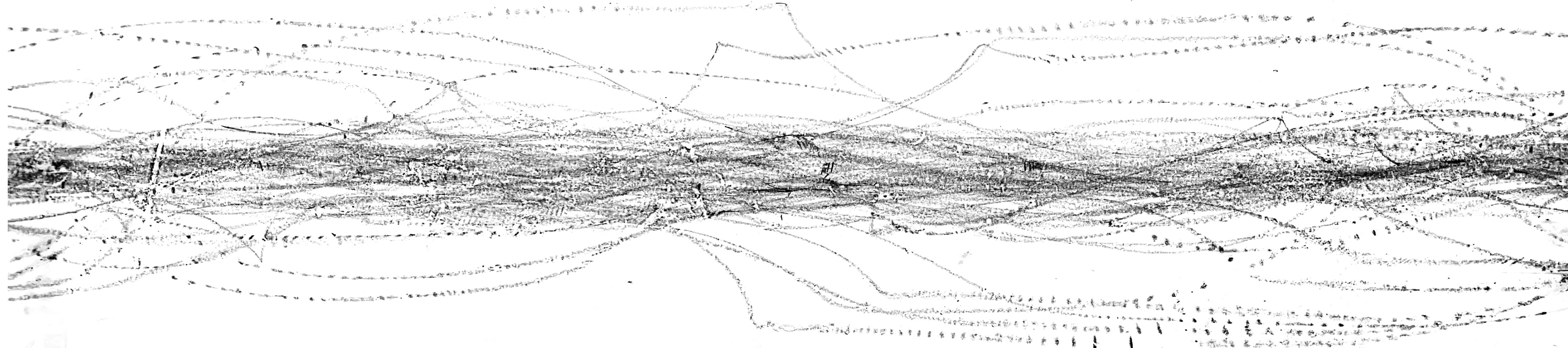


Triptych 02: *Ribcage*  
 McMullin is reduced to its bones, the columns and overhangs that express its structural logic. It stands in monumental silence. The scaffold remains in part, traced by ramps that have now been used to complete the project's un-building. McMullin's shadows are getting long.

Triptych 03: *Burial*  
 Night is closing in, and the concrete blocks that comprised McMullin's skin have been re-formed into a landscape – a tracing of how the structure met the ground. Floodlights illuminate the grass, as the landscape encroaches to eventually form a burial mound over the body of the building.

Crane drawing: *Lines* (cover image)  
 An attempt at drawing straight lines with a gantry crane  
 Suspended graphite chunk on paper



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# Commonplace

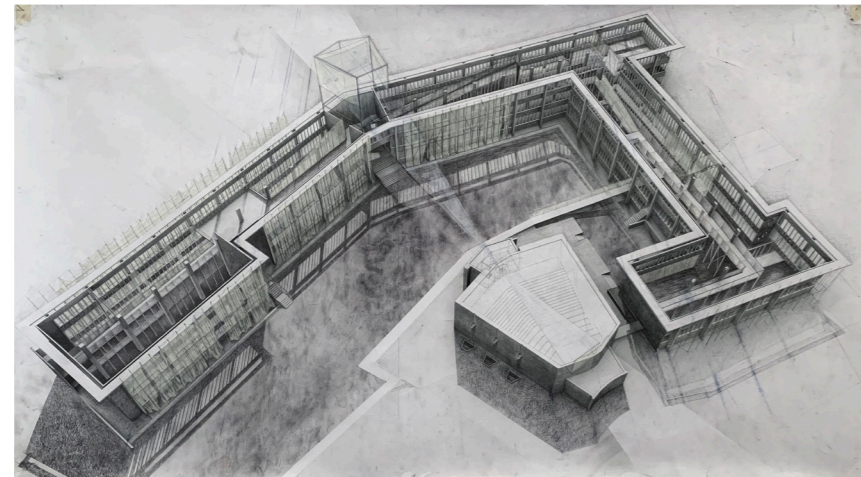
An exhibition of collaborative drawings by Beth George and Michael Chapman

Commonplace is an exhibition of drawings by Beth George and Michael Chapman, undertaken during different periods of intensity, over the last 12 months. The drawings embody different ways of collaborating, not only with each other, but with ideas, places, materials and instruments, across a range of scales, techniques and spaces.

The Triptych Drawings are drawn laboriously in perspective, showing three fictional stages of the imminent demolition of the McMullin Building, but through a process of construction, built on an extensive network of construction lines.

The blackout drawings, also of the condemned McMullin Building, started with a process of drawing in axonometric and then passing the drawings between each other and then placing them in the gallery. They contain direct frottaged elements of the building and multiple processes of erasure that start to reveal earlier fragments and traces of the building's life. Over the duration of the exhibition the drawings were completely blackened but revealed, in this blackness, multiple layers of both time and process. If the Triptychs evoke a construction site of drawing, then the blackouts are a site of demolition.

In the Crane Drawings, undertaken in the TA Engineering Workshop, we have set up a rule for each drawing: ie. to teach the crane to do something it hasn't done before, like a circle, or a diagonal line. The drawings embody the crane learning this process until the point that it can do it in quite a refined and competent way. At that point we stop and teach it something new. The drawings take a machine that, for its whole life, has been given functional tasks to perform, and we give it a pencil or a paintbrush, and a forum to speak. All of the work is fundamentally collaborative between the two of us, but also involves the drawn collaboration with the building, the landscape, the time-frame, the material and, perhaps most touchingly, the crane itself.



Triptych 01: Deconstruction Site

A fictional conclusion to the inhabitation of the McMullin building, this drawing imagines a way of touring the skeleton of the structure by lacing it with lightweight 'organs'. A delicate, temporary skin traces the exterior, slung across a scaffold through which the building is carefully pulled apart. A fine tower structure emerges from the building's 'heart' – its central circulation core. This receives projections from the 'mind' of the schema – the lecture theatre. The projection expresses the axis of the project on which the theatre and bending moment of the main building are aligned.

Blackouts (right) - Michael Chapman, Beth George, Emerald Wise  
 These drawings started with a process of recognising the simple and practical beauty of the McMullin building, before undertaking a drawn process of its erasure. The drawings move between multiple hands and processes forming a relation of empathy with the existing structure and the process of its demolition. This cyclical process of adding and erasing aims to simulate both the life and memory of the building, its unpretentious dignity, and its ultimate fate.

