



# STRUCTURED VISIONS II

CURATED BY CATHY BLANCHFLOWER

ESSAY BY KIRSTEN RANN

November 15th - December 7th, 2024

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wed - sat 12 - 5pm

# **ARTISTS**

**Daniel Argyle**

**John Aslanidis**

**Marieke Dench**

**Louise Forthun**

**Mit Jai Inn**

**Emma Langridge**

**Jane O'Neill**

**Salvatore Panatteri**

**Be Takerng Pattanopas**

**Giles Ryder**

**Alex Spremberg**

**Jurek Wybraniec**

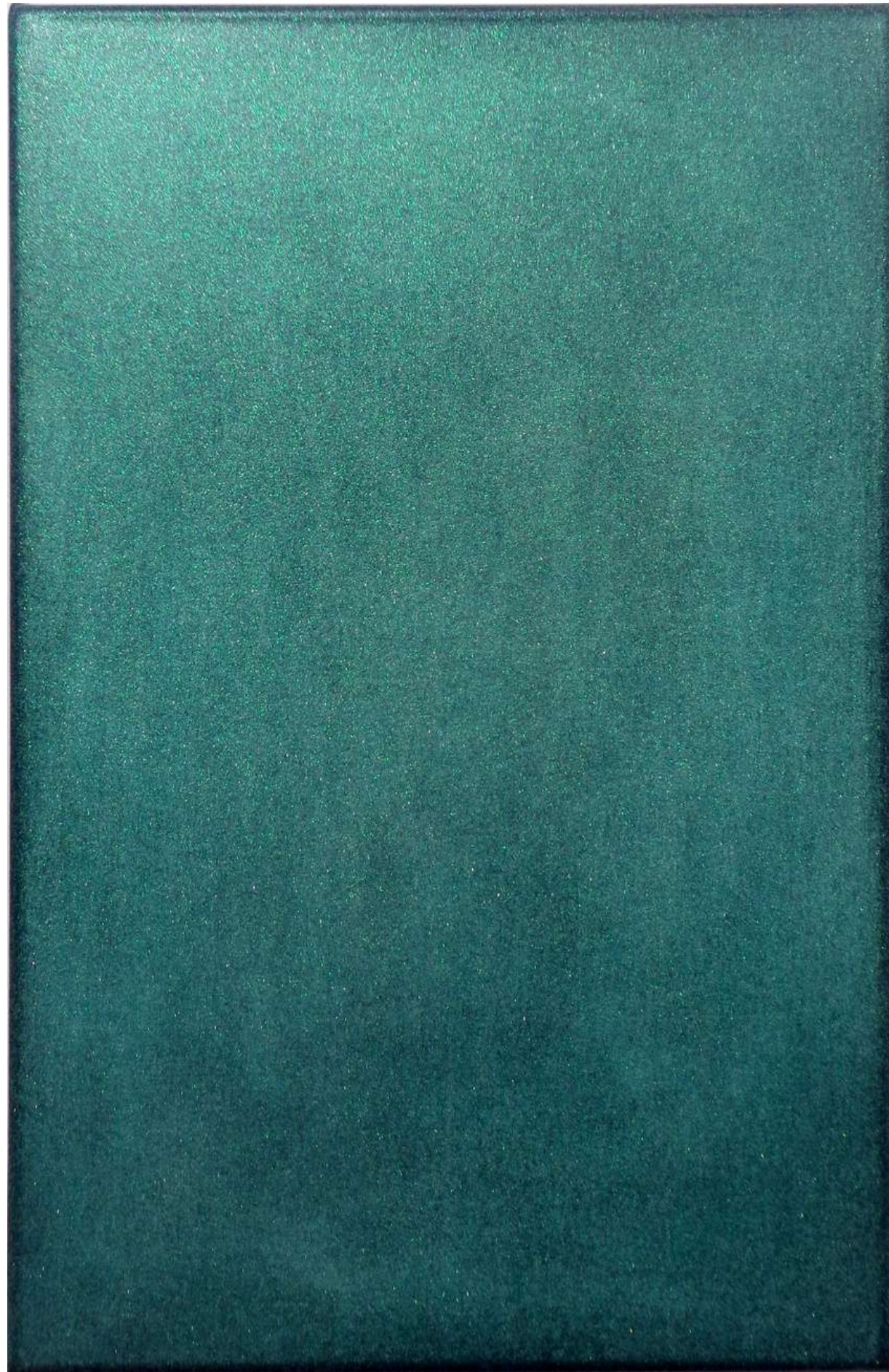
**This project is supported by the Government of Western Australia's Department of Local Government,  
Sport and Cultural Industries.**



## **Daniel Argyle**

Lives and works in Northam, Western Australia. Daniel Argyle completed his 2001 Master of Fine Arts, Hunter College, City University of New York, USA. Previously completing his Bachelor of Arts (Honours, first class), Art, Curtin University of Technology, Perth, Australia in 1995 and a Diploma of Arts (Art & Design), Claremont School of Art (TAFE), Perth, Australia. Daniel works across a variety of media, drawing upon the history of abstraction and aesthetics within popular culture.

Exhibitions include Plastic • Concrete, Disneyland Paris, Perth, Australia, 2023; Pinched Rectangles, Peloton, Sydney, Australia, 2011; Remix, Art Gallery of Western Australia, Perth, 2011; Australia - Contemporary Non-Objective Art, Bonn, Würzburg and Osnabrück, Germany, 2007-08; Flat-Pack/Axe-Cut/Exterior, White Street Project, Frankston, Australia, 2009; TCB, Melbourne, Australia 2007; Parlour Projects, Brooklyn, NY, 2000. In 2008 he was included in NEW08, Australian Centre for Contemporary Art, Melbourne, Australia.



