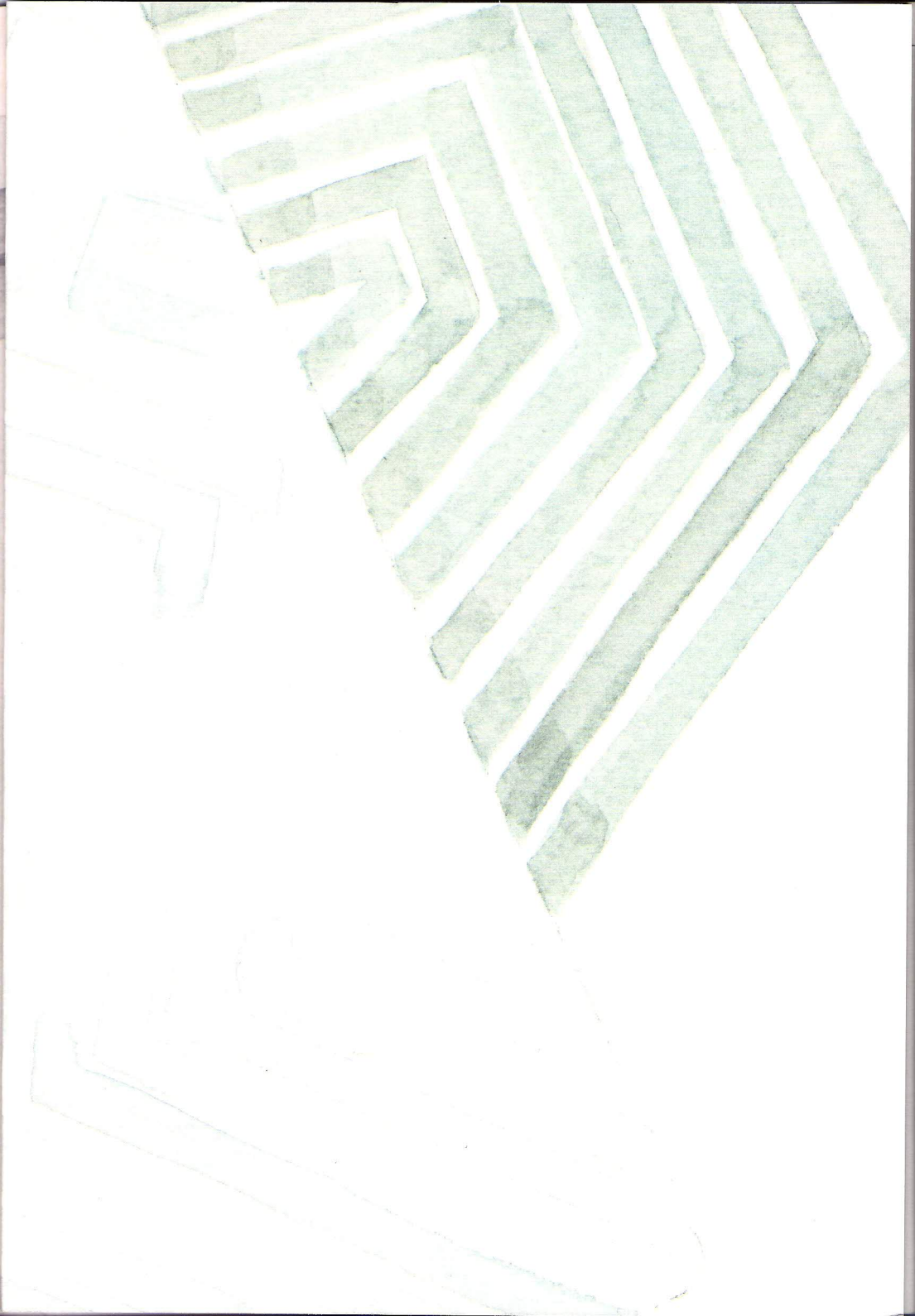


Kristy Gorman, ***Cryptomnesia***



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cryptomnesia: the appearance in consciousness of memory images which are not recognised as such but which appear as original creations.

Kristy Gorman's recent work is the result of a series of operations; dilution, ink painting, blotting, pressing, cutting, layering and rearrangement of boards, glass and paper. The heavy-weight papers, already subjected to hot-pressing in their manufacture, are further excavated by cutting or embossing, or debossing as their volume is pushed up through a print-making press or forced to sink into themselves. Boards rest on wooden shelves with forms that disappear and recur elsewhere as shadows. Whole compositions might be precisely copied from an earlier iteration, only to be dissected.

Geometric shapes hover in the centre of the frame or rear up from beyond the edge; off-set in pairs, or groups. The forms suggest microscopic slides, cellular diagrams, litmus tests, or conversely the macroscopic scale of an architectural plan. They could be the visual notations of a knitting pattern, harlequin fabric or a distant echo of childhood play with cuisenaire rods. The forms are vaguely familiar, but we are not sure from where. They are an alphabet of 'non-propositional apprehensions' that trade on memory, introspection and intuition.

Shadows become duplicitous as the artist plays with the gap between the thing and the paper or glass as ground. There are false shadows and real shadows, edges and simulated edges and optical doubling or tripling. Actual shadows are encouraged beneath the curling watercolour paper or the leaning panels against the wall. These perceptual tricks catch us seeing ourselves seeing.

In this body of work there is elimination or 'negative prehension' where we sense the missing entities that have been excluded from display.² In the course of producing a series, one paper work might perish by cutting, to subsist only as datum for other entities to form, or to return as collage material.

Colour also reaches back into a place of memory and affect. Students were once taught to avoid the uncomfortable non-colour where red and green shapes overlap; yet an off-pink tinge recalls the homeliness of a grandmother's armchair, worn by use. Their fragility is a lure where the audience participates in 'a kind of communication without communion' and without consensus.³ We can share an aesthetic experience without necessarily experiencing the same recollections.

The recesses of the doorframe of Gorman's generous bungalow studio, or yellowy patches on the wall, somehow leak into the works themselves. The light-bathed room is punctured by fixing devices that reveal the brown fibres of scrim

underlay. There are celestial clusters of pin marks and geometric incisions in the wall that mirror the shapes of the paper.

This series, as 'a group show of my own work,' to borrow Gorman's description, is more than the sum of material processes on individual pieces. The composition of the works as a collective arrangement consumes much of the studio time. Hours slide by in the studio where leaves of paper are pinned up, taken

1 Herbert Read. *The Forms of Things Unknown*. London: Faber and Faber. 1960. 17.

2 Steven Shaviro. (citing A. N. Whitehead's terminology). *Without Criteria: Kant, Whitehead, Deleuze and Aesthetics*. Cambridge, Mass.: The MIT Press. 2009. 42.

3 *Ibid.* 6.