

RAYGUN

PROJECTS

2011 - 2019

An Art Space facilitated by Alexandra Lawson and Tarn McLean



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2011 – 2019

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RAYGUN Projects is an artist run space located in Toowoomba, Australia, operating from 2011-2019. Co-Directed by artists Alexandra Lawson and Tarn McLean, RAYGUN brings professional practicing artists to Toowoomba to participate in a monthly calendar, instigating new and innovative art projects and collaborative outcomes.

RAYGUNlab www.raygunlab.com is an online extension of the project functioning as a medium in the form of a visual laboratory. The lab operates as a platform to share ideas concerned with Social Art and Painting Expanded. The site is RAYGUN's visual and informative archive, consisting of conversations, exhibitions, critical thought and dynamic outcomes.



Kyle Jenkins (AU)

2. Do you classify your art as being one thing more than the other e.g. painting, sculpture, music or installation and do you see an expansion into other mediums in the future?

I think being an artist is a really serious occupation. In Europe it is equal to being a doctor or a lawyer as all three are about humanity, the body and about our physicality and existence within time, place and space. A doctor obviously keeps the body healthy, a lawyer protects the rights of the body in some form or another, and as for art well no other animal / entity creates to the extent that we create. Artworks give us faith in things we can sometimes see and experience but in other moments make us rethink things we take for granted. Artwork also presents us with possibilities, where to see the work you need to look at it, then through it and finally beyond it to find not only the reason for it existing but for the possibilities that are inherent within it. My practice for the past 13 years has been concerned with aspects of intuitive abstraction which incorporates hard edge and organic abstraction as well shifting methodologies of mark making and spatial narratives that are situated within painting, collage, photography, maquettes, books, film, wall paintings and works on paper. These works involve the deconstruction and reconstruction of various relationships between conceptualised and physical interpretations of space. As humans we confine, expand and grid various interpretations of space into evolving forms of activity and it is through this continuing synthesis that the work has continued to be developed. Currently my aim is to expand upon the aesthetic possibilities of structures and how these are a way of examining the world as a series of abstract compositions and constructions. Through this the composition of the work is a procedure of sampling and layering space, ideas and theories using the various ideas of layering and collage not only as technique but also as a strategy.



The work as a whole is a series of relational forms or fields of opportunities rather than separate and limited objects, and thus creates a system of references, hybrids, negotiations and reinterpretations from work to work, image to image. Through the very basic elements of line, colour, form and surface the work investigates how the double exposure between what the image looks like and how it is constructed and the displacement of space can lead to new spatial experiences. Thus the work creates a kind of 'play' between form and void – for example the form of the gap in one art piece constitutes the actual shape of the next one. This method of working further investigates the connections between formal and informal methodologies of abstraction and thus the work constantly examines the mapping and reconstruction of imagined urban terrains, geometry, colour, representation and fractal compositions.

2. Do you classify your art as being one thing more than the other e.g. painting, sculpture, music or installation and do you see an expansion into other mediums in the future? Primarily I am a painter. What type of painter who knows. Some would say abstraction but the word abstract means to change something realistic and to present it in a new format, showing different characteristics of the original e.g. Cubism. I think my work is not abstract (but I use this term as an historical reference) but is about reality, my reality. The reality of how I see the world, experience colour, think about imagined, constructed and felt space and how borders and boundaries are present within all facets of our lives. . However in saying that, history would suggest to me that I am delusional because the work is abstract, and that it is. But I would disagree because nothing is ever made of one thing

Everything is made of various parts that when separate they could be considered abstract but when they are placed together create a form of realness or reality e.g. think of a jigsaw puzzle where the abstract parts come together to create an image or a constructed reality. I think that is what my work is about. But in saying that I have done a variety of different works especially in the last 4 – 5 years. Photography, wall paintings, installations, text work, film, artist books, sculptures, works on paper. All these areas of work have been created with the same intentions in mind, they just give you through their materiality a different sensibility or perspective for looking not just at the work, but my entire artistic output in general. However if someone said to me what do you classify your work as using only one word, I would say PAINTING.