**Daniel Argyle**

*Untitled*

2021

Phosphorescent glitter glue,  
acrylic on canvas

72 x 46 x 4 cm

\$1,200

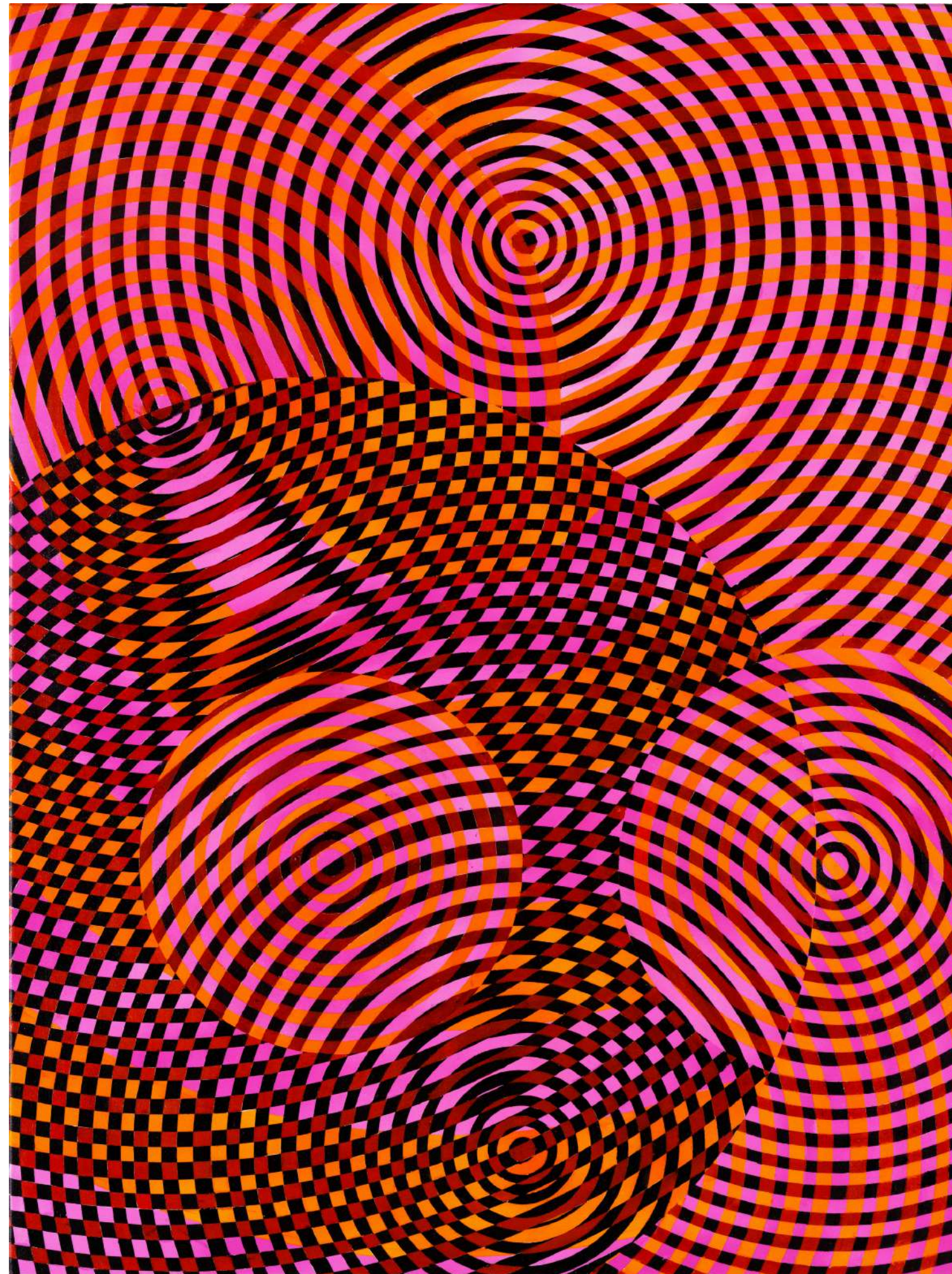


**Daniel Argyle**  
*Untitled*  
2023  
PVA, resin assisted PVA,  
pigment, glitter, acrylic on  
canvas  
56 x 56 x 3.5 cm  
\$1,200

## **John Aslanidis**

Born in Sydney in 1961, John Aslanidis studied Jazz and music theory at the Conservatorium of Music in 1982 and 1983 before studying painting at the City Art Institute and College of Fine Arts in Sydney. In the mid-1990s he was a member of Clan Analogue, a collective of electronic sound and visual artists. Since moving to Melbourne in the late 1990s, he has been regularly exhibiting in Melbourne, Sydney, Brisbane and internationally including New York City and Berlin.

Aslanidis' work has a strong correlation with emergence theory, where complex patterns emerge out of simple interactions. His systematic approach relates to music, mathematics and sound physics. He has been included in numerous curated exhibitions in art museums in Australia, Germany and the USA. Aslanidis has received large commissions for site specific works including at Hamer Hall in the Victorian arts centre in 2012 and an 84 sqm wall painting for Longchamp's Omotesando boutique in Omotesando Tokyo in 2017. John Aslanidis is represented by Lennox St Gallery Melbourne, Gallery 9 Sydney, Ethan Cohan Fine Arts New York and Hilgemann Projects Berlin.

