



**EVERYTHING CHANGES:** Tim Maguire 2002 - 2017

NEWCASTLE  
ART GALLERY



Cover image:  
*Kinglake Panorama (detail)* 2015  
latex print on paper  
223.0 x 738.0cm  
Artist collection  
Courtesy Martin Browne Contemporary, Sydney  
and Tolarno Galleries, Melbourne

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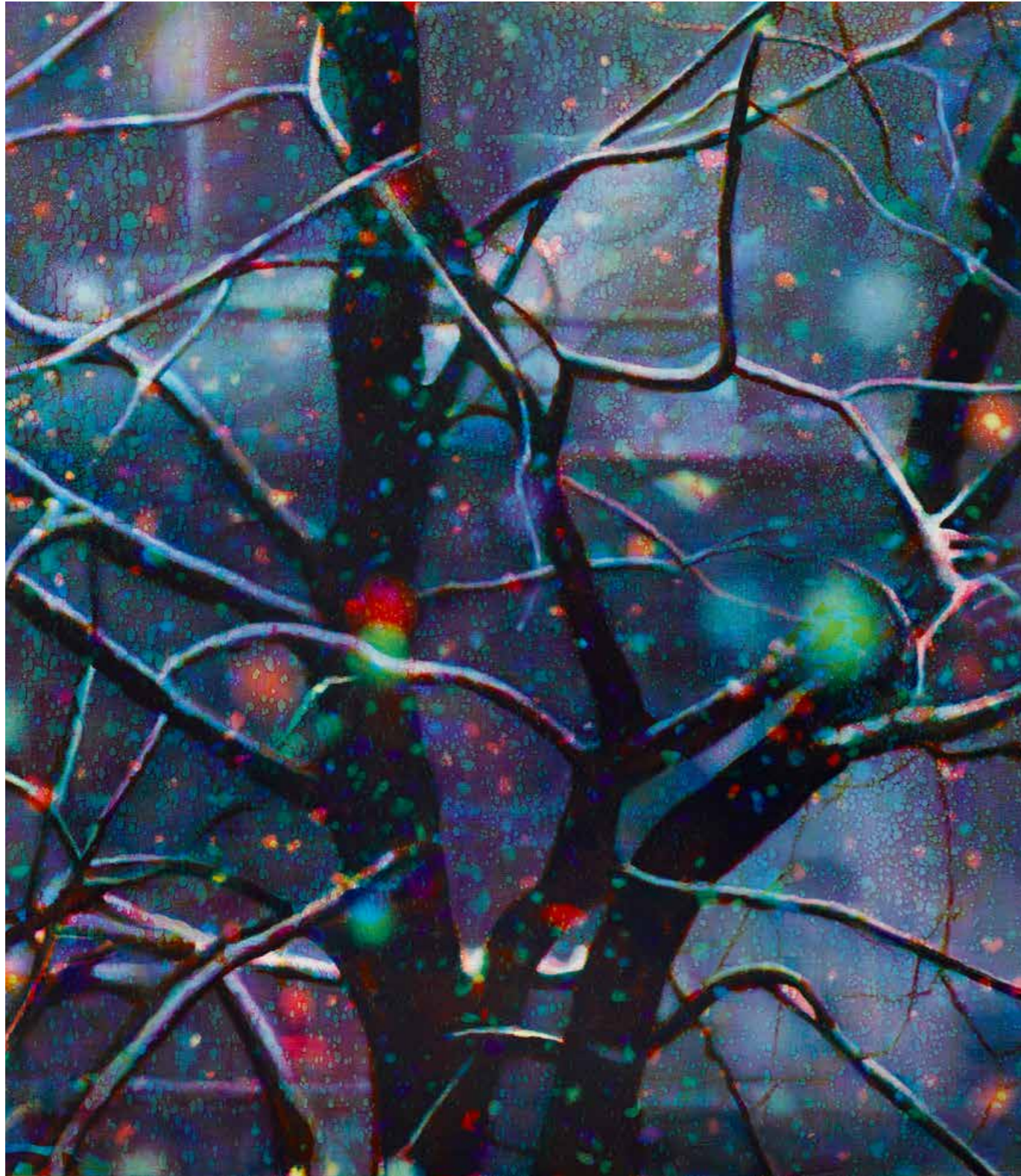
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**EVERYTHING CHANGES:** Tim Maguire 2002 - 2017



