

SARAH SCOUT PRESENTS

GREG CREEK

AMENDMENTS

Greg Creek's practice over the past twenty years has represented a political perspective on personal and public histories – engaging narrative, allegory and satire in large painting, drawing and installation projects. Described as 'one of Melbourne's most complex and demanding artists', Creek's practice poses compelling questions about art history, politics, aesthetics and, not least, the question that perpetually hovers over art making today: the relevance of painting as a medium for contemporary practice. Creek is perhaps most well known for his large scale political and allegorical paintings, including his series *The Violence of Appearances*, but large desktop works – begun as the throw away blotting sheets for his oil paintings – have since become a focus of his practice, significant in their own right. Creek uses a range of different graphic styles and mediums: representational and abstract rendered drawings, watercolours, diagrams, notations from everyday life and collage among so many others. The works often incorporate aspects of the working process such as spills and stains and, much as Creek constructs the works themselves, this excess of information begins to form an idiosyncratic, philosophical narrative.

Amendments comprises an ongoing series of large watercolour works on paper made up of numerous concentric coloured rings. From each ring paint drips and spills, 'amending' those rings it traverses as it gravitates down the paper's surface – colour drips and spills from the edge of the page, staining the balsa wood tray beneath. Creek's drawings take an extended period to complete. As the rings gradually accrue and colour harmonies develop, time and change accumulate. The materiality of the drawing and sense of performance is heightened by the play of gravity and drip trails. There is both a pure optical beauty and a strong material presence in these works. Part object, part process and part exercise in repetition, the works might also be read metaphorically: the titles, *First Amendment*, *Second Amendment* and so on suggest a political reference to the subtle alteration or decay of an ideal. In their serial formulation, titling and temporality Creek's *Amendments* indicate an interest in minimalist and other 60s and 70s process driven drawing practices. For this series he revisits and expands upon the target motif used in previous drawing projects.



GREG CREEK
Amendment #12 - #19,
2014-2016
Watercolour on paper with
balsa drip tray, framed
Installation view, Spring 1883,
The Hotel Windsor



Amendment #12



Amendment #13



Amendment #14



Amendment #15



Amendment #16



Amendment #17



Amendment #18



Amendment #19

GREG CREEK

Amendment #12 - #19,
2014-2016

Watercolour on paper with balsa drip tray,
framed

Each 204 x 145 cm

Each \$12,500

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 CREEK completed a PhD at RMIT University (2014) where he is a senior lecturer in art and studio coordinator of Expanded Studio Practice. Since 1991, Creek has presented numerous group and individual exhibitions in Australia and internationally including Greg Creek: The Desktop Drawings, Shepparton Art Museum (2015), Reading the Space, Contemporary Australian Drawing 3, New York Studio School (2013), Drawing Out, Contemporary Australian Drawing 2, University of Arts, London (2012), Freehand: recent Australian drawing, Heide Museum of Modern Art (2010-11), The Enlightenments, Edinburgh Festival (2009), and The Allegorical Imperative: Greg Creek's Slow Homecoming, Australian Centre for Contemporary Art (2003). Creek has been the recipient of numerous residencies and commissions and was awarded the Doug Moran National Portrait Prize in 1996. In 2015 he is exhibiting in 'Ping Pong' an international collaborative project in Bogota, Colombia.