

Malcolm Koch

# Catalogue of paintings



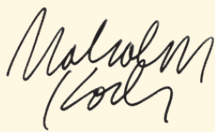
Membrane Art

*December 2016*

# Artist statement

In 2004 I had an aesthetic thought – if I could take a pristine canvas and curve it in some way, it would allow the surface geometry to play a part in creating an authentic interpretation of our natural world. Following these interactions the canvas is returned to the flat picture plane — creating a metaphor for how we observe. Since then, the discovery of this working practice has led to a distinctive visual language and body of work I call Membrane Art.

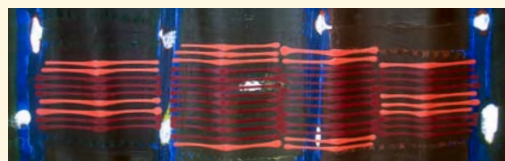
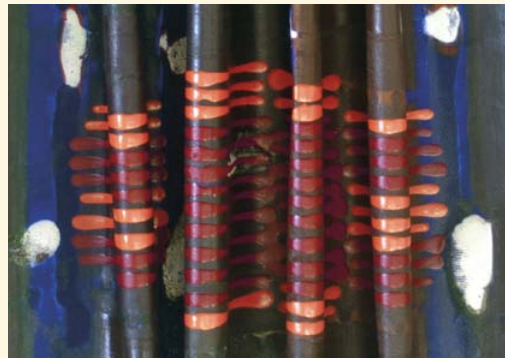
Often I'll produce a succession of curvatures; in one direction, then the other, each changing axis, gaining texture and colour as the work progressively reveals its evolving form. Simple in concept, yet complex in execution, Membrane Art is a discernible aesthetic. Demonstrating that when presented with the stretched-out picture plane events don't disappear but simply change their geometric profile. So the viewer experiences the results of the work rather than an accrual of the method used — setting in motion a further process of deep reflection or meditation.

A handwritten signature in black ink, appearing to read 'Malcolm Cook'.

# About Membrane Art

Curve the surface and create an event – ultimately returning to the flat picture plane. A metaphor for how we view the world.

Membrane Art holds true — regardless of whether the events made on the surface are painted, sprayed, poured, drilled, sawed, pressed, cracked or any other kind of mark making. As it is the curved nature of the membrane that creates the structural expressions for the work — and provided the work is presented in a flattened 2D form for observation — it is a consequence of the aesthetic thought.



Example of events made on a wavy surface: Paint pourings made on the peaks. This allows gravity to define the form as it flows into the valleys below.

Example of events made on a curled surface: The drill holes produced on this curvature structure is similar to the way a brushstroke mark is made on a flat plane – there is initial contact, movement across and then an exit off the surface.