## FOREWORD

Newcastle Art Gallery is proud to present *EVERYTHING CHANGES: Tim Maguire 2002 - 2017*, a major solo exhibition celebrating highly respected multimedia artist Tim Maguire. With a prodigious career spanning over 30 years, Maguire's distinctive and highly attuned practice encompasses painting, photography, printmaking and video. Awarded the *Moët & Chandon Australian Art Fellowship* in 1993, Maguire is represented in public and private collections nationally and internationally.

Previously exhibiting in Newcastle Art Gallery's touring group exhibition *STRANGE CARGO: Contemporary art as a state of encounter 2006 - 2008*, this new exhibition provides yet another opportunity to develop a project that showcases a prominent artist from the collection. Since 1998 the Gallery has acquired 16 works of art by Maguire encompassing paintings and prints spanning from 1998 - 2014. A selection of these will be displayed concurrently on the Gallery's collection focus wall throughout the exhibition period.

*EVERYTHING CHANGES* curated with the artist, is the first comprehensive survey exhibition of Maguire's practice at the Gallery and features works of art dating from 2002 - 2017. The title references the passing of time - an affirmation of temporality; as evident in the exquisite *Everything Changes II 2012* where we witness the perfectly rendered fragile existence of boldly-hued poppies in momentary full bloom.

At the foundation of Maguire's practice is the use of carefully constructed photographs, employing the CMYK colour separation process derived from colour photography and commercial printing. The artist simulates this method in his paintings using the medium's fluidity applied with broad brushes, to animate the surface in luminescent layers of colour.

*EVERYTHING CHANGES* features works of art that have been personally chosen by the artist from private collections as well as lightboxes and paintings recently created in his studio in France - displayed here for the first time. Central to the exhibition is the monumental *Kinglake Panorama 2015*. This commanding work of art was created from a montage of Maguire's photos taken on a visit to the Victorian region a year after bushfires had devastated the landscape. Printed on large panels of aluminium the immensely powerful image strongly echoes the artist's ongoing fascination with transformation and revival.

Maguire's practice is suspended between abstraction and representation, exploring the thematic elements of colour balance and the ever-present duality of light and dark. The works of art on display reflect an artist whose acute sense of detail and precision in the handling and application of materials is second to none.

It has been a pleasure to collaborate with Tim Maguire on this exhibition and I extend my sincerest gratitude to him for his enthusiasm and passion. I also wish to acknowledge the private lenders for graciously allowing us to borrow their treasured works of art and Martin Browne Contemporary, Sydney and Tolarno Galleries, Melbourne for their fundamental commitment and support to the success of this stunning summer exhibition.

**Lauretta Morton**  
Newcastle Art Gallery Manager

*Untitled 20080505 2008*  
oil on canvas  
182.0 x 162.0cm  
Artist collection  
Courtesy the artist



## EVERYTHING CHANGES

Tim Maguire 2002 - 2017

In 1989 I began a series of paintings based on details of 17th century Dutch and Flemish still-life paintings. I was interested in the theme of *vanitas* and its symbolic reference to mortality and the fleeting nature of our lives. These early still-lives often contained *memento mori*, (literally, reminders of death) that evoked the passing of time - watches, burnt-down candles, skulls - and of course signs of the decay of nature: fallen petals, drooping stalks, and rotting fruit visited by flies and insects. Still-life as a genre was an affirmation of temporality - although life has been stilled in these paintings, time itself marches on. Indeed, some of the earliest European still-lives were painted on the backs of portraits, presumably to remind the sitters that while their images had been immortalised, their actual bodies nonetheless remained subject to the immutable laws of time and nature.

Nevertheless, those paintings do in some way stop the ticking clocks - the images of those old flowers are somehow preserved in the aspic of oil paint, long after the actual blooms that served as their models have gone. But these painstakingly fashioned paintings can seem frozen and stilted, a zombie life trapped beneath embalming varnishes. In my earlier re-working of the Dutch masters, I was attempting to strip away the preserving wrapper to revivify them, substituting the scrupulously rendered representation of the original with the animation of scale, gesture and fluid paint.