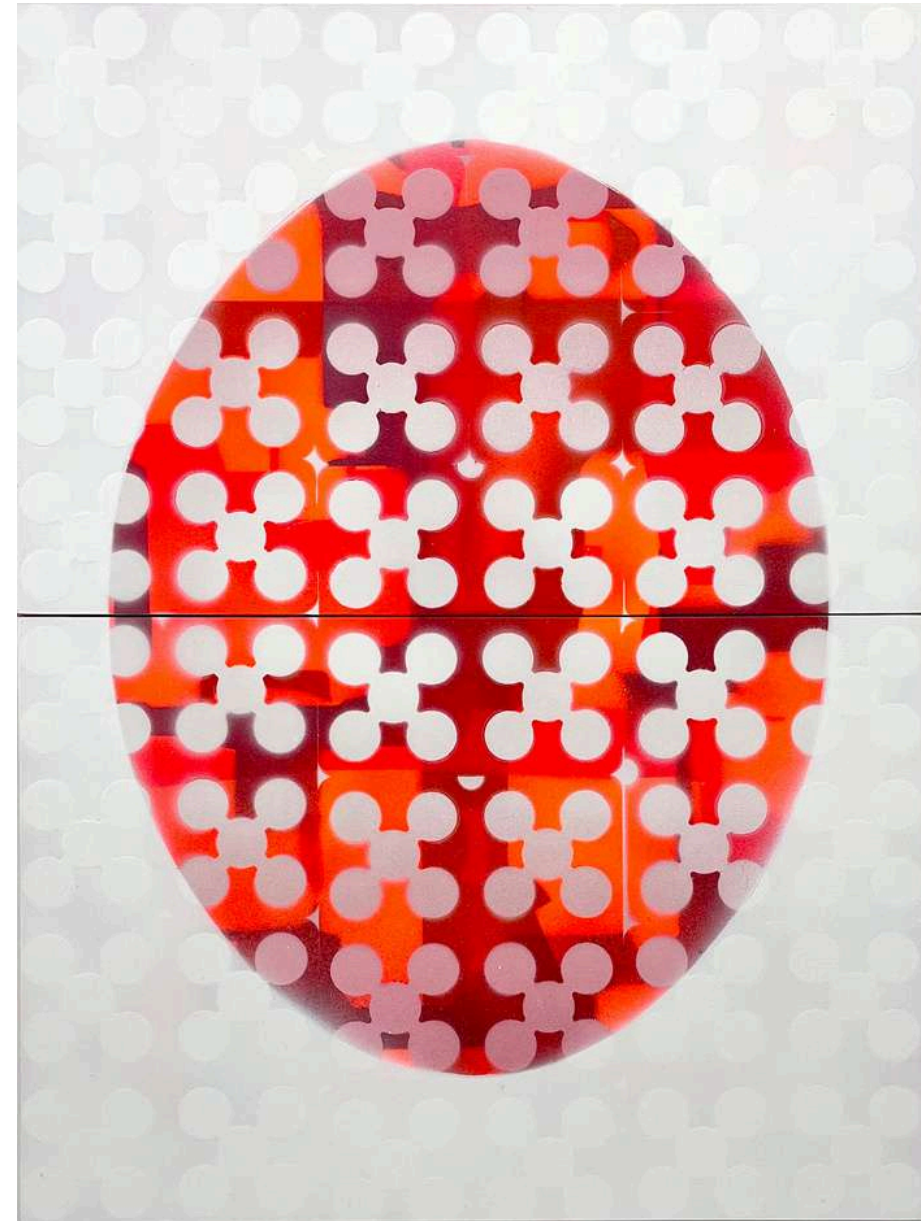
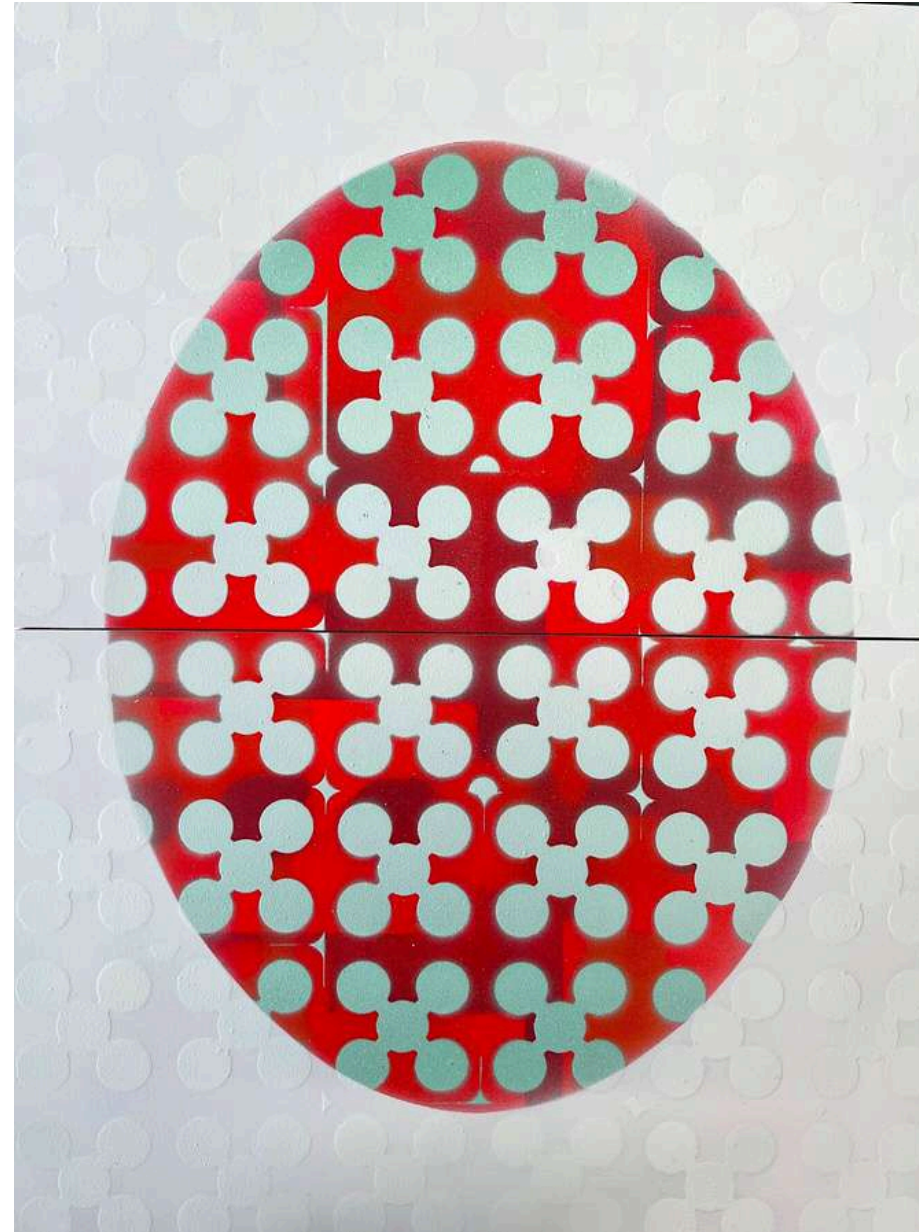
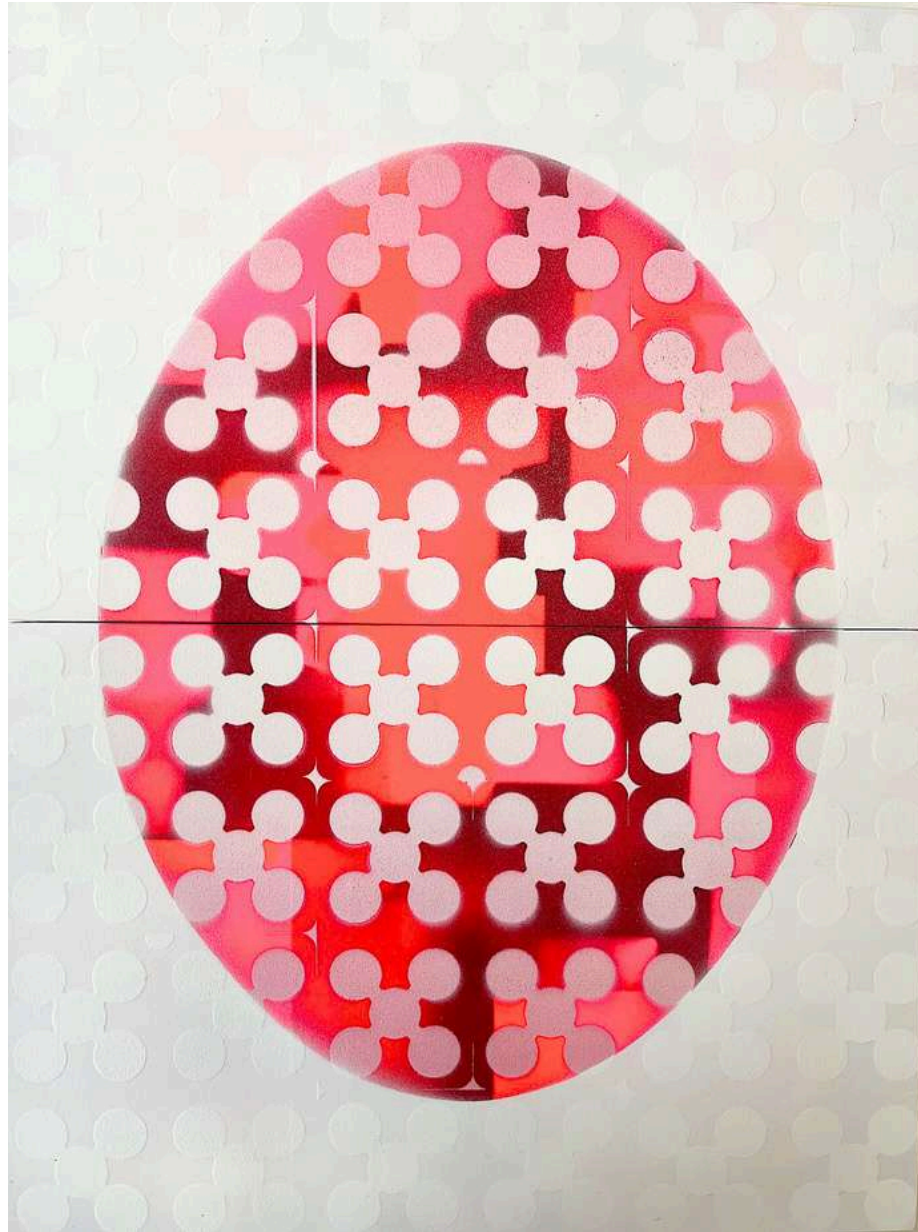


**John Aslanidis**  
*Sonic no. 88*  
2023  
Oil and acrylic on canvas  
123 x 60 cm each  
NFS – Private Collection

## **Marieke Dench**

Lives and works in Melbourne. Marieke holds a Fine Arts Degree from the Victorian College of the Arts (VCA) and 1st Class Honours Degree in Fine Arts from the Royal Melbourne Institute of Technology (R.M.I.T). Dench has been exhibiting for over 25 years. The breadth of her practice includes painting, encaustic painting, printmaking, drawing, sculpture and architectural installation. Dench's images are conceptually complex and layered in meaning. The sometimes simple patterned appearance of an image does in part come from her ability to translate huge amounts of social, emotional, cultural, political data into pared back mathematical calibrations / sequences which she then incorporates into her fascinating visual images. Dench has been the recipient of a Collie Trust Scholarship as well as winning a number of National Art Awards. Her work is held in numerous Australian public and private collections and has undertaken major commissions in both of these sectors. Marieke is represented by Chapman and Bailey, Melbourne.





**Marieke Dench**  
*Ellipse of Happiness #1 - 3*  
2024  
Synthetic polymer on board  
40 x 60 cm each  
\$1,090 each

## **Louise Forthun**

Born in Port Macquarie, New South Wales, in 1959, and lives and works in Melbourne. She has been working as an artist and exhibiting regularly since 1985, holding over 20 solo exhibitions in Melbourne, Sydney and Brisbane, and has been included in many curated exhibitions. Her work is represented in many collections including the National Gallery of Australia, the National Gallery of Victoria, GOMA Queensland, Ballarat Art Gallery, Benalla Art Gallery, Bendigo Art Gallery and Parliament House Canberra, Artbank, Monash, Queensland, Deakin and Latrobe Universities, the City of Melbourne, the Museum of Brisbane and Heide MOMA. Forthun is also represented in private collections in Australia and internationally. She has been the recipient of two Australia Council residencies, the Tokyo Studio in 1992 and the British School of Rome residency in 2005. Louise Forthun is represented by Charles Nodrum Gallery, Melbourne.



