

Veronica Herber
The Whispering
1 Oct - 1 Nov

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| 1. <i>Silent in the Pouring Rain, 2020</i>
Graphite Burnished Washi tape on Fabriano paper
815 x 610mm | \$3,331 |
| 2. <i>All the Jewels You Seek - Lilac, 2020</i>
Washi foto tape on Hahnemühle paper
480 x 340mm | \$2,803 |
| 3. <i>All the Jewels you Seek - Void, 2020</i>
Washi foto tape on Hahnemühle paper
480 x 340mm | \$2,803 |
| 4. <i>All the Jewels You Seek - Gold, 2020</i>
Washi foto tape on Hahnemühle paper
480 x 340mm | \$2,803 |
| 5. <i>Meet Me There at One, 2020</i>
Graphite burnished Washi tape
380 x 300mm | \$857 |
| 6. <i>Joy Gold, 2019</i>
Washi foto tape and pencil on Hahnemühle paper
390 x 300mm | \$857 |
| 7. <i>In Pieces Sinking, 2019</i>
Washi foto tape and pencil on Hahnemühle paper
580 x 425mm | \$2,657 |
| 8. <i>And you Tinkle at the Tailor, 2020</i>
Washi foto tape on Hahnemühle paper
580 x 425mm | \$2,657 |

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| 9. <i>Fibonacci Void, 2019</i>
Washi foto tape and pencil on Fabriano paper
857 x 620mm | \$3,331 |
| 10. <i>Feeling Just a Little Uncertain, 2020</i>
Washi foto tape on Hahnemühle paper
380 x 300mm | \$857 |
| 11. <i>Following Your Trail at Night, 2020</i>
Washi foto tape on Hahnemühle paper
380 x 300mm | \$1,373 |
| 12. <i>How I Loved Her Then, 2020</i>
Graphite burnished Washi tape on Lana Aquarelle paper
1450 x 1145mm | \$10,799 |
| 13. <i>Gone on the Rising Tide, 2020</i>
Graphite burnished Washi tape
380 x 300mm | \$1,373 |
| 14. <i>Never with a Rhyme, 2020</i>
Graphite burnished Washi tape
380 x 300mm | \$1,373 |
| 15. <i>Fading in a Hazy Light, 2020</i>
Washi foto tape on Lana Aquarelle paper
870 x 690mm | \$5,113 |
| 16. <i>The Whispering, 2020</i>
Graphite burnished Washi tape on Lana Aquarelle paper
1515 x 1220mm | \$12,911 |
| 17. <i>High are the Heavens, 2020</i>
Graphite burnished Washi tape on Lana Aquarelle paper
1450 x 1145mm | \$10,799 |

Veronica Herber

THE FREEDOM OF LIMITS

Within a rigorous set of limitations, fields of heavy cotton rag paper, washi tape in various grades of black, and graphite powder, Veronica Herber explores infinite variables within the strictures of the grid. This demands from her a particular kind of attention, one that ceaselessly attends to the overlooked, the quickly passed over, the smallest rupture or tremor in the rhythmic regularity of the grid.

In turn, the viewer is called to this kind of attention when drawn into the web of these grids delicately held together by an oscillation between cut, torn, and sometimes layered edges of the black washi tape. In some of these, soft smudges of graphite leak out from the density of the black tape, not shadows but rather soft emanations of quite different in character to the fragile edges of light that sometimes appear at their edges. The grids are always open-ended, and along with these subtle irregularities, suggest a continuum that pulsates with life like heartbeats, like breath.

Although the meticulous placement of the tape beats out a rhythm, this space so carefully measured and staked out, is riven with difference, and it is here that torn and clean-cut edges, small shifts in scale send tremulous visual vibrations that run through the grids, threatening to collapse the perfect linear tension between black and white, order and chaos.

It is within the mesmerizing tension between the limitless expansion of the grid and limitless variability of the torn edges, the ridged layers and the ephemeral smudges that the essential vitality and instability of the relations between order and chaos show up to remind us that it is the dance between the known and the unknown, between form and matter, and life and death that weaves the world into being and allows it to thrive.

Julia Teale, PhD.

17-09-2020.