

PATTERNS OF MAKING
ANDREW COOKS
SABRI IDRUS

AUGUST 8th-24th 2019

E.TAY GALLERY, 39 WHITE STREET NEW YORK 10013

patterns of making,...making patterns

some speculations on space and postulations on pattern

“I like the feeling of words doing what they want to do and as they have to do and as they have to do when they live as they have to live”... Gertrude Stein

makers

S and A work regularly—and sometimes obsessively—making, just making; resolutely studio-based and happily bound up in process; the materiality of paint and painting.

Weaving pictorial narrative from the processes of pictorial layering, leaving a trace of where they have been, their paintings souvenirs of their own making.

S is additive and subtractive, creating layers of texture and colour; grinding back down; drawing; covering and revealing; process as image (and vice versa); sedimentary actions of accretion and excavation.

A on the other hand is rather always adding or correcting; collaging or overpainting; paint, thin and lean; layering as erasure; obfuscating and revealing; leaving trace.

The layers of pictorial memory—pentimenti—crucial to both: one thick, material and sleek; the other paper thin; effacing, bright or washed out, chalky or shiny and bright.

some verbs and other words for S

masking, spreading evenly, drying, and unmasking, layering. The grid and dot. Repeating, smearing, scraping, gouging, sanding, scumbling. Fresh cut grass as masking material.

some verbs and other words for A

pouring, patterning, repeating, collage-ing, overlapping, juxtapositioning, jumping, situating, decorating, dripping, detailing, scale discrepancy, here and there. Seductive pleasure. Desire.

pattern:

S and A at work with pattern and patterns of working and patterns of making; one as the other.

Contrapuntal compositions where melody or phrase is introduced then taken up and developed by interweaving parts; like the fugue trading in repetition, texture, memory, shadow; in contrasts.

Layers weaving one over another; vibrant textures and territories; between sound and silence; image and emptiness. Between the memories of layer over layer, resolving to a tonic.

Visual phrases and melodies spreading and weaving; spiraling outward and inward in tidal rhythms; nagging and nudging at counterparts; echoing; joining and rejoining.

Counterpoint as oppositional tendency in S and A's paintings. Patterns created. Patterns denied.

tools:

And made with what?

For the orchestral string player many and varied are the techniques of the bow—a long-handled brush of sorts made of stick and animal hair—offering up vast landscapes and territories of sound and texture, speed and touch: legato, staccato, bariolage, détaché, pizzicato, collé, jeté, louré, portato, martelé, sautillé, sforzando, spiccato...

And—brush in hand—each of these too the actions of painters.

duration:

How long is a painting and where did it begin?

In idea? In action?

In accident? In glimpse, guess, gesture?

In the ritual(s) and the rhythm(s) of the studio.

And in response; in call and response: successive phrases and direct replies; calling and responding; process as conversation; voices added and voices subtracted over time.

A line—straight or sinuous, snaking, serpentine, zigging and zagging—a thread to be pulled or knit together?...a path to be followed?...

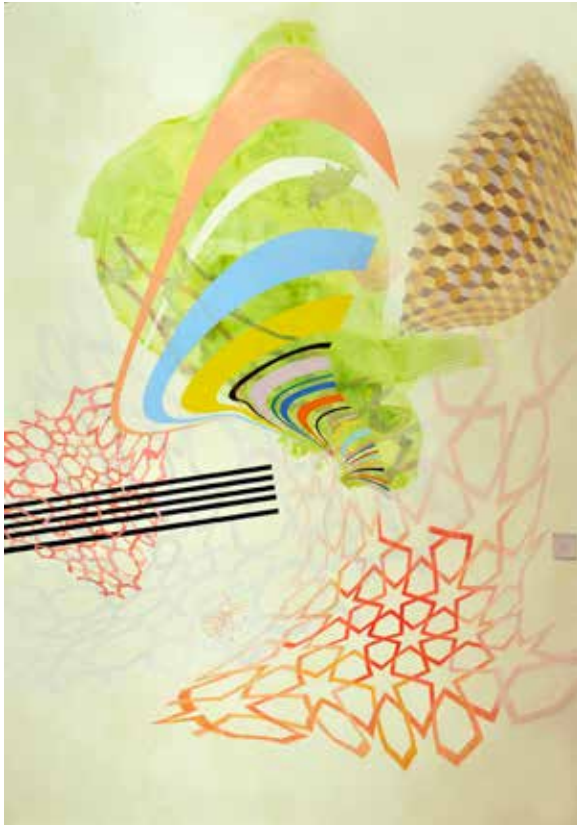
Unfolding...disparate, disconnected, dissipating; hovering and harbouring; proximate; flirting and fighting; seductive and repellent; pinned; secured; fugitive.

Short stories—without plot—thrust together.