# Selected exhibitions



*Stephen Sinclair Gallery 2009*

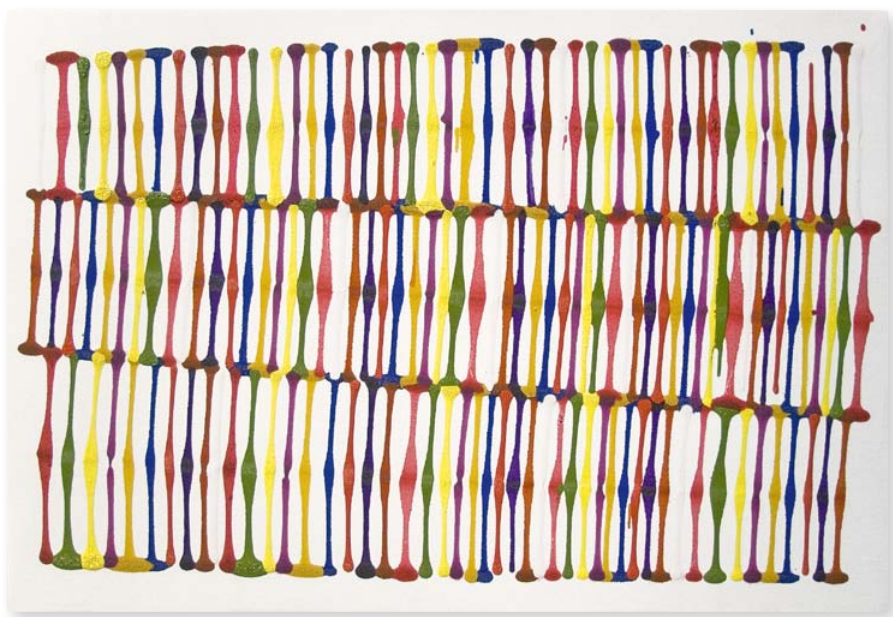


*Red Opus Art Space 2011*



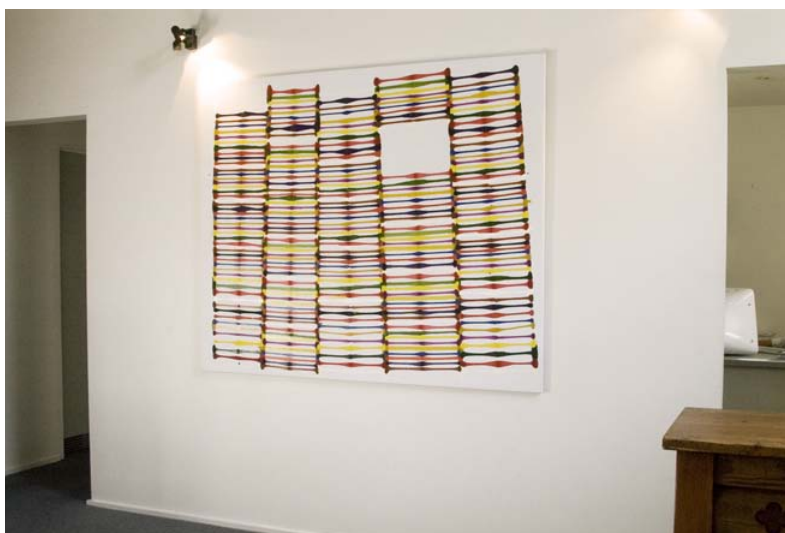
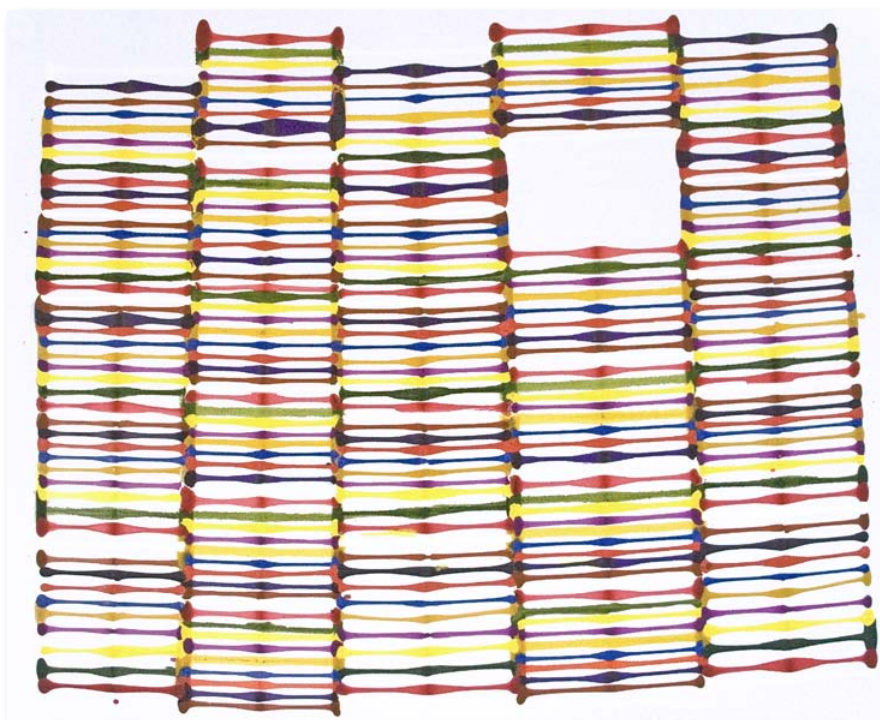
*Adelaide Convention Centre 2014*

