

In conversation with Marita Fraser

How does the edition relate to your collage, is there a difference for you?

The images I use in my collage works look to underlying structures, from socio-political structure of war to aesthetic and cultural structures such as Ikebana. These representational images are erased, reconfigured and reconstructed in the collage process. Many, but not all, of the collage works are initially conceived of as unique works. Other collages are intended to be part of a bigger installation of paintings and sculptures. My collage works when viewed together can be seen as a series of works that speak to each other in material, conceptual and formal ways.

In the edition I have taken one Ikebana image and erased it differently in each of the editioned works. The edition was conceived as a project within itself and not in relation to other paintings and sculptures. I was looking to explore repetition and difference, and how the subject is visualized within a work, arriving at a final ten unique works, working out from the same structural image.

How was it to work with the same motive for 10 times?

I found the process of reusing the same image interesting, as the work becomes more of a reflection on representation and abstraction, rather than on the actual image itself. Repeating the gesture of erasure through the void or reflection in each of the images, for me, creates infinite possibility, and the work becomes a reflection on process rather than a fixed final outcome.

What kind of material are you using for your collages and the edition?

In my collage I use offset printed bookplates, with images ranging from bodies of water, to fighter jets and Ikebana. I also use some digitally printed images from catalogues and magazines, including the COS clothing magazine and other artists' printed editions. The images tend to speak to me about visualization of underlying structures, be it constructions of nature, war or fabric design. I am interested in different materials' transformative abilities and my collage work tries to speak of material agency as much as to the "image" presented.

In the edition I use a digital print which is collaged with matt black paper or reflective metal leaf. I wanted to just use these materials in a very direct way so that the materiality of the edition speaks about three kinds of space being representational space, negative matt space and positive reflective space.

What do you like about Ikebana?

My interest in images of Ikebana comes from a broader interest in the visualization of structures and diagrams, whether they be scientific, cultural or aesthetic. Ikebana is a very staged visualization of "nature" and "natural forces" through a very structured arrangement of vessels, flowers and other natural material. I find photographs of these arrangements a useful ground to work out from in constructing works that speak about representation of image, erasure and structure.

Where do you think your interest in geometric forms is coming from?

The bigger narrative of the history of painting has always been looming behind much of what I do. For me this narrative begins with the death of painting, and perhaps this interest in geometry and the structures underlying things physical, cultural and social is a reflection on this. In my work I am drawn toward reflecting on the "other side" of things, the negative space in an image, a sculptural structure, or a room and drawing this out. The death of painting, subsequent multiplicity and compression of art histories "post-internet", and more speculative "post conceptual" art positions, compress into a speculative project of my own design that feels endless in my practice and allows me to move freely between sculpture, fabric, canvas, collage and beyond.

You will be soon in Vienna for some time, what are your plans for your time here?

I will be in residence at Q21 MuseumsQuartier Vienna on the invitation of the AAA and Artistic Bokeh. During the residency I will be presenting an artists talk and symposium on my recent artistic research and developing new work.