I took tiny details, sometimes as small as a square centimetre from often poor reproductions of the original paintings, and scaled up these excerpts onto canvases of four square metres or bigger. In contrast to their sources, these images were quickly and loosely painted with thin fluid glazes broken down with large turps-laden brushstrokes which disrupted the oil paint.

Subsequently I abandoned the Old Masters as a source of imagery. The arrival of digital photography provided an easy means of finding new imagery, and in the late 90's I began to work exclusively from my own photographs. At this stage, digital photography was in its infancy and the photos were fairly crude, low in resolution and full

of "artefacts". This was an alternative form of image degradation or abstraction which attracted me. I was also intrigued by the particular luminosity of digital imagery as it displayed on the screen of my computer. In an attempt to capture this, I modified my technique, incorporating a colour-separation process derived from colour photography and commercial printmaking. With this process the source image is broken down into its three constituent primaries, yellow, magenta and cyan, which are painted in discrete layers with transparent pure pigments.

Nonetheless some of my earlier preoccupations remained: the enlargement of scale; the liquidity of paint applied with a broad brush; the splashing of solvent which breaks down the image while animating the surface; the use of the still-life as a symbol of the passage of time.

Poppies have proved to be a perfect subject, notoriously difficult to handle and keep, with their brief passage from tightly closed bud to full bloom to denuded pistil. Their fragile luminosity is both a perfect subject and a close analogy to the physicality of the paintings I am trying to make; glowing layers of flowing paint, thinly applied, splashed with solvent before they dry so that the paint hovers, tentative and insubstantial, like dew-drops on petals.

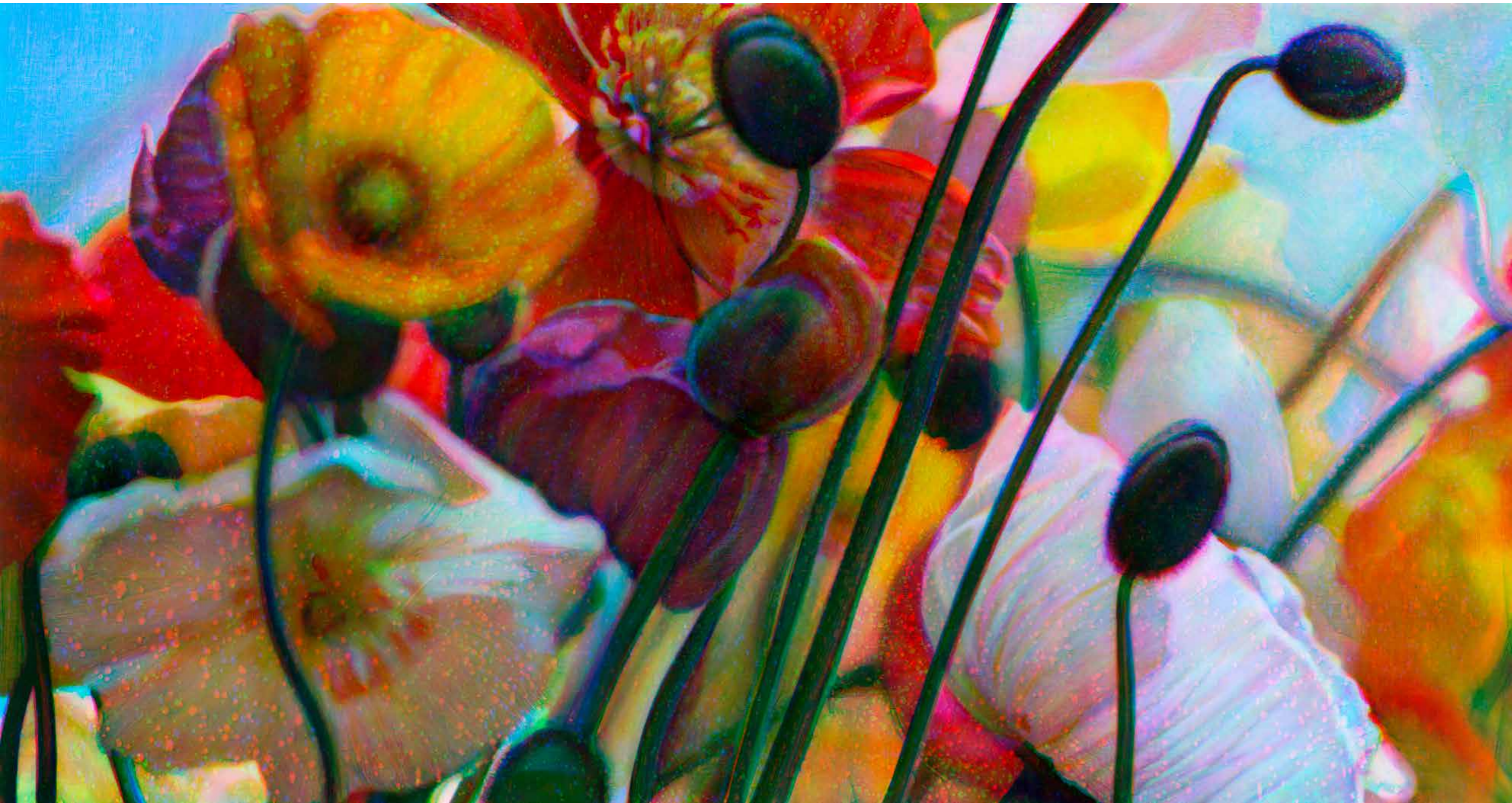
The mossy branches of *Untitled 20070202 2007* and *Untitled 20081003 2008* are also testament to the passage of time - the knobbly accretions at the ends of old pollarded linden branches, where each year they are cut back and bright red new growths reshoot. More recently I have begun a series of paintings of almond blossoms and branches. The white flowers appear on the bare trees at the beginning of spring. Like snowflakes, also a recurring subject for me, the delicate and fugitive nature of the blossom is in contrast to the ancient branches, and suggestive of the cyclical nature of life and the passing of time.