**Louise Forthun**  
*Red + Mauve*  
2024  
Synthetic polymer on folded  
arches paper  
35 x 12.5 x 9 cm  
\$2,750



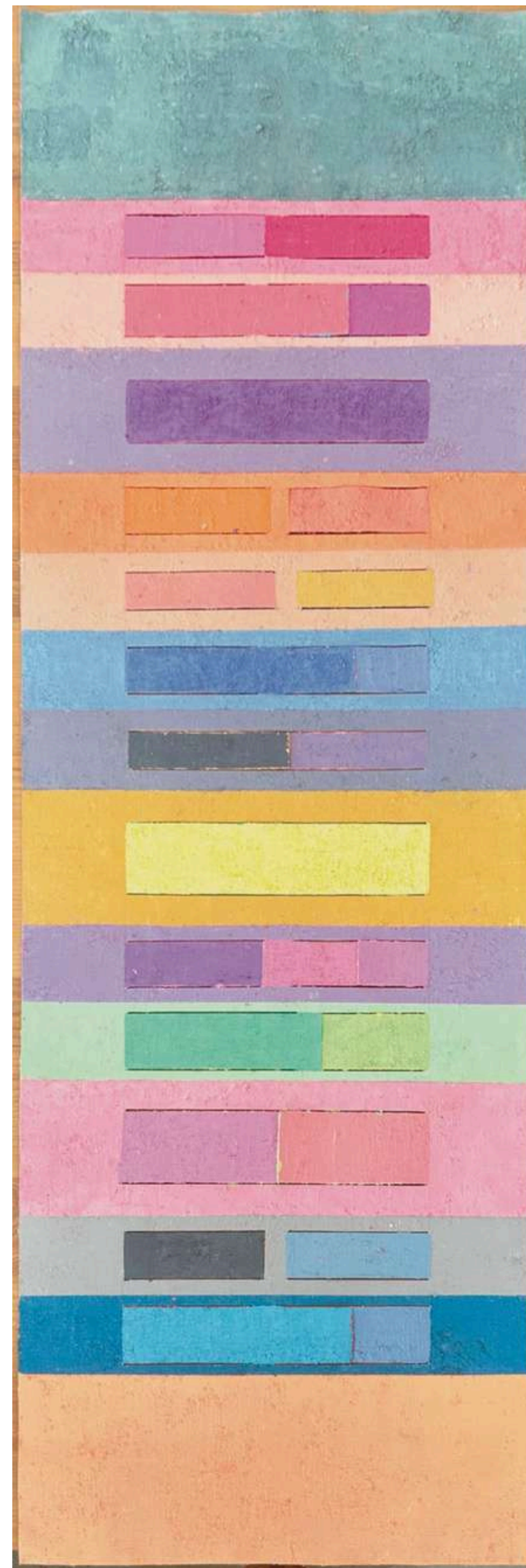
**Louise Forthun**  
*Lemon + Mauve*  
2024  
Synthetic polymer on folded  
arches paper  
35 x 23 x 12.5 cm  
\$2,750

## Mit Jai Inn

Born 1960 in Chiang Mai, Thailand. Lives and works in Chiang Mai.

Mit Jai Inn is considered by many to be a pioneer of Thai contemporary art and is known for his strikingly sculptural and vivid paintings that challenge traditional modes of painting and exhibition formats. He studied art at the Silpakorn University in Bangkok from 1983 to 1986, then attended the University of Applied Arts in Vienna, 1988-92, and worked as a studio assistant to Franz West.

Mit is a co-founder of the Chiang Mai Social Installation (CMSI) and the founder of Cartel Artspace in Bangkok. He has exhibited extensively in Thailand and overseas, including; JWD ARTSPACE (2024); 'Ocular Vocabulary', Silverlens Galleries, Manila, Philippines; 'Dreamworld #dreammantra', MALLAM Contemporary Art Museum, Chiang Mai, Thailand (2023); 'Dreamday', Jim Thompson Art Center, Bangkok, Thailand (2022); 'Aichi Triennale', Aichi Prefecture, Japan (2022); 'Dreamworld', Ikon Gallery, Birmingham, U.K. (2021); 'The King and I, TKG+', Taipei, Taiwan (2020); 'Sunshower: Contemporary Art From Southeast Asia 1980s to Now', Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2019); 'Light, Dark, Other, TKG+', Taipei, Taiwan (2018); '21st Biennale of Sydney', Cockatoo Island, Australia (2018). Mit Jai Inn is represented by Silverlens, Manila, and TKG+, Taipei.



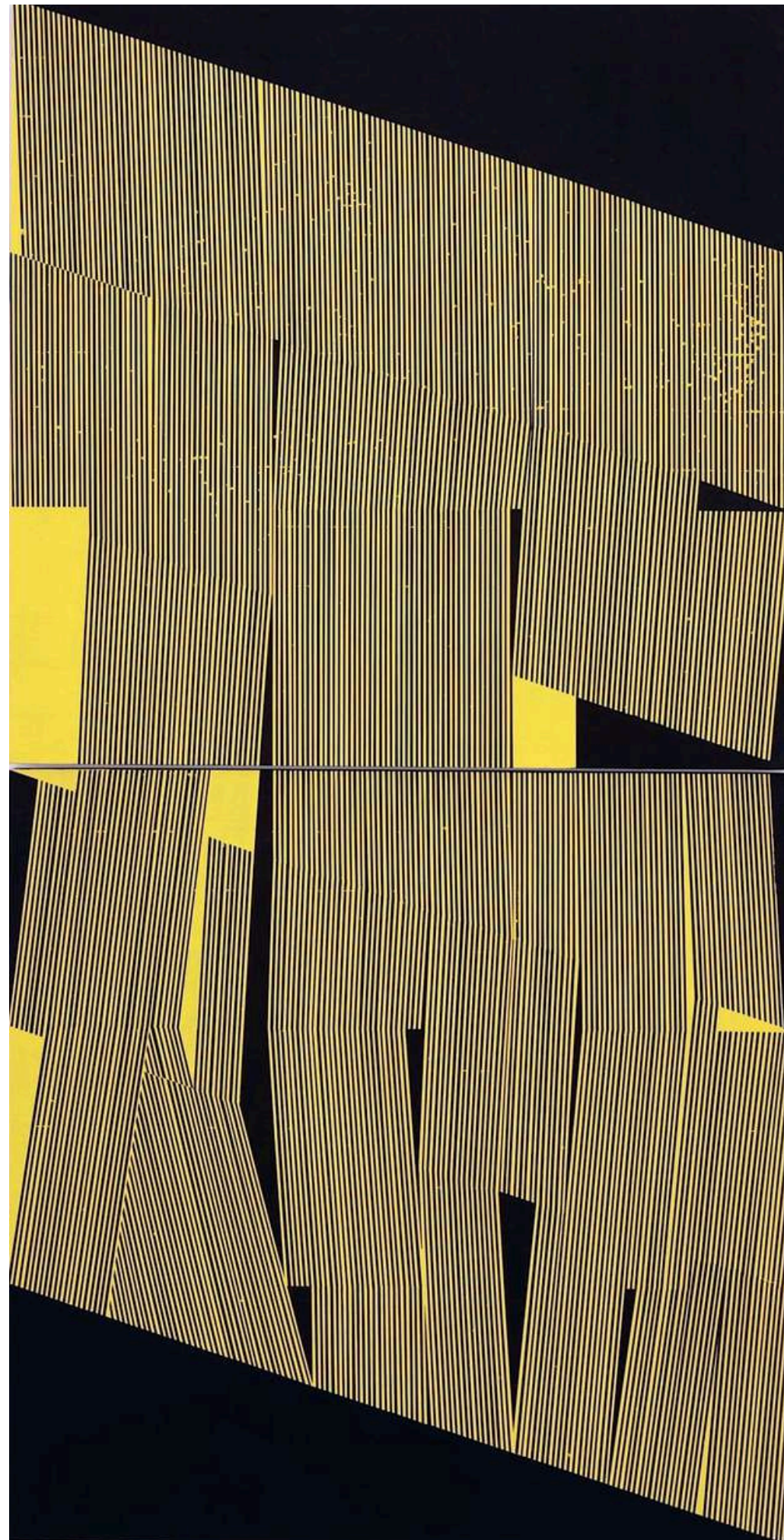
**Mit Jai Inn**  
*Corner Work*  
Side A (front)/ Side B (back)  
2024  
Oil on canvas  
145 x 50 cm  
\$15,375

## **Emma Langridge**

Emma Langridge's abstract painting practice centers on an exploration of line, meticulously constructed with rulers, tape, and paint on a rigid backing. The true intrigue of her work emerges when these lines are disrupted by fractures or glitches, creating dynamic tension.

