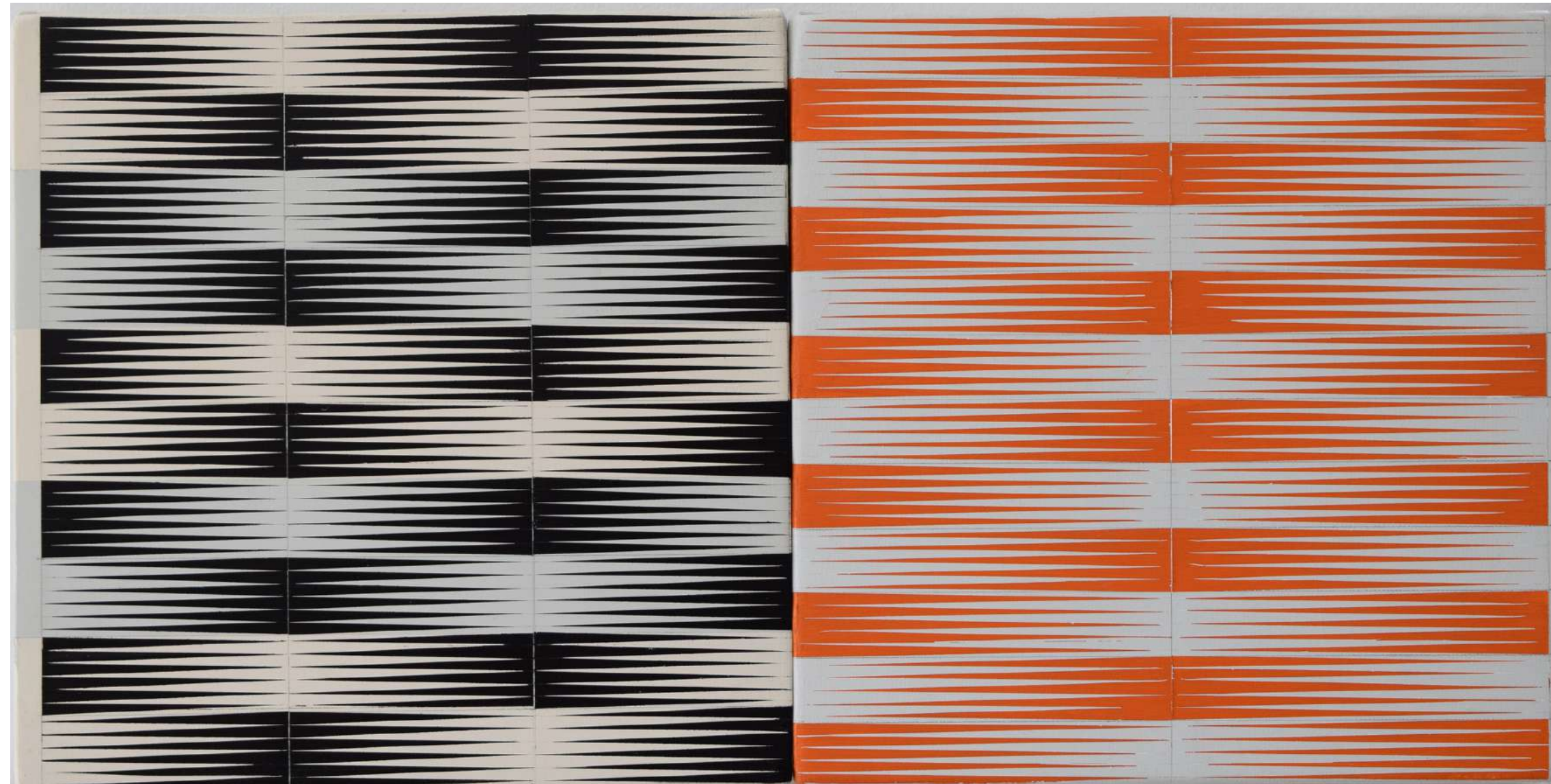
2021

acrylic + enamel on board

25.5 x 19.5 x 2.9 cm

SOLD

Positioned between aspects of colour and geometry, my paintings aim to present colour as something inexhaustible and unexpected. In everyday life, colour is experienced in a transient manner. Within this experience, there are no rules or boundaries in regards to the interaction of colour. Intense artificial colours are combined with hues from more natural origins. Acknowledging this has led to a process within the studio where traditional and conventional approaches to colour are abandoned and curiosity, chance and dis-harmony embraced. By using a combination of domestic, industrial and fine art paint, my work aims to challenge the viewer's perception of colour and expose them to an experience where the entire potency of colour is manifest and freed of both historical and theoretical baggage.



Simon Klose

*Study for black/orange (light)*

2022

acrylic on canvas

30 x 60 cm (diptych)

\$2500

This is a work which continues interest in seeing. Although the work is dynamic in appearance, the composition is restrained and literal, the two rectangles which make the larger collective shape. The subject of the work is the gaze in seeing. The scale allows a lot of trial and testing prior to larger works.





Ian Wells

*Précised recollection*

2011/2019

oil and ink on Gesso

40 x 40 cm

\$1700

“Recalling a memory is not like playing a tape recorder, it’s a creative process” Susumu Tonegawa

I started this painting around 2011, worked on it sporadically over the years then forgot about it till 2019 when I framed it. I then stored it and forgot about it again till chancing upon it this year while searching through old paintings. I can’t really remember the impetus for its initial creation, but its working title written on the back, *Précised recollection* seemed appropriate given I had read the quote above in an article about Susumu Tonegawa and his work on memory while eating lunch.