All paintings are frozen moments of time. They are a static visual record of a cumulative activity performed in time and space, four dimensions condensed into two. By constructing my paintings as transparently as possible, I seek to make the process itself transparent, so that every gesture remains visible. And as it is inherent in the nature of paint to dry, each layer is



Previous image:  
*Untitled 20020701 2002*  
oil on canvas  
252.0 x 412.0cm  
Private collection  
Courtesy the artist

Above image:  
*Untitled 20170302 2017*  
oil on canvas  
198.0 x 198.0cm  
Artist collection  
Courtesy Tolarno Galleries, Melbourne



itself a little battle with time. I need to keep the whole colour layer wet to allow it to interact with the solvent I splash onto it at the end of each painting session. Due to the vagaries of materials and climate, the drying time is always unpredictable. So I need to work fast, with big brushes and loosely approximate gestures that I hope will still evoke the subject in the final result. Occasionally the paint surface is too dry and the solvent fails to react with the paint. Or, alarmingly, the paint surface is too wet and the splashed solvent (crudely applied by dipping a large brush in a bucket of mineral turps and flinging the solvent onto the vertical canvas) causes the painted imagery to dissolve and wash away.

The larger the work, the more these time pressures impose themselves. In 2002 I made three large multi-panelled paintings of camellia blooms, buds and leaves. At that time, I was convinced of the necessity of painting each colour layer in a session to preserve its homogeneity. I wanted to keep the entire surface “open” so the solvent would react across it as a continuum. As the scale of these paintings increased, up to 12 square metres, this demanded large brushes, scaffolds and continuous painting sessions of over 12 hours.

To these unpredictable interactions of wet paint and solvent a further random is added; the nature of my colour separation process meant that flaws in my representation are only visible after the application of the final (cyan) colour layer - at that point I might realise that I have put too much yellow or magenta in the preceding layers, by now well-dried and beyond changing. The resulting unexpected colours can mean that the original image is set aside in order to resolve the composition.