3. When you think about making new work do you always consider applying a degree of historical content or do the works weigh more heavily towards a more personal investigation? I would say more of a personal investigation. I think most if not all work has this present within it. Obviously the work touches on various histories that have occurred within art and culture. However for myself I am always looking to find the gap that has occurred between things and to then expand upon that in a personal way. For example Modernism in art was about art movements and about creating art that pedagogically was created based on the rules or guidelines of the group each individual artist was engaged with. Then Post Modernism came along and used Modernism as a way of essentially terrorizing all that had been produced previously.





Post Modernism wanted to take the space away from in between art movements and to appropriate parts as a way of critiquing, copying, using and abandoning various elements within the Modernist idiom. For myself I find this kind of approach negative and insensitive. The late 1960s and 70s is a period that I am still most interested in (however I have a constantly evolving set of interests), where the need to either critique art history was abandoned for a more heightened discourse involving art, design, architecture, society, culture and politics. It is here that I think the gap still exists where a personalized philosophy can exist, create and question the various inhabited and constructed spaces we have created as humanity in a positive not negative way. To truly see you really need to forget how you've been taught to see and to instead starting looking beyond the obvious.

4. Your series of Urban Geometry are numbered up to almost four hundred now. When you look back through this body of work do you see any answers unfolding within this investigation?

I think every artwork I make is a failure. A failure because no one artwork can ever say everything I want to say, that's why I make another one. In saying that though when you make artworks they have an immediacy at the time they are created that makes it hard to see them for what they truly are. Looking back over time and seeing the work I have done makes me think about the possibilities within the work and this can lead to new experiments or artwork in the studio. In saying that I am always working on several different series of works at the same time, as different galleries want different work,