# Finished works



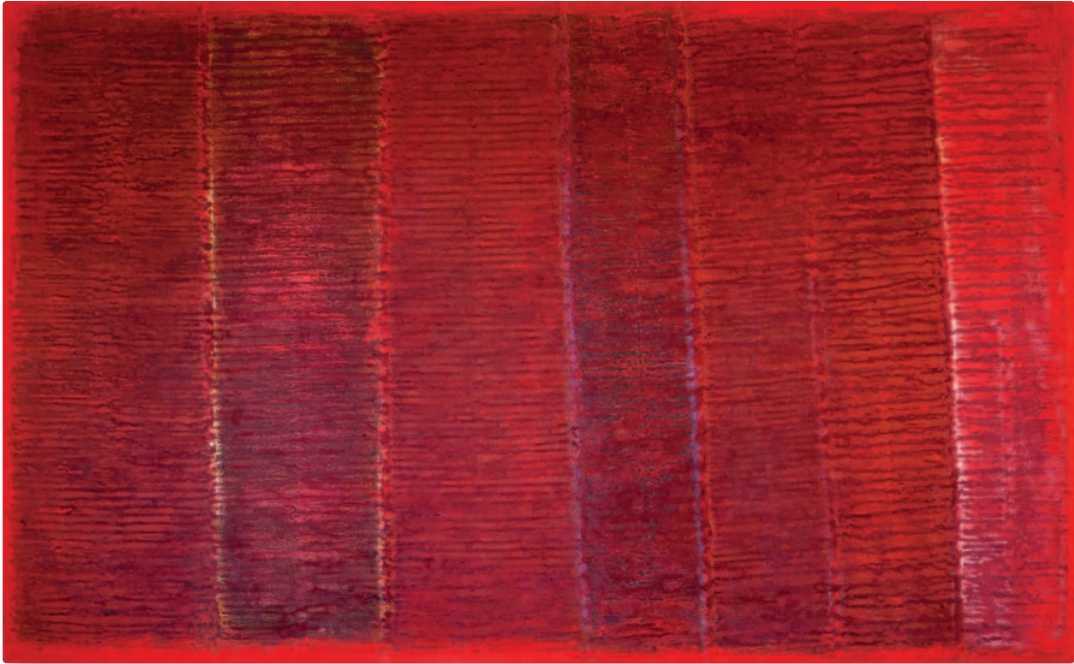
MA: Sixteen and torn  
Oil on Belgian linen, 2007  
910 x 1410 mm