Painting to me is a delicate interplay between control and randomness. The use of the source photo and the mechanical origins of the colour separation process suggest that the outcome is predictable; the vagaries of the paint and the inexactitudes of the eye mean that the result is anything but. Sometimes I am startled by the similarity between the original photo and the final painting, though that’s a rare occurrence which, if it happened more frequently, would render the process tedious and eventually pointless. The process is something like a game where rules are followed, actions are repeated, but the outcomes are unforeseen.

The video *Bondi 2010* is based on footage of lights reflected on wet sand, effectively vertical bands of white on dark, constantly erased and restated by the ebb and flow of the waves breaking on the beach. The waves wash onto the sand like paint flowing across a canvas. The three channels of red, green and blue have been slowed down to a quarter of their normal speed, and desynchronised - each running a few seconds later or earlier, which means we see every event and hear every sound, three times. The dislocation of the channels in the film create an endlessly changing, self-generating array of colours. This in effect uses time as a prism to reveal a kaleidoscope of colour inherent in what was essentially black and white footage shot on a grey and cloudy day.

This device of desynchronising the colour layers has also led to a series of paintings and prints of falling snow. In *Untitled 20080806 2008* and *Untitled 20080505 2008* the already random distribution of snowflakes moving at different speeds and directions across the surface of the image is multiplied. Each work is based on three photographs, each shot a second apart and then realigned, each with its own primary colour. Any static elements in the image, such as trees and buildings, retain more or less their original colour; however any moving elements, e.g. snowflakes, are split into pure, refracted primary colour, much the same way as light moves through a prism.

These “flakes” of primary colour reappear in a different guise in the large multi-panelled work *Kinglake Panorama 2015*. The work is based on a montage of photos which I took when I travelled to Kinglake in Victoria a year after devastating bushfires swept through the region. I was taken both by the evidence of the massive force which had laid the landscape to waste, and the energy of the regrowth. This destruction and transformative regeneration is, I hope, mirrored in my process, whereby an image is pulled apart into its constituent colours, and remade, transformed.

To create *Kinglake Panorama 2015*, three large-scale black and white hand-painted films were made, scanned, digitally converted into primary colours, and combined to make one large image, which was then printed on photographic paper at Studio Bordas, Paris. In the painting of the films, the oil colour is



Previous image:  
*Everything Changes II 2012*  
UV ink on aluminium  
180.0 x 340.0cm  
Artist collection  
Courtesy Martin Browne Contemporary, Sydney  
and Tolarno Galleries, Melbourne

Above images:  
*Bondi (stills) 2010*  
HD video  
dimensions variable  
Artist collection  
Courtesy the artist