Collections colliding and connecting. Chance and choice. Doubtful and dysfunctional.

Deliberate—decidedly, doggedly and determinately deliberate.

ANDREW COOKS



HERE AND THERE-WALK 05
2014
oil, metallic pigment and pencil
on paper
108" x 72"



FINGERPRINTS IV 2018
oil, metallic pigment and pencil
on paper
108" x 72"



FINGERPRINTS VI 2019
oil, metallic pigment and pencil
on paper
108" x 72"

ANDREW COOKS



ELEGY XXII 2019
oil, metallic pigment, watercolor
and pencil on paper
30" x 22"

ELEGY IX 2018
oil, metallic pigment, watercolor
and pencil on paper
30" x 22"

ELEGY XXI 2019
oil, metallic pigment, watercolor
and pencil on paper
30" x 22"

SABRI IDRUS



One 2019
acrylic on canvas
88" x 58"



Tandem 2019
acrylic on canvas
88" x 58"



Skywalker 2019
acrylic on canvas
88" x 58"

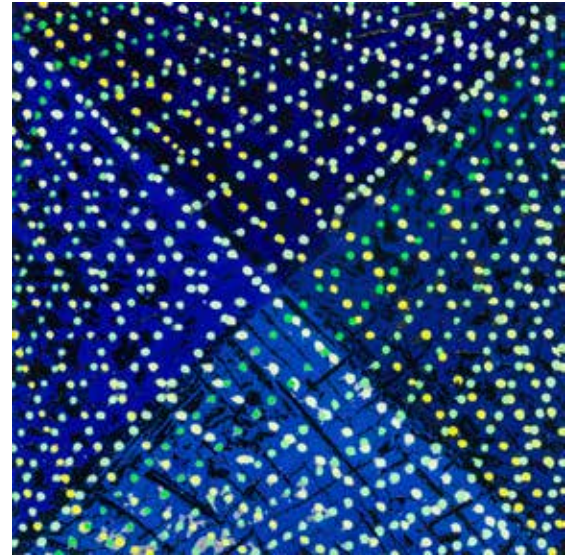
SABRI IDRUS



Tujuh Bintang (Seven Stars) 2019
acrylic on canvas
26" x 26"



Dua kiblat (Two qibla) 2019
acrylic on canvas
26" x 26"



Blue and Yellow 2019
acrylic on canvas
26" x 26"

ANDREW COOKS's rambling creative practice reflects and impacts what he does, how he does but most importantly how he thinks, makes and discusses these—especially with himself. He has been working as an artist for 35 years and now describes his “work” simply: its peripatetic and like everything else he does; privileging curiosity, thinking, learning, drawing, walking, painting, writing and reading, talking, speculating; advocating for the wonderful uselessness of imagining; of being idle and idyll; of whimsy and humour; of ideas—and the subversive nature of pleasure. He describes his practice as a garden where he is the gardener.

Andrew Cooks was born in Sydney and in 2014 completed his practice-led PhD with Monash University in Melbourne. He has been teaching in a variety of academic and community settings in Australia, the United States and Europe since 1982. He currently teaches at the School of Visual Arts in New York City and at Dutchess Community College in upstate New York where he lives.

Selected Solo Exhibitions		Selected Group Exhibitions		Residencies	
2014	here and there, MADA Gallery, Melbourne	2019	Patterns of Making, (with Sabri Idrus), E.Tay gallery New York City	1988	Artist in Residence, Hungarian Academy of Fine Arts, Budapest
2010	the Soubise Paintings, Jenny Port Gallery, Melbourne	2010	The 185th Annual Invitational of Contemporary American Art, National Academy Museum, New York		Artist in Residence, Agora am Donaukanal, Vienna
	imagining the Garden, Washington Art Gallery, Dutchess Community College, Poughkeepsie	2009	Rigour & Beauty, Gensler, New York City	2001	Moya Dyring Studio Residency, Cité Internationale des Arts, Paris
2009	a Blossoming, Jenny Port Gallery, Melbourne	2008	Small Tapestries, Australian Tapestry Workshop, Melbourne	2002-05	Summer Research Residencies, Cité Internationale des Arts, Paris
2008	imagining the Garden, Jenny Port Gallery, Melbourne		In Response: Summer Projects, Wave Hill Garden & Cultural Centre, New York City	2010	Artist in Residence, Australian Tapestry Workshop, Melbourne
2001	Atelier 8202, Cité Internationale des Arts, Paris	2004	Black & White, McGrath Galleries, New York City	2013-18	Transart Institute Summer Intensives, Uferstudios GmbH, Berlin
2000	the Kensington Florilegium, Herring Island Gallery, Melbourne	2000	National Works on Paper, Mornington Peninsula Regional Gallery, Mornington		
1999	the Drawing Cabinet – empire of Flora, North Melbourne Town Hall Tower, Melbourne				
1998	Boxes (from Between Shadow & Memory)				
1992-95	Austin and Repatriation Hospital, Melbourne				
1997	souvenir 1987-97, Jewish Museum of Australia, Melbourne				