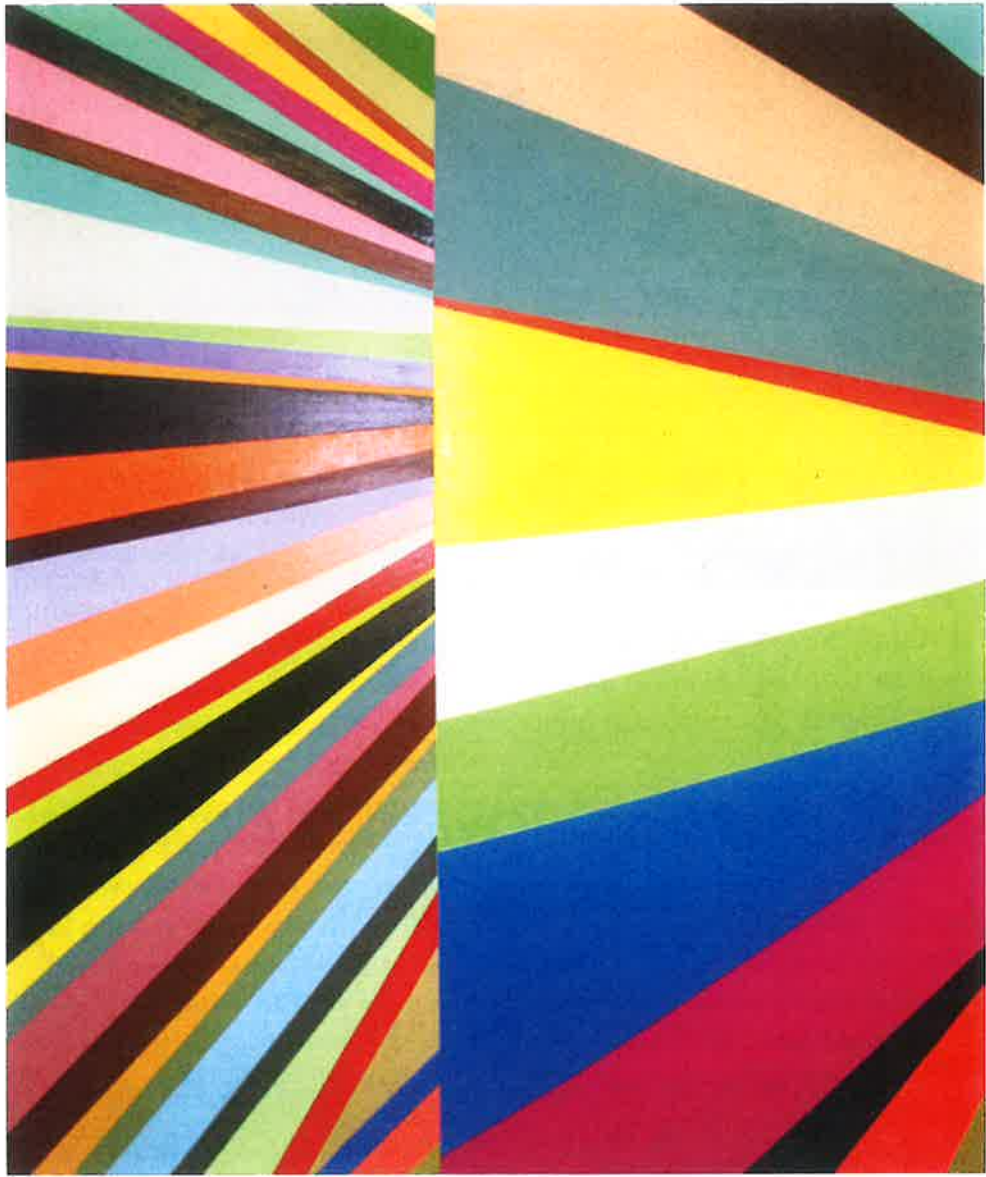


but also I work in this way so that when I finish working on one work and then look at a different type of work it allows me to view it with fresh eyes so that I can see what is or isn't working in the piece. It also allows me to be more objective rather than subjective when creating whatever it is I am making at that particular moment.

5. On being an educator and teacher within the field of your practice, do you see this as an opportunity to further understand your own investigation?

I am not sure if being an educator or teacher means anything to my practice. I think time is a valuable material in an artists work, as it is one of the most important materials that I feel we forget about or neglect. I think time comes in many configurations: The time to look at a work and really see what it is you're looking at. I think the time after you have made an artwork or an exhibition which allows you to reflect on the possibilities that may be there in the work, the time to not make any work and to read and wander around and experience the world as well as time sitting in your studio just looking at all the information you have collected or unfinished work that sits around inside that space, the time it takes from the moment you are first asked to exhibit your work to the time it takes to think about what to make and then the time it takes to make the work and then to install it in the gallery. I think all this form of time as well as other issues are important factors within any artwork or art practice. These are the opportunities that mean the most to me. As for teaching I think that has to do with setting or building a platform to assist people in achieving whatever they wish to achieve within their own artwork.







'IF YOU DON'T CARE, THEN WHY THINK ABOUT IT?'

KYLE JENKINS

OPENS FRIDAY AUGUST 2ND. 6PM
249 MARGARET STREET, TOOWOOMBA, AUSTRALIA

RAYGUN
WWW.RAYGUNLAB.COM



IF YOU DON'T CARE THEN WHY THINK ABOUT IT?

RAYGUN

I awoke with a global vision of a subject with misgivings aside; it was in leaves falling from trees, missing their homes. Are they lonely or are they alone? Re held back together in piles upon an overgrown surface that is full of representations that don't represent anything at all. When evolution shook it showed us that we could create and these things we leave behind are the breaths on which we survived. It kept us engaged, it kept us sympathetic, it drove us crazy and kept us searching for reality.

These misgivings aside unaffected / affected, overwhelmed by whispers that are junctions that ask us, burden us, as we pleaded with ourselves to choose between the interdependence and the singular vision. More like declarative affirmations than dramatic proclamations, the very simplicity of these intensions of colour, become shades of folds, creating shadows across frequently evolving forms of contours and hues.

The proximity of the portions of selections, finishes, moments in time are very handy at home but what is that home? Hollowed out portions of drought and conceptual models of parched river beds, flooded with backbone? Standing within its tectonic form I thought back to what the tree said, with those falling leaves of lonely thoughts that said to me.....'If you don't care, then why think about it?'