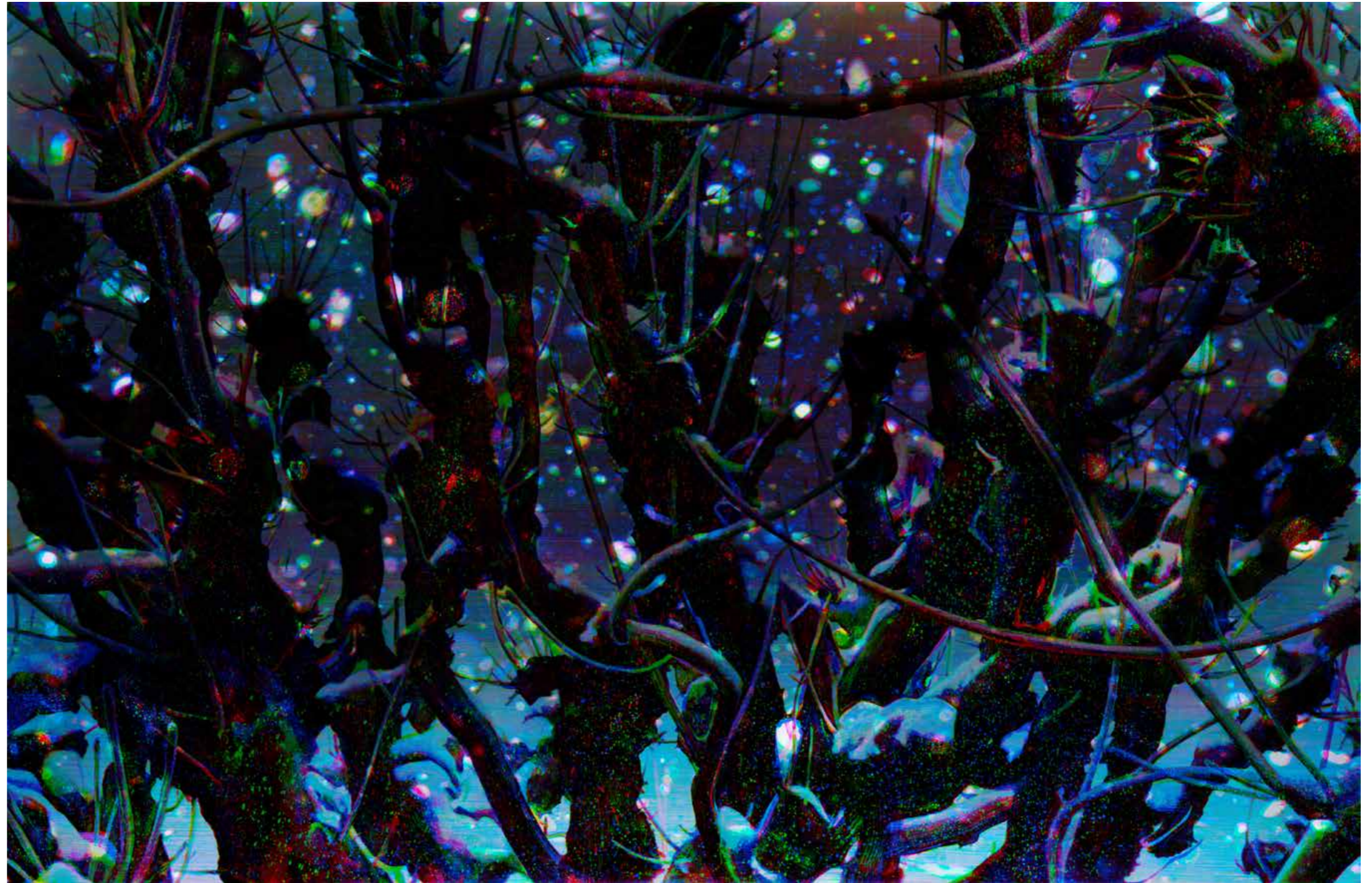


splashed, somewhat randomly with solvent. In some cases larger areas are more deliberately removed from individual colour layers. These splashes and swipes create points of pure colour which animate the essentially colourless landscape.

The light box work *Falling Snow* 2017 depicts a flat screen of snowflakes against a snow-scape receding into darkness. This tension between flatness and the illusion of depth is a fundamental aspect of painting, and is something I have always sought to exploit. To the random distribution of the snowflakes across the surface, a further element of chance is added - the misalignments of the colour layers, inevitable in this process, create unpredictable flashes of pure colour.

Reflections offer a middle ground between the painted representation of forms in space and the flat ground on which it is made. Objects and their reflections have been a theme in my work for decades, and recently I have returned to the subject with a series of paintings, and light box works, based on waterlilies. The subject naturally evokes the paintings of Monet. I have always thought his late water lilies paintings go to the heart of the nature of painting; his loopy scrawls of thick paint that speak of the brush and the gesture of the hand as much as they describe the discs of the lily pads; the receding perspectival planes of the lily pads convey depth, or the illusion of a third dimension; the vertical reflections of the hanging willow branches undercut that illusion and reinforce the essential flatness of the canvas.