MA: Yellow to blue  
Oil on Belgian linen, 2008  
965 x 1117 mm



MA: Twenty six  
Oil on Belgian linen, 2007  
1400 x 1710 mm

*Melahn  
2012*

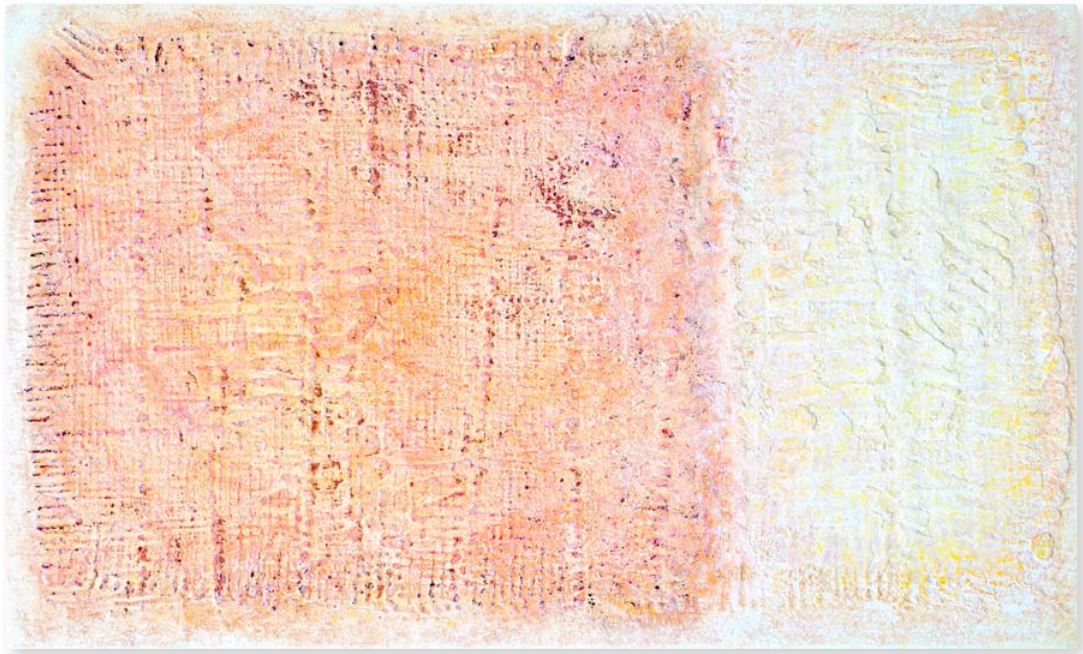


Detail



MA#37  
Oil on Belgian linen, 2012  
1160 x 1876 mm

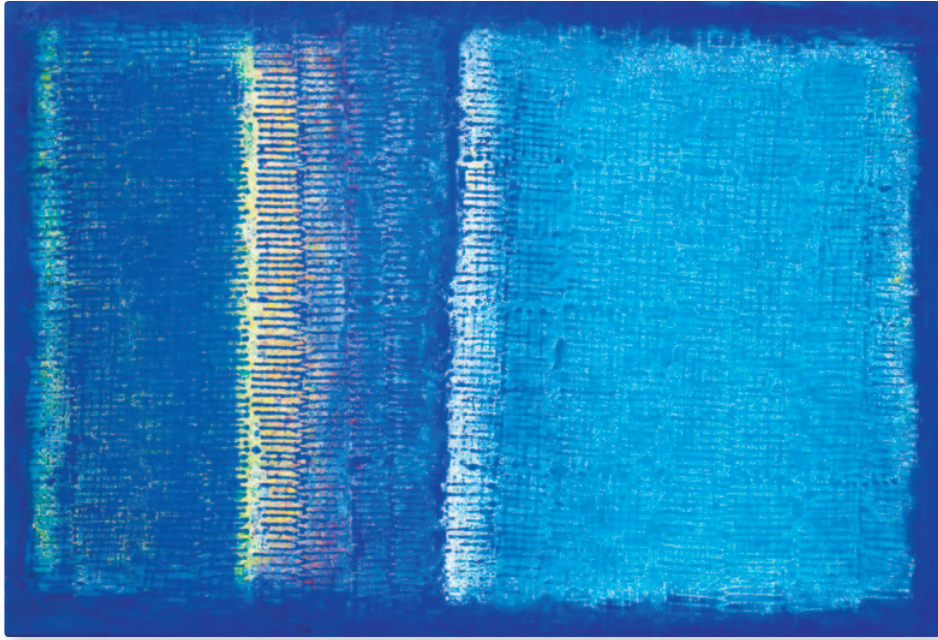




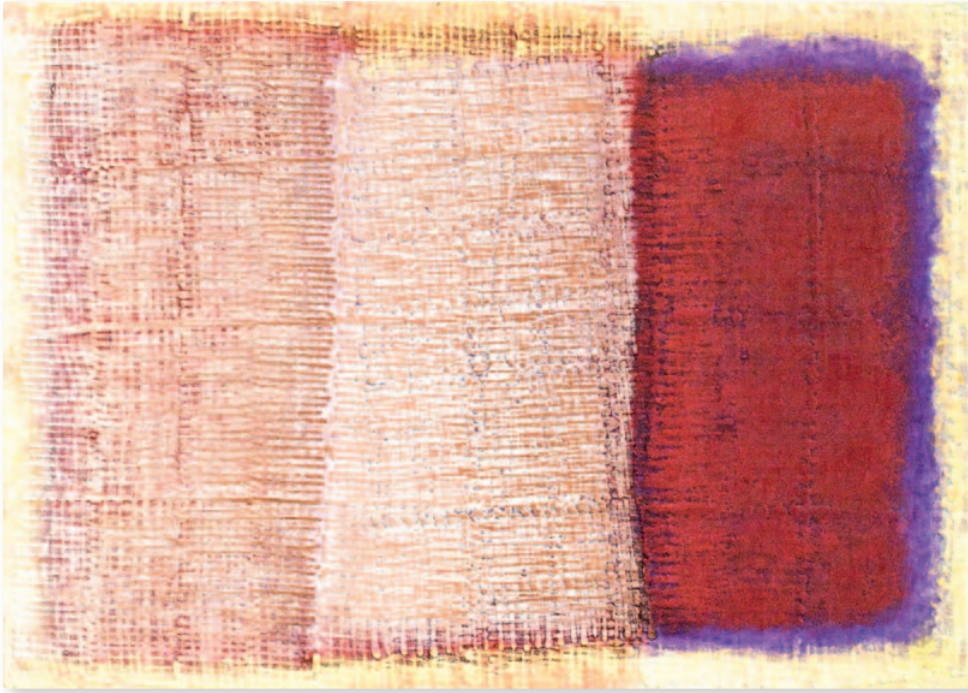
Detail



MA#17c  
Oil on Belgian linen, 2015  
1105 x 1830 mm