Kyle Jenkins 2013

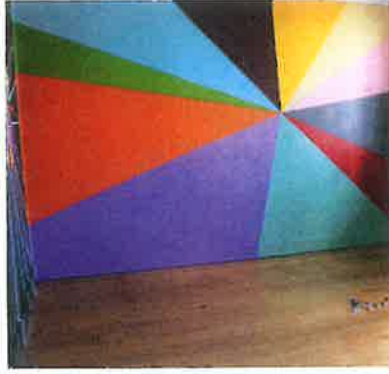
American art critic Dave Hickey stated beauty is not a thing but 'the agency that caused visual pleasure in the beholder',¹ like a vehicle for / of dissemination. In a world saturated with images or possibilities of visual connections, maybe beauty isn't what we see but what it allows us to consider. Can something then be beautiful and critical at the same time or must it lose its beauty so that we are able to see into it, through it and beyond it? One must think about chaos and how its beauty in all its deconstructed glory, as we are opened up to the many shards that create a new whole. Sports coaches speak of the beauty of winning in a Roman amphitheatre of bodies chasing geometries inside various geometries governed by rules. That it isn't in that final second on the clock that elapses (as a shard of time) that gives us (the fans, the spectator, the viewer, the players and the coach) a feeling of accomplishment that comes out of physical repetition for emotional gain. But rather beauty is in the first moment after the fact, when we realise something to be something other than what we thought it to be.

The exhibition 'If You Don't Care, Then Why Think About It?' looks at the way in which visual matter is collapsed in an ongoing array of varied constructions, deconstructions and reconstructions within our immediate and expanded worlds. The various objects and their individual compositions become shards of information, much like You Tube when in the act of viewing one thing, you are confronted with abstract links that push your attention out in an unravelling of search engines and discovery through a process of focus and interruption. The works can be read in two ways: 1 as abstract compositions that sit within a Modernist idiom and 2: as a metaphor for how our individual ways of seeing have become fragmented memories about things we think we see and what we actually know. This can be seen in the overlapping of paintings on wall paintings, creating counter compositions of planes of colour attempting to compete with each other yet still staying engaged with their own discourse. The stitched banner, comprising of various found materials becomes a contemporary pirate flag of no fixed address. Its affiliation is situated within both the folk art of handmade geometric patterned blankets of 18th century America and 20th century geometric abstraction, where low art, meets high art meets no art. The painted porcelain figurine with its random splashes of colour, like graffiti on a public monument, placed on a wooden palette ready for transport, but seemingly has no place to go. Celebration and degradation (as possession) combined in the randomness of pigment and marks upon the mass manufactured skin of the object play out in the connection it has to the space and uniformity of the geometric

¹ Hickey, Dave, *Enter the Dragon: The Vernacular of Beauty, 'The Invisible Dragon: Four Essays on Beauty'*, Pub: Los Angeles: Art Issues Press, 1993, p. 11

Kyle Jenkins 2013





This exhibition investigates the transformative nature of colour and line as a conceptual investigative tool within various artistic practices. The title of the exhibition '*Colour and Line are not lies*' focuses on how simplification is not a form of creative rejection but continues to play a vital role in various artists practices as a multidisciplinary approach in creating varied formal and visual languages. The artists invited to participate in this exhibition use simplified means of production, not to reduce the conditions and complexities of perception but to enhance the visual possibilities that come from such working conditions. Each artist has been invited to submit a single work on paper as a platform that creates a synthesis between two different possibilities: 'as blueprint / proposition' and 'as finished artwork'. This duality of possibilities inherent within a single piece of paper becomes a founding premise that allows the artists involved in the exhibition to use this singular field as either a point of departure for demonstrating visual and conceptual possibilities or as a final destination for the invention of a new visual answer. The works will create evolving possibilities within the exhibition space as they at once embody their own visual answers but also create a dialogue with the other artworks involved.

Kyle Jenkins.