Based in Melbourne, Langridge earned a Bachelor of Fine Arts from the University of Western Australia in 1996, followed by a practice-led PhD from the Australian National University in 2022, focusing on irregular outcomes from regimented painting systems, particularly glitch and fracture.

Her work is part of collections including the Janet Holmes à Court Collection, Artbank, and several galleries in Australia and abroad. Langridge has held numerous solo and group exhibitions across Australia, Europe, and the U.S. She has been shortlisted for several art prizes, created site-specific wall paintings, and co-curated the 2023 group exhibition ABSTRACTION at Five Walls. Her work was recently featured in Abstraction 23 at Charles Nodrum Gallery and Structured Visions at cbOne Gallery, curated by Cathy Blanchflower.

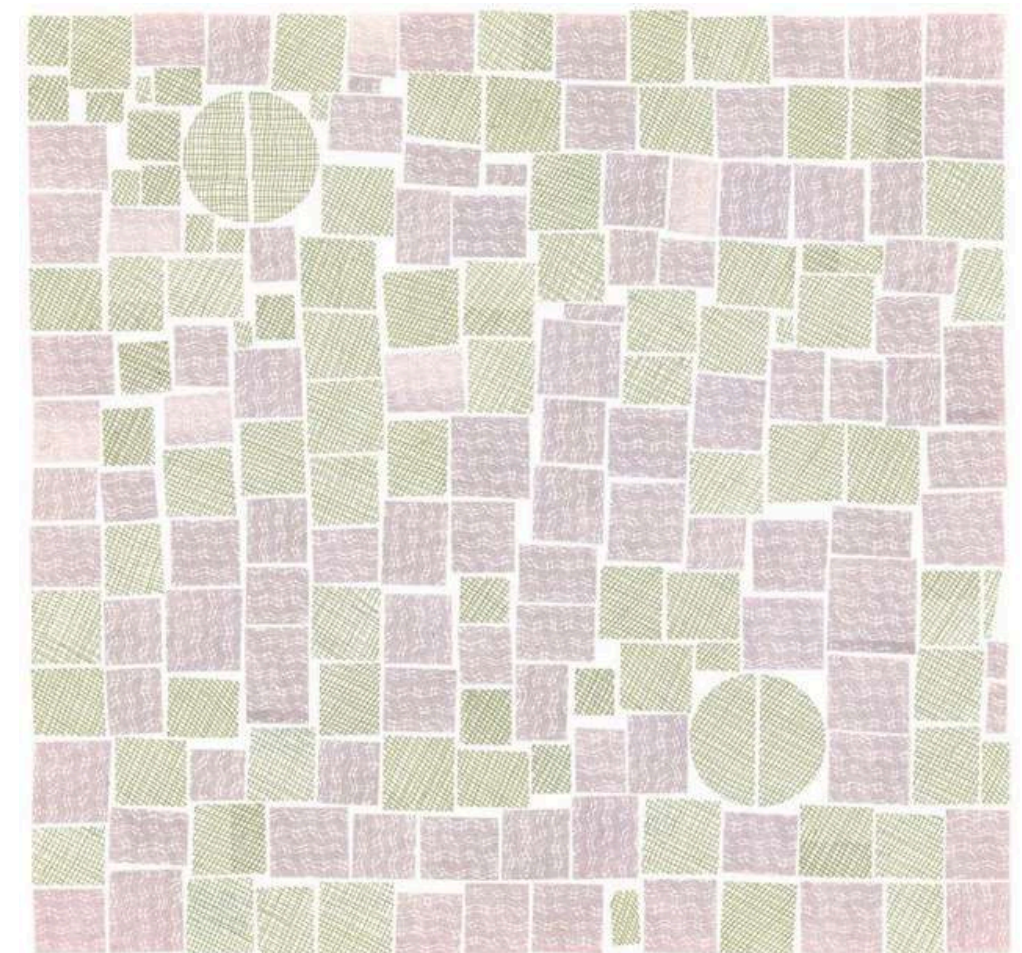
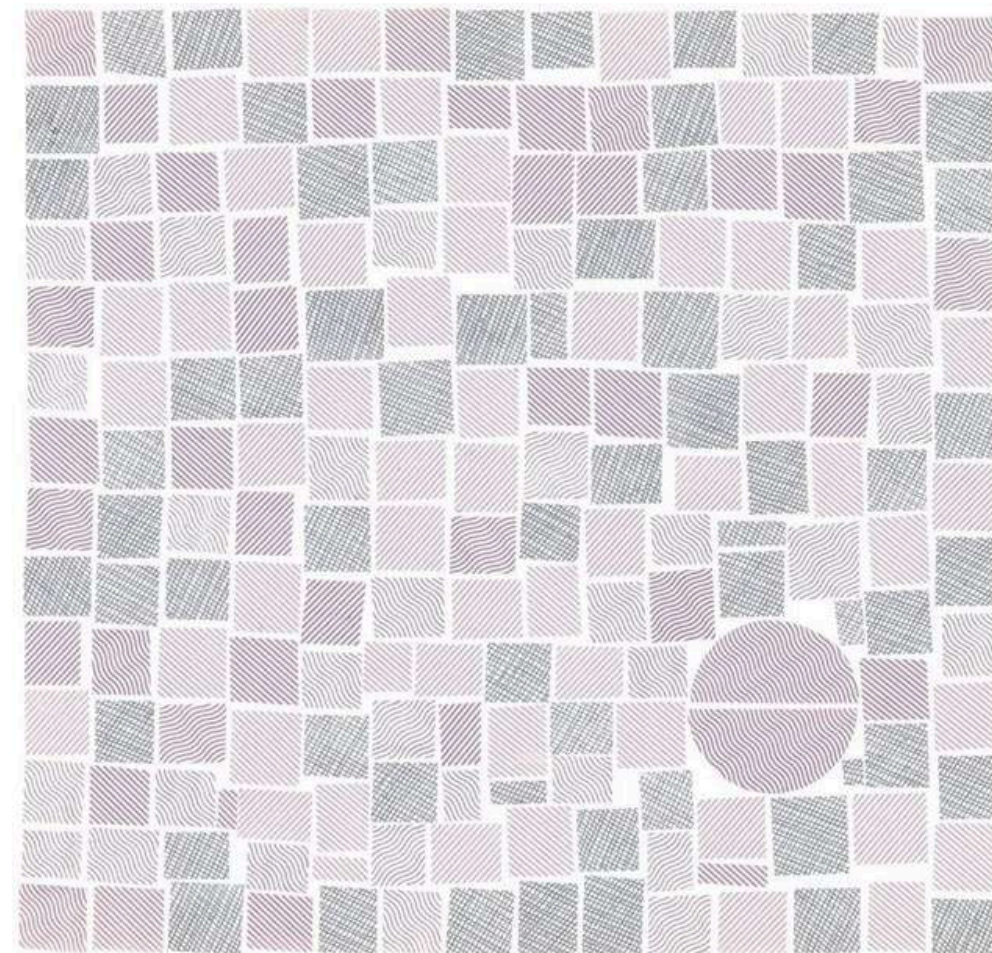
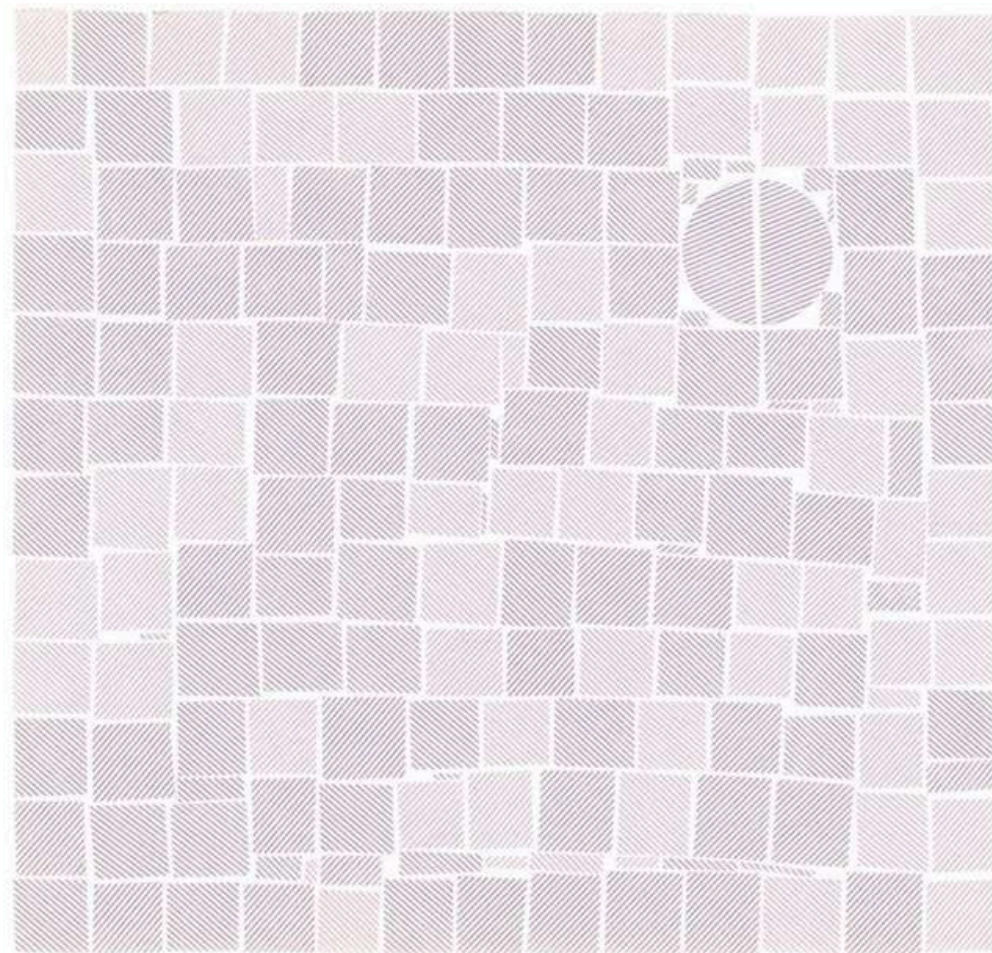


