

# RUTH BUCHANAN and MILLI JANNIDES

## *Sound Bow*

Opening: 9 October, 5-8 pm

Exhibition period ends: 8 November, 2014

Gallery opening hours: Wednesday-Friday 12-5.30 pm, Saturday 12-4 pm

### Sound Bow

the part of the bell on which the tongue strikes in order to produce a note

*Sound Bow* draws an arc between the work of artists Ruth Buchanan and Milli Jannides. In both practices space and language are put through their paces; things, forms or methods are asked to perform, behave, or simply be not necessarily as intended. The exhibition draws this arc across a body of paintings and sculptures to incite a sound track that sits just off key.

Ruth Buchanan's work interrogates systems that appear repeatedly in the production of culture such as formats of display (for example a book or vitrine), structures for grouping material (for example a private collection or library), or spaces where the processing of material takes place (such as a studio or gallery). For Buchanan, these are sites of spatial and temporal disjuncture where the objective 'thing' and the abstract structures of organisation confront one another. Buchanan's work stratifies or compresses a number of things into and through one object – the resulting forms double the processes of artistic action from encounter to conception to production to display to archive.

For *Sound Bow*, Buchanan presents a set of four hand latch-hooked rugs on customised tables. Each rug departs from the thought of a particular space; one that still exists (a page in a book, a library), no longer exists (a historical site), or one that will exist (an exhibition). Latch-hook rugging instigates a systemised physical protocol to which the body is closely bound, however, like any protocol one can choose to shift the standards slightly too. In this sense, the rugs are an extreme way of making a drawing; as documents they are both indexical (firmly anchored in time and space, in the act of making) and abstract. In *Sound Bow*, placed on tables in a staggered formation, the rugs operate as design object, page layout, sculptural gesture, and as props for a performance.

Milli Jannides' paintings are portals to psychological terrains; propositions or material manifestations of evanescent thoughts or feelings. Motivated by an ongoing interest in the power of two particular materials – paint and language – to evoke sensations, Jannides' works ask how a painting might communicate the subjective and conditional nature of perception.

Jannides' paintings often depart from literature. In the case of *Sound Bow*, each excerpt (that precedes/begins a painting) features a character alone with their thoughts but with some impalpable presence in the background; an uncontrollable force or influence. Whether it is a sound signalling something, or an imagined eye, or other characters off stage, each painting contains within itself an enigma, or something obscured from our vision. In the paintings, this influence might be channelled in tone or palette, the density or lightness in the application of paint, or the rendering of light filters/atmospherics. Her works picture how we might imagine a place in our mind's eye and, in themselves and in their translation into paint, are necessarily distorted, with visible doubt and detours.

In looking outward, working towards a moment of clarity or lucidity, shadowy thoughts or feelings find form in the gradual build up of paint, applied with Jannides' tentative, speculative openness.

**Ruth Buchanan** (1980, Te Ati Awa/Taranaki) graduated from Auckland's Elam School of Fine Arts in 2002 and gained her MA (Fine Art) from the Piet Zwart Institute in Rotterdam in 2007. Recent solo exhibitions include: *Ruth Buchanan/ Ayse Erkmen*, Hopkinson Mossman, Auckland (2014); *On or within a scenario*, Hopkinson Cundy, Auckland (2013); *Eigenwillige Zeichensetzung*, Grazer Kunstverein, Graz (2011); *On Performance*, Kunsthaus Bregenz, Bregenz (2010) and *Several Attentions – Lying Freely Part III*, The Showroom, London (2009). Recent group exhibitions include: *A-Z. The Marzona Collection*, Hamburger Bahnhof Museum für Gegenwart, Berlin (2014); *Bourgeois Leftovers*, De Appel Arts Centre, Amsterdam (2013) and *Version Control*, Arnolfini, Bristol (2013). Buchanan has also published artists books *The weather, a building* (Sternberg Press, 2012) and *Lying Freely* (Casco Office for Art, Design and Theory and Jan van Eyck Academie, 2010). Ruth Buchanan lives and works in Berlin.

**Milli Jannides** (1986) graduated from the Elam School of Fine Arts in 2009. She has studied at Glasgow School of Art (2007), Kunstakademie Düsseldorf (2010), and in 2013 completed her MFA at Royal College of the Arts in London. Recent exhibitions include: *As the light dips*, Hopkinson Mossman, Auckland (2014); *Method & Gesture*, Utopian Slumps, Melbourne (2013); *Part Two Soft Eyes*, TCB, Melbourne (2013); *Hermes' lack of words*, Artspace, Auckland (2013); and *Liste Art Fair*, Basel (2013). Milli Jannides lives and works between London and Mexico City.