Chris Packer



Dana Oldfather



Douglas Melini



Gilbert Hsiao



Jessica Snow



Justin Andrews



Kyle Jenkins



Matthew Deleget



Michael Zahn



Michelle Grabner



Michael Boelt Fischer



Simon Morris



Tarn McLean



Thorgej Steen Hansen



Tiffany Shafran



Tilman



Stephen Little



Victoria Munro





Elysha Rei 'Tilt Your Head and Dance', 2017, paper cut on glass mirror

DISCO SHOW

Curated by Grace Dewar and David Usher

Andrew MacDonald, Alice Weinthal, Alison Mooney, Ashleigh Campbell, Brodie Taylor,
Bronte Naylor, Catherine Parker, Dan Elborne, David Usher, Elysha Rei, Evan Hollis,
Ian McCallum, Jennifer Wright-Summers, Kirsty Lee, Kyle Jenkins, Paddy Long, Laura Covely
Sandy Pottinger, Stephen Spurrier, Sue Lostroh, Tarn McLean and Tiffany Shaffran.

Opens Friday March 3, 2017, 6pm

March 3 - April 1, 2017

**RAYGUN
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TOOWOOMBA**

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Curated by Stephen Spurrier and Kyle Jenkins

Victoria Munro, Arvid Boecker, Brent Hallard,
Karri McPherson, Katie Wagner
Tiffany Shafran, Tarn McLean, Kyle Jenkins
Stephen Spurrier, Chasley Wilson, Brodie Taylor
Ursula De Kretser, Ute Braatz, Catherine Parker

Opens Friday July 14, 6pm 2017
July 14 - 29

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TRANS Group Show

A Group Show curated by Stephen Spurrier and Kyle Jenkins exploring the intersections between abstraction and representation including artists Victoria Munro, Arvid Boecker, Brent Hallard, Karri McPherson, Katie Wagner, Tiffany Shafran, Tarn McLean, Kyle Jenkins, Stephen Spurrier, Chasley Wilson, Brodie Taylor, Ursula De Kretser, Ute Braatz, Catherine Parker.

TRANSFER, TRANSPOSE, TRANSPLANT, TRANSPIRE, TRANSPARENT, TRANSMITT, TRANSITIVE, TRANSLUCENT, TRANSITION, TRANSFIGURE, TRANSFORM, TRANS:

RAYGUN projects, July 2017

Within a world of shifting consequences where an image, a moment, an experience, a concept is both held within its juncture of inception but consequently consumed by the layering of collapsed multi-communal, national and global positioning, the artists invited to participate in this exhibition are positioned within a theoretical and aesthetic engagement with *TRANS*. *TRANS* in this exhibition is both a theoretical and visual descriptor that both governs the artist's work e.g. the materiality of paint as 'transparent', a narrative that visually 'transpires' through a compositional discourse, an artwork being made transforming from material into object, deconstructed and then 'transferred' into something else, moving from one medium to another within a practice that is constantly transitive in visual outcomes but rigorous and permanent in conceptual intention etc. Collectively, individually and through a shared connectivity the artists in the exhibition deal with various ideas of *TRANS*: and how a work is both set within a moment of permanence, born out of the studio, released into the world and fixed within that visual moment of being. However like the word 'trans' and the many variations that come from its linguistic beginnings, these artists through their work look to leap off from similar traditional beginnings (origins) of painting, sculpture, printmaking and drawing and to move beyond, traversing their own creative histories as they intuitively look to produce something new in their artistic outputs.

Nothing is ever made up of one thing, but instead a multitude of transformative fragments that come together, collapse into a moment of artistic production and then break apart to be conceptually reassigned new meaning when the next work comes along to be created. In many ways the exciting part of making a work of art is that as the work is conceived, developed, built and constructed, in this studio moment, it is a success. However once the work is finished, what transpires is the fact the work is a conceptual success and a visual failure all at once. It may align itself with its intentions but it can't say everything about an artist 'as evolving thinker' visually. That's why artists make another artwork, and another, and another so forth. It's the same reason why museum curatorial practices collect multiple works from the same artist attempting to bridge the life of their career collapsing space into a transitive experience within the one or two spaces within the museum housing the retrospective collection.

