

# MARIE HAGERTY | NEW WORKS

23 June – 25 July 2021

NANCY SEVER | GALLERY

Level 1, 131 City Walk, Civic

Canberra City ACT 2601, Australia

T: +61 2 6262 8448 M: +61 416 249 102

Open: Wed – Sun 11am – 5pm AEST

[nancy.sever@inet.net.au](mailto:nancy.sever@inet.net.au)

[nancysevergallery.com.au](http://nancysevergallery.com.au)



## **NANCY SEVER | GALLERY**

cordially invites you and your guest  
to the opening of the exhibition

## **MARIE HAGERTY | NEW WORKS**

Wednesday 23 June 2021, 6 pm

Exhibition closes 25 July 2021

Wed - Sun: 11am - 5pm

E: [nancy.sever@inet.net.au](mailto:nancy.sever@inet.net.au)

W: [nancysevergallery.com.au](http://nancysevergallery.com.au)

Facebook: [nancysevergallery](https://www.facebook.com/nancysevergallery)

Level 1, 131 City Walk, Civic

(next door to King O'Malley's)

Canberra City ACT 2601

T: 02 6262 8448M:+61 0416 249 102

Instagram: [@nancysevergallery](https://www.instagram.com/nancysevergallery)

Marie Hagerty, Knave II 2019. Oil and acrylic on canvas, 157 x 137 cm

The Nancy Sever Gallery is pleased to present *Marie Hagerty | New Works*, an exhibition by one of Australia's leading contemporary artists.

Marie Hagerty graduated with a Bachelor of Arts from the ANU School of Art in 1988. She has since exhibited throughout Australia, as well as in New York. This year her work was included in Part One of the major exhibition *Know my Name* at the National Gallery of Australia. In 1999 she was awarded an Art CAPO Grant to travel to Spain and in 2008 she had an ANU Residency in Switzerland. In 2020 she received a grant from artsACT to further her creative work.

She was awarded the Barton Estate Drawing Prize (2018), the Conrad Jupiters Art Prize (2005), the John McCaughey memorial prize (2004), the Canberra Art Prize (2003). Her work is to be found in many major public collections, including those of the National Gallery of Australia, the National Gallery of Victoria, the Queensland Art Gallery, Artbank, the Australian National University, as well as in significant private collections.

The art historian Gordon Bull has written of her work: 'Her painted edges are often developed along with cut forms and the memory of cut materials and their keen edges haunt the surfaces of her paintings. It is as if the paintings have a double materiality: as if the lines in her work are double edged. Her brush doubles as the work of a cutting tool. It is often the illusion of three-dimensionality that is carried by this doubling: the edges often define what appear to be stacked forms or planes. While the broad planes of her forms tend to emphasise the picture plane, the surface of the canvas itself recapitulated, her line as edge virtually cuts that plane to excavate depth. Hagerty's beguiling edges have a decisive sharpness, and a kind of hardness, while as often curved lines they define what appear to be soft forms. This play of opposites makes them doubly seductive'.

*Marie Hagerty | New Works* is on show from 23 June until 25 July 2021. Gallery hours: 11am-5pm Wednesday to Sunday. For further information please contact [nancy.sever@iinet.net.au](mailto:nancy.sever@iinet.net.au) or 0416 249 102.