**MA#3**  
Oil on Belgian linen, 2011  
1126 x 1661 mm



Detail



MA#11  
Oil on Belgian linen, 2011  
1705 x 1205 mm



Detail



**Short and sweet**  
Synthetic polymer on JPP Synthetic  
610 x 650 mm





MA: Burning reality  
Oil on Belgian linen, 2010  
1342 x 2010 mm



MA: Bruised reality  
Oil on Belgian linen, 2006  
1476 x 1903 mm



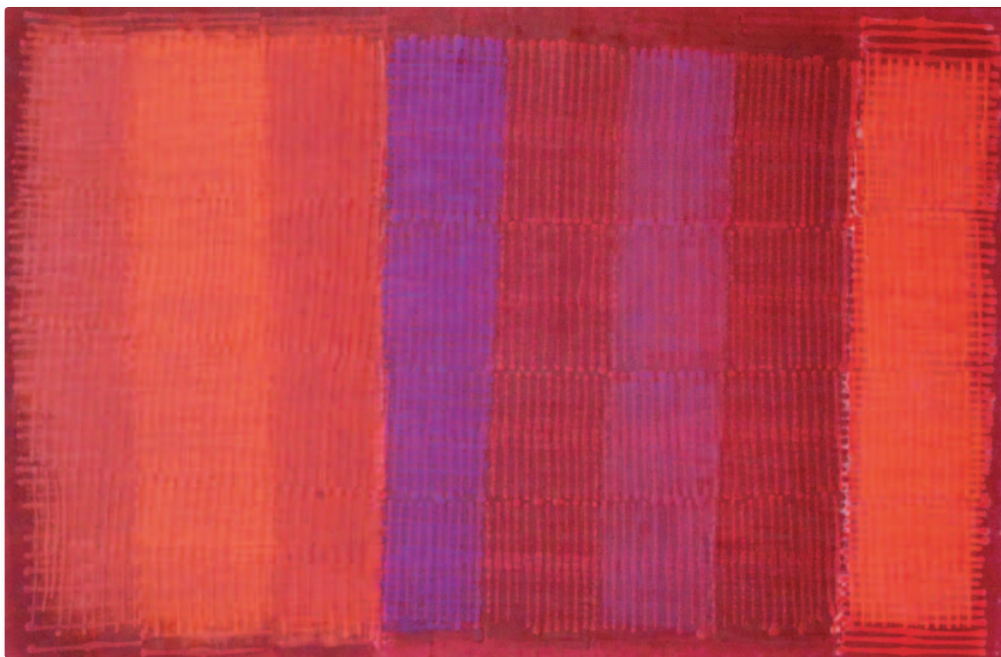
MA#001  
Watercolour, 2013  
764 x 837 mm

