

Fiona and Sidney Myer Gallery

Colour Working/Working Colour

14 March – 12 April 2025

Josef Albers, courtesy Architecture Building and Planning Library

Peter Atkins, courtesy Tolarno Gallery

Anna Finlayson, courtesy Sarah Scout Presents

Minaal Lawn, courtesy of the artist

Taree Mackenzie, courtesy Neon Parc

David Serisier, courtesy Liverpool Street Gallery

Curator: A/Prof David Sequeira

Room 1 (clockwise from left)

Taree Mackenzie, *Ping Pong Balls on Cyan Mirror*, 2016, single-channel digital video, 2 minutes and 9 seconds

David Serisier, *Gallium Sky Sequence no. 1-36*, 2014, oil and wax on linen, each panel 610 x 610mm

Peter Atkins, *Remnant Archive (fan deck)*, 2024/2025, acrylic on paper, 150 x 350 x 50mm

Peter Atkins, *Remnant Archive*, 2024/2025, acrylic on paper, 275 x 375mm each

Display Cases

Josef Albers, 3 x serigraph, *Interaction of Color*, 1963, First Edition, Yale University Press

Josef Albers, *Interaction of Color: New Complete Edition* (2 volumes), 2009, Yale University Press

Josef Albers, *Interaction of Color: Revised and expanded* paperback edition, 2006, Yale University Press

Josef Albers, *Mitred Square*, silk screen, 1975, promotional silkscreen produced by Tyler Graphics

Josef Albers, *Gray Instrumentation II*, silk screen, 1974, promotional silkscreen produced by Tyler Graphics

Josef Albers, *Gray Instrumentation I*, silk screen, 1971, promotional silkscreen produced by Tyler Graphics

Josef Albers, *Glow* printed on US Postal Service stamp, 1980, featuring the phrase *Learning Never Ends*

Room 2 (clockwise from left)

Taree Mackenzie, *Ping Pong Balls on Yellow Mirror*, 2016, single-channel digital video, 2 minutes and 4 seconds

Minaal Lawn, *Not Wall No.2*, 2025, ceramic and glaze, 4800 x 1200mm

Anna Finlayson, *Palette Yellow/Orange, Palette Pink/Red, Palette Purple, Palette Blue, Palette Green, Palette Black/White*, 2025, gouache and silver pencil on black Stonehenge paper, 630 x 840mm

Taree Mackenzie, *Ping Pong Balls on Magenta Mirror*, 2016, single-channel digital video, 2 minutes and 48 seconds

Display Case

Josef Albers, *Formulation Articulation*, 1972, Harry N. Abrams Inc, New York

Curatorial notes

Colour Working/ Working Colour draws attention to the functionality of colour. Referencing colour charts and the process of colour sampling, the paintings, video, sculpture, prints, and collages can be considered as systematic arrangements of colour that allude to an infinite range of possibilities.

Forming the spine of the exhibition is a series of prints and publications by Josef Albers. Most of this material relates to the *Interaction of Color*, first published in 1963. Originally published as an extensive commentary and series of exercises alongside 80 separate folders, the work was designed to encourage physical, perceptual and intellectual interaction. The skin or walls of the gallery feature works by Peter Atkins, Anna Finlayson, Minaal Lawn, Taree Mackenzie and David Serisier.

Peter Atkins' *Remnant Archive*, 2025, comprises a fan deck of colour swatches and a suite of collaged colour samples. Atkins has sorted through his archive of paint (developed over more than 30 years) to make the colour fan and collages. Meticulously hand-cut to reference commercial colour sample fans, his *Remnant Archive* has an autobiographical quality in that it chronicles the colours of his studio practice.

Minaal Lawn's *Not Wall*, 2025 has its source in childhood stories, superstition and the rich symbolism of the knot in Hindu worship culture. Combining this symbolism with her interests in the subtlety and nuance of colour, Lawn stretches hues to explore what can still be considered part of a single hue. Although *Not Wall* contains 400 components, it alludes to an infinite range of variations in colour and form.

Much of Taree Mackenzie's studio practice has focussed on exploring additive (RGB light) and subtractive (CMY pigment) colour mixing and trying to find different ways of using this simple effect. Her three videos in *Colour Working/ Working Colour* use coloured mirrors and ping pong balls to explore subtractive colour mixing. The video starts as a black screen, onto which three ping pong balls are dropped, bouncing and rolling around until they stop. The coloured ping pong balls serve to activate the black space and give shape to it.

In 2013, David Serisier intended to go to travel to New York to see James Turrell's installation, *Aten Reign* at the Guggenheim Museum. Due to unexpected events, Serisier was unable to travel and spent subsequent months examining random art tourist images of the work posted on the internet. Fascinated by light impurities flowing into the work from the foyer and other sources, Serisier downloaded the images, isolated the colour sequences, processed them using Photoshop and printed them on an inkjet printer. These prints formed the genesis of Gallium Sky Painting Sequence No. 1–36, 2014.

Anna Finlayson's suite of 'palette drawings' articulates her deeply personal relationship with colour and the process of making art. Beyond her complex variations in colour and tone, Finlayson's works are layered with handwritten notes. Through these notes, Finlayson is in direct communication with colour, making visible in the gallery a process of thinking that is normally reserved for the studio.