**Marie Hagerty**

***Knave*** 2019

Oil and acrylic on canvas

157 x 137 cm

\$15,000 **SOLD**



**Marie Hagerty**

***Plump*** 2021

Oil and acrylic on canvas

157 x 137 cm

\$15,000



**Marie Hagerty**

***Bluff*** 2018

Oil and acrylic on canvas

191x91 cm

\$ 12,000





**Marie Hagerty**

***Alba*** 2021

Oil and acrylic on canvas

191 x 91 cm

\$12,000



**Marie Hagerty**

***Baba Yaga*** 2021

Oil and acrylic on canvas

191 x 91 cm

\$12,000





**Marie Hagerty**

***Alba and la Beata 1*** 2021

Acrylic and oil on board

41 x 30 cm

\$4,000 **SOLD**



**Marie Hagerty**

***Alba and la Beata 2.*** 2021

Oil and acrylic on canvas

191x 91cm

\$12,000



**Marie Hagerty**

***Alba and la Beata 3*** 2021

Oil and acrylic on canvas

157x 137 cm

\$15,000



**Marie Hagerty**

***Masquerade 1*** 2021

Acrylic on board

51 x 41 cm

\$4,500



**Marie Hagerty**

***Masquerade 2*** 2021

Acrylic on board

51 x 41 cm

\$4,500





**Marie Hagerty**

**Focus** 2021

Acrylic on board

31 x 31 cm

\$3,000





**Marie Hagerty**

***Orange and Black* 2018**

Oil and enamel on board

50 x 50 cm

\$5,000



**Marie Hagerty**

***Front*** 2020

Oil, acrylic and enamel on board

38 x 36 cm

\$4,000 **SOLD**



**Marie Hagerty**

***Bust.*** 2021

Acrylic on board

50 x 50 cm

\$5,000



**Marie Hagerty**

***Baluba 3*** 2019

Oil and acrylic on canvas

88 x 66 cm

\$ 9,000



**Marie Hagerty**

***Bound*** 2018

Oil and enamel on board

36 x 28 cm

\$4,000





**Marie Hagerty**

***Evil eye*** 2020

Digital print Ed. 1/3

59 x 84 cm

\$900 (unframed)

\$1,250 (framed)





**Marie Hagerty**

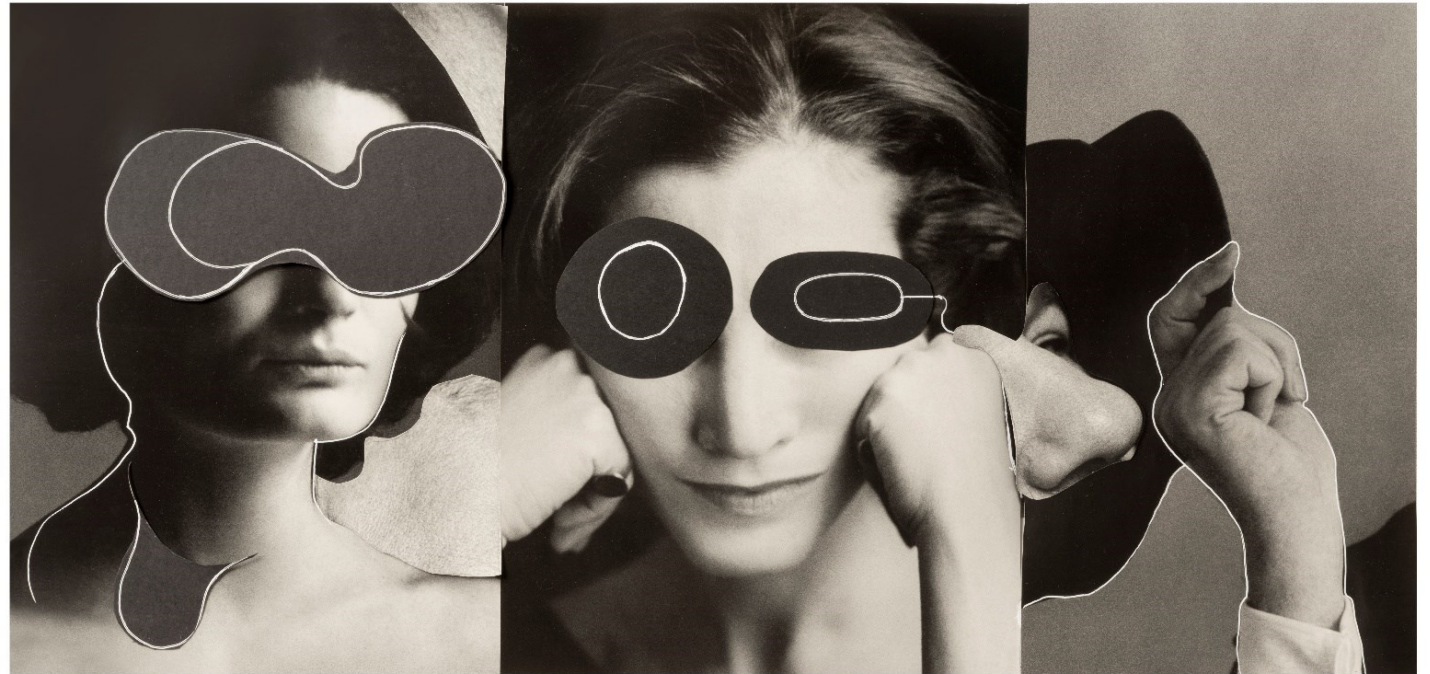
○ 2020

Digital print Ed.1/3

84 x 59 cm

\$ 900 (unframed)

