

JULIE RRAP

DRAWN OUT 1987 / 2022

ARC
ONE



Julie Rrap, *Secret Strategies/Ideal Spaces No.1*, 1987, black and white archival print, 157.8 x 120 cm

OPENING 6 – 8 PM WEDNESDAY 16 FEBRUARY
16 FEBRUARY – 19 MARCH 2022

JULIE RRAP has been a central figure in Australian contemporary art for over four decades. Since the mid-1970s, Rrap has worked with photography, painting, sculpture, performance and video in an ongoing project concerned with representations of the body. Her latest exhibition *Drawn Out 1987 / 2022*, will feature *Secret Strategies/Ideal Spaces* (1987), a major body of work that evolved when Rrap was artist-in-residence at the Power Cite International de Arts in Paris. This series was a response to the overwhelming impact that French museums had on her.

I see Rrap revisiting 'Secret Strategies' because of its renegade experimentalism. The way in which she depicts the figure of woman jumping into the paintings she has so joyfully destroyed through layers of mechanical reproduction, appears to me as a type of vigilantism that is seductive in much the same way that Genet describes in 'A Thief's Journal'. The action is political, irreverent, criminal, and it is made with the female body acting out: literally jumping into one context and making it another. Anne Marsh, 2022, catalogue essay.

Secret Strategies/Ideal Spaces (1987) will be exhibited in relation to a new video work, *Drawn Out* (2022), where Rrap draws her naked body in charcoal. Together, the works link Rrap's trajectory over the last thirty years and her significance as one of Australia's most highly influential artists.

The drawing is a kind of haptic expression as a naked Julie Rrap rolls back and forth over paper secured to the floor. Here she marks the parameters of her body in charcoal. She can't actually see her body as one entity in this process, it is not an object of her gaze. What we see is the writing and erasing of a body in pieces, a fragmented body, a body that wears the erasure of the drawing on its skin. Anne Marsh, 2022, catalogue essay.

Works from the series have been acquired by the Museum of Contemporary Art (Sydney) and the Museum of New Zealand, Te Papa Tongarewa (Wellington); have been exhibited at prestigious galleries and institutions, including the Institute of Contemporary Art (London), Mori Gallery (Sydney), The National Museum of Art (Osaka, Japan), High Museum of Art (Atlanta, Georgia), and the Winnipeg Art Gallery (Winnipeg).

For more information, please contact the gallery: mail@arc1gallery.com