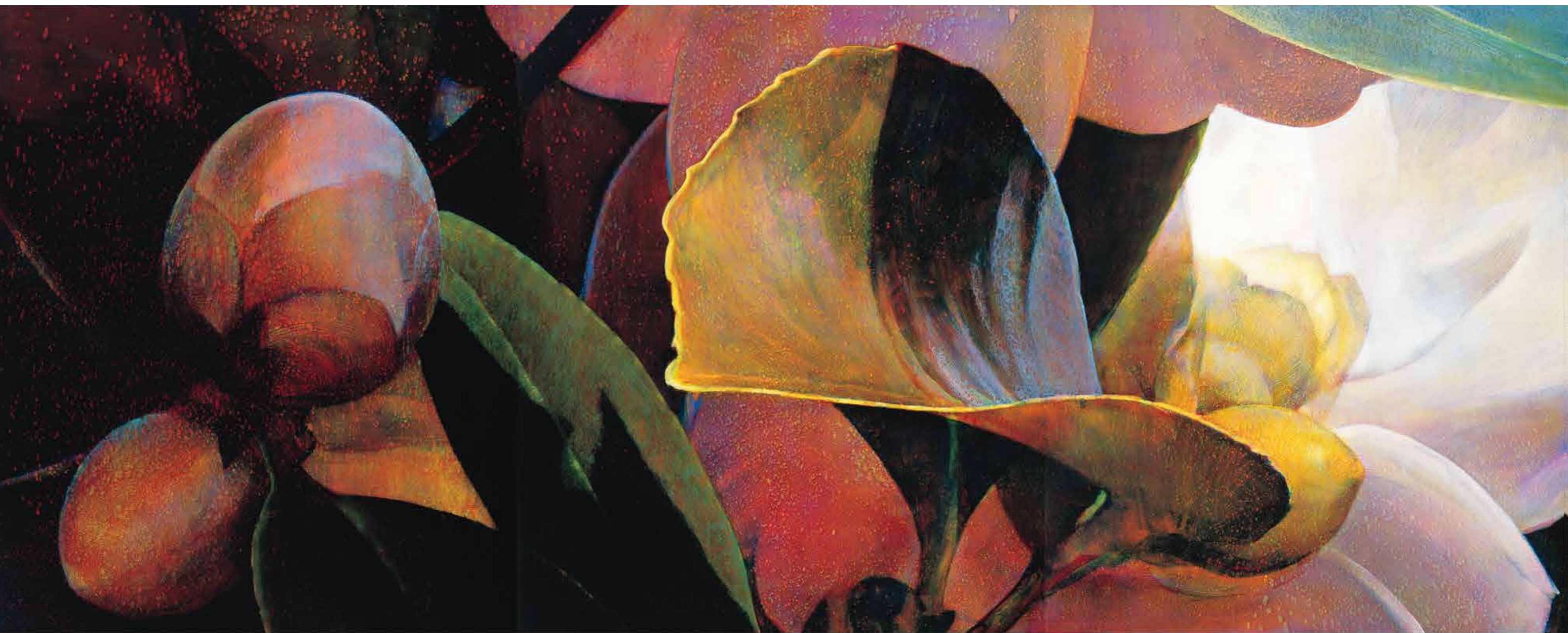
Beyond the symbolism of the imagery, these then are the preoccupations behind all these works - the tension in large scale works where images resolve when viewed from afar and dissolve into surface marks when approached; the paradoxical co-existence of depth and flatness; the play between the orderly and the random; the process of breaking down and re-building an image to tease out the unfamiliar within the familiar.



**Tim Maguire**  
October 2017

Previous image:  
*Kinglake Panorama* 2015  
latex print on paper  
223.0 x 738.0cm  
Artist collection  
Courtesy Martin Browne Contemporary, Sydney  
and Tolarno Galleries, Melbourne

Above image:  
*Branches and Snow* 2017  
latex ink fabric on backlit lightbox  
260.0 x 400.0cm  
Artist collection  
Courtesy Martin Browne Contemporary, Sydney  
and Tolarno Galleries, Melbourne



## LIST OF WORKS

### Exhibition

*Untitled 20020701* 2002  
oil on canvas  
252.0 x 412.0cm  
Private collection

*Untitled 20020901* 2002  
oil on canvas  
222.0 x 566.0cm  
Private collection

*Untitled 20041001* 2004  
oil on canvas  
182.0 x 162.0cm  
Artist collection

*Untitled 20070202* 2007  
oil on canvas  
180.0 x 400.0cm  
Artist collection

*Untitled 20080505* 2008  
oil on canvas  
182.0 x 162.0cm  
Artist collection

*Untitled 20080806* 2008  
oil on canvas  
182.0 x 162.0cm  
Artist collection

*Untitled 20080901* 2008  
oil on canvas  
183.0 x 162.0cm  
Artist collection

*Untitled 20081003* 2008  
oil on canvas  
182.0 x 404.0cm  
Artist collection

*Bondi* 2010  
HD video  
dimensions variable  
Artist collection

*Cook Park H* 2010  
HD video  
dimensions variable  
Artist collection

*Everything Changes II* 2012  
UV ink on aluminium  
180.0 x 340.0cm  
Artist collection