\$1,250 (framed) **SOLD**



## MARIE HAGERTY | THE EDGE

Gordon Bull

Sometimes paintings, in being looked at, find a way to bind themselves to the one who looks. Snared, the beholder is absorbed, almost lost in the act of looking, while at the same time she is made aware of herself as a perceiving being. Marie Hagerty's paintings deliver this gift, and command our attention, firstly through her play with the edge. The framing edges as outer limits of the works, yes, but especially the edge of her assured and confident line that slices and divides space, defines bands and blocks of colour, and works to imply cast shadows, and so baffle our perception through unexpectedly conjuring three-dimensional space in works that so strongly emphasise their two-dimensional surface. These paintings are spellbinding.

Line is emphatically edge in Hagerty's work. The forms in her paintings are brought into being in her studio through and in relation to drawing and collage. Collage as a practice is especially important: her painted edges are often developed along with cut forms and the memory of cut materials and their keen edges haunts the surfaces of her paintings. It is as if the paintings have a double materiality: as if the lines in her work are double edged. Her brush doubles the work of a cutting tool. It is often the illusion of three-dimensionality that is carried by this doubling: the edges often define what appear to be stacked forms or planes. While the broad planes of her forms tend to emphasise the picture plane, the surface of the canvas itself recapitulated, her line as edge virtually cuts that plane to excavate depth. Hagerty's beguiling edges have a decisive sharpness, and a kind of hardness, while as often curved lines they define what appear to be soft forms. This play of opposites makes them doubly seductive.

Hagerty's paintings emphasise the surface of the canvas through their broad planes of saturated colour in restricted palettes: luscious blues, purples, or reds, alongside deep blacks, browns, greys, whites and creams. This emphasis on the surface is important because it sets it as a plane of reference against which their usually shallow depth is assessed by the viewer. At first sight Hagerty's paintings can seem emphatically flat, or at least the viewer is cued by them to expect flatness. Yet some forms appear to stack over or shadow others, and the viewer must refocus to judge the fictive space then produced. Now forms that first appeared fixed can look to fold under the surface, to be lower than the surface of the canvas, or perhaps to swell or pop out from it. What appeared fixed, and still, conjures a kind of action or movement that is typically slight. These are uncanny and very engaging effects. At first subtle, they can become demanding the more the viewer is hooked into looking at them, as if paintings that were silent slowly edge up the volume.

The illusion of depth in Hagerty's paintings can be confounding: it can be delightful, and it can also tease and frustrate the viewer to want to know more securely where the painting is in space. The paintings sometimes call the viewer to touch them. To touch to verify or refute the presence of depth. At least to hover a hand over a surface to see if it too will cast a shadow where the misty feathered shadows made in paint appear on that surface. This trompe l'oeil effect depends on never being able to be satisfactorily resolved. The viewer might want to stroke the flat surface of a painting, even while they understand that even then the palpable depth they desire would escape them. That frustration is precisely one of the pleasures that the paintings offer. The painted shadows signify the absent depth that they uncannily conjure.

Hagerty has had a long interest in the work of the early twentieth-century modernist avant-garde. Her use of collage as a practice has its roots there, as do some of her forms and compositional strategies. Her work is profoundly related to those now familiar practices. They provide a set of sources that are points of departure for her. It isn't possible to apply footnotes for Hagerty's references to modernist art, but viewers familiar with the historical archive may feel the importance of that earlier work for her practice. Her work is not slavishly like Constructivist abstraction, or Surrealist biomorphism, but it couldn't exist without their precedents.