SABRI IDRUS : Born 1971 in Kedah, Malaysia, earned his MFA in Creative Practice with Transart Institute, Plymouth University, UK and three years of fine art studies at the Universiti Institut Teknologi MARA, Malaysia. Sabri is a visionary contemporary artist who is devoted to experimental approaches in painting, combining his training in graphic design and mastery of industrial materials to achieve a liberated socio-cultural dogma that seeks to create a new form of symbolism in art. Sabri's interest lies in his development of a body of works that unfold his critical notion towards the social condition and his rebellion against the institutions that secure the definition between painting and methodology.

His belief in art making, especially with regards to painting, is that the process is inherently social in nature, submerging him in a dialogue of experimentation towards technical and material advancement. He has been exhibiting since early 1990's and his portfolio ranges not only from painting works, but also publication and graphic design, multimedia and video production, installation and sculpture.

Awards: Malaysia Open Show, Juror's Award, National Art Gallery, Malaysia (2014), UOB Art Award – Special Mention (2011) and the BMS04/The Young Contemporary Art Award (Painting), National Art Gallery, Malaysia (2004).	Selected Group Exhibitions	2012 DUA: Sabri Idrus & Tony Twigg, Taksu, Malaysia and Singapore. 2009 Malaysia-Poland Cultural & art exchange, Pyzdry and Lagow, Poland.
Selected Solo Exhibitions	2019 Patterns of Making, (with Andrew Cooks), E.Tay gallery New York City	2019 Genset, Gajah Gallery Singapore and Tabularasa Studio, Malaysia
2018 POWER: NOW AND THERE, Gajah Gallery, Singapore	Good Morning, Gyeongju! Gyeongju Art Center, Gyeongju, South Korea	Residencies
2017 TRANSFORMATION AND DARKNESS. E-Tay Gallery, New York City	2018 Monumenta, Gajah Gallery, Singapore	2019 Gyeongju International Residency Art Festa, Gyeongju, South Korea
2015 RECOVERY PLAN. Gajah Gallery, Singapore	2018 Power, Plan and Perception, Gajah Gallery Singapore and Tabularasa Studio, Malaysia	2015-17 Transart Institute Summer Intensives, Uferstudios GmbH, Berlin
2012 ANTARA. Taksu Gallery, Singapore	Di Antara Itu dan Ini, National Art Gallery, Kuala Lumpur, Malaysia	2010 Artist In Residence, Hegarbudhi Community, Bandung, Indonesia
2010 MUFAKAT: SPACE FOR THE PUBLIC. The Painting Garage, Bandung, Indonesia	Rupa-Rupa(Nya) Fergana Art, Whitebox, Publika, Kuala Lumpur	2013-14 19th Rimbun Dahan, Malaysia –Australia Visual Arts Residency, Selangor, Malaysia.
2010 MASA SERIES: A REDUCTION PROCESS. Taksu Gallery, Kuala Lumpur. Malaysia	2017 The Unreal Deal: Six Decades Of Malaysian Abstract Art, Bank Negara Malaysia	2013 Artist in Residence: University of Technology and Life Sciences in Bydgoszcz, Poland.
2009 IN TRANSIT. MALAYSIA-POLAND . Aula Gallery, University of Arts, Poznan, Poland	2016 Bantul Art Summit, Gajah Gallery Yogyakarta, Indonesia	2009 Artist In Residence Poland – University Of Arts, Poznan, Poland
	2015 Prudential Eye Zone, Art Science Museum, Marina Bay Sands, Singapore	
	Loose Affairs, SomoS, Berlin, Germany	
	2014 Eye Zone (curated exhibition), Start Art Fair, Saatchi Gallery, London, UK	
	Malaysia-Australia Visual Arts Residency, Disruptive Nature: Sabri Idrus (Malaysia) + Habitat: Sean Cordeiro & Claire Healy (Australia), Rimbun Dahan, Malaysia	
	2013 UTP STANZA, University of Technology and Life Sciences , Bydgoszcz, Poland.	

The background features a vibrant, abstract pattern. It consists of various shapes and colors: red, purple, blue, and yellow polka dots scattered across a light background. Overlaid on this are black outlines of geometric shapes, including a large diamond shape at the top and several smaller, overlapping shapes at the bottom. Some of these shapes are filled with a fine, cross-hatched grid pattern. The overall style is reminiscent of mid-century modern or pop art.

PATTERNS OF MAKING

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