**Emma Langridge**  
*Descent*  
2024  
Acrylic on board  
120 x 60 cm (2 panels)  
\$6,500



## **Jane O'Neill**

Jane O'Neill is a visual artist and curator based on Wurundjeri Woi Wurrung Country. Her practice includes installation, collage, painting and textiles. The urban experience of water is a key preoccupation in the artist's work. Between 1996 and 2007 O'Neill exhibited regularly in artist-run-spaces in Brisbane, Sydney and Melbourne including Pendulum, CBD Gallery, Soapbox, West Space, Elastic and Blindside. In 2004 her work was included in the Avalon exhibition curated by Ricardo Felipe at the Museum of Brisbane. In 2015, O'Neill occupied the Bluestone Building at the Living Museum of the West to create the exhibition Municipal City Baths. Jane O'Neill is represented by Void\_Melbourne.



**Jane O'Neill**

*Flight to Melbourne I - III*

2004

Envelop interiors archival glue on paper, framed under UV glass

25 x 26 cm each

\$990 each

## **Salvatore Panatteri**

Salvatore Panatteri, Born 1973, lives and works in Sydney, NSW. He holds a Doctor of Philosophy (PhD), The University of Sydney, 2016-19; Bachelor of Visual Arts Honours (Class I and the University Medal), 2014. Panatteri is a multidisciplinary artist whose relationship into the areas of light, space and absolute sound underscores his work. His recent works study the various ways in which non-colour, non-representational forms of art are able to evoke the sensation of space / time or infinitude. Panatteri has exhibited in Sydney, Melbourne and internationally over the last 30 years.

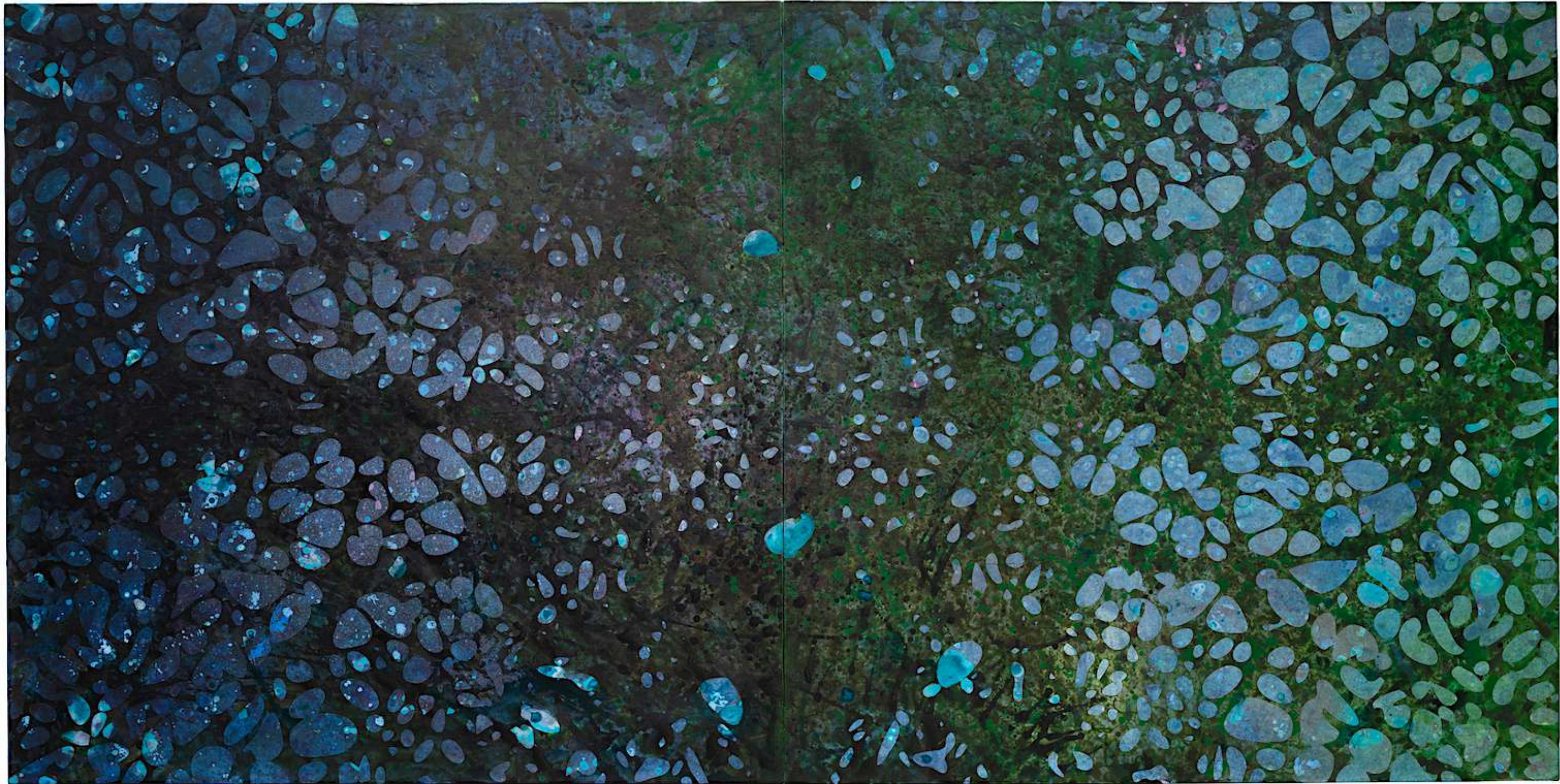
Solo and group exhibitions include: 'Videograms' (with Kjell Bjorgeengen), Galleri K, Oslo, Norway (2024); Thesis Exhibition, University of Sydney (2019) ; 'Salvatore Panatteri' 55 Sydenham Rd, Marrickville (2014); Untitled, Conical, Melbourne (2012); 'Untitled (to Dan Flavin)' Counterpoint (2007); 'On Site" (with Daniel Gottin) Connie Dietzschold Gallery, Sydney (2014); '<>' Project8, Melbourne, (2023); 'RE:CINEMA – The Persistence of the Cinematic in Contemporary Practice', SCA Galleries, Sydney College of the Arts, Sydney (2013).