Artists don't think within the singular and to many there is no finality because they keep searching for an answer to a problem that can never be found, because they themselves 'as an artist' is the problem. For every artwork made there is another one to begin that may get them closer to an answer or a point of closure. But is there really any answer? Any closure? It is precisely at this point that this exhibition brings together this group of artists to offer, within the singular exhibition space of Raygun projects, their personalised intentions in terms of their own practices. Some may be linked through exhibiting previously, undertaking collaborations, however on the whole the exhibition is a survey of artists whose practices engage in *TRANS*, if not knowingly then through the history of the works they have produced and intuitive decisions they have made within their individual practices.



RAYGUN
PROJECTS
RETROACTIVE

2011 - 2017

Opens Friday December 1, 6pm

RAYGUN
PROJECTS
TOOWOOMBA

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RETROACTIVE is an exhibition curated by Ali and Tarn. These works on paper have been donated by artists who have contributed to the RAYGUN calendar between 2011 - 2017. The box of works remains in the RAYGUN collection and will be available to view upon appointment through the University of Southern Queensland Art Department.



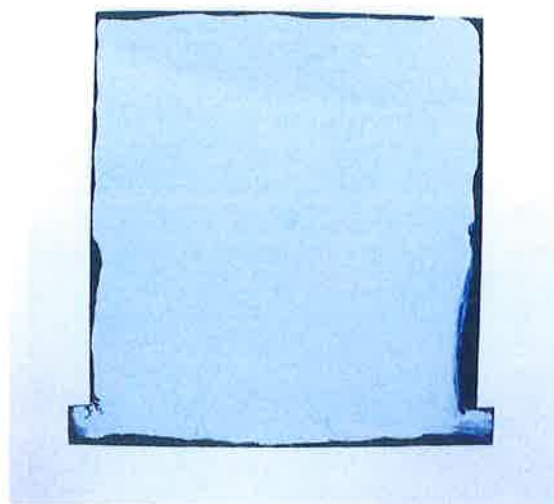
Kyle Jenkins



Justin Andrews

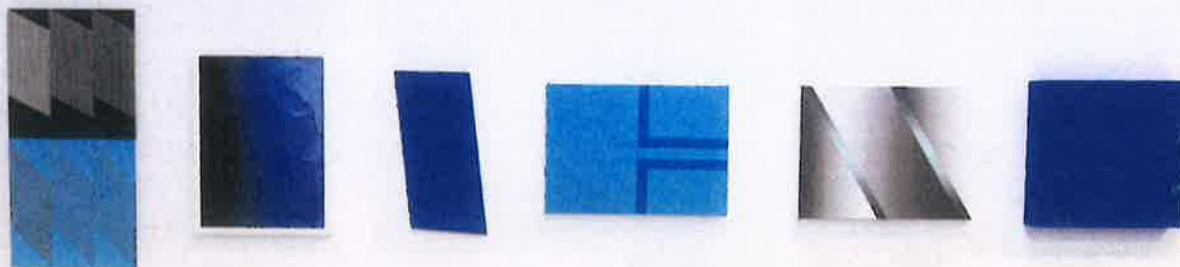


Jude Taggart Roberts



Richard van der Aa

RNOP QUEENSLAND - End of the Beginning



RAYGUN Opening Night Wednesday 17th October 2018
5.30 - 6.30pm
A Block Gallery
University of Southern Queensland, Toowoomba, Australia

Artists: David Schell CAN, Therese Poulton UK, Locust Jones AU, Robbie Fraser NZ, Andrew Christofedes AU, Gary Andrew Clarke UK, Jose Heerkens ND, Mikala Dwyer AU, Emma Langridge AU, Andrew Huston USA/Italy, Kyle Jenkins AU, Christine Dean AU, Joe Wilson AU, Billy Gruner AU, Gyles Ryder AU/Thailand, Louise Blyton AU, Ivo Ringe DE, Margaret Roberts AU, Ulla Pedersen DK, Sebastian Wickerth DE, Sarah Keighery AU, Tiberly Silvashi UKR, Badri Gubrianari UKR, Helen Dombrovaska UKR, Veronica Herber NZ, Guido Winkler ND, David Seriser AU, Mathew Allen AU/ND, Will Cooke AU, Vicky Brown AU, Stuart Fineman USA, Suzan Shutan USA, Tiberly Szilveshi UKR, Wahida Azahari DE, Linda Arts ND, Aaron Martin AU, Deb Covell UK, Roland Orepuik FR, Mace McGregor AU, Karrie McPherson AU, Tarn McLean AU, Masato Takasaka AU Jeffrey Cortland Jones US. Photo Artwork Locust Jones.