MA#003  
Watercolour, 2013  
769 x 658 mm



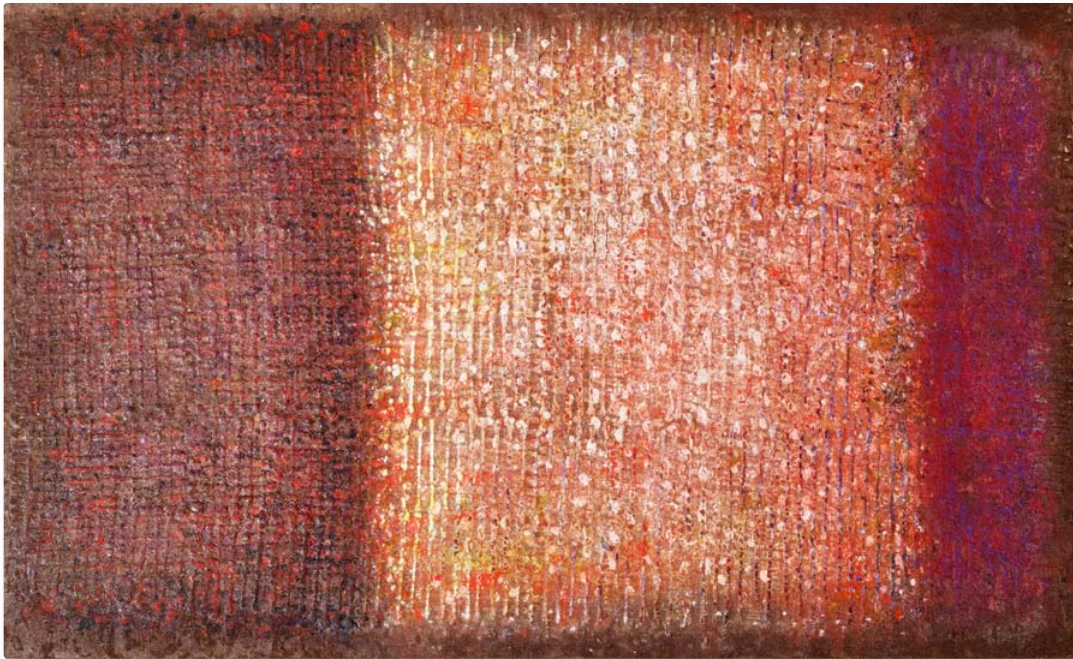


MA: Blue and purple  
Oil on Belgian linen, 2011  
1320 x 1320 mm

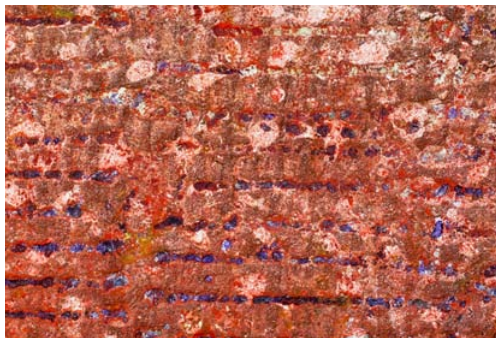


MA#7  
Oil on Belgian linen, 2011  
1132 x 1794 mm

MA#47  
Oil on Belgian linen, 2014  
864 x 1372 mm



Detail



MA#41  
Oil on Belgian linen, 2013  
955 x 1560 mm  
Highly commended, Waterhouse  
Natural Science Art Prize 2014

# Curriculum Vitae: *Malcolm Koch*

## Background

Malcolm grew up and was educated in South Australia. He had five years of formal art training prior to entering University. He graduated from UniSA in 1989, and began work in 1990 as a sole trader in the graphic design industry. Malcolm's views of painting have led him to coining the phrase, 'Membrane Art'.

## Solo exhibitions

2016 *RiAus: FutureSpace Gallery*  
2015 *Energy Travels (Angas Travel)*  
2015 *Brick + Mortar Creative*  
2014 *Adelaide Convention Centre*  
2013 *Tidswell Wines*  
2012 *Barossa Living Gallery*  
2012 *Dare Hair (Hyde Park)*  
2011 *Clarion Hotel SOHO*  
2011 *Red Opus Art Space*

## Group exhibitions

2016 / 2014 *South Australian Museum*  
2016 / 2014 *National Archives of Australia*  
2014 *RiAus: FutureSpace Gallery*  
2013 *Prospect Gallery*  
2011 *Botanic Gardens Restaurant*  
2009 *Stephen Sinclair Gallery*  
2007 *Aptos Cruz Galleries*

## Bibliography

*Barossa Living Magazine*  
Spring 2012, Free Run Press, p72-73,  
p84-85  
*Biological Membranes –  
Surface, Undulation And Interface*  
[ow.ly/zLZ1b](http://ow.ly/zLZ1b)  
*RiAus – Under the Surface*  
[ow.ly/Al7oo](http://ow.ly/Al7oo)  
*RiAus TV –*  
[www.riaus.tv/videos/visual-entanglement](http://www.riaus.tv/videos/visual-entanglement)

## Collections

*City Square Rei, Hong Kong*  
*Private residence, Hong Kong*  
*Numerous private and corporate  
collections in Australia.*

## Awards/commendation

Waterhouse Natural Science Art Prize, 2016  
Finalist and Highly Commended  
Waterhouse Natural Science Art Prize, 2014  
Finalist and Highly Commended  
SALA Finalist - Emerging Artist Award, 2011

## Academic achievement

1986-89: Bachelor of Design (Visual  
Communication), University of South Australia.  
1981-85: The Heights School, South Australia.

## Personal data

Born: Adelaide, South Australia, 1968  
Languages: English, Sign language (Auslan)

## Skills, interest and activities

Malcolm enjoys problem solving, oil painting, designing type characters, gardening, cycling and playing team sports. He has played football (aka soccer) for over 40 years, including several years in the South Australian State league. He's an active supporter of Trees For Life and enjoys spending time with his young family.

## Referees

- *Jacqueline Mitchell*  
Art Logic  
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+61 432 924 305
- *Keith McEwan*  
MA (Royal College of Art) London  
Creative Director, Motiv Design  
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- *Dr Lisa Bailey*  
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