

PAPER STORIES

LIZ HORRIGAN
SANDRA JOHNSON
VIKKI KINDERMANN

16 May – 21 June 2014

logan art
gallery



LOGAN
CITY COUNCIL



Liz Horrigan

Born Jos, Nigeria

Lives and works Slacks Creek

'I start with an idea or an experiment and take it on a journey - this may be as an individual piece or as a series of works. It is up to the viewer to interpret the final part of the journey.'

Liz Horrigan

Image right: Liz Horrigan, *Under the tree*, 2013, paint and ink on paper

Image far right: Liz Horrigan, *The clown*, 2013, paint, ink, coloured pencil and collage on paper

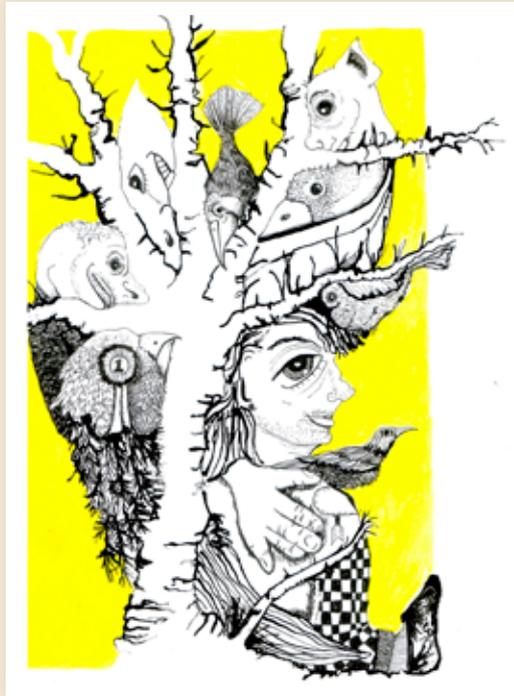


Image above: Liz Horrigan, *The Diva*, 2013, paint, ink, coloured pencil and collage on paper

Cover image (top): Liz Horrigan, *Fishy Vera* (detail), 2014, paint, ink and coloured pencil on paper

PAPER STORIES: Collage as hyperlink

Paper stories is an exhibition of drawings, collages and assemblages by three local artists, Liz Horrigan, Sandra Johnson and Vikki Kindermann. As practising artists and as high school art teachers, they continually investigate and question how visual art can communicate in ways that are not possible in verbal and written modes of communication. All three use collage combined with other media to allow their personal interests and memories to emerge from imagery that others recognise and relate to. While we are all living individual lives, collaged images can trigger personal memories and associations due to our shared human experiences like birth and death, as well as cultural and historical backgrounds that we may have in common.

It was over a hundred years ago, in 1912, that artists Pablo Picasso and George Braque began experimenting

using cut-out shapes of printed paper in their art works and coined the word 'collage' (from *papier collé* – glued paper). In these early experiments, they used collage as an added element in their drawings and paintings that played on the ambiguity of printed and real texture. Later, Dada and Surrealist artists such as Hannah Hoch and Max Ernst used collage more as a narrative device, combining pictorial elements to create often absurd 'creations' of part-human / part-animal or part-living / part-inorganic structures. These artists were exploring the hidden meanings of accidental juxtapositions created by combining unrelated elements, likening them to the hidden meanings expressed by our subconscious minds in our dreams.

Of the three artists in *Paper stories*, Liz Horrigan is the one most closely aligned to both the technique and spirit

Sandra Johnson

Born Clifton, Queensland
Lives and works Shailer Park

'I give visual form to memories from my families recent history. I am interested in the incorporation of the words of the storyteller into my artwork.'

Sandra Johnson

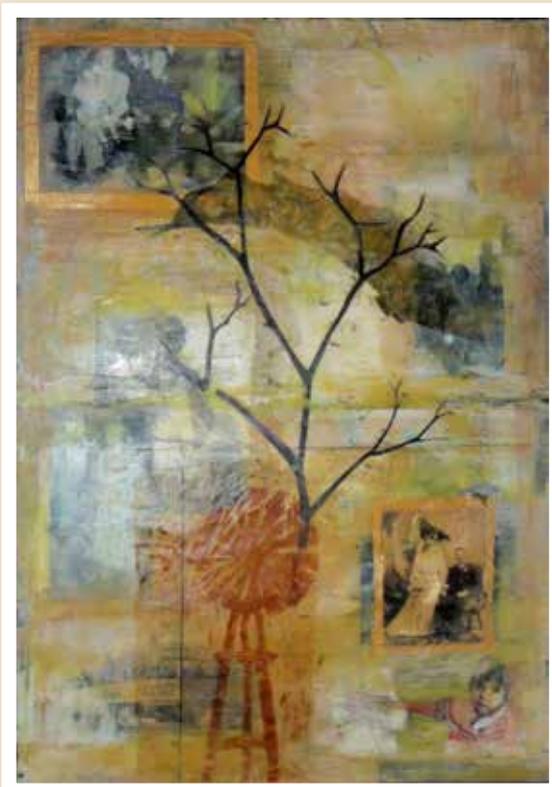


Image above: Sandra Johnson, *Family tree: Tinker tailor soldier sailor*, 2014, encaustic, ink, tissue, collage and image transfer on altered book