**Salvatore Panatteri**  
*Untitled (Silent letters for  
John Conomos)*  
2017/2024  
Videogram: c type print  
50 x 50 cm  
POA

## **Be Takerng Pattanopas**

Born 1965 in Trang, Thailand, Be Takerng Pattanopas lives and works in Bangkok. He completed a Ph.D. (Fine Art) at Cheltenham & Gloucester CHE in the UK, and also graduated from Chulalongkorn University, University of Wales, Cardiff. Be Takerng Pattanopas' practice emerges from twin obsessions with space within and space without. His exploration of the human body's interior - through drawings, installations, paintings, and sculptures - symbolises the infinity of the cosmos. He has exhibited regularly in Thailand and internationally. Solo exhibitions include Space of 25 Light Years (JWD Art Space, Bangkok, 2021); The Nerve That Eats Itself (Gallery VER, Bangkok, 2018); What I Don't Know That I Know (H Gallery, Bangkok, 2013); Compulsive Orders (Tally Beck Contemporary, New York City, 2011); and Permanent Flux (GMT+7, Brussels, 2009). Commissions and group exhibitions include GAP the Mind (2012), i Light Marina Bay (Singapore); and SPECTROSYNTHESIS II- Exposure of Tolerance (Bangkok Art and Culture Centre, 2019-2020). He is the Director of the Communication Design Programme (CommDe) at Chulalongkorn University in Bangkok. Be Takerng Pattanopas is represented by VER Gallery, Bangkok.



**Be Takerng Pattanopas**

*Genome 3*

2024

Acrylic and ink on canvas, AR component with samsara

100cm x 200 cm

POA

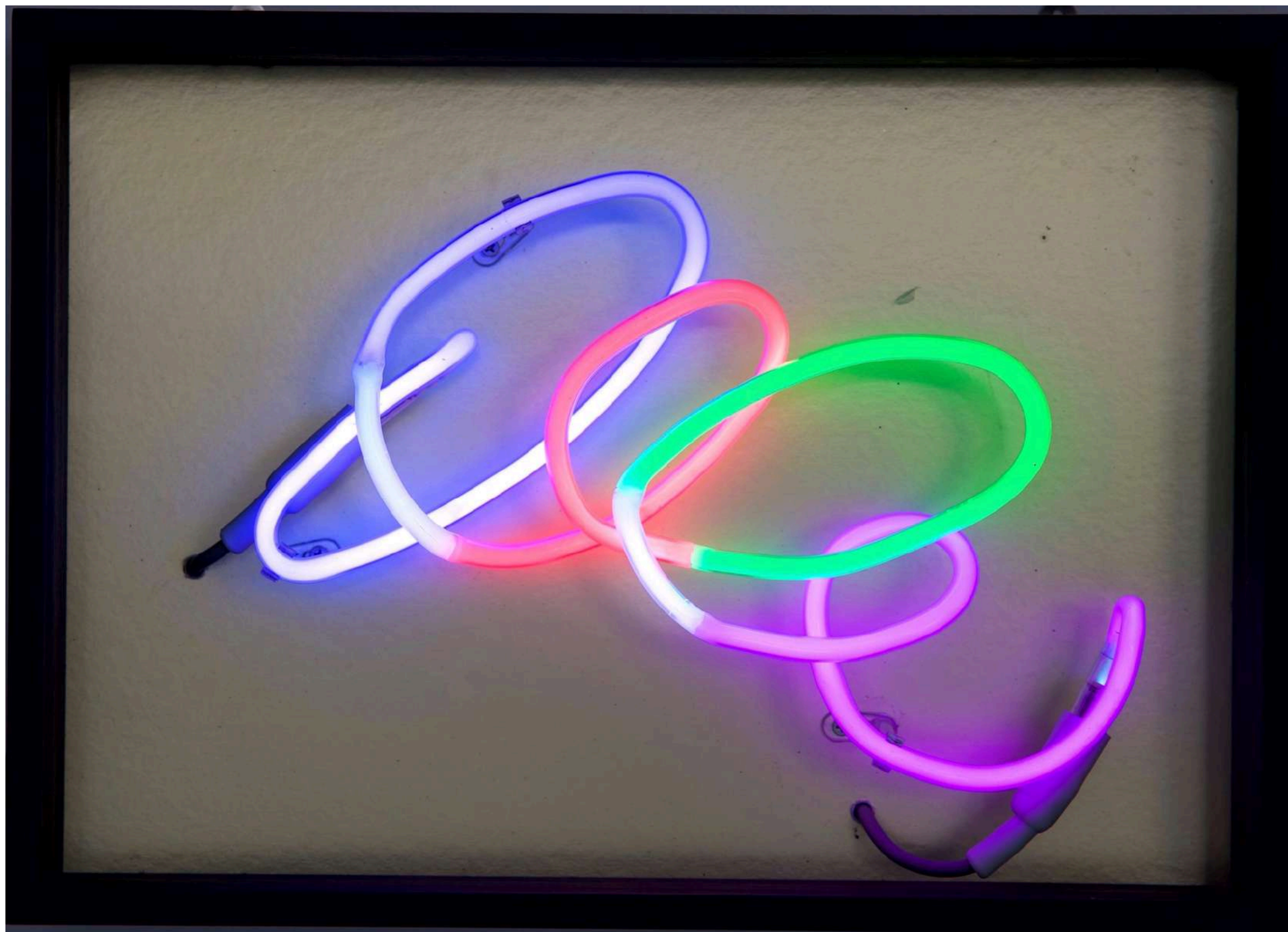
## **Giles Ryder**

Born in Brisbane, Australia, 1972.

Lives and works in Bangkok, Thailand. A graduate of Griffith University in Brisbane, 2002, he also undertook Honours and Postgraduate studies at Sydney College of Art and Kunsthochschule Berlin, with funding from Anne & Gordon Samstag International Visual Arts Scholarship. His work transforms industrial materials into installations, sculptures and paintings that intersect geometry, colour, light and space.

Countries in which Giles' work has been displayed include Thailand, Cambodia, Hong Kong, South Korea, Germany, Scotland, France, the Netherlands, and Belgium. Recent solo exhibitions in Thailand include JWD ARTSPACE, INKHONG ARTSPACE and TARS Gallery and Mars Gallery in Melbourne, Australia.

Professional residencies and fellowships include Canberra Glassworks, the National Museum of Modern and Contemporary Art in Seoul, South Korea and an Asialink / University of Melbourne-supported residency at NeNa Contemporary Artspace in Chiang Mai.



**Giles Ryder**

*Silver Scrawl [Pastel Revolutions]*

2023

Neon, transformer, gold paint, frame

36 x 50 x 10cm

\$3,500



## **Jurek Wybraniec**

Lives and works in Perth, Western Australia. Jurek graduated 1993 with a Bachelor of Arts (Visual Arts), Curtin University of Technology, WA and Graduate Diploma in Fine Art, 1984–86 Claremont School of Art. Wybraniec's practice investigates how the aesthetics of popular culture and the everyday may be reinterpreted through a reductive approach. He has been exhibiting nationally and internationally for over 40 years. Recent exhibitions include; 'Pages, Studies, Notes" Art Collective WA, Perth 2021 ; 'Materialogic' Nyistor Studios, 2023 ; TR + AS + JW, WA Focus, Art Gallery WA, 2016; State of Abstraction, Art Gallery of Western Australia 2023 ; AC4CA at FABRIKculture in Hégenheim, France, 2012.

