

A scrim (mesh fabric) is a lightweight, open-weave fabric used primarily in theatrical performances and veils. Depending on the lighting, the scrim can be visible or invisible, and it often serves as reinforcement for repairing damaged fabrics. Etel Adnan and Lynn Marie Kirby wrote "Always Thinking Like A Scrim"<sup>1</sup>, and just as a scrim can be both visible and invisible, depending on the lighting, our experience of the world is shaped by multiple, often overlapping facets. Think of palimpsestic support, folds that hold

For this folding show, Shimmer explores the life cycle of textiles, and through the action of making we enter into the deep. Textiles speak a language that crosses cultures, but also goes underneath them, providing opportunities to talk about things that you can not say in any other medium. From the pollution caused by the mass consumption of textiles, to the canvas stretched as an image, from the swaddling cloth in which we are wrapped at birth, to the clothes we choose to be buried in, we see textile as barometers of our lives.

We are inspired by textile and the rhythm of layering found in the many works that you will see over the course of two exhibitions. These two layers, the two parts of this exhibition, are interfaced by early works by Hana Miletic titled *Materials*. Interfacing just like the scrim, repairs and gives structure to fabric, yet still remains flexible to movement.

These early works by Miletic are recreations of real world encounters of daily and quick repair, such as a side-view car mirror wrapped back together with silver duct-tape. The artist's photographic eye for detail is found in the selection of silver and gray threads to indicate the dulling sheen of duct-tapes and by the artwork's height on the wall. 90cm from the ground is the height of the car-side mirror or a car window, for example. In these works, Miletic weaves reflections on the social and cultural realities in which the artist herself works.

The eye for detail is also found in the practice of Matt Hinkley, whose new work is presented alongside Miletic. Diaphanous line meet diaphanous line responding to the work's own inner world. The graphite drawings ripples like the

*Always Thinking Like A Scrim*  
Part 1 with works by Matt Hinkley,  
Hana Miletic, and Liz Magor

3 March 2024 - 26 May 2024

beloved 18th century silk moire ribbon. The smallest of waves, it was after all, one of the rarest grosgrain ribbons in French silk production, prized for their liquid 'undoing'. Working on the minute scale, Hinkley's works are made slowly and need to be met with equal attention. The drawings movement ripples like lace, or turns like a thermohygrograph, changing with each piece. The series has been made with the port's view in mind, protected by the aftergrowth of industrial material, a glimpse, before slipping underneath the surface.

Later in the exhibition enters *Touch Me* (2019) by Liz Magor. Held in spaces between transparency and opacity of fragile mylar boxes are a pair of fluffy boots, a length of tulle, a wolf's mask, eyes of a teddy bear, a picture of Mick Jagger. Known for giving new life to found objects, Magor pairs unlikely material bedfellows, recasting gloves in porcelain, and rehousing soft toys on cardboard pedestals, finding new paths for the overflow of rejected objects of affection from our consumptive material lives.

In June the exhibition changes with works by Pauline Boudry and Renate Lorenz, Cihad Caner, Daniel Giles, Lotus Laurie Kang, Tenant of Culture, and different work by Hana Miletic (part 2).

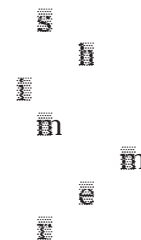
<sup>1</sup> Etel Adnan and Lynn Marie Kirby, "Oracular Transmissions" 2020 X Artists' Books, South Pasadena, USA

## ABOUT THE ARTISTS

HANA MILETIC works from a background in documentary photography, inspired by the long tradition of handwork in her family. She has developed an artistic language based mainly on the creation of woven textile works. Hana Miletic was born in Zagreb (1982), she lives and works in Brussels. Solo exhibitions at MUDAM in Luxembourg, The Museum of Modern and Contemporary Art (MMSU) in Rijeka, and Kunsthalle Mainz are planned for 2022, as well as a group show at MAXXI L'Aquila. Her most recent solo exhibitions were Patchy at Bergen Kunsthall (2021), Mistik at La Loge in Brussels (2021), and Dependencies at WIELS in Brussels (2018).

