

TIM MAGUIRE

Hi-Fi, Lo-Fi

8 JULY – 5 AUGUST 2023

Melbourne, Australia: Tolarno Galleries is delighted to present *Hi-Fi, Lo-Fi*, Tim Maguire's new exhibition of paintings and monotypes.

Hi-Fi, Lo-Fi marks the occasion of Maguire's 16th solo show with Tolarno Galleries, a partnership that celebrates its 30th anniversary this year.

The eight still-life and landscape paintings reveal Maguire's continuing fascination with methods of image reproduction, notably the CMYK colour-separation process used in commercial printing.

"I've long been interested in seeing how far I can exploit the intensity of colour and luminosity you perceive when looking at an image on a screen," says Maguire.

Tim Maguire has been refining his 'human printer' painting process for several decades and relishes the opportunity to respond creatively to advances in technology.



Tim Maguire
Untitled 20230201 2023
oil on canvas, diptych
212 x 404 cm

Untitled 20230201 2023 is the largest painting in the exhibition. Measuring 212 x 404 cm, the widescreen work is a stunningly detailed reproduction of a passage taken from Jan van Huysum's *Still Life with Flowers and Fruit*, c. 1715, in the collection of the National Gallery of Art in Washington, DC.

"I could never have painted this work based on the source imagery that was available in the 1990s," says Maguire. "My early Dutch flower paintings were very lo-fi, in part because the reproductions I was relying on were poor – postcards or books."

Now, with ready access to 'hi-fi' imagery online, he can hone in on hitherto unexplored detail.

"I'm focusing on bits of visual information I would have glossed over in the past – bugs, butterflies, water droplets."



Tim Maguire
 24 *Consecutive Dice Abstracts*, 2019 unique prints, archival pigment ink on paper on aluminium
 24 sheets, each 54 x 54 cm framed size
 Exhibited in Tim Maguire, *Dice Abstracts*, 4 May – 1 June 2019

Accompanying the paintings are 24 monotypes from Maguire's ongoing *Dice Abstracts* series, first shown at Tolarno Galleries in 2019.

The unique impressions were made using a photopolymer intaglio process at the Australian Print Workshop (APW) in Melbourne with master printer Martin King.

Maguire began by producing 18 charcoal drawings on textured paper depicting simple geometric motifs: points, lines, bands and squares. Scanned and enlarged, these formal 'building blocks' were transferred to film.

Each drawing on film was then placed on a photopolymer plate and exposed to UV light, producing 18 plates.

Each monotype was created by rolling three dice on Maguire's computer to determine which three of the 18 plates to use, and which colours – cyan, magenta or yellow – to assign them, in the printing process.