



COMA

Press Release

Jack Lanagan Dunbar
Signal

Dates:
19 February - 27 March, 2021

Opening Reception:
Friday 19 February 6-8 pm



Signal presents two complementary suites of work produced in very different locations: a set of electrotypes formed on the island of Gran Canaria in the Canary Islands—a Spanish archipelago off the coast of northern Africa, during a residency enabled by an Ian Potter Cultural Trust grant and a series of paintings completed in Leipzig, Germany, where the artist lived during 2020.

Where one of these bodies of work speaks of the rush and swirl of powerful ocean waves, the other recalls the frenetic energy of a firework display. Where one ponders timeless hours spent exploring the intertidal zone, the other whispers of the confines of dark, underground tunnels.

These two collections branch out in different directions, yet they remain connected by a shared element in their creation: copper. In their final forms both collections rely on this element. As with much of Jack Lanagan Dunbar's work to date, it is the attention given to production and the relationship between the materials used that builds the weight of the pieces.



Recent News and Information:

It's a family affair for winning artist, The Sydney Morning Herald, by Linda Morris, 2019

More information [here](#).

Notable Awards: Jack Lanagan Dunbar, Art Collector, by Andrew Frost, 2019

More information [here](#).

The art that made me: Jack Lanagan Dunbar, Art Sets by Art Gallery of NSW, 2019

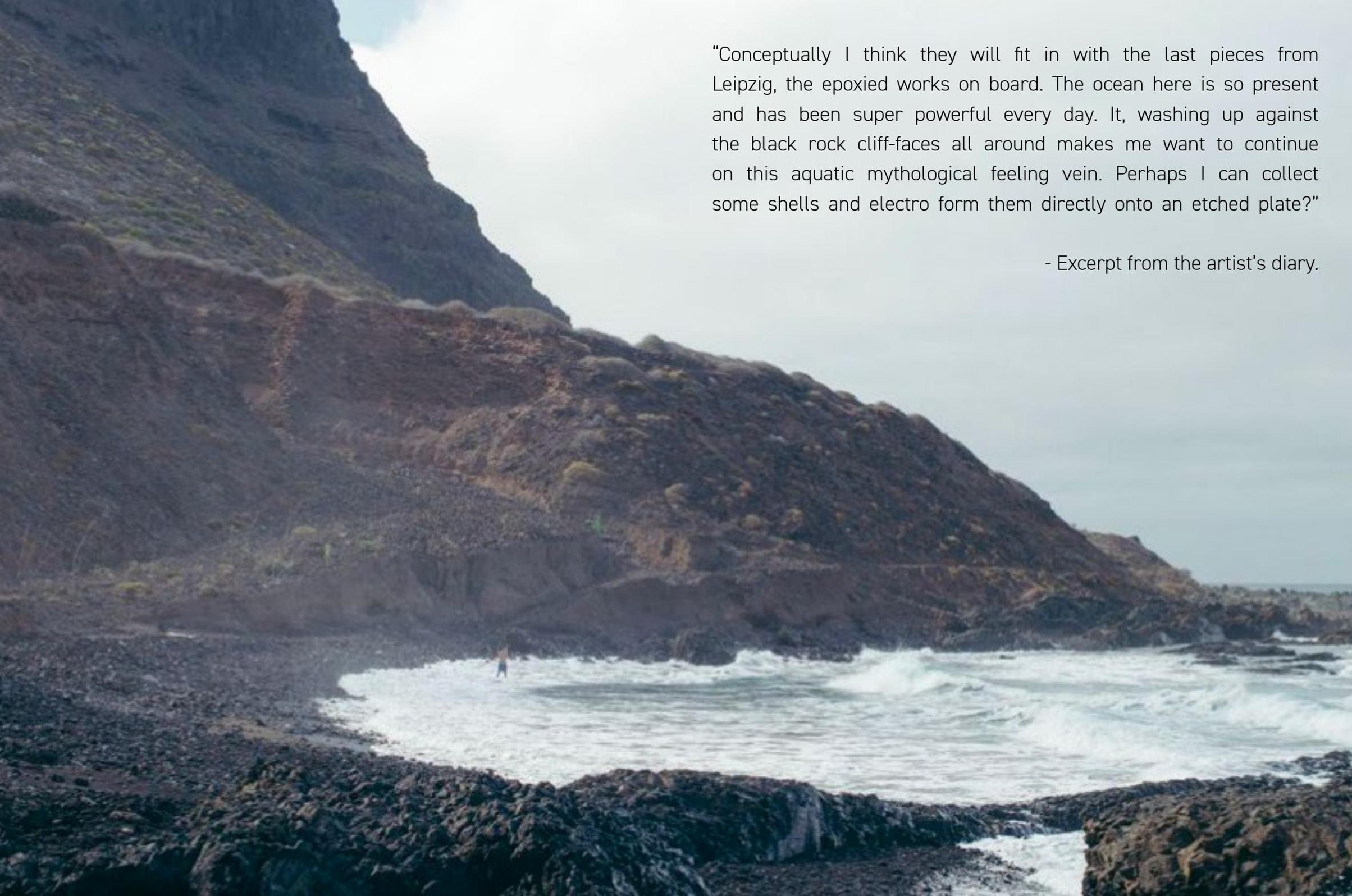
More information [here](#).