What drives Hagerty's paintings most, and what they importune their viewers to feel, is the lived experience of the body in multiple senses. The body is implied in every mechanism that I have described as involving or implicating the viewer in the viewing process, binding the viewer to the paintings. The paintings are thrilling because they enhance the feeling of bodily presence that the viewer experiences while looking at them.

These paintings offer different kinds of invitation depending on their format. Some are quite small works, that immediately call the viewer close-in. Others fill larger and wider frames, sometimes diptychs, that command from a distance and might elicit a slower approach absorbing the viewer in their visual fields. Others take the size and shape that might mirror a torso, and several paintings adopt a tall and relatively narrow frame, like a door. These latter works most directly suggest the size and shape that might admit a body or offer a threshold that a body might pass or enter into.

Hagerty's paintings imply the sense of bodies in space: in a room, but also in relation to furniture, to clothing as it touches the body, or the body naked. Sometimes an edge strongly suggests a hemline, or a collar, or a cuff, a highly charged transition from veiled to exposed flesh. Sometimes the lines as edges appear like creases in folded flesh, calling up for the viewer the feeling of such folds, or like the edge of flesh enfolded in other flesh. Through vision these works emphasise touch and the feel of one's body to itself and in relation to other bodies.

The abstract forms in Hagerty's paintings, through their play with corporeality, thus sometimes suggest actual figures, although these suggestions are oblique and elusive. They depend on the ways in which her forms might be perceived to be located in space, and to imply weight: seated, standing, reclining, suspended; in these attitudes there are references to other, earlier, historical paintings and yet they are fleeting allusions. We might feel the traces of the weight of a body – carried in a Rogier van der Weyden altarpiece, standing in a Velázquez, sunk in the gravity of a Courbet field, or suspended in a Francis Bacon interior. In another instance of teasing the viewer, Hagerty's forms might imply, but do not deliver, figures, rather her own surrogates.

These paintings, which appear cool and considered, once they have you in their grasp reveal themselves to be hot, and you may find yourself fleetingly feeling like a voyeur, caught, and caught looking. But these paintings do not produce voyeurs. While the rounded, stacked forms in these paintings imply the presence of a body or bodies, they don't depict bodies as such, but depict (or themselves embody) what it feels like to be in a body. This is most powerfully what the paintings call forth in the viewer in modelling for her embodiment itself. First, surely, what it feels like to be in a female body, as the painter – and first beholder – is female, although gender is at least ambiguous, if not fluid. Sometimes there is a sense of two or more bodies, and perhaps of coupling. Certainly, there is often an active interaction of forms. There is no voyeurism here, as the viewer is implicated in the action itself.

The curved geometries of Marie Hagerty's works are both still and active. They are both contained and at the same time bursting with energy. Their forms sometimes appear to be concave, sometimes convex, and apparently swelling up and out of the surface of the canvases. Sometimes collaged forms fixed to a surface actually break out of the rectangular framing edges of the paintings, as if affirming their potential to escape those boundaries and enter the space in which the viewer stands. This is the edge, their snare is here: they reach out for you to attend to their finely crafted subtleties.

© Gordon Bull 2019

**GORDON BULL** is an art historian. He is a former head of the School of Art at the Australian National University, Canberra

.

## **MARIE HAGERTY**

Born 1964, Sydney . Lives and works in Canberra

Certificate in Visual Arts, Meadowbank College of TAFE, Sydney 1984

Bachelor of Arts, ANU School of Art, Canberra 1988

## **SOLO EXHIBITIONS**

- 2019 Marie Hagerty / Peter Vandermark, Olsen Gruin, New York
- 2016 Blue Blooded, Canberra Museum & Art Gallery, Canberra  
Recent Works, Olsen Gallery, Sydney
- 2015 Marie Hagerty, Karen Woodbury Gallery, Melbourne
- 2014 New Works, Olsen Irwin, Sydney
- 2011 Marie Hagerty, Karen Woodbury Gallery, Melbourne
- 2010 Marie Hagerty: New Paintings 2010, Tim Olsen Gallery, Sydney
- 2008 Christine Abrahams Gallery, Melbourne
- 2007 Marie Hagerty: Survey Exhibition, Canberra Museum & Art Gallery, Canberra  
Marie Hagerty, Tim Olsen Gallery, Sydney
- 2006 Christine Abrahams Gallery, Melbourne
- 2005 Tim Olsen Gallery, Sydney  
Christine Abrahams Gallery, Melbourne
- 2003 Tim Olsen Gallery, Sydney
- 2002 Ben Grady Gallery, Canberra
- 2001 Tim Olsen Gallery, Sydney
- 2000 Ben Grady Gallery, Canberra



