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Anne Kay

*1000 times*

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*1000 times* comes out of an interaction between the space at ARDT (formerly rooms-to-let at the hotel) and a working process that began with sighting the space and which will ultimately be completed by the 'viewing' audience.

This particular room attracted me because of the intimacy of its scale, and the domestic quality of its fittings (so rare in exhibition spaces in Sydney at present); while the unbalanced, cut-off quality of the frame on the window that looks out onto the balcony area, leaves one with a question; has the room been altered after construction, or was it perhaps installed incorrectly?

The intervention in the spaces I choose seems to be growing slighter with each work and my concern with this work was to intervene with this space very lightly indeed.

The first thought or desire was to use pencil and draw on the pristine walls of the smallest room<sup>1</sup>. The desire to experience specific sensations often drives the production of the work; like the pull of pencil over the slightly rough surface of the wall, or the drag of soft chalks (hand made to be especially soft) on brick in the previous work - "Saying Goodbye To That Room." - Federal Park, Annandale. Such simple pleasures are the part of the work that is just for me.

The pencil line has evolved to become a traced line applied to the walls as a kind of transfer. That the work is comprised of very simple printmaking techniques was a surprise to me. There are the traces of pattern on the walls, the rubbings (of the nearby toilet door, which appealed because of its unusually tall and narrow dimensions), one of which has been reconstituted into a kind of door by being framed and the other on calico, has been made three dimensional again as a 'soft' door; and lastly, a kind of faux-etching on the painted surface

of the window glass, which acts as an intersecting surface to divide the view from inside and outside the space. The lipstick on the exterior surface, when lit from the inside will give the impression of a room filled with red light, while the perspective from the interior will be condensed down to a thin, red, almost painful line. To make a whole that is a process of play between image and object, the copy and the real.

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1. The idea to apply delicate, almost imperceptible patterns to the walls was partly inspired by Mishka Borowski's icing drawings at Pendulum, (the effect rather than the content in this case).

## **Anne Kay - List of works**

1000 times Installation - room 6 Ardt Gallery, 17.8.96 - 31.8.96  
Materials: Pencil, Charcoal, Paint, Lipstick.  
POA

'drawings' - room 4  
Dimensions: 270mmx300mm.  
Materials: Glass, Paint.  
\$120.00 each.

### **Acknowledgements**

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A big thank you to Lisa Kelly for ongoing support in discussing the work and assistance with its installation.