Jurek has won a number of grants and awards, including the Albany Art Prize in 2016 and the Bankwest Art Prize in 2015. His work is widely represented in public and private collections, including; the Art Gallery of Western Australia; the Museum of Contemporary Art, Sydney; the National Gallery of Australia; Daimler Chrysler Collection, Berlin. Jurek Wybraniec is represented by Art Collective WA.



**Jurek Wybraniec**

*Assemblage 6*

2024

Acrylic paint on aluminium  
composite panel

65 x 88.4 cm

\$5,250



**Jurek Wybraniec**

*Assemblage 9*

2024

Acrylic paint on aluminium  
composite panel

39.5 x 70 x 4 cm

\$2,800

## **Alex Spremberg**

Alex Spremberg was born in 1950 in Hamburg, Germany. He studied fine art at the Hochschule für bildende Künste in Hamburg from 1972 – 1978 and moved to Perth in 1982. In 2017 he received his PhD. in Philosophy from Curtin University. He explores the boundaries of painting within the context of non-objective practice and is inspired by everyday life.

He has regularly exhibited nationally and internationally for over 40 years. Spremberg has received many awards and several grants including a six-month residency in Basel, Switzerland, awarded by the International Artists Exchange Program (2006) and a Creative Development Fellowship Grant from ArtsWA in 2007.

Spremberg's work is represented in many prominent public and private collections including the National Gallery of Australia; the National Gallery of Victoria; the Art Gallery of Western Australia; the Art Gallery of South Australia; the University of Western Australia; Curtin University; Edith Cowan University; Murdoch University; Artbank; BankWest, Perth; Wesfarmers, Perth; the Holmes a Court Collection, Perth, and Daimler Chrysler Contemporary, Berlin. Alex Spremberg is represented by the Art Collective of WA.



**Alex Spremberg**  
*Kairos Series #13*  
2024 (02062024/06062024)  
Enamel on wood  
120 x 90 x 3 cm  
\$7,500

## ESSAY : **STRUCTURED VISIONS II**

© Kirsten Rann, October 2024

According to this exhibition's curator, Perth-based artist Cathy Blanchflower, *Structured Visions II* grew 'somewhat organically' out of her original 2023 *Structured Visions* held at Melbourne's Chapman & Bailey Gallery. Entailing a series of non-objective works by each of five artists as well as by Cathy herself, the exhibition engaged on two levels: first, on how the artists use materials and methods to 'structure' their visions, or ideas; and second, and in turn, how the outcome of their materials and methods 'structure' the viewer's perception of artworks.

*Structured Visions II* is an expansive exploration – in the sense of more artists AND pushing materials and methods – of current non-objective practice: 12 artists; 12 sets of materials; and 12 very different structuring processes. Following is a very brief outline, which cannot replace engaging with the works...

Forthun's and O'Neill's primary medium is paper. Departing from her stencilled, abstracted aerial views of architectural landscapes, Forthun's still topographical *Red and Mauve* and *Lemon and Mauve* – both 2024 – begin by loosely 'scrunching' fresh sheets of Arches (art) paper to give each work its own unique set of lines, patterns and three-dimensional (3D) forms. Lightly air brushed in the three titular colours around and across the surface, the works change in appearance with proximity, inadvertently resembling the path of sunlight and weather across a 'landscape'. More contrived, O'Neill cuts readymade geometric patterns from envelope interiors into stamp-sized squares, rectangles and semi-circles and glues them onto paper in an open, grid-like format. The resulting patterns in *Flight to Melbourne I, II and III*, 2004, move rhythmically across each canvas, recalling Op art and Aboriginal artist George Tjungarrayi's rippled Western Desert paintings. The black and brown patterns – inspired by flying over drought-stricken fields when arriving in Melbourne – contrast with her prior use of blue patterns when living in tropical Brisbane, highlighting another concern in her work: water (or lack thereof).

An Op art-like aesthetic reverberates in Langridge's and Aslanidis's painted canvases via masking tape. Langridge's black and yellow *Descent, 2024*, comprises a 'descending', architectonic band of subtly bent stripes produced by covering, peeling off and painting over masking tape painstakingly incised with parallel lines except in the solid geometric areas that occasionally arise. The viewer experiences ocular oscillations between retinal movement – elicited by the stripes – and holding – elicited by the geometric shapes and the intentional bleeds and glitches that remind us of her patient, analogue process, and of life's imperfections. Contrastingly, Aslanidis's masking process produces 'hard edge' rings and moire patterns out of concentric circles mapped using an algorithm and a beam compass. Underpinned by mathematics and sound physics, *Sonic No. 88, 2023*, visually expresses the physicality of music (sound waves) rather than music itself; the patterns, shapes and colours rhythmically oscillate like the pulse of a beat, eliciting a synaesthetic experience blending visual and aural stimuli in the viewer.

Still in the realm of optical painting, Spremberg and Argyle lean towards the illusory production of 3D space. Spremberg's *Kairos SeAries #13, 2024 (02062024/06062024)* is also concerned with time. Not time measured by the clock ('Chronos') but time as the subjective experience of duration ('Kairos'). This experience is effectively diarised through his painting of two separate works at different times – on the same surface. Layering the geometric abstraction over the 'abstract expressionist' base produces an optical illusion of three-dimensionality (a Spremberg device), but in looking through space we also look through time: Spremberg's moments of immersion in each painting. Divergently, Argyle applies multiple layers of pigmented glitter glue so his works appear holographic. *Untitled, 2021*, may initially look like a green, all-over monochrome, but light, proximity and space alter the viewer's perception; degrees of depth, colour, glitter and the markings on his 'found', used canvases change with the viewer's position. *Untitled, 2023*, also riffs on hard edge abstraction with his painted illusion of masking tape. These works wryly remind us that the combined processes of production and reception shift the meanings of non-objective works.

Dench and Pattanopas deploy paint to canvas in ways that directly respond to aspects of life. Dench's *Ellipse of Happiness #1, #2 and #3, 2024*, comprise coloured, stencilled geometric forms on white canvas. The main form – four white circles connected to a central white circle by four radial 'arms' – occurs repeatedly across the entire surface. In the centre a large, red ellipse contains a series of small, overlapping squares. While the colours red and white predominate, airbrushed hints of green, pink and luminous orange differentiate each canvas with different emotional resonances. Pattanopas's more corporeal process involves pouring and dabbing layers of paint on canvas. The organic forms in *Cosmic Genome 3, 2024*, indicate an exploration of existence; from microscopic structures in the body to macroscopic structures in the universe. *Samsara, 2024* – an AR animation viewed atop this painting on a mobile phone screen – adds an ethereal dimension to both the painting and the notion of existence; rotating rings of animals, insects, humans and angels emerge from the central vessel of a form resembling an exploding star – a symbol of life's beginning and end.

For this exhibition, Ryder's and Panatteri's primary mediums are electronic signals/currents and light – one being analogue, the other digital. Ryder's colourful *Silver Scrawl (Pastel Revolutions), 2023*, ironically reduces his neon 'sign' into an illegible signifier detached from any signified. Sitting in front of a metallic-gold backing, the glowing scrawl appears to float in space, a perceptual and experiential affect intrinsic to Ryder's work. While highlighting the floating nature of a meaningless signifier in one sense, situating it within a box-frame – itself painted in gold – returns its function as a different sign: as a valuable art object. Panatteri's work, on the other hand, entails the translation of video signals into screen-based patterns that are captured as 'images' – or videograms – at various moments. A selection of these videograms are then resized and tessellated into a potentially infinite artwork. The resulting monochromatic print *Untitled (Silent letters for John Conomos), 2017/2024*, signifies this infinite potential by transforming its simple elements into a luminous ethereal work that challenges the limits of perception.

As a form of abstraction with no visual reference to any objects 'in the world', non-objective works convey meaning through metaphor, material choices and processes. But as this exhibition demonstrates, the viewer's experience is intrinsic to this meaning – through two key aspects: how colour, texture, line, form, composition, space and/or light affect the viewer physically – through sight, touch and/or proximity; and how these elements elicit psychological and/or emotional responses on personal and/or universal levels.