1998 Olsen Carr Art Dealers, Sydney  
1997 Helen Maxwell Gallery, Canberra  
1991 Crawford Gallery, Sydney  
1989 Ben Grady Gallery, Canberra  
1988 Canberra Contemporary Art Space III

## **GROUP EXHIBITIONS**

2021 *Know My Name*, National Gallery of Australia  
2020 *Contour 556*, Canberra Glassworks  
2019 *Flow Line*, CMAG  
2019 Guirguis Art prize, Art Gallery of Ballarat  
2018 *Celebration; 20 years of collecting visual art at CMAG*, Canberra Museum and Gallery, Canberra  
2016 Marie Hagerty & Robert Foster, Australian Design Centre, Sydney  
Geelong Gallery Contemporary Art Prize, Geelong Regional Gallery,  
2015 Marie Hagerty & Robert Foster, Karen Woodbury Gallery, Melbourne  
2014-2015 *Sealed Section*, Artbank, Sydney  
2014 *Pulse: Reflections on the Body*, Canberra Museum & Gallery  
2012 *Contemporary Australia: Women*, Gallery of Modern Art, Queensland  
2010 2010 Stan and Maureen Duke Gold Coast Art Prize, Gold Coast City Art Gallery, Queensland  
*This Way Up*, ANU School of Art, Canberra  
Melbourne Art Fair 2010, Karen Woodbury Gallery, Melbourne  
*Something in the Air: Collage and Assemblage* Canberra Region Art, Canberra Museum and Gallery

2009 New Gallery Artists, Karen Woodbury Gallery, Melbourne  
*Sweet Spot*, Ian Potter Museum of Art, Melbourne  
*Shilo Project*, Ian Potter Museum and Gallery, Melbourne University

2008 *2x2*, Tim Olsen Gallery Annex, Sydney

2007 Wynne Prize, Art Gallery of New South Wales, Sydney  
John McCaughey Memorial Prize, National Gallery of Victoria, Melbourne

2006 Wynne Prize, Art Gallery of New South Wales, Sydney

2005 Wynne Prize, Art Gallery of New South Wales, Sydney  
Conrad Jupiter's Art Prize, Gold Coast City Art Gallery, Surfers Paradise  
*Into the Quadrangle*, RMIT University, Project Space, Melbourne

2004 *Contemporary Australian Culture Now*, National Gallery of Victoria, Melbourne  
Geelong Gallery Contemporary Art Prize, Geelong Regional Gallery, Victoria

2003 *Scratch the surface*, Canberra Contemporary Art Space, Canberra  
*The Year in Art*, SH Ervin Gallery, Sydney

2001 Public Artworks at the Australian National University

2000 *On the Brink*, Heide Museum of Modern Art, Melbourne Roche Contemporary Art Prize, Sydney

1999 *Meet 2x2*, Tim Olsen Gallery, Sydney

1996 Blundstone Contemporary Art Award, Touring Exhibition  
*Fuss*, Galerie Constantinople, Queanbeyan

1995 Moët & Chandon Travelling Exhibition, Touring Australia  
Canberra Contemporary Art Fair, Drill Hall Gallery, Canberra

1994 Rom Gallery, Sydney

1993 *Here*, Ben Grady Gallery Canberra Crawford Gallery, Sydney  
Canberra Contemporary Art Fair, Drill Hall Gallery, Canberra