(Masking tape was used at various stages of this painting)



Andrew Gutteridge

*Duplicate*

2019

enamel on birch plywood

30.5 x 40.5 cm

\$550

The artwork is the result of a playful exploration within a self-devised set of rules. A limited palette of materials and tonal variations is also employed to construct this artwork. I continually disrupt the art processing systems that he works within and this manipulation of geometry create endless variations on the theme. The painted birch timber panels allow the paintings as objects to become three-dimensional elements within the space.





Stephen Wickham

*Black on Black+Cruciform*

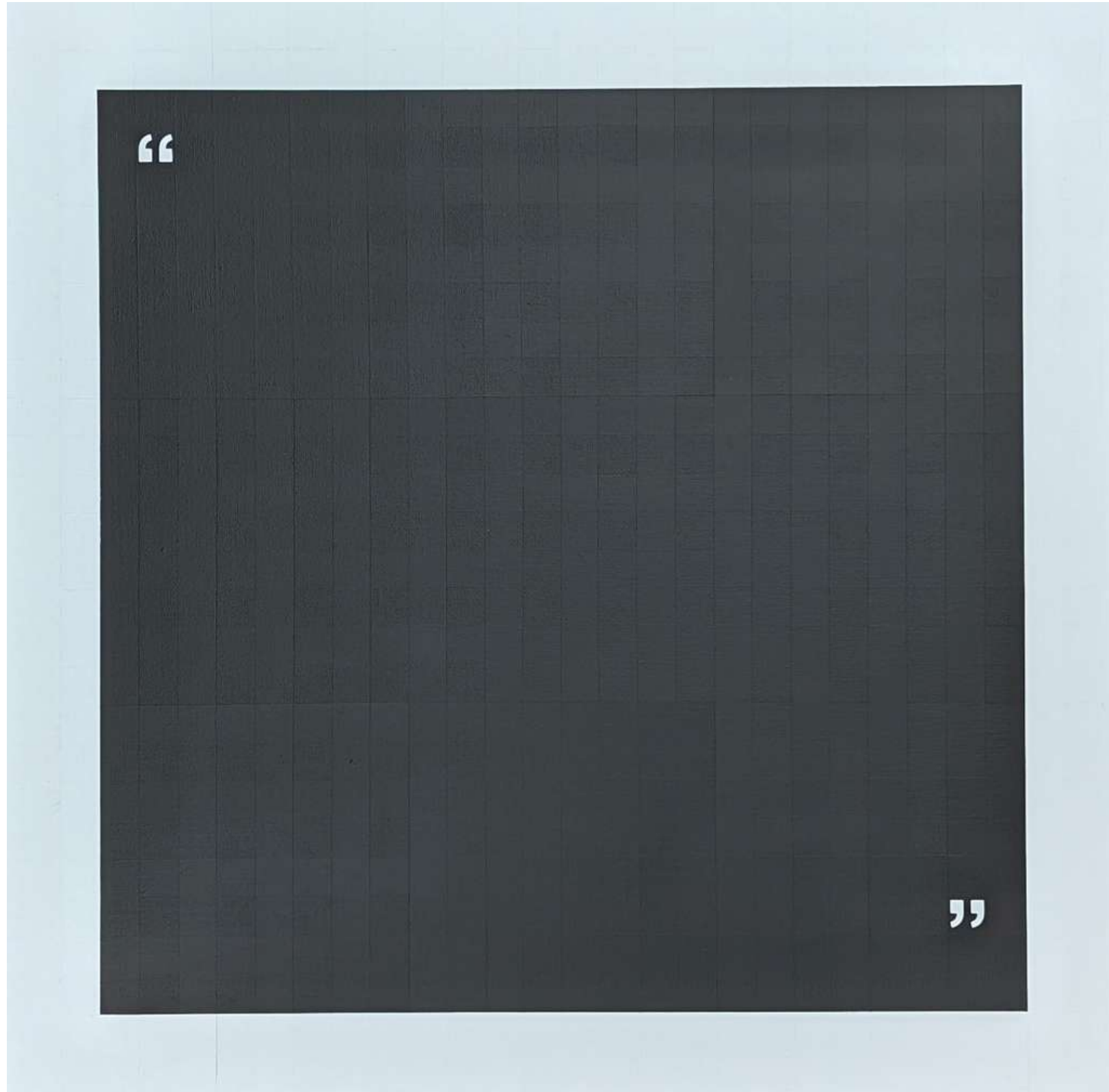
2000

oil on linen

46 x 46 cm unframed | 64 x 64 framed

\$3000

Red tape, green tape, fragile, duct and woven, extruded, frictionless, hard core, spooled and even mixed tapes etc. Tape is often about, delineation, inclusion and exclusion. In the guise of pluralism my absence of tape includes me in.



PJ Hickman

*Painting Black Painting Quote Unquote*

2010

acrylic on linen

76 x 76 cm

SOLD

A painting positioned between  
abstraction and text.





Franky Howell

*Cassette rewind*

2022

acrylic on constructed plywood

80 x 100 cm

\$1400

Latest constructed plywood and acrylic piece ,continuing my interest in the play between flatness and illusion.A paired back approach with extra emphasis on the placement of shape and colour. Converging and diverging lines, subtle rounded edges floating above reflected back shadow, heightening the viewers sence of illusion of form.