Cover image (middle): Sandra Johnson, *Summer (detail)*, 2014, acrylic, found objects, ink and print collage on found book



Image top: Sandra Johnson, *Windows*, 2014, acrylic, newspaper, muslin and etching collage on found book



Image bottom: Sandra Johnson, *Decay: Death in the family*, 2014, acrylic, found objects and ink collage on found book

of Surrealism. Like the Surrealists, Horrigan takes found images, in her case photocopied figures from fashion magazines, and distorts them through moving the image during photocopying, adding collage elements from other sources and finally drawing over the top to create figures that can be both whimsical and macabre. She is not afraid to surrender to the Surrealist idea of accident and chance created by allowing the mind and hand to wander freely over a page barely controlled by the conscious mind.

Whereas Horrigan's use of collage explores the hidden world of the sub-conscious, Sandra Johnson uses collage to tell stories about a very real history: that of her own family. Through a series of collages on altered books, Johnson explores the notion of shared cultural history and family relationships, hinting at family secrets and

personal memories. In the exhibition, these book-works are displayed with box lids holding old family photographs hung at different heights beside an assemblage made with an old found window. The juxtaposition of the window invites an almost 'Alice through the looking glass' perspective on past history, distorted and manipulated by our memories and contemporary emotions.

Vikki Kindermann's use of collage combines both the exploration of the unknown and the personal with a more philosophical questioning of time and fate. If Johnson's book pages are windows into the past, Kindermann's are both traces of the past and suggestions of possible futures. Kindermann questions how predetermined our lives are, asking if each event is like a page in a book waiting to be experienced in the future, or are we continually writing the book, changing the course of the

Vikki Kindermann

Born London, United Kingdom
Lives and works Springwood

'I love the feel and look of books; and the stories inside them. I like turning the pages; and the smell and texture of the different pages. By using old book pages as the 'canvas' for mixed media art work, a deeper level of meaning and association is brought to the finished piece, as well as extending the life of a discarded book.'

Vikki Kindermann

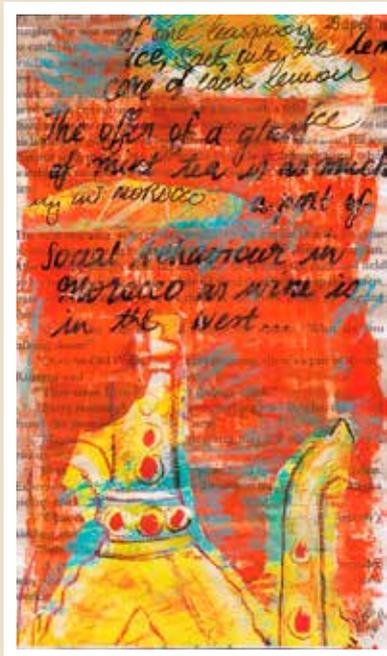


Image top left: Vikki Kindermann, *Untitled* (29 April 2011) from *Project 365: Altered pages collection #1-365*, 2011, paint and collage on book page

Image top right: Vikki Kindermann, *Untitled* (16 May 2011) from *Project 365: Altered pages collection #1-365*, 2011, paint and collage on book page

Image bottom: Vikki Kindermann, *Battle remnants: Nature Vs Culture – Ladies' branches*, 2014, paint and collage on paper

Cover image (bottom): Vikki Kindermann, *Battle remnants: Nature Vs Culture – Cogs and homes* (detail), 2014, paint and collage on paper

PAPER STORIES: Collage as hyperlink (cont.)

story with each new decision? Her collaged pages are reflective narratives that reflect herself now, in the present, as both a combination of all her past experiences and all her future aspirations.

When Picasso used a pasted printed image of woven cane in his painting *Still life with chair-caning* 1912, it not only acted as a formal visual device but also triggered our memories of real cane chairs. Collage elements add extra layers of meaning to a composition by creating a mental 'hyperlink' to other objects that contain their own set of cultural and psychological associations. As seen in the work of Liz Horrigan, Sandra Johnson and Vikki

Kindermann, the use of collage as a hyperlink can act as a way of enhancing our understanding of what the artist is trying to convey, instantly providing associations that many would recognise. However, it can also be a deliberate barrier to our understanding, obscuring the personal narrative of the work and creating a link with the viewer that can only be made if they had shared a similar experience.

Michael Wardell, May 2014