USQ

RAYGUN

RNOP QUEENSLAND - NEW MODERN (NEW WORK, NEW LANGUAGE)

Co-curated by Tarn McLean & Billy Gruner. Red Door Gallery USQ, October, 2018

As part of an international series West PI & Assoc presents an Australian set of cultural events, commencing at the University of Southern Queensland in October 2018. Featuring a trans-global model of independent arts presentations, the shows are designed to respond to the rise in popularity of a global social media page - Reductive Non Objective Projects, from Sydney Australia.

The three Australian events planned for Melbourne, Sydney and Toowoomba asking a local coterie to present new work alongside a core of international artists. The social, collegiate and academic aim of RNOP is to connect regionally specific 'coterie based' presentations of contemporary reductive and non-objective styles to an active international community. The RNOP Toowoomba Queensland presentation likewise features select regional art makers with guests from other RNOP events taking place in the USA and Europe - a rotational system used in all the RNOP events. Seen as equally important parts, the events are collectively building towards the realisation of the next Biennale of Grenoble, 2019. It is important to note the Grenoble Biennale of Reductive and Non Objective art may select artists to present from these actions. An academic publication on the program of events leading into the biennale will be published, with Dr Kyle Jenkins from USQ acting as a writer and main editor.

RNOP events, with a background theme presenting a 'New Modern' discourse, feature many artists foundational to one of the fastest growing genres of modern art after the 20thc. The goal of each RNOP presentation is to highlight divergent voices within the contemporary arts and how the artists utilise and enact on individual concerns while developing associated styles. This is seen by the West PI group as necessary work to be done, and in that fashion the events documenting time, place, and who participated in developments, mark a shift. As such, and as with other events taking place in Athens, Kiev, Paris, San Francisco, Cincinnati and Philadelphia it is local language cast against international makers styles that creates a discursive phenomena where that central topic of each unique presentation cogently appears. Importantly, each show builds on further 'network establishment' for the participating artists' to personally and professionally utilise, while collectively facing the cultural challenge of how or what it means to be a productive independent voice within an increasingly controlled institutional system, globally.

In RNOP events the curator is often a participating artist receiving assistance from the projects curator Dr Billy Gruner amongst others working within the broader West PI & Associates group. The RNOP Queensland event is co curated by Tarn McLean from RAYGUN Projects. This network is a culturally diverse platform linking directly to other highly pro-active project spaces in foreign cities such as Teksas in Copenhagen, Paris Concret in Paris, KNO in Kiev, and ISprojects in Leiden amongst others.

Dr Billy Gruner - West Projects, Blue Mountains, Australia. (Installation, Billy Gruner)

CONTRIBUTING ARTISTS

Locust Jones Au
David Serisier Au
Ulla Pedersen Dk
Louise Blyton Au
Margaret Roberts Au
Will Cooke Au
Aaron Martin AU
Stuart Fineman Usa
Gyles Ryder Au/Thailand
Kyle Jenkins AU
Andrew Christofedes Au
Joe Wilson Au
Linda Arts Nd
Robbie Fraser NZ
Billy Gruner Au
Sebastian Wickeroth De
Emma Langridge Au
Jose Heerkens Nd
Christine Dean Au
Gary Andrew Clarke Uk
Tarn McLean AU

Mikala Dwyer Au
Sarah Keighery Au
Wahida Azhari De
Mace McGregor AU
Jeffrey Cortland Jones US
Suzan Shutan Usa
Mathew Allen Au/ Nd
Masato Takasaka AU
David Schell CAN
Badri Gubrianari Ukr
Andrew Huston USA/ Italy
Ivo Ringe De
Guido Winkler Nd
Karrie McPherson AU
Therese Poulton UK
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Roland OrepuK Fr
Deb Covell UK

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