LIZ MAGOR's work replicates the overlooked trappings of daily life and re-presents them in new contexts. Activated by an interest in the covert, these constructions blur the lines between reality, imagination, and simulation. Creating new and expanded associations, Magor simultaneously draws attention to the objects' original intentions to satisfy our need for protection, comfort, and affirmation. Liz Magor lives and works in Vancouver. In 2017, Magor's work was the subject of a traveling survey at the Kunstverein in Hamburg, Hamburg and Migros Museum, Zurich, and opening at MAMAC, Nice on November 17. Other recent solo exhibitions of her work include: Centre d'art contemporain d'Ivry - le Crédac, Paris (2016), Musée d'art Contemporain de Montréal, Montreal (2016), the Art Gallery of Ontario, Toronto (2015), Peep-hole, Milan (2015), Presentation House Gallery, Vancouver (2014), and Triangle France, Marseilles (2013). In addition, she has had solo exhibitions at Henry Art Gallery, Seattle (2008), the Power Plant, Toronto (2003) and the Vancouver Art Gallery (2002). Magor participated in Documenta 8, Kassel (1987), and the 41st Venice Biennale, Venice (1984).

MATT HINKLEY's artworks range in scale from the modest to the minute. Challenging the scale on which he works with an understated yet elaborate aesthetic, Hinkley pays great attention to the palette and composition of each object. On close inspection, Hinkley's artworks demonstrate painstaking intricacies as he makes carefully cast objects and inscribes dazzlingly intricate patterns on small-scale plaster and silicon sculptural forms. In the age of digital reproduction, Hinkley's meticulous and delicate carvings are refreshing and perversely anachronistic. Select solo exhibitions: 1-1-1-2-1-2-1-2-2-2-2-3-3-3-2-2-2-1-1-1-1-1, Robert Heald Gallery, Wellington, New Zealand, 2022; This new source of strength could not be relied upon at first, Sutton Gallery, Melbourne, 2019; The truth is, we still haven't received any news of its existence, Robert Heald Gallery, Wellington, 2018; These Earthly Days Go Rolling By, Sutton Gallery, Melbourne, 2017; Matt Hinkley, There are more days to come when we will be on our own, Robert Heald Gallery, Wellington, 2016; Matt Hinkley, Sutton Gallery, Melbourne, 2014; Matt Hinkley, Neon Parc, Melbourne, 2010.



## ARTWORK LIST

Liz Magor, Touch me, 2019  
Mylar boxes, mixed materials  
185 x 169 x 79 cm unique

Hana Miletic  
Materials, 2020  
Hand-woven textile,  
(apple green organic wet-spun linen  
and apple green organic cotton,  
orange silk and orange organic cotton)  
16 7/8 x 13 3/8 x 1 1/8 in  
430 x 340 x 30 cm

Hana Miletic  
Materials, 2020  
Hand-woven textile,  
(black organic cotton, black silk,  
black mercerised cotton,  
black organic Merino wool  
and vanilla organic silk noil)  
17 1/4 x 24 3/4 x 1/8 in  
440 x 630 x 05 cm

Hana Miletic  
Materials, 019  
Hand-woven textile,  
(silver metal yarn,  
anthracite silver metal yarn,  
grey mer-cerised cotton and  
ash grey organic hand-spun wool)  
5 1/2 x 3 1/8 x 1 1/2 in  
140 x 80 x 40 cm

Matt Hinkley  
The Horizon, After All (1), 2024  
Graphite on paper, cardboard, acrylic  
155 x 22 cm

Matt Hinkley  
The Horizon, After All (2), 2024  
Graphite on paper, cardboard, acrylic  
155 x 22 cm

Matt Hinkley  
The Horizon, After All (3), 2024  
Graphite on paper, cardboard, acrylic  
155 x 22 cm

All courtesy of Matt Hinkley, Sutton  
Gallery, Melbourne and Robert Heald  
Gallery, Wellington

## SUNDAY MORNING WITH

Plaited through the exhibition are events  
programmed by artist Meghan Clarke as  
part of our *Sunday Morning with* event  
program starting on Sunday 17 March  
2024, 11am with *Sunday Morning with Ceola  
Tunstall-Behrens*, where the artist will lay  
threads of sound throughout the building,  
rhythmically pulling us through the space  
and between time. With exercises related  
to tuning in, listening and sounding,  
Tunstall-Behrens will invite us to immerse  
ourselves amongst the threads and to  
weave in our own traces. The event will  
invite participation from the audience.

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