

DRAW Space acknowledge the Gadigal people of the Eora Nation upon whose ancestral lands our ARI now stands. We pay respect to the Elders past, present and emerging, acknowledging them as the traditional custodians of knowledge for these places.

Gary Warner / WORKING DRAWING

Friday 8 September – Sunday 1 October 2023

ROOM SHEET

I heard the quiet dismantling sound.

Akari Fujise, Signals #22, drawingtube.org, 2021

I feel the marks do that in a way... you can almost hear them.

Julie Mehretu, Modern Art Notes, 2013

A text's unity lies not in its origin but in its destination.

Roland Barthes, The Death of the Author, 1977

The prepared piano now has a life of its own.

John Cage, Empty Words, 1973

My drawing practice is fluid, polymorphic, continuously unfolding through making, thinking, feeling, listening, observing, touching, absorbing, teaching, responding, working, drawing.

I have an abiding interest in the sonic and performative aspects of drawing as much as the visual and have long explored potentials of autonomous mechanical drawing machines and systems of abstract mark-making.

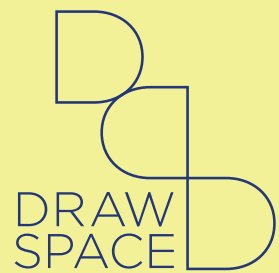
This exhibition at DRAW Space provides an opportunity to bring some of the products, processes and interests of my practice into the social space of contemporary art where, ideally, each visitor performs subjective acts of engagement and response.

I will occupy the gallery during opening hours making new drawings, having conversations, creating soundscapes, and experimenting with the possibilities and specificities of the space. Structured events will be staged each Sunday afternoon.

THE ARTIST

Gary Warner's art practice spans sound, video, drawing, installation and performance in contexts including writing, curating, collaboration, design, workshops and exhibitions. In 2016 he curated FIELDWORK Artist Encounters for the University of Sydney College of the Arts Gallery. He is a lecturer in the National Art School's Drawing Department since 2017. In 2023 he collaborated with Japanese artist Hiraku Suzuki as invited speakers at the biennial NAS Drawing Symposium and was a finalist in the Dobell Drawing Prize.

garywarner.net sonicsketchbooks.net



An artist-run platform
to make, see and
experience
contemporary
drawing.

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WORKS IN THE EXHIBITION

Please see drawspace.org for further detail

two lines between floor and ceiling

A string of handmade aluminium beads restlessly dances above a gleaming disc. A tall, thin drawing rendered in colour pencil on heavy drawing paper hangs nearby.

aluminium, linen thread, magnets, 3600mm length; colour pencil on 220gsm Lana paper, 70mm x 3600mm

15 sampler drawings

Drawing from diverse times, cultural framings and modes of intellect, a grid of 15 panels manifests an imagistic energy store analogous to the sampling culture of music, film and art of the 1970s and 80s. Differentiated by colour and intruding upon each other through proximity and overlap, the skein of delineated image objects invokes a field of open connective potential.

15 drawings, colour pencil on cartridge paper, each 840 x 600mm

sound drawing for DRAW Space and John Cage

John Cage was born 111 years ago on September 5, 1912. I made this work in homage to his life, work and ideas. Visitors climb a ladder to drop quandong nuts into site-specific marble-run slaloms constructed from post-consumer packaging. The wooden marbles make noise-melodies as they travel to receptacles on the gallery floor.

platform ladder, waiver book, quandong nuts, re-worked post-consumer waste - aluminium, plastic, cardboard; various small colour pencil drawings.
dimensions variable

demonstration model - a Sierpiński gasket

Wacław Sierpiński (1882-1969) was a Polish mathematician and number theorist. This work explores a fractal form named for him, though it was present in various cultures before his mathematical description. The work is constructed from 243 isomorphic triangles hand-cut from beer tins.

hand-cut aluminium (243 pieces), Posca pen, 3200 x 2700mm

object that explains itself

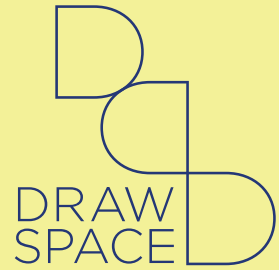
Japanese astrophysicist Kōryō Miura invented the Miura-ori fold in 1970 while working on methods to pack solar arrays for satellites. This work is a Miura-ori surface on which is drawn a series of diagrams illustrating how the fold is prepared.

graphite on folded 200gsm drawing paper, 1080mm x 750mm;
photograph on 300gsm matte paper

drum drawing [staccato]

A silver rollerball pen is taped somewhat precariously to the end of a long, flexible thin steel rod. The rod and pen construction is held in hand and sinusoidally flexed against a drawing surface.

silver ink on Fabriano 200gsm paper mounted on 4-ply ragboard,
800mm x 800mm



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mindless drawing

Three Sensilab drawbots with different operating instructions were sequentially activated in an oval arena to express their code for a while. Each drew with a different coloured Sharpie to identify the individual 'creators' variations in the final drawing.

Sharpie on Fabriano 200gsm drawing paper, 3600mm x 1850mm

Drawbots by Professor Jon McCormack and Elliot Wilson, Sensilab, Monash University.

Situational context for drawing production by Gary Warner.

dialectic situations between various drawing machines

Drawings made by one drawing machine type are introduced to other types for additional inscription to create exploratory palimpsests that record displaced interactions between the mechanisms. The sonic production of the drawing machines is periodically filtered and amplified live via a SOMA Cosmos Drifting Memory Station.

5 x framed drawings, ink on A2 cartridge paper, 500x700mm (framed)

a 3-pendulum harmonograph

Harmonographs translate the energy expenditure of pendulums into complex geometric drawings. Each harmonogram is unique, defined by unrepeatable initial conditions established at drawing commencement. Set in motion, the harmonograph performs a graceful, mesmeric process of drawing production resulting in images of unusual precision.

formply, brass, timber, perspex, 18 x 1.25kg gym weights, 1200 (w) x 1200 (h) x 600 (d) mm

Harmonograph concept and design by Gary Warner; fabrication by Philip Sticklen.

chaotic drawing machines

Various ad-hoc drawing machines based on a modified turntable raised above a drawing surface by a tripod. Combinations of rods, weights, springs and pens are fixed to the turntable. Each assemblage produces an unpredictable drawn recording of the device's aleatoric energies.

modified USB turntables, tripods, mixed media, dimensions variable

codebook

A video sketchbook of my recent explorations in immaterial drawing using the artist-developed softwares Processing and TouchDesigner. Each sketch is separated from the next by a blank minute of emptiness.

1080p digital video, 56 minutes

SUNDAY AFTERNOON EVENTS

10 September

drawing by the Sensilab drawbots
+ conversation in-gallery with Professor Jon McCormack 2-3pm

17 September

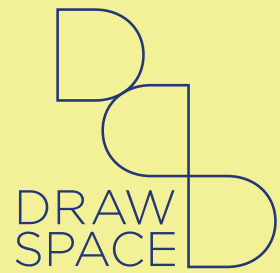
amplified musicalities
sound + drawing durational ambient performance

24 September

drawing machines workshop

01 October

finissage showing of works generated during the exhibition occupancy



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