



par – ti – tion

free range. JUNE 2014. PAUL MONCRIEFF

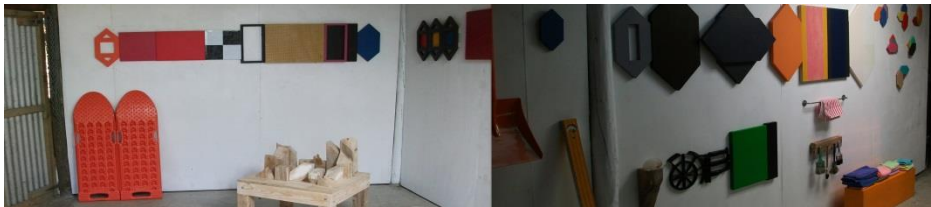
Par – ti – tion: The act of parting or dividing, the act of separating into portions and distributing...Webster's Twentieth Century Dictionary.

This exhibition of Moncrieff's recent work has evolved from his project P A R T I T I O N held at the Bunbury Regional Art Galleries December 2013. The invitation to exhibit at Free Range has enabled the artist to show working maquettes from P A R T I T I O N together with further new related work. Moncrieff's studio work evolves directly from observed and experienced incidents which metamorphose in the studio [and as a result of playful arrangements of coloured panels] into designed and made art objects. His practice is nonfigurative - formal juxtapositions of shaped and painted plywood surfaces.

interview with the artist may 2014:

I find myself working with set shapes and panels which become painted and assembled according to ordered geometric interventions. These panels of colour are set next to or abut until the run of panels make visual sense. The ordering of the work is not set and will depend on given locale and circumstance. With this work I have included select found objects which for me make connections with the mundane, the unnoticed, the peripheral.

I view these domestic –sized works as maquettes, with the potential to be sized to any scale depending on requirements. There is also the implied invitation for the viewer to reorder and replace. There is playfulness akin to the games that children make with coloured blocks, and in a sense this work in part is my response to my long held interest in building and assemblage.



You ask about architecture?

Well, I am always intrigued by the built and in my head will attempt to follow through the steps in the construction of structures, even the simplest of sheds. I like to build and make with a sense of exploring the open ended possibilities of this satisfaction. The assemblage of usually timber materials is a simple never ending wonderment for me; the simple act of cutting, gluing and colouring is more intriguing than the google and is akin to drawing. My medium of choice is plywood, its strength, grain and versatility suits my studio workshop approach. When these works are installed with thought into the given space I would hope that I have value added the interior.

The paint – colour on the panels is systemised but the assembled abutted works will break the orderly system and the intrigue of colour optics and intuition comes into the mix. The wall and the object are then required to have dialogue within the space of the particular environ. In the recent past I have also allowed the work off the wall to become columns of colour related to the wall installation. Next would be to intervene and build the structure – walls, floor and ceiling – makes sense to me.

Paul Moncrieff

My appreciation to the Free Range Gallery committee, and in particular Ben Waters who encouraged me to hold to this show.



ARI spaces should be lively arenas for the unexpected. Within Perth's gallery circuit, the **free range** gallery for many years has encouraged and allowed for a versatile mix of presentations and visual experiments - a reflection of contemporary art practice in this city.

free range

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