*Untitled 20120601* 2012  
oil on canvas  
182.0 x 404.0cm  
Artist collection

*Kinglake Panorama* 2015  
latex print on paper  
223.0 x 738.0cm  
Artist collection

*Branches and Snow* 2017  
latex ink fabric on backlit lightbox  
260.0 x 400.0cm  
Artist collection

*Dark Lilies II* 2017  
latex ink on scrim banner, artist's proof  
244.0 x 137.0cm  
Artist collection

*Falling Snow* 2017  
UV ink on acrylic lightbox  
210.0 x 370.0cm  
Artist collection

*Untitled 20170302* 2017  
oil on canvas  
198.0 x 198.0cm  
Artist collection

*20171001* 2017  
oil on canvas  
180.0 x 160.0cm  
Artist collection

*20171002* 2017  
oil on canvas  
180.0 x 160.0cm  
Artist collection

*20171003* 2017  
oil on canvas  
180.0 x 160.0cm  
Artist collection

*20171101* 2017  
oil on canvas  
160.0 x 400.0cm  
Artist collection

Previous image:  
*Untitled 20020901* 2002  
oil on canvas  
222.0 x 566.0cm  
Private collection  
Courtesy the artist

Right image:  
*Dark Lilies II (detail)* 2017  
latex ink on scrim banner, artist's proof  
244.0 x 137.0cm  
Artist collection  
Courtesy Martin Browne Contemporary, Sydney  
and Tolarno Galleries, Melbourne





## LIST OF WORKS

### Newcastle Art Gallery collection

*Untitled 98U47 (1998)* 1998  
oil on canvas  
170.0 x 240.0cm  
Purchased 1998 with assistance from the  
NSW Ministry for the Arts  
Newcastle Art Gallery collection

*2000U61* 2000  
oil on linen  
40.0 x 40.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Untitled 20040402, Rose - Jaune* 2004  
oil on film  
83.0 x 70.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Cyan 20040403* 2004  
oil on film  
81.0 x 67.5cm  
Gift of Clinton Ng through the Australian  
Government's Cultural Gifts Program 2012  
Newcastle Art Gallery collection

*Untitled 20040605* 2004  
oil on linen  
60.0 x 60.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Untitled 20140412 (detail)* 2014  
oil on canvas  
152.0 x 152.0cm  
Donated through the Australian Government's  
Cultural Gifts Program by Tim Maguire 2016  
Newcastle Art Gallery collection  
Courtesy the artist

*Untitled 20040606* 2004  
oil on linen  
60.0 x 60.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Untitled 20040608* 2004  
oil on linen  
60.0 x 60.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Untitled 20040705, Open Tulip -  
Cyan* 2004  
oil on film  
83.0 x 70.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Untitled 20040709, Amaryllis -  
Magenta* 2004  
oil on film  
83.0 x 70.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Untitled 20040712, Berries -  
Magenta* 2004  
oil on film  
83.0 x 70.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Untitled 20040713, Berries -  
Yellow* 2004  
oil on film  
81.0 x 70.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Arbre* 2005  
digital pigment print, ed of 8  
129.5 x 108.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Untitled 20050909* 2005  
oil on canvas  
145.0 x 120.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Orange Berries* 2006  
digital pigment print, ed 7/35  
103.0 x 87.5cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Red Poppy* 2006  
digital pigment print, ed 2/35  
119.0 x 100.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection

*Untitled 20140412* 2014  
oil on canvas  
152.0 x 152.0cm  
Donated through the Australian  
Government's Cultural Gifts Program by  
Tim Maguire 2016  
Newcastle Art Gallery collection