1992 *Compact Art*, Ben Grady Gallery, Canberra

1991 Muswellbrook Exhibition, Muswellbrook

1990 Canbrart Canberra Artists, National Gallery of Australia  
*The Drawing Room*, Ben Grady Gallery, Canberra

1987 Graduate Exhibition, Canberra Institute of the Arts

## **GRANTS / AWARDS / RESIDENCIES**

- 2020 ArtsACT Homefront Grant
- 2019 Awarded the CAPO fellowship  
Ralph Woodford Residency, Byron Bay School of Art, Byron Bay
- 2008 ANU Residency, Switzerland
- 2005 Conrad Jupiter's Art Prize, Gold Coast City Art Gallery
- 2004 The John McCaughey Memorial Prize
- 2003 Canberra Art Prize, First Place Acquisitive Prize, Canberra
- 2000-01 Mural on Facade of Design School, Canberra  
School of Music, MGT Architects
- 1999 Art CAPO Grant to travel to Spain
- 1996 Capital Arts Patrons Organisation, Canberra ACT Arts Development Board
- 1990 ACT Arts Development Board 1989-90
- 1990 Capital Arts Patrons Organisation, Canberra

## **COLLECTIONS**

- Art Bank
- ACT Legislative Assembly
- Australian National University
- Ballarat Regional Art Gallery, Ballarat
- Bendigo Art Gallery, Bendigo
- Canberra Museum & Art Gallery
- Crown Towers, Crown Limited Collection, Melbourne Gold Coast City Art Gallery
- National Gallery of Australia, Canberra
- National Gallery of Victoria, Melbourne
- Queensland Art Gallery, Gallery of Modern Art
- Visy Corp Collection, Melbourne

## SELECTED BIBLIOGRAPHY

- 2018 Barton Estate Drawing Prize
- 2011 Gibson, P; 'Mutating Canvases', *Australian Art Review*, Nov-Dec, pp28-30 2010 'Art & Events: Calendar', *Vogue Living*, Jan/Feb, p.60
- 2009 Stockroom, *Art World*, June/July, Issue 9, p.175
- 2007 Haynes, P; "Marie Hagerty: The Real Thing", Exhibition Catalogue, Canberra Museum and Gallery
- 2003 Chapman, C; "Scratch the Surface", *Art Monthly Australia*, August  
"Scratch the Surface", Canberra Contemporary Art Space  
Holt, M; "Free and Indirect: The autonomy of form in Abstract Art", *Art Monthly Australia*
- 2002 Grishin, S; "Small Intimate paintings", *The Canberra Times*, 8 October  
Eagle, M; "From the studio of Rosalie Gascoigne", Catalogue
- 2001 "Abstraction: Spirit, Light, Pure Form", Catalogue, Tim Olsen Gallery, Sydney  
Catalogue, "Roche Contemporary Art Prize", Catalogue Black and White Magazine Australia, no. 54  
*Belle Magazine*, Oct-Nov  
*ANU Reporter*, Vol 32. No. 16  
"Recent Sculpture Commissions at the ANU", Catalogue, Canberra
- 1997 Clark, D; "Recent Paintings", Room Brochure
- 1996 Nichols, J; "Fuss", Room Brochure
- 1995 Catalogue, "Moet & Chandon Touring Exhibition"  
McDonald, J; "Judy Watson Wins Moet & Chandon Fellowship", *Sydney Morning Herald*  
Elwyn, L; "The Moet & Chandon Prize", *The Australian*  
James, B; "Watson's Blue Touch Kisses the Sky", *The Age*  
McGillick, P; "Champagne for the Mind", *Financial Review*  
McDonald, J; "Salon des Refuses", *Sydney Morning Herald*

- 1994 Elwyn, L; *Weekend Australian*  
Bittar, N; "Vying for a Year in France", *The Canberra Times*
- 1993 Catalogue, "Canberra Contemporary Art Fair", Drill Hall Gallery
- 1992 "A Marriage of Convenience", *Interior Design*, Vol.8 No.2 "Compact Art", *The Canberra Times*  
Denholm, M; "Unreal City", *Art Monthly Australia*  
"Parallel Lives", November, *Vogue Living*
- 1991 "Arts Diary", December, *Vogue Living*
- 1990 Barron, S; "Desirable Works in Limited Format", *The Canberra Times*  
Haynes, P; "Canbrart", *Art Monthly Australia*
- 1990 Hawks, J; "Coats and Gascoigne", *Art Monthly Australia*  
Baron, S; "Dramatic Beginnings to Career", *The Canberra Times*
- 1989 Grishin, S; "Life Forces Sound Out in Hagerty's Exhibition", *The Canberra Times*