Jack Lanagan Dunbar, Artist Profile, by Jack Lanagan Dunbar, 2018

More information [here](#).

Jack Lanagan Dunbar's (b. 1988) work explores the tension between materiality and time with an eye on history, whimsy, archaeology, the classical, Romanticism, humour and tragedy.

He works across media, typically incorporating elements of drawing, painting, printing, sculpture and photography in his pieces and often imposing them upon one another. Copper, steel, timber, paper and clay form the bulk of Lanagan Dunbar's raw materials and it is onto and into these that he produces his marks, sometimes imposing them himself, while at others stepping back to allow the material to speak for itself.



“Conceptually I think they will fit in with the last pieces from Leipzig, the epoxied works on board. The ocean here is so present and has been super powerful every day. It, washing up against the black rock cliff-faces all around makes me want to continue on this aquatic mythological feeling vein. Perhaps I can collect some shells and electro form them directly onto an etched plate?”

- Excerpt from the artist's diary.



Jack Lanagan Dunbar

Electrotype I, 2019

electroformed copper panel, acrylic display box

38 x 32 cm framed

14 31/32 x 12 19/32 inches framed



"Standing atop the Fockeberg in Leipzig (a large hill composed of debris from WWII) at 12AM, Jan 01 2020 surrounded by explosions, fireworks in all directions, all around, I felt that we were attempting to send a signal into outer space. An expression of a deep, old hurt that we carried with us as a species. Acknowledgement of our anger..."

There's something about all the inhabitants of a city exploding things up above themselves. Whatever that something is it is enhanced by the knowledge that similar sentiments are being expressed almost identically the world over—rushing around the globe like a huge, garish Mexican-wave. A collective therapy; screaming at the sky. Some of us yell at the gods in defiance while others watch on in disbelief and wonder. We take turns. We display our mastery of what had to be taken from the gods and given to us; for Prometheus's gift of fire. At the time I had no doubt that this cacophony we were causing was rippling out into the cosmos potentially to be interpreted by lifeforms in the distant future in some far away galaxy."

- *Excerpt from the artist's notes.*

This underpainting is overwritten with giant-sized artist-made crayons. The marks made are supercharged expressions, performed at speed and reminiscent of fireworks, rhythmic explosions or the light trails captured in long-exposure photographs. These are 'timepieces', recordings of movements over the surface. The works are then coated in a layer of carbon black—a very fine and ultra-opaque powder scraped from the inside of industrial furnaces. This effectively redacts all the work done before. Once this layer is dry, the painting is washed, the crayon dissolving and revealing the coloured pigments buried beneath it, the line now inverted, light instead of dark, reminiscent of retinal after-images.





Jack Lanagan Dunbar, *Signal—A Part of the Malachite Painting Process*, 2020
video by Alex Perry & music by Ivor Perry

https://www.youtube.com/watch?v=hpV-qKL_eWw&feature=youtu.be



Jack Lanagan Dunbar

Malachite Painting II, 2020

artist-formulated acrylic on linen,
steel frame

102.8 x 85cm framed

40 15/32 x 